

THE SYMPHONIES OF ROSS EDWARDS

Genesis and analysis of symphonies 1 – 5 (1991 – 2005)

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The Symphonies of Ross Edwards: genesis and analysis of symphonies 1 – 5 (1991 – 2005)

ABSTRACT

This doctoral thesis on the five symphonies of Ross Edwards is the first detailed study to have been written about this significant group of large-scale symphonic works by one of Australia's most distinguished composers. The approach to discussing these works has been to differentiate between matters of genesis and analysis. The discussions of genesis consider both the circumstances of commission and performance as well as matters of inspiration and influence. The analytical discussions cover matters of form (including segmentation of the structural schemes), melodic style, harmonic vocabulary, rhythmic shaping, and the composer's treatment of the orchestral palette.

The overall approach to the analytical discussions has been to try and reveal the compositional processes through which this music came into being. In this sense the thesis is a study of compositional technique rather than an exercise in applying or testing any particular analytical method. The main analytical tool has necessarily been one of reduction. The information presented in the full, orchestral score has been reduced in most musical examples to a short score, in order to expose particular features of melodic, harmonic, or rhythmic interest and significance.

The study has been carried out with reference to all the available primary source materials, including sketches, autograph scores, and recordings. The study has been enriched by direct contact with the composer, himself. He was consulted by email and in a face-to-face interview which was recorded and from which a transcript was made. Although the study reflects this direct contact with the composer, it does not aspire or pretend to be in any way an 'authorised' account of the music. It does, however, seek to convey some of the conceptual concerns that Edwards has for the environment, and for our place in the natural world. It also seeks to convey something of his intentions at the spiritual level.

DECLARATION

I Virginia Kaye Lakeman certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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ACKNOWLEDGEMENTS

It has been a privilege to conduct an investigation into the symphonies of a distinguished living Australian composer, and to be able to obtain information directly through interview, and email and through access to associated sketch materials. Although the contributions from Ross Edwards have contributed immeasurably to this study, for which I am exceedingly grateful, I would not wish to suggest that this thesis is in any way an 'authorised' account of his music. The analyses are my own rather than the composer's, and I take full responsibility for any deficiencies they may contain.

My thanks go to Helen Edwards, the wife of Ross Edwards, for the arrangements she made in order that I could meet with Ross on the third of February 2014, and for her hospitality.

Support from this project has come through the Original Materials section of the State Library of New South Wales, Macquarie Street, Sydney where many of the original sketches for the symphonies of Ross Edwards are stored. Further support has come from the Australian Music Centre Library and the Elder Music Library in making resources available, for which I am most grateful.

My informal times spent with Vincent Plush, a fellow Elder Conservatorium student from the late 1960s – early 1970s, and a current post-graduate colleague, was most useful as he was able to give insights and reminders as to the type of training the conservatorium offered its students in the times when Ross Edwards was also studying composition in Adelaide. Vincent's firsthand knowledge of many of the first performances of works by Edwards, and his enthusiasm for the music of Ross Edwards, was both useful, and an encouragement for this study.

I will long remember the content of my sessions with Professor Graeme Koehne, my principal supervisor for this study and my co-supervisor for my masters by research in composition. Sessions with him have been most enlightening, giving insights into trends in contemporary compositions and the music of Ross Edwards. Like Vincent, he was able to give a firsthand account of the composition teaching under Richard Meale experienced by Edwards during his time in Adelaide.

Professor Charles Bodman Rae, my co-supervisor, made the suggestion that a study of the symphonies of Ross Edwards would be rewarding. He was right! I have certainly found this study to be most engaging. It has broadened my own compositional thinking and opened my eyes and ears to a range of new compositional techniques, while at the same time given many hours of enjoyment through listening to his suggested works, as well as the symphonies. I greatly appreciate his guidance and particularly the questions he posed to direct my thinking along both familiar and unfamiliar lines.

Dr. Kimi Coaldrake's guidance for the post graduate seminars has been most helpful and enlightening as have the presentations by fellow post graduate students.

I am thankful to my family, particularly my husband Raymond, friends, colleagues and students who have given encouragement, allowing me to share my enthusiasm for the symphonies of Edwards, as well as give me space and time to write, yet there for me when I needed a break.

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Research Questions

1. What are the key elements of the compositional technique of Ross Edwards that can be found in the symphonies?
2. What are the key elements of the musical language and vocabulary of Ross Edwards' compositional style as found in the symphonies?
 - a) Are any elements derived from early music, the sounds of Australia, Asia, and other non-Western traditions, the works of other composers including teachers?
 - b) How has Ross Edwards modified these into his own musical language?
3. How do the early sketches and stated intentions by Ross Edwards inform an understanding of his symphonies?
4. What similarities in the structural framework and the musical language can be shown to be overarching, and which are particular to an individual symphony or movement?

Introduction

The five symphonies of Ross Edwards, written over a period of fourteen years between 1991 and 2005, represent a significant international contribution to the genre by an Australian composer. They are a cohesive body of work that is of its time, an aspect that will be briefly discussed in this introduction and shown in more detail within the thesis.

This thesis is structured in two parts. The first section, part A, gives brief overviews of aspects of the composer's aesthetic, working method and ethos while the second section, part B, focuses on each symphony individually. Background information is included in this section where this is relevant to an understanding of the particular symphony, and his intentions.

The study has been largely undertaken from the full scores with some assistance from the available recordings. Sketches produced by Edwards for these five works have been accessed and identified as to their place within the relevant symphony. Some conclusions have been made, particularly about his working methods and his care with even the smallest detail, through their study. These will be found in the section on his working methods in part A, and within section B where the sketches reveal aspects pertinent to particular elements of the symphony being discussed.

Edwards himself has been a primary source of information on the works, including their inspirations and purpose, as will be seen by the number of short quotations found within the thesis. These have mostly been given to the author directly within a face to face interview or via emails from Edwards in answer to specific questions. Some have come from web sites, including the composer's personal site, and other texts as indicated. It should be noted that this thesis is not 'authorised' by the composer.

Extensive use of notated examples can be found. These have been transcribed by the author from the scores or sketches as indicated. Like the published scores of the symphonies, all are entirely

notated at concert pitch, and almost exclusively without key signatures. Some musical examples focus on a single aspect of the musical details of a section, while others give a partial or full reduction of the score. All have been chosen and included for illustrative purposes in order that the findings are made clear to the reader. All examples have been numbered with the chapter number first, followed by the section number within that chapter, and then in the order of appearance within that section. For example fig. 2.3.11 indicates that this is the eleventh figure within the third section of chapter two. A very few examples are of such significance to both the symphony discussion of Part B and the composer's broader approach under discussion in Part A, that they appear twice in the thesis. These have been numbered twice according to the relevant positions in the chapters. Due to the large number of included musical examples the spacing between lines of text has been reduced so that the notation and related text are on the same page where possible.

Where a musical technique of significance to the understanding of his compositional style is found for the first or only time, highly detailed analyses of all aspects are given in the text accompanied by musical examples, and charts as appropriate. Later uses of similar techniques or aspects are referred to in less detail.

The analysis approach taken to examine these symphonies, has been an empirical one; avoiding any promotion of existing analytical methods. Discussions focus on the music.

These works of Edwards were all composed after his aesthetic shift away from the rigid orthodoxy of post World War II modernism towards a style that has looked to nature, and other music traditions for inspiration. This shift began in the 1970s among Australian composers, including Edwards. Elements from his initial experiments in this new direction remain in his works, and have been refined and added to over the years. This thesis shows some development of key aspects of his aesthetic. Encouragement for Australian composers to develop a recognisable national music aesthetic that represented the landscape, its people and its geographic position began in the 1920s. It was Henry Tate who, in 1924, first advocated that "... Australia must have composers who will study their own country, and aim to achieve in their music an inherent distinction that will arouse interest in it as Australian music."¹ Peter Sculthorpe incorporated many aspects of the Australian landscape into his music, and building on his influence, Edwards has developed aspects of his language, influenced in turn by natural settings and much more. Showing the various inspirations that go to make the music of Edwards distinctive is one of the aims of this study.

Because the symphonies of Edwards are not structured using traditional forms such as sonata form, but are nonetheless highly structured, methods to show this aspect have been considered and developed for the varied approaches. Tables showing the structures are not consistent throughout this thesis, but are varied according to either the structures of the symphony or in some cases the available primary sources. For example some show planning on the part of Edwards particularly in the timing of sections, but only where this information is available on the sketches. Although there are similarities across the five symphonies no two use exactly the same architecture. All are built from short blocks of material that are seamlessly joined in most cases. To discuss each symphony consideration was given as to the most appropriate method to undertake, and present the analyses. One approach that was taken was to begin by identifying and timing each section within each symphony. It will be shown that lengths of sections range from under ten seconds to the longest

¹ Tate, H, *Australian Musical Possibilities*, Eward A. Vidler, Melbourne, 1924, p.15.

single section of four and a half minutes, though even this long section, the Orion movement within the fourth symphony, will be shown to have an internal structure achieved by the various entries of instruments and voices. Most of the symphony sections are short musical building blocks that have been intuitively ordered to make the whole; much like an artist arranges small mosaic tiles to create a work. Precedents for a 'mosaic' approach to structure exist in the ballets of Stravinsky and symphonic works by composers such as Messiaen, notably his *Turangalila* symphony. To discuss these five symphonies adequately a large number of musical examples were required in order to clearly present the musical elements of the short sections. Where themes or elements have been given names by Edwards these names have been used by the author. Other themes or musical elements have been identified by the position in the symphony to which they relate, and have not been named or numbered by traditional titles such as *Theme 1*, or *First Subject*.

Hans Keller in his article titled: *The state of the symphony: Not only Maxwell Davies'*, states:

Conventionally, the symphony has always been regarded as a sonata for orchestra, and since the core of the concept of the sonata is indeed sonata form, the prototypical symphonic contrasts within a movement have been acknowledged to be those between first and second subject, though different analysts have either emphasized thematic contrast or, in tonal music, key –contrast. I would suggest that important as both these types of contrast have proved to be, they don't even touch upon what can be demonstrated to be symphonic thought's essential contrast. They can indeed both be found in, say, a scherzo or a ternary slow movement without sonata implications.²

Details of the use of contrast in structuring the symphonies will be one focus within the thesis.

The musical language employed by Edwards has drawn on many sources for inspiration including the natural world, and musical traditions from much earlier times. How some of these have been personalised can be found throughout the thesis, but particularly in part A where the intention has been to show the main features that can be seen across the symphonies.

With the contemporary focus on the natural world, including climate change found in much scientific study with findings available in many forms, including those for mass consumption through digital technologies and documentary productions, his intention that his music should speak of care for humanity and the environment is timely and universal for this age. This study attempts to highlight his message, and give insight into the musical language used in its expression.

Edwards has included themes from Australian culture, notably through the inclusion of Australian Aboriginal instruments, text and melodic gestures that their culture has inspired. These aspects are highlighted in the thesis. The climate over much of Australia encourages its people to enjoy an outdoor lifestyle. This aspect of Australian culture also appears in his works. His representations of the natural world are inspired by the vastness of the landscape, and its great variety. It is clear from his nature-inspired soundscapes that Edwards enjoys bush settings where one can be alone. These are mainly found inland a little from the coast, rather than further inland within desert regions. Although these aspects of his writing are obviously Australian this thesis attempts to show that his five symphonies offer a broad perspective that has international relevance, and appeal.

² Keller, H. *Tempo*, New Series, No. 125 Cambridge University Press, June 1979, p. 8.

Whilst the five symphonies of Edwards represent a significant contribution to the genre of the Australian symphony, this study will only briefly discuss his place in relation to past and present Australian symphonists. Examination by the author of symphonies by Australian composers has largely needed to be through examination of the works themselves, for at this stage few academic studies have been undertaken beyond the 1960s. Rhoderick MacNeil's book, *The Australian Symphony from Federation to 1960*³ offers an excellent account of the topic until 1960, leaving a more than thirty year gap until the first of the symphonies of Edwards. There is also a study by Joanna Drimatis titled, *A Hidden Treasure: Symphony No. 1 by Robert Hughes*,⁴ a work from the 1950s. Rhoderick MacNeil,⁵ Elliott Gyger,⁶ John Peterson,⁷ and Michael Hannan⁸ have written books on the music of Carl Vine, Nigel Butterley, Peter Sculthorpe, and Richard Meale respectively which give some insight into the works of these Australian composers. All four of these composers have written works for orchestra, with Vine writing seven symphonies, Butterley and Meale only one and Sculthorpe, one who influenced Edwards greatly, none using the title 'symphony' though some works that require symphonic forces. No articles in major databases have been found on the symphonies of Vine, Brenton Broadstock's six symphonies or Edwards, the most prolific Australian symphonists among the living composers. Two academic studies of works by Edwards have been undertaken, one by Paul Stanhope,⁹ and the other by Philip Cooney.¹⁰ Stanhope's findings give understanding of the use by Edwards of 'Ritual' and Cooney's the merging of his 'Sacred and Maninya' styles including some examination of the first three symphonies of Edwards. Both are unpublished. Since little attention has been given to the more recent Australian symphonists a full study within this thesis would overshadow the purpose of shedding light on the symphonies of Edwards through a detailed analysis, and therefore will be left for future studies.

Although there are other contemporary Australian symphonies by composers such as Carl Vine with his seventh composed in 2008, Brenton Broadstock with his sixth symphony composed in 2009, there are other composers, of similar standing, who have chosen for personal, or practical reasons to omit such works from their oeuvre, such as Graeme Koehne,¹¹ and James Ledger who have composed short orchestral works that can more easily be programmed as concert openers into a symphony concert season, but no works titled 'symphony'. Similarly Peter Sculthorpe, one who greatly influenced Edwards, only wrote short orchestral works, and did not title any as a symphony. Andrew Ford and Sean O'Boyle have titled only one of their orchestral works a symphony, Matthew Hindson, three. Richard Meale, one of the teachers of Edwards, wrote one symphony in 1994 and

³ MacNeil, R. *The Australian Symphony from Federation to 1960*, Published in the UK by Ashgate, 2014

⁴ Drimatis, J. *A Hidden Treasure: Symphony No. 1 by Robert Hughes*, PhD thesis held by Elder conservatorium of music library, 2008. (unpublished)

⁵ MacNeil, R. *The music of Carl Vine*, Published by Wildbird 2017 and available through wildbirdmusic and Brian Howard.

⁶ Gyger, E. *The music of Nigel Butterly*, Published by Wildbird 2015 and available through wildbirdmusic and Brian Howard.

⁷ Peterson, J. *The music of Peter Sculthorpe*, Published by Wildbird 2014 and available through wildbirdmusic and Brian Howard.

⁸ Hannan, M. *The music of Richard Meale*, Published by Wildbird 2014 and available through wildbirdmusic and Brian Howard.

⁹ Stanhope, P. *The Music of Ross Edwards: Aspects of Ritual*. Australian Music Centre, 1994. (unpublished)

¹⁰ Clooney, P. *Beyond Sacred and Maninya: Developments in the Music of Ross Edwards between 1991 – 2001*. Australian Music Centre, 2003. (unpublished)

¹¹ Koehne, G. in discussion with the author 2015

several symphonic works. Few symphonies by Australian composers of note have been written since the 1980's, making the five symphonies of Edwards a significant addition to the genre, and worthy of this study.

These five works by Edwards do add significantly to the symphonic tradition, a tradition that could seem as somewhat under threat currently, for reasons outside of a composer's control. Edwards sees his symphonies, and the symphony as a genre as 'terribly impractical'.¹² This is because of the limited number of large and specialized ensembles available to perform such works, and the difficulty that these organisations have in attracting audiences to concerts of other than the tried and tested repertoire. This is particularly true in Australia. There is also limited funding in Australia for commissions of new works, which, for Edwards and other composers, whose primary income is from commission, is significant. These most worthy works of the title 'symphony' would not exist without the commissions.

The Australian accent of the composer can be heard in all five symphonies. Mostly this accent is found in passages that have been inspired by nature, many of which are discussed in detail within this thesis. Edwards has conjured the Australian landscape, and also Australian national pride and optimism. It will be shown that Edwards has not knowingly transcribed the sounds of nature, instead he has taken inspiration from its sounds, and thus represented the Australian bush in his unique manner within sections of these symphonies, and in doing so he has represented both the peaceful calm of some settings, and the more joyful and exuberant moments found particularly when flocks of birds descend. It has been his individual response to his times that has been conveyed through his music. His understanding of Australian national pride and optimism is most obvious in the final movement of Symphony 5, *The Promised Land*. His love of the natural world, and his sincere hope for its preservation is a thread that runs through all of the symphonies, and much of his oeuvre.

This study has been largely approached foremost through asking what, how and why questions of the sketches, scores and of the composer himself in the hope that the answers would build insights and knowledge, and that these insights could be passed as a legacy to those wishing to better know these works and the composer's musical language they reveal. It is hoped that the analyses will be of interest to a range of readers including young composers, not to copy his style, but to consider broader questions of motivation, purpose, technique, and inspiration.

A fundamental question that has been considered through the course of this study has been: 'Are the symphonies of Edwards symphonic?' That they are written for the forces of a full orchestra, and are intended to be performed on a concert platform within a 'symphony concert' setting, is undeniable. However, if the symphony is a work as constructed by composers like Brahms and Mahler, relying on the drama of tension and release through the employment of developmental techniques, and harmonic language, then these works seem not to fit the title, for his are works constructed in short sections of contrasting elements, frequently between meditative and celebratory states, or merely in dialogue. His intentions are in opposition to many who came before, as he is not aiming to present the dramas of life, but mainly aiming to encourage the full enjoyment of life through celebratory rituals in what has become known as his Maninya style, and personal reflection and meditation through his sacred writing. It is as though he seeks for himself, and his audience, a simpler life, and one where all is in balance. He is certainly keen to present his ecological

¹² Edwards, R. interview with the author 3rd Feb 2014

message of care for the environment, and in this he is looking outward rather than inward, though intent on playing a role personally; a role that has come to him through his experience and enjoyment of Australian bush settings.

Structurally are these five works symphonic? If the length of each is measured then all can be considered short when measured against those of the late Romantic composers such as Mahler, with lengths ranging from just over 20 minutes to nearly 40 minutes, a factor that is perhaps more in response to our modern fast paced lifestyle, where the luxury of time for a musical bath for the soul is limited. If it is the standard four-movement feast of the Classical era, in tightly structured forms, that is expected, or the three-movement version once the dance movement disappeared, then once again Edwards does not always deliver. His first symphony consists of one single movement. His second and third have three, with tempi variation typical of symphonies, though the works are to be performed without breaks. He thus avoids the break in concentration that occurs between movements in live performances. The fourth also divides into three, though again without breaks; the opening up until the Orion section; the Orion section, which Edwards refers to as the 'Orion Movement'; and the remainder of the work. Musically the opening and closing portions do not deliver the usual unified movement as they are both built of many short parts; parts that flow from one to the next region of the sky they represent. Only the Orion movement can be considered a continuous unfolding of material. Unity for the work does come through the re-use of the opening material in the final moments, suggesting once more that the work was conceived as a whole, but with contrasting elements. The fifth symphony has five distinct movements, a feature found in earlier symphonies, for example Mahler's first symphony. None of the movements employ a standard sonata form structure, or any of the recognised formal structures from previous eras, yet all are highly structured. Edwards claims that all are intuitively constructed.¹³ Examination of the structures in detail has been one focus of the study.

The second symphony is a work for soprano soloist and orchestra, a little unusual for a symphony, though not without precedent, notably the highly popular symphony no.3 by Górecki and the fourth movement of Mahler's symphony no. 4.

The fifth symphony ends with a movement involving a children's choir, probably the most impractical choice that Edwards has made in order to satisfy a commission, and a choice which saw Edwards rework the vocal parts for a female vocal trio of adults in order that the work's second performance could go ahead. Beethoven's 9th symphony paved the way for a rousing vocal conclusion to a symphonic work. However in his fifth symphony the orchestra has the role of joyfully concluding the work while the voices remain silent for the final section of the movement having already delivered their hopeful and slightly mysterious message.

Although it was his publisher, who first suggested that the time was right for a symphony, eventually resulted in the first symphony,¹⁴ Edwards has undertaken the symphony commissions with the aim of producing this series of five to be viewed as a whole. Though in each Edwards takes different approaches, they are unified in that they express much about the composer and his views; from his plea for peace of his first symphony, with its almost requiem nature that Edwards has infused with sorrow for Stuart Challender; to his desire to see the reinstatement of sacred rituals, a feature in all

¹³ Edwards, R. in interview with the author 3rd Feb. 2014

¹⁴ Edwards, R. in interview with the author 3rd Feb. 2014

his symphonies, along with his keenness to see community celebrations. In the second symphony Edwards is looking back to music and text related to rituals from the past and in the final movement of the fifth, through the hopeful children's choir, he directs our view to the future. The fourth symphony celebrates our place in the universe, the overwhelming nature of the night sky in the Orion movement, and the long history of the human race through the use of the Aboriginal star names. The environment features strongly through the influence of the natural world in his musical language. Many composers before him have looked in this direction; Messiaen looked to bird song, his teachers Peter Maxwell Davies and Peter Sculthorpe, to the Scottish islands, and the Australian landscape, respectively. It has been the inspiration taken from environment soundscapes of insects, frogs, and birds that Edwards has found most useful in the development of his personal and unique style, so it is not surprising that he has made it clear that he looked to Beethoven's pastoral symphony as inspiration for the second movement of his fifth symphony, 'Healing', sub-titled; 'Scene from the Brook', a reference to the second movement of Beethoven's Pastoral symphony. It is also not surprising that Edwards developed a way of expressing his support for the care of the environment. The composer's obvious love of the natural environment is present in the movement, 'Healing', and many moments throughout the symphonies. It will be shown that his love of our world and its place in the universe is the main thread running through all five symphonies.

To express to others the need for environmental care it will be shown that the use of the *Ave Maria* plainsong fragment as a code for the environment is significant in the symphonies to such an extent that anyone familiar with his work will recognise the importance he places on his message of care. The use of codes within musical works is not new, a prime example can be found in the music of Shostakovich with his use of the D S C H motive (D, E flat, C, B) that makes personal comments most obviously in his string quartet number 8, where quotations from many of his earlier works tell a highly personal story. Edwards uses the plainsong fragment, his Earth Mother theme, to speak personally to all who will listen.

If a symphony title were earned by the writing for the instruments of the orchestra, then his orchestration guarantees his right to its use. This thesis will discuss his highly detailed scoring and attention to detail showing that he has full understanding of the creative possibilities such an ensemble offers. He has done this without resorting to extended techniques on instruments unlike Peter Sculthorpe who included unusual string techniques to create his bird inspired soundscapes, or combinations of sounds; or sound effects as composers like James Ledger includes in some of his writing for orchestra. He has largely used the symphony orchestra as it exists with the occasional inclusion, for specific purposes, of percussion instruments such as the Burmese gongs and the Aboriginal clapping sticks, and a recorded track of the sound of a stream. He has explored the use of instruments over a wide tessitura which allows the creation of interesting musical contrasts.

Just as Edwards wrote the second symphony especially for Yvonne Kenny, taking into account her vocal abilities as expressed in email conversations, Edwards uses his knowledge of the abilities of orchestral players to good effect in his writing. Edwards makes demands of the orchestra players, particularly the winds in the rhythmically demanding rapid gestures, and the highly decorated melodic lines that he scores. The upper strings have similar demands, but scored for in much the same manner as the winds. In this, both groups are equal, a slightly unusual symphonic feature. The low strings frequently ground the music with decorated drones of such significance that a section is devoted to his use of drones. It will be shown that the low strings have a major, and almost constant,

role in the works, whereas the upper strings are used more sparingly to achieve contrasts in timbre. Except for the aleatoric texture found in the Orion movement his orchestration has a transparency, where all of the details included can be heard clearly. It is the arrangement of these details that allow new discoveries on repeated hearings.

It will be shown that Edwards has developed a musical language of his own, and that it is somewhat universal in its appeal. As well as the soundscape of nature he has infused his work with European traditions, along with Asian and Australian elements. He has not looked to the European music from the serialism of high modernism; in fact he turned his back on much of his early training in composition. That he has looked further back in history to both European, and older folk music traditions will be shown. This looking back is evidenced in his inclusion of plainchant, lullabies, chorales, folk instruments, his choice of texts, and his choice of scales and modes other than those of the major/minor, tonic/dominant traditions of the common practice period. In his choice of scales and modes influence has come from a variety of sources including Bartók who focused his music on the elements of his collection of European folksong, and the influence of Peter Sculthorpe who encouraged Edwards to explore Asian and Australian Aboriginal traditions. An earlier Australian influence came with Henry Tate's recommendations that "symmetrical harmony and entrancing possibilities" might be found if composers explored the use of major scales with flattened seconds and sixths.¹⁵

In some ways the symphonies of Edwards do not fit the symphonic mould, yet this can be seen as strength rather than as a criticism, for his works do not include clichés from others. Although Edwards has drawn on aspects of the music of others, for similarities can be heard with many composers, his music is immediately recognizable and individual. This does not mean that all of his works are identical, or sound the same, instead that the style employed is particular to Edwards, and is recognizable.

Scrutiny of the available primary sources has been the main method of study. It is from these sources that conclusions about his voice as a composer has largely been made. Space within this thesis has limited the scope to the findings presented in order to adequately address each.

Extensive discussion of the key elements of the composer's compositional technique, and his musical language has been the focus. The study shows which of his compositional elements have been derived from early music, the sounds of Australia, Asia, and other non-Western traditions, and how Edwards has modified, or incorporated each element into his own musical language. A particular focus throughout the thesis will be the stated intentions of Edwards that are fundamental to an understanding of his music. Whilst each symphony has been analysed separately similarities across the symphonies have not only been highlighted in Part A, but also throughout the analyses in Part B.

The place of Edwards in the context of Australian symphonism from the 1970's, an initial research question aim for study, has necessarily been relegated to incidental comments within the text, as in reality this aspect alone could be a topic for academic study.

In undertaking full analyses of these symphonies, and providing an overview of his musical language and methods, a study resource useful to students, and music lovers, has been produced. It is hoped

¹⁵ Tate, H. 1924, p.27.

that this will have the effect of raising the profile of these fine works so that further performances will be greeted enthusiastically, and enjoyed with understanding.

Part A. The Composer's Approach to his Symphonies.

This section gives an overview of the working methods of Ross Edwards and of his compositional techniques.

Chapter 1 focuses on his intentions by briefly looking back to the beginnings of his mature style, its motivations, and inspirations, and includes a section on his staging and lighting instructions, and their purposes.

Chapter 2 looks at the musical elements that are common across the symphonies, and through musical examples, shows their use in various contexts.

Chapter 1. Intentions, inspirations and experiences

1.1 The Composer's Intent

From a young age Ross Edwards was determined to become a composer, studying with Richard Meale, Peter Maxwell Davies, and Sandor Veress as well as working during university holiday breaks as a copyist for Peter Sculthorpe. He was exposed to their musical outputs, yet even his early works do not seem to be particularly derivative. It was his awakening to the external environment whilst living in a farm house outside of the city of York, England¹⁶ that is key to the understanding of his music from that point to the present.

Key to understanding this awakening one needs to appreciate the training, and expectations placed on young composers, including Edwards, who were expected to produce works using the language of the European avant-garde. Of his early experience he states:

*When I was a student (in the 1960's), it was a time of compulsory rigid serialism and total obedience. Any transgression was punishable by death at the hands of brainwashed, politicised music critics.*¹⁷

Edwards himself points to the works from the 1970's as the beginning of his mature style, stating that in these works,

*I've abandoned the language of the European music of the time and started again from scratch, gradually fleshing out the very spare, static meditations on the environment, whose presence remains in the form of underlying drones and rhythms.*¹⁸

It is the environment and its care that is a thread running through all of his works from the 1970's to the present, though not exclusively. Within his works, including the symphonies, Edwards uses the plainchant, *Ave Maria Gratia Plena*, as an ecological symbol. He considers this theme, and its many variants, as his Earth Mother theme. It is clear from communications with Edwards that he offers his work in support of the ecological movement with the aim of helping redress the imbalance in nature caused by our civilization over the past three hundred years.¹⁹ To achieve this Edwards has drawn not only on the plainchant, but also upon the sounds of nature, particularly those of insects and birds as will be discussed in part A.

The music of Edwards, like his character, is not one dimensional. Edwards believes that his music should be useful to society in a variety of ways. He gives his audiences opportunities to meditate at times, and at other times encourages them to engage in a celebratory dance of life. Although he only composes to commissions his message is strongly present in all he writes. The division between his meditative or sacred style and his dance of life or Maninya style has become blurred as Philip

¹⁶ Hannan, M, 1986 Ross Edwards: A Unique Sound World, Southern Cross University (APRA Journal, vol. 4, no.1 p. 12.)

¹⁷ Edwards, R. 'Sampling Australian Composers, Sound Artists and Music Critics: Ross Edwards, 'in David Bennett. *Sounding Postmodernism* (Sydney: Australian Music Centre, 2008), 220.

¹⁸ Edwards, R. email to the author on 4th Mar. 2013

¹⁹ Edwards, R., email to the author on 16th Apr. 2014

Cooney in his Doctorate of 2003 has shown.²⁰ These styles now exist side by side within individual works, just as colours exist side by side in a mosaic. In fact his structures can be viewed as short mosaic tiles of music making the whole. This aspect along with the character of sections, and their meaning and purpose will become apparent in the sections focusing on analysis.

That Edwards turned his back on the expressionist aesthetic of his early compositions and training is undeniable, however this has not meant that Edwards has turned his back on the whole of the worlds' musical traditions. His work draws on the rich history of music including the music of the Australian Aborigines, the music of Asia, sacred music of various religions, including plainchant, as well as earlier music traditions as found in the works of composers like, Beethoven, Stravinsky, Messiaen and Bartók to name a very few. It is the freedom Edwards finds in the use of scales often associated with folk music, and the rhythmic freedom inspired by the natural world, particularly the asymmetric rhythms of insects and birds, that he finds liberating, suiting his purposes exactly. Both aspects can be seen in the works of Stravinsky and Bartók, though Edwards takes these in new directions to serve his purposes.

Drones in his works ground the music. These are frequently decorated in rhythmically asymmetric ways in keeping with the insect influences on rhythms. The stability of the drone allows further freedom in the melodic writing. Through these it will be shown that Edwards is expressing, in his terms, the importance of the earth to the life it supports.

The symphonies were completed between 1991 and 2005 so represent a further twenty to thirty years work and experience after his decision to start from scratch. Since the first inspiration from nature experienced in York, Edwards continued the practice of experiencing nature on walks either from his home at Pearl Beach, and later around the time of completing his first symphony from his home in Leura, walking and meditating in the Blue Mountains of New South Wales.²¹ In fact the timing of the move to Leura can be seen in the writing of this symphony, a detail which will be pointed out in the analysis of the work found in part B.

Many of his works including the symphonies attempt at 'bringing an element of ritual into the concert hall'. He achieves this by using some of the 'traditional tools of composition, repetitive chants sustained over harmonic drones which have the effect of creating a sense of timelessness in order to focus the listener's attention on the moment.'²²

Of the first symphony: *Da Pacem Domine*, Edwards says;

*'I intend the piece to be a sort of ritual lament – a controlled meditation on the dangers facing our planet. It's not a narrative form – there's no story, no drama. Nor is it what we sometimes call 'absolute' music – music which exists only for itself. It has a definite purpose, and that is to provide a framework in which people can communally and directly confront something too big to handle alone, and to try to help them do it as calmly and constructively as possible, so that it might be a purifying process rather than a wallow in grief.'*²³

²⁰ Cooney, P. 2003, *Beyond Sacred and Maninya: Developments in the Music of Ross Edwards between 1991 – 2001*. The University of Newcastle, Australian Music Centre. (unpublished)

²¹ Edwards, R. email to the author 16th Apr. 2014

²² Edwards, R. Interview by Linda Magson, Paddington, NSW. June 19, 1992.

²³ *ibid.*

Analyses of the work and discussion of the features which are common to two or more works will attempt to show how Edwards achieves these intentions.

It was his early publisher,²⁴ who suggested that it was time for a work for symphony orchestra that resulted in Symphony No. 1: *Da Pacem Domine*, through a commission by the Australian Broadcasting Commission. This began the series of symphonies which Edwards is adamant represents a unified whole.²⁵ Through the symphonies with their underlying theme he aims to encourage society to examine itself and make changes to ensure a sustainable future at personal and collective levels.

1.2 Working methods

The following has been discovered through research based on access to papers and sketches by Edwards as held by the State Library of New South Wales, Macquarie Street, Sydney in their Original Materials collection, and through a visit to his studio. So that there is no confusion about the word usage below in this discussion the word 'draft' is used to refer to a complete score that is presented in largely the final order of bars and bar numberings. The word 'sketch' refers to the usually quite neat, though rough jottings of single ideas with comments, of melody, rhythm, accompanying ideas, harmony and occasionally scoring. There are only a small number of 'sketches' that could be considered to be short scores. That is a complete musical idea written out on two staves. These short scores are only ever of a few consecutive bars. It is my observation that where a passage has been notated as a 'short score' it has been reworked once or twice more until Edwards is satisfied. Even then the final version appearing on the 'draft' may be further developed. The scoring for orchestra is always more colourful and masterful than the simple short score might suggest. These observations will be dealt with in the text relating to the symphony to which they relate. The purpose of this section is to give insight into the now not so common method, due to the advent of computer scoring and notation software, of composing and notating scores by hand. To fully understand how it is that Edwards composes and notates works by hand as outlined below one must go back in time to his student years.

Edwards worked as a music copyist in vacations during his university years for Peter Sculthorpe. Upon Sculthorpe's death on 8th August 2014, Edwards wrote the following acknowledging the value of this employment.

Peter treated his students as apprentices. His house was like a workshop where an open, friendly atmosphere prevailed. He would often talk to us about whatever he was working on and invite us to participate in the compositional process, taking our ideas seriously and making us feel important. Genial and encouraging, he nonetheless demanded the highest standards. In those days, long before computers were used, music was composed with pencil and paper; the final score and parts copied by hand in ink, with much recourse to correction fluid. I often worked well into the early hours of the morning, especially if a deadline was imminent. As he'd finish composing a page, Peter would hand it to me for copying, inspecting it afterwards to make sure it was neat and accurate. Sometimes I'd have it returned with

²⁴ Edwards, R. interview with the author 3rd Feb. 2014

²⁵ *ibid.*

comments like “fix spacing”, or “straighten stems”. In this way I learnt to understand and accept professional standards.²⁶

His hand written drafts, and final scores, are testament to his training. His ‘spacing’ is impeccable with all elements clear, neat and ‘straight’ on the pages making them easy to interpret without any confusion.

A visit to his studio confirms that Edwards continues to notate his music by hand. Although there is a computer, an A3 scanner, and printer unit in the studio these are not used as notation tools, but are used for copying pages for safe keeping and for reprinting, and no doubt other non musical activities. While in his studio Edwards accessed his computer to print a short work that formed the basis of a movement of his fifth symphony, the work we were discussing. This was a carefully hand written copy of the work, saved as a scanned document along with many other works listed in the same computer folder. It was clear that his computer hard drive was his safe storage system for completed works.

A visit to the State Library of New South Wales to view the sketches for his first four symphonies revealed his other use of the scanner, for in the complete drafts of some work there were scanned identical copies of individual bars, or short sections, that had been notated once, yet used in two or more places in the work to which they belonged. In most instances, only the bar numbers had been changed. These scanned bars or sections had been carefully placed on pages of new material and then rescanned. Although Edwards clearly took care to place these scanned additions neatly in their place on other notated pages it was obvious from the stave lines that these had been scanned from their original page, printed, and attached to the new page. Some pages were then rescanned and reprinted, others had copied bars or sections glued or taped on. In that way it can be said that Edwards literally cuts with scissors copies that have been scanned and reprinted, and pastes any repetitions into their new score positions. Some of these pasted sections have hand written additions to the scoring, most are completely identical with the original.

The sketches, as opposed to the complete drafts of his symphonies, reveal another side of his working method. These full score sized pages have short musical ideas, worked and reworked on several sheets, mostly as melodic lines, accompanying figures or harmonic ideas, others, such as chords may be scored more fully, but only for a very small group of chords, and quite often just for a single chord. On these pages Edwards has frequently made comments such as ‘nearly there’, ‘yes’, ‘rework’. From these sketches, the genesis of some of his musical ideas can be traced, not all because this is not his main working method. Edwards does not sketch an entire work, and only very rarely sketches, in short score, a section or phrase in one or more versions with each usually on a separate sheet. These short score sketches are rare among his papers as Edwards works mainly on the full score page once the initial idea has been captured.

An interesting detail that was found in the composer’s hand writing on one of the sketch pages was a note to purchase 0.9mm pencil leads. A propelling pencil is his main tool for notation. Other articles that sit in his composition space are a digital keyboard upon which the pencil is found along with an eraser, small digital metronome, and correction fluid. A small table is close by to the right.

²⁶ Edwards R. August 2014 *Peter Sculthorpe (1929 – 2014)* Found at <http://www.rossedwards.com/peter-sculthorpe-1929-2014/>

On the wall above the keyboard is a board where multiple A3 score pages can be attached. At the time of the author's visit there were six full score pages that were part of his guitar concerto, the composition Edwards was revising at the time. These pages were full scorings, though not complete, and were not short sketched ideas. An idea of how Edwards works, and the company he enjoys just outside of his studio window in Sydney, or perhaps his mountain retreat can be gained by visiting his web site and enjoying the opening slide show.²⁷

It is clear from the complete draft copies of his symphonies that Edwards uses the metronome and some number calculations to check the length of the works and sections within them. Some of the drafts have times in minutes and seconds under almost every bar line, others show times less frequently. These timings do differ from the recorded performances of the symphonies, but are obviously a helpful guide to Edwards in the composition process. Perhaps these timings are useful for managing the structures, or maybe are related to the commission requirements, for Edwards mainly composes for commissions. Composing is after all his employment. In this he needs to be, and is, highly disciplined to work so that commission deadlines are met.

In an interview with Philip Cooney, October 2010, Edwards offers the following in answer to the question, 'Much is made of the mystery of the "creative process". What stages, or steps, do you go through?'

For me, the biggest challenge is always beginning a new composition.

There has to be a moment of absolute enthusiasm and conviction. An idea – a spark – has to ignite. Not a rational or intellectual idea, but something that springs directly from my unconscious and just feels right. I have to be sure that I'm not deluding myself. If I start working with an idea that turns out to be a bit dodgy I begin to feel uneasy as I get further into the piece. Perhaps I won't sleep at night. I remember once getting up at 4 am and starting a piece over again from scratch – a very depressing experience.

Once a piece is under way it grows – usually very slowly – by a process of accretion. I have to begin at the beginning and gradually add on. I don't preconceive structures, although I can feel their shape emerging. For me, composing is essentially mysterious. When something feels right I go with it. I don't question, analyse or try to understand it – at least, not at the moment of conception – but once I've got it safely down on paper (I work with pencil and paper – and rubber eraser!) I spend many hours refining it. I have to believe that every detail is properly notated before I can proceed. I don't make sketches or short scores and I write directly for the instrument or vocal resources – including full orchestra – sometimes trying things out as I go on separate sheets of paper. Of course I'm not for a minute advocating that this rather laborious procedure is the 'correct' way to compose. Every composer does it differently and has to develop a method that's congenial – that feels right.²⁸

The evidence that has been sighted by the current author in the form of the composer's rough sketches, drafts of complete symphonies, and the hand written final score of his second symphony attest to his stated method. (The other four symphonies have all been type set.) That Edwards begins at the beginning and composes the work in the order it will eventually be played is in no small part due to his method of notating by hand. Composers of the computer age who use software

²⁷ Edwards, R. His web site is found at <http://www.rossedwards.com/>

²⁸ Edwards R. Excerpt from an interview with Philip Cooney, October 2010. Found at <http://www.rossedwards.com/philip-cooney-an-interview-with-ross-edwards-october-2010/>

notation packages have the ability to work in any order and join sections later, and reorder sections and phrases with ease. They are not as tied to the idea of beginning at the beginning and working through to the end, nor are they necessarily as comfortable with this approach. It is clear though that this method of beginning at the beginning and working through the task of composing a work in the order it will be performed is something that Edwards is most comfortable, proficient, and productive at.

That he does not plan the structure of the whole work prior to commencement is also evident from the sketches. Only one exception to this claim can be made from the sketches, and that is of symphony No 4 '*Star Chant*', for one of the sketch pages is a typed copy of Fred Watson's text with hand ruled pencil lines dividing the star names and including planned times for each of the divided sections. The divisions in the text relate to the position of stars in the night sky. For this work the structure was dictated by the night sky map. The planning, though, did not include any indications of the shape or content of each section. Edwards claims, for all work, this comes to him intuitively, and unconsciously, and I have found no reason or evidence to the contrary. The structures arrived at by his methods are found in the finished symphonies to be most satisfying. These will be discussed in greater detail in the analyses sections.

The following sections within this chapter give an overview of some of the features of his musical language, and performance practices.

1.3 Inspiration from Nature

Detailed discussions of the inspiration from nature within the symphonies are to be found in the full analysis, particularly related to the opening sections of both symphonies no. 1 and 5, and the second movement of symphonies no. 2, and 3. An overview only will be given here using a limited number of musical examples.

Edwards insists that his musical turning point came while in York, England²⁹ when he sought a new direction for his compositional style, abandoning the Modernist/Expressionist aesthetic, seeking 'meditations on the environment, whose presence remains in the form of underlying drones and rhythms.'³⁰

Not only do the drones ground the music but they also present the asymmetric rhythms of the natural world, particularly the rhythms of insects, though not through exact transcription. It is the rhythmic placing of the decorations to these drones that mimic the sounds of nature. These may take the form of the seemingly random placement of single quaver interruptions to an otherwise steady pulse of crotchets as found in the opening to symphony number 1 fig. 1.3.1. The placements of the sliding semitone and the dotted neighbour note figure found in the opening of this symphony, and in moments within each symphony along with the changing placement of figures within steady or changing metres are all further evidence of the inspiration from the natural world, particularly of insects.

²⁹ ²⁹ Hannan, M, 1986 Ross Edwards: A Unique Sound World, Southern Cross University (APRA Journal, vol. 4, no.1 p. 12.

³⁰ Edwards, R. email to the author on 4th Mar. 2013

Fig. 1.3.1: Symphony No. 1: *Da Pacem Domine*, bars 1 – 11, reduction

The opening bars of the second movement of *Earth Spirit Songs*, his second symphony, paint a natural landscape. This time the drone is a sustained wash of sound from the strings, bassoons, and horns over which various instruments interject with figures that have been inspired by nature, fig. 1.3.2. The high pitched piano figures' sudden interjection along with the sustained D from the first clarinet, and its rapid descending figure to the F, present stylised bird song inspired interjections. The natural setting is further described by the percussion elements.

Fig. 1.3.2: Symphony No. 2, movement 2, bars 2 – 3, showing scoring

The second movement of the third symphony features quite clear bird song in the short fragments from bar 14 to 22, Fig. 1.3.3. This, Edwards admits has been identified by a bird loving friend as the call of the Currawong, and found its way into the score quite unintentionally. As far as Edwards and the author are aware there are no other direct transcriptions of bird calls. Generally Edwards takes inspiration only from the essence of the sounds of nature in the construction of melodic and rhythmic elements.

Fig. 1.3.3: Symphony No. 3, movement 2, bars 14 – 21, piccolo clarinet

Edwards has used techniques gleaned from bird song in creative ways, for example the opening of his fifth symphony: *The Promised Land*, seems to be a lower pitched and much slower form of bird inspired material. The placement of the descending semitone figure on the first beat of bars 1, 3, 4, 6, fig. 1.3.4, and the first bassoon interjection, fig. 1.3.5, take inspiration from the rhythms of the natural world and bird song.

Fig. 1.3.4: Symphony No. 5, movement 1, bars 1 – 6, contrabassoon

Fig. 1.3.5: Symphony No. 5, movement 1, bars 7 – 8, bassoon

The floating chords found in the second movement of the third symphony give the impression of a long bird call similar to those heard in the Blue Mountains of Australia. It is the tone colour of these chords, the decoration with the dotted figure and the rapid partial scales in these bars, fig. 1.3.6, which Edwards uses to represent the sounds of nature.

Fig. 1.3.6: Symphony No. 3, movement 2, bars 5 – 13, reduction of nature-inspired elements
This bird inspired rapid descending partial scale figures such as in bar 12, fig. 1.3.6 are found frequently in his writing and have a cadential function on many occasions.

His compositional language is infused with the rhythms and sounds of nature in immediately recognisable forms, and in forms that have been obscured by changes in tessitura, and tempo. Some of the language could be viewed as having inspiration from the rhythmic approach of previous composers such as Stravinsky, particularly in his rhythmic manipulation of short cells but the inspiration from nature seems to be the stronger influence. This has come about through his need to place himself in natural setting where he is free to contemplate, or meditate. In these setting Edwards has become immersed in the sounds of nature that then infuse much of his writing.

1. 4 Staging and lighting

Edwards made lighting requests as early as the 1989 when the Sydney Symphony Orchestra premiered his work, *Yarrageh*, a nocturne for percussion and orchestra. For the performance of this meditative work the audience were in near darkness. Andrew Ford reports in an article written in July 1989 that ‘the Sydney Opera House’s bronchitic ward was, for once, practically silent.’³¹, implying that the minimal lighting had the effect of focusing the attention of the audience on the music without distractions, and thus engaging in the meditative nature of the work.

Symphony No. 1: *Da pacem Domine* (c. 29 minutes)

Lighting should be minimal: pit lamps for the orchestra; the audience in darkness

Symphony No. 2: *Earth Spirit Songs* (c. 20 minutes)

Although no lighting instructions are included in the score an initial idea of Edwards, when he was considering setting mantras as the text for the middle movement, was the idea that the lighting could be dimmed during the movement and raised again at the opening of the final section.³²

Symphony No. 3: *Mater Magna* (c. 24 minutes)

In a hand written fax from Edwards to the Sydney venue for the performance of Symphony No. 3, he writes the following: ‘if a reasonable solution presents itself, that’s great, but don’t worry if you think it’s too tricky! Here’s what I had in mind:’ Edwards then gives a diagram of the organ gallery

³¹ Ford, A. 1993 *Composer to composer Conversations about contemporary music*, Allen & Unwin Sydney, p. 98.

³² Edwards, R. Fax to Yvonne Kenny 14th Jan. 1996 fax found among the sketches held by the State Library of New South Wales

with a string of light globes strung in a single crescent, and this instruction: '12 low wattage light globes strung in crescent moon shape across the front of the organ gallery – about 3 metres long.'³³

Edwards also gives instructions on the score at figure [13], the beginning of the aleatoric section of the second movement where the conductor stops beating;

'The overhead lights are fading into total darkness. Each individual performer, having memorized the patterns, keeps repeating them according to his or her perception of

(crotchet) = 60.' (♩ = 60) *A single harp is illuminated at this stage according to his instructions found on a sketch page and then at figure [14] the lighting instruction on the score is; 'Light fades gradually from the harp until after about 10" it is in darkness.' A further instruction is given at figure [15]; 'the conductor signals the end of the 'contemplative' section by turning on a light, visible to the orchestra. All instruments gently cease playing and in the silence, the lights come up over about 5 seconds, to a level sufficient for the strings to see their music. The movement concludes in a mysterious half-light.'*

At the beginning of the third movement the instruction on the score is; 'Lights gradually come up'.

Symphony No. 4: *Star Chant* for chorus and orchestra (c. 33 minutes)

There are no lighting requests made for this symphony.

Symphony No. 5: *The Promised Land* for Orchestra and Children's Choir (c. 39 minutes)

Ross Edwards instructs that 'all music stands should have a light', 'Recordings on CD for playback during performance: a burbling sound of flowing water (c. 10 minutes) multiple electronic alarm bells and sirens (c. 30 seconds)' as additions to the instrumentation listing page in the score of Symphony No. 5.

The reason for the music stand lights becomes apparent as the symphony progresses for Edwards plans lighting cues for particular moments within the work to enhance the effect, and purpose of his music.

The first movement 'Compassion' begins with his lighting instruction of 'Gentle white light'. This lighting state matches the musical instruction of 'Tranquillo e con gravita' and the slow tempo of a crotchet equals about forty four beats per minute. This request for 'gentle white light' is not normal for the presentation of symphony orchestra concerts, being at a lower level of illumination, and one that would be unfamiliar to the regular concert goers. The lighting is being used in this movement to enhance the thoughtful and tranquil mood of the music as encouragement to audience members to meditate.

My use of lighting started in the 1980s. It was simple at first: I was interested in reducing distraction for pieces intended to promote contemplation, and the obvious way to do this was to have them performed in near darkness, with lighted music stands. The effect was magical and audiences responded positively. At first, stage managers were a bit dubious, but as they became more compliant I became bolder and more demanding, sometimes a bit unreasonably.³⁴

³³ Edwards, R. fax found among the sketches held by the State Library of New South Wales

³⁴ Edwards, R. email to author 26th July 2014

Two bars prior to the end of this movement, the lights are dimmed further as the first cellos are heard presenting the Earth Mother theme as a solo. The significance of this theme, and its use in this and other symphonies, is discussed in Chapter 2. During the sustained final note of this theme the tam-tam is sounded pianissimo and the recording of flowing water is begun.

The second movement 'Healing (Scene by the Brook)', a title with reference to Beethoven's Pastoral symphony, begins in darkness, though the music stand lights are on. The conductor does not beat as the unfamiliar sound of a bowed vibraphone is heard, shaping long notes in soft dynamics, first D then G# a tritone above. The record sounds of water flowing along a creek bed continue throughout this movement. Here Edwards is sharing his love of the Australian landscape, and asking his audience to meditate, a process that he believes brings healing. At figure [29], bar 73 the lights come up gradually as the climax of this section builds. By its end, in bar 92, just prior to figure 31, the instruction: 'Lights by now dazzling, suddenly extinguished'. The music goes from a tutti fff chord to a soft ringing tam-tam, and muted divided double basses sustaining low F# and C#. The remainder of this movement is presented in darkness. Again Edwards is supplying an opportunity for meditation without distractions.

As the second movement ends the 'lights come up ... to an intense red glare' for the third movement, 'The Dance of Life and Death'. The music is a frenetic dance. Of his choice of colour Ross Edwards offers the following:

*I don't have any theories about colour, nor anything resembling the synesthesia of Scriabin and (I think) Messiaen, but the intense red glare and emerald green of the 5th Symphony seemed appropriate to the atmospheres of movements 3 and 4 respectively.*³⁵

Edwards instructs that the red light snaps off at the tutti chord at figure [90] bar 186, so that the Earth Mother theme is heard in darkness from two solo violinists playing 'flautiss.' that is with a flute like tone colour. The message here is clear to those who understand his use of this Plainsong derived theme. To him the theme is an ecological symbol.

*This chant – Hail Mary full of grace – symbolizes, for me, renewal (virginity): the nurturing of growth and the eternal feminine principle in Nature, and living (gracefully) in accord with the Nature. Our civilization's inability to do this over the past 300 years has proved disastrous and the ecological movement is trying to redress the balance. Music is one of the forces that will need to be an indispensable agent in this redressing. Increasingly, Mary is being associated with the Chinese goddess of compassion, plant-life and so on, as well as many other equivalents from many cultures, including our indigenous culture. I could go on and on about this... suffice to say that fragments and allusions to the Hail Mary Chant – and more recently Ave Maris Stella – another Mary chant – permeate my music as ecological symbols.*³⁶

As the second sounding of the theme concludes the instruction, 'fade up emerald green light' is given.

The audience is then treated to an orchestrated version of the composer's chamber work, *Emerald Crossing* as the fourth movement, simply named 'Crossing'. The peaceful and lyrical movement is in

³⁵ Edwards, R. email to author 26th July 2014

³⁶ Edwards, R. email to author 16th Apr. 2014

stark contrast to the previous frenetic 'Dance of Life and Death'. The movement was inspired by a waking image of a canoeist crossing to an unexplored island. The use of the emerald light takes the audience to a tranquil, yet mysterious place, like the places in the composer's life that have inspired much of his music, such as his walks around Pearl Beach and in the Blue Mountains of Australia.

The fifth and final movement of Symphony No. 5: *The Promised Land*, begins with 'white light – a halo around the choir' as indicated on the score. A halo is produced by lighting the choir from behind slightly more strongly than from in front. This halo effect would seem to be suggesting that the children of the choir represent a fresh new generation that bring hope for the world. Their message is clear, and clearly about Australia by the use of text which is discussed in more detail in chapter 9.

Chapter 2. Musical Language

2.1 Harmonic Language

There are several aspects underlying the harmonic language adopted by Edwards in the symphonies. After rejecting the Expressionist aesthetic, and its associated twelve tone serial techniques, Edwards was inspired, by the sounds of the natural world, to develop his own approach from scratch. His shift to a largely diatonic language was gradual being mostly fully formed by the time of his first symphony. It was the drones of insects, particularly cicadas and crickets with their stopping and starting that inspired the use of pitched drones with asymmetric rhythmic and melodic decorations. His examination of bird song, not for the purpose of exact transcription, but for inspiration only, led him away from both the major, minor system that focuses on tonic, dominant relationships and from the mathematical approach of the twelve tone system. As well his explorations of nature made him question the equal temperament tuning system, though for practical reasons this has not been rejected.

Firstly, it should be understood that a tonic pedal note found in works written using the traditional harmonic language, or a drone in most cases creates harmonic and melodic freedom. This stable pitch, or quintal chord as is frequently the case in the symphonies, fig. 2.1.1, can support entirely tonal, modal or entirely chromatic melodies, and chords, but it mostly cannot achieve easily recognisable, traditional cadences in the context of the mature language of Edwards.



Fig. 2.1.1: pitches of a typical drone comprising C, G and D, a quintal chord.

Secondly, observations about the choice of scales by Edwards, when used in conjunction with drones, and in passages without drones, are revealing and will be discussed in detail within the analyses. Scale choices include a variety of modes, and scales, including Asian scales. In the symphonies he frequently uses the Lydian mode for passages that are joyful and celebratory, the major Phrygian mode in more reflective moments, as well the Japanese In sen scale, the chromatic scale, pentatonic scales and more are found, but very rarely a simple major or minor scale, though the natural minor is found.

Harmonically there are the occasional triad, but more frequently a second has been added frequently with the third omitted, most often a major second from the root, above as is the case in fig. 2.1.1, or below in fig. 2.1.2. The addition of the tone above the root should not be viewed as an added ninth, but more as a quintal chord (a chord comprising perfect fifths between pitches) using the voicing of fig. 2.1.1, or the final chord of fig. 2.1.2.



Fig. 2.1.2: Symphony No. 2, bar 63, observe the varied additions to the basically C & G major chords.

Edwards has overcome the need for cadences to phrases or sections that rely on harmonic changes, by making use of a variety of materials, frequently rapidly descending partial scales that end on the drone pitch or the fifth above. These descending figures are usually assigned to the woodwinds. Occasionally the cadence is achieved by more rhythmic means where Edwards ends a section or constructs a coda by featuring repeated motives, at first with asymmetric rhythms, then regularly and finally with a final chord. Many such moments however are followed by his ecological motive, the 'grace motive' or the Earth Mother theme, as Edwards refers to the short motive made from the plainchant, *Ave Maria Gratia Plena*. Occasionally sections are joined by a few bars constructed from material specific to the work or movement, or by the use of one of his gestures such as the Maninya cry motive. It is clear that Edwards avoids what he would consider harmonic clichés.³⁷

Fig. 2.1.3: Symphony No. 3, bars 50 – 51, descending flourish on a descending partial B Phrygian mode, ending on the B of the B & F# drone

There are only a very few passages where it is clear that Edwards is alternating between two chords for a time. These passages have the drone either absent or only present with the main chord of the section, fig. 2.1.2 and fig. 2.1.4.

Fig. 2.1.4: Symphony No. 3, reduction of the opening chords bar 4 showing a chromatic third relationship (enharmonically) between Eb major and B major.

His writing for strings alone without a drone is the most complex harmonically, fig. 2.1.5. There are few recognisable harmonic progressions from one chord to the next according to the traditional harmonic language of the common period.

³⁷ Edwards, R. Implied in an email to the author 20th July 2016

Fig. 2.1.5: Symphony No. 1, bars 164 – 166, reduction showing the voice leading through the stem directions

Edwards occasionally uses a chromatic third relationship between chords, fig. 2.1.4, and bars 4 – 5 (B flat to G) fig. 2.1.6, or even tonal centres. However most of his chords, and their movement from one to the next, rely more on slight and subtle changes, and the use of simple triads with added major or minor seconds that are usually above the root or fifth of the chord, see fig. 2.1.1, though in fig. 2.1.6 these can be seen above the third (or below the fifth).

Fig. 2.1.6: Symphony No. 3, movement 2, bars 7 – 12 of figure [16]

He claims not to have included dominant sevenths in his writing.³⁸ In fact he thinks of any chords that may appear to be dominant seventh as a verticalized hirajoshi scale.³⁹ There are a very small number of moments when vertical considerations reveal a dominant seventh, fig. 2.1.2. These are more usually moments where the individual lines intersect similar to early free Organum where the vertical harmony, which wasn't paramount when writing the lines, sounds a recognisable or interesting harmonic combination, similar to the writing found in fig. 2.1.5. Edwards does not use these dominant sevenths to imply a tonic, but instead uses the tritone merely as a tone colour. In fact many of his more complex chords are merely complex in order to give the impression of the tone colour that might be heard from a high pitched bird-call, for example.

His decorated drone almost always makes use of a low minor second resolving to unison where both pitches are frequently presented by the same instrument group, usually divided cellos or violas. This feature is his sigh-like motive. The determination that Edwards has against any cultural implications⁴⁰ of this motive means that in this text the downward resolution of a minor second will be called his 'sigh' figure rather than the Italian term, 'sospiro'.

Further musical examples of these harmonic features abound within part B of this thesis.

³⁸ Edwards, R. in an interview with the author 3rd Feb. 2014 and an email 20th July 2016

³⁹ Edwards, R. communication received 24th August 2016

⁴⁰ Edwards, R. email 16th Aug. 2015

2.2 Drones

Drones feature in the symphonies, and other works by Ross Edwards. When asked if these drones had the same significance as those found in the work of Peter Sculthorpe, who states about his work *Port Essington for Strings* that the pedal represents the flatness of the Australian landscape, Edwards made the following comments:

Well, the drone is the earth always ... and there are lots of other things growing on it and inhabiting it. But no, it's not (a representation of the flatness of the Australian landscape). It's quite different and this relates to the Earth Mother motives ... It's not a dynamic concept. It's not conquering or exploring or overcoming. It is trying to get back to a stability of some kind, a basic stability that seems appropriate to these times which are out of control. So it is grounding in a word.⁴¹

The landscape, for me, isn't necessarily flat, since my locality is the central east coast of New South Wales, which can be quite hilly. My drones are more likely related to those of insects, notably cicadas, and they probably represent eternity – a constant backdrop to the music, however dynamic its surface, and a sense of stability in our uncertain times.⁴²

The reduction, fig.2.2.1, of the opening twenty seven bars of the first symphony '*Da Pacem Domine*' by Edwards illustrates his two approaches to drones. The opening twenty bars show features of what Edwards calls 'decorated drones'⁴³ with the remaining bars clearly a pedal. The decorated drone is the main feature of the opening section, whereas the pedal accompanies the opening bars of the first episode.

The decorated drone has features that Edwards includes in a variety of contexts. Rhythmically, the influence of natural sounds, particularly insect rhythms is found. The steady pulse that is such a feature of the solemn funeral, or military march style, is present in this opening but by the introduction of the carefully, but randomly, and 'intuitively' as he asserts, placed quaver interruption the section remains meditative and interesting in its solemnity. Grouping of the beats within the simple quadruple and simple duple bars is completely standard consisting of four and two crotchets respectively. It is the prime number times, and the bar of eight quavers that allow Edwards to group in single crotchets and dotted crotchets, thus carefully arranging the randomness sought. The result is asymmetric phrases fig. 2.2.2. The underlying pitches used for the drone in this passage are low E and B, a perfect fifth.

The sliding semitone and the dotted rhythm are features of this decorated drone see fig. 2.2.3 and fig. 2.2.4 below.

Only the drone elements are given in fig. 2.2.1 of the opening twenty seven bars of Symphony No. 1: *Da Pacem Domine*. A closer look at the elements and rhythmic arrangement, fig. 2.2.2 highlights the features of the opening twenty bars so that easy comparisons with the use of similar decorated drones in later works may be made.

⁴¹ Edwards, R. in an interview with the author 3rd Feb. 2014

⁴² Edwards, R. communication received 24th August 2016

⁴³ *ibid.*

The musical score is presented in five systems, each consisting of two staves. The first system (bars 1-5) is in bass clef, 4/4 time, with a *pp* dynamic. The second system (bars 6-11) continues the bass clef, 4/4 time, with a *pp* dynamic. The third system (bars 12-15) introduces a treble clef for the right hand, with a *pp* dynamic and a triplet of eighth notes. The fourth system (bars 16-20) continues the treble part with various rhythmic patterns. The fifth system (bars 21-27) shows the beginning of the first episode, with a *p* dynamic and a *mp* dynamic.

Fig. 2.2.1: Symphony no 1: *Da Pacem Domine* - a reduction of bars 1 – 27 showing the opening decorated drone, and pedal accompaniment to begin the first episode beginning at bar 21.

The metres of the above opening, excluding the first episode, can be given by the following arrangement, fig. 2.2.2. This arrangement not only allows for the quaver interruption to the regular pulse but also allows the melodic elements of the sliding semitone sigh, fig. 2.2.3 and the dotted figure 2.2.4 to be rhythmically varied in placement.

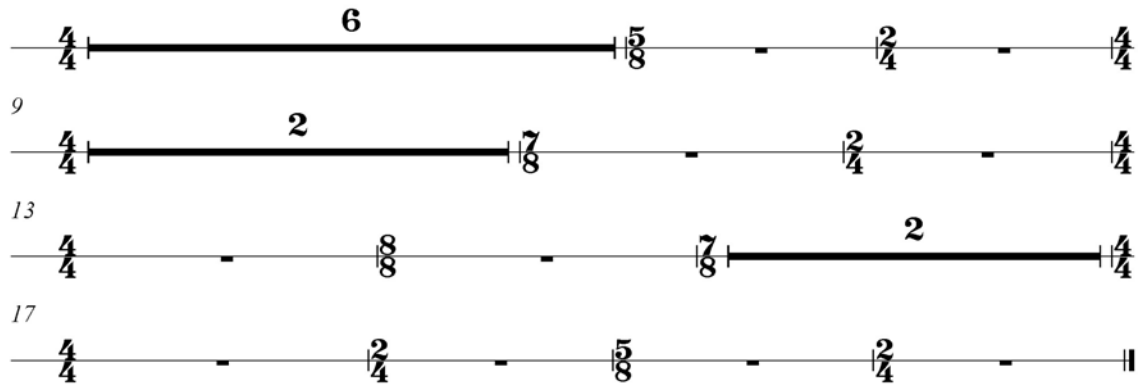


Fig. 2.2.2: Symphony No. 1: *Da Pacem Domine*, time signatures for the opening section, bars 1 - 20.

The asymmetry of this opening section is intuitively claims Edwards⁴⁴ which would seem the case when examining the number of crotchets heard prior to each quaver interruption, these being 26, 13, 8, 2, 2, 1, 9, and after the final quaver, 3 more crotchets. He achieves this asymmetry through the quavers found in bars 7, 11, 14 – 16 and 19. This rhythmic approach, which Edwards states as being inspired by insect rhythms moves the work along with the interjections becoming progressively closer until the final one. Edwards thinks of these quaver interruptions as forming a rhythmic motive that could be interpreted as a slow, sombre dance.⁴⁵

Further randomness in this section is achieved through the placement of two pitched figures, the sliding semitone sigh-like figure and the dotted figure.



Fig. 2.2.3: Sliding semitone (sigh-like gesture) Fig. 2.2.4: Dotted figure

Divided violas playing on their lowest string begin pianissimo in the third bar. Both parts are working together. The upper line has three elements: the semitone glissando from F to E; a sustained E of varying lengths (1, 4, 4, 5, 7, 8 quavers though not in that order); and a dotted figure. The lower line omits the semitone glissando; sounding the E continuously under the glissando but is otherwise in rhythmic unison with the upper viola.

⁴⁴ Edwards, R. interview 3rd Feb. 2014

⁴⁵ Edwards, R. Communication received 25th August 2017

When the second violins join they do so by using the same three elements but up a perfect 5th giving a sense of Parallel Organum as found in the late ninth century religious chants.

A further decorated drone that relies on sustained and repeated pitches, this time a minor 3rd apart is heard from the Horns, fig. 2.2.5. The notated reduction has been arranged in phrases so that comparisons of the rhythmic elements can be made. The upper winds take a descending semitone figure heard along with the horns' long notes.

Fig. 2.2.5: Symphony No. 1, bars 53 – 82, horns 1 & 2

Symphony No. 2: *Earth Spirit Songs* includes drones, many are simply sustained pitches as found at the opening of the work and discussed in detail in Chapter 4. The transition between the opening recitative/chant section and the dance uses a form of drone that includes some typical elements but in a new way. The drone pitches are B \flat and F, the usual 5th apart, but in this case are performed on pitched tom-toms, fig. 2.2.6 in a highly rhythmic manner. The features of these bars are discussed in more detail in chapter 4. Attention should also be drawn to the descending semitone, C \flat to B \flat .

The image shows a musical score reduction for Symphony No. 2, bars 47-53. It is divided into two systems. The first system includes staves for Woodwinds (W.W.), Bassoons and Horns (Bsn & Horns), and Tom-toms. The second system includes staves for Woodwinds (W.W.), Bassoons and Horns (Bsn & Horns), and Tom-t. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *mp*, and *f*. Tempo markings include "♩ = 108 accel." and "♩ = 126". A rehearsal mark "5" is present at the beginning of the second system.

Fig. 2.2.6: Symphony No. 2, bars 47 – 53, reduction

The decorated drone found from bars 120 – 124, fig. 2.2.7, below includes sustained pitches, the dotted figure and the movement of a semitone, this time ascending from the second horn, D* to E#, with further decoration can be heard from the woodwinds and first horn.

The image shows a musical score for Symphony No. 2, bars 120-124. The score is arranged in a system with five staves. The top two staves are for Oboe, the third for Bassoon, the next three for Horn in F, and the bottom two for Viola and Violoncello. The music is in 3/4 time and features a variety of dynamics and articulations. The Oboe parts are marked *mp > p*. The Bassoon part is marked *mp > p* and *p < mp > p*. The Horn in F parts are marked *mp > p* and *p*. The Viola and Violoncello parts are marked *p* and *mp*. The Viola and Violoncello parts are marked *senza vibr.* (senza vibrato).

Fig. 2.2.7: Symphony No. 2, bars 120 – 124, accompanying figures

Edwards makes use of the augmented 4th in the first horn and the bassoon, and the decorated drone element of G sharp descending and ascending dotted figure, to and from F double sharp, which recalls the dotted figure of Symphony No. 1. The sustained G#, A and B, hints at G# minor with the now expected added second, in this instance a minor 2nd.

Decorated drones feature in Symphony No. 4: *Star Chant* and frequently involve the voices. Fig. 2.2.8 below shows similarities with the opening of *Da Pacem Domine*, beginning with a sustained E and B drone, and with the descending semitones C to B and F to E. The rapid flute ascending and descending scale figures use the pitches B C E F and G. This new feature adds further decoration, and interesting detail to the drone.

34 ♩ = 40

Flute 1

Flute 3

Timpani
Wooden stick
p

con sord. flaut. senza vib.

Strings
Voices
Low Winds
Brass
p

Fig. 2.2.8: Symphony No. 4: *Star Chant*, bars 34 – 35, reduction

At bar 46, fig. 2.2.9 below, the dotted figure found in the opening of Symphony No. 1: *Da Pacem Domine* is introduced by the Altos and accompanied by the second violins. Aside from the decorative flute scalic figures the pitch elements used in this section of *Star Chant* are very similar to those of *Da Pacem Domine*. But unlike *Da Pacem Domine*, rhythmically the metre remains a steady four crotchets throughout, omitting the insect inspired interruptions.

The image displays a musical score for Symphony No. 4: Star Chant, specifically bars 46 through 48. The score is presented as a reduction, showing the melodic and harmonic lines for various instruments. The top staff is for Flute 1, followed by Flute 3. Below these are the Strings, Voices, Low Winds & Brass, and a combined section for St. Voc. W.W. Brass. The score is in 4/4 time, with a tempo marking of quarter note = 40. The notation includes complex rhythmic patterns, slurs, and dynamic markings, characteristic of the 'Star Chant' section.

Fig. 2.2.9: Symphony No. 4: *Star Chant*, bars 46 – 48, reduction

All of the features of drones are found in many sections of Symphony No. 4: *Star Chant*. They are given to both the orchestra and the choir. Frequently the star names are chanted on a single pitch by one group of vocalists along with moving parts that use the descending semitone and the dotted figures associated with drones. The placement of these decorative features, that are associated with drones, is according to the rhythmic inspiration of nature. The pitch of these drones varies as the work progresses. Detailed discussions can be found in chapter 6.3 of these aspects.

Drones are used extensively throughout *Star Chant*. In fact their absence is only for short segments of the work. The falling semitone 'sigh' figure and the dotted rhythm feature as decorations to the drones in many sections. A few decorative elements are specific to this work and the section to which they belong. Anyone who knows his first symphony: *Da Pacem Domine*, would recognise the similarly decorated drones of Symphony No. 4: *Star Chant* that ground this work. Just as the drone simplifies to a regular pulse in *Da Pacem Domine* to accompany the first episode so is it simplified to bring the opening section of *Star Chant* to a close with four bars of repeated E crotchets in the simple quadruple bars, Figure [8] to [9], bars 49 – 53, ending with a silence of two beats.

The opening of *Symphony No. 5: The Promised Land*, is again similar. The drone pitch is a B, and the two pitched figures, descending semitone, this time from C to B, and the dotted figure using the pitches B and A, make reference to the opening of *Da Pacem Domine*. The decorated drone becomes simpler as the melody of the bassoon grows in complexity. See fig. 2.2.10 below which gives the drone elements, omitting the melodic material of this section.

The figure displays the piano accompaniment for the first 16 bars of the first movement of Symphony No. 5. It is presented in four systems, each with a grand staff (treble and bass clefs). The music is in 3/4 time and features a drone pitch of B. The first system (bars 1-4) includes markings for *pizz* and *arco*. The second system (bars 5-8) is marked with *p* and *pp*. The third system (bars 9-12) includes markings for *pizz* and *arco*. The fourth system (bars 13-16) is marked with *arco*. The score shows various rhythmic patterns and dynamics, including accents and slurs, across the piano and bass staves.

Fig. 2.2.10: Symphony No. 5, movement 1, bars 1 – 16, accompanying figures only

2.3 Orchestration

Edwards uses the colour palette of the orchestra in a manner that is uncluttered yet includes highly detailed scoring. Instruments and manners of sound production are carefully prescribed to produce his intended effect, and altered between, and within, sections to produce contrasts for the listener.

His orchestration, particularly in his use of the upper strings, is slightly unusual. A close examination of the use of the first and second violins in Symphony No. 1: Da Pacem Domine reveals only minimal use. Edwards includes the upper strings when contrast is required.⁴⁶ The following shows just how little is given to the violins in this symphony.

The first violins are used sparingly in this work. They are required to play in slightly fewer than 50% of the bars. Their role is melodic in the main, though there are other uses, such as the divided three and four note chord figure to be played flautando (*sempre non vibr.*) which appears three times in the movement, bars 72 – 85, 115 – 124, 281 – 288, and with the figure used between melodic phrases from bar 207 – 228. Some melodies are written for divided first violins where the melody is supported by other first violins, bars 60 – 70 marked *non vibr.*, and others still with divided first violins, and also with divided second violins where all parts marked *poco vibr.*, bars 90 – 101. Their use in the sections bars 134 – 156 and 179 – 188, also mostly divided, but here without technical directions, allows the players to take their usual approach to vibrato.

What can be inferred from these observations is that Edwards requires the first violins in many passages to play with a tone colour that more closely matches the tone colours of the wind instruments, and one which minimizes the chorus effect produced by the many instrumentalists in the first violin section, an effect that is not present in the sounds produced by the individual wind players where there is only one player per part. The resultant sound from the first violinists in many passages is a purer tone, and a more focused pitch.

Looking at the particular role of the first violins in this symphony it is obvious that Edwards has included them in moments, or sections, where their sounds are effective and effectively contrasting with the tone colours of surrounding phrases, or sections. Edwards offers the following comment when asked about the limited use of the violins in this and the fifth symphony.

I'm surprised about the 1st symphony, but thinking about it: because of its weightiness and preponderantly dark colours, perhaps the violins in both works are used to give relief and contrast in their upper registers, with minimal vibrato so as to sound ethereal, before plunging back into the depths. As usual with me this wasn't a planned effect – it just happened without my being consciously aware.⁴⁷

The second violins in this symphony have two roles and thus are required in a little more than 75% of the bars. Their first role is with the decorated drone given throughout to the low strings. Here the second violins are mainly asked to play on their lowest string. Their other role is to support the first violins. In this role markings of flautando, *non vib.*, or *poco vibr.*, are given for the same passages as the firsts. The comments above regarding the more pure tone colours and the lessening of chorus

⁴⁶ Edwards, R. email to the author 16th Apr. 2016

⁴⁷ *ibid.*

effect apply. In these moments the seconds are also playing a role in supplying interesting, and contrasting orchestral colours.

Edwards makes similar use of the violins in *Symphony No. 2: Earth Spirit Songs*. The divided first violins enter in bar 4 with a low major second, C and D that is marked *senza vibr.*, and is sustained to the end of bar 9 after which they remain silent until a short phrase begins at bar 29. This three bar descending phrase is marked *flaut.*, and is the first violins last contribution until the beginning of the ecstatic second section beginning at bar 56, which also marks the first entry of the second violins in this work.

Examining the overall use of the violins reveals that in his second symphony Edwards uses the first violins in slightly less than 40% of the bars and the seconds in slightly less than 30% of the bars. In the third movement there are three occasions where only a solo or two solo first violins are scored. This is considerably less than his previous symphony and due in part to the need to make space for the solo soprano voice. The firsts, seconds and solo violins are used at times for contrast and to heighten both climactic and meditative moments.

The low strings on the other hand have extensive roles in all symphonies, particularly in the drone sections, but also as the foundation in the various episodes and contrasting sections.

Edwards makes use of a large variety of percussion instruments, though some of the traditional instruments normally used in orchestral writing are absent. Edwards includes a range of ethnic and orchestral percussion instruments to afford him the greatest colour palette to work with.

Symphony No. 2: Earth Spirit Songs has as well as the timpani, three percussionists each with a number of instruments. One of the initial sketches for this symphony had roles for five percussionists. This was eventually reduced so that the listing of instruments in the score is for three percussionists. For the first percussionist he lists 6 tuned single-headed tom-toms, tuned to the B flat major triad with the addition of C and G both a major second above triad members,



Fig. 2.3.1: the 6 tom-tom tunings for *Symphony No. 2: Earth Spirit Songs*

and the following: *hyoshigi*, clashed cymbals (medium), *maracas* (high), *guero* (small) tam-tam (large), and *Tambourine*. A *hyoshigi* is a Japanese pair of square cut wooden sticks joined by a chord. For the second percussionist he lists, 2 *crotales* pitched D and A as notated below, tubular bells pitched E, F# and G#, Australian Aboriginal Clapping Sticks (high, resonant) or alternatively *claves*, suspended cymbal (small), clashed cymbals (medium), and a tam-tam (huge).



Fig. 2.3.2: tunings of the 2 *crotali* (sounding an octave higher)



Fig. 2.3.3: tubular bells tuning
Symphony No. 2: Earth Spirit Songs

Finally the third percussionist is assigned a glockenspiel, three pitched cowbells, three Burmese gongs, a whip that is only heard once in the work, and mukosho, or alternatively a small woodblock. The mukosho is a wooden instrument from Tanzania. The Burmese gongs are large, suspended gongs similar to the lowest pitched Balinese gamelan gongs. These were specially made as part of the Federation Bells project and are in the possession of the Melbourne Symphony Orchestra.⁴⁸



Fig. 2.3.4: tunings of 3 cowbells



Fig. 2.3.5: tunings of 3 Burmese gongs

It is clear from the list of percussion instruments that Edwards had particular tone colours in mind. It is equally clear that he takes care in his choices such that he made use of eleven of the twenty four bells from the Federation Bells project at the end of Symphony No. 3. These bells were specially made so that their tone colour would not clash with orchestral instruments.⁴⁹

Like many of his works Symphony No. 2 begins with a soft strike on a huge tam-tam. The tam-tam has been associated with his sacred style, which in this context is appropriate for the opening section of this work that begins with a plainchant melody.

The whip is heard with the small cymbal to complete the climax of the instrumental section of figure [3] Symphony No. 2: *Earth Spirit Songs*. The role of the tom-toms, leading into the ecstatic dance section and its repeats, is discussed in detail in Chapter 4.3. The D pitched crotales is used to highlight the interjections at figure [9] and in the repeats of this material. The climaxes at figures [17] and [19] include fortissimo chords from the Tubular bells, and Glockenspiel. Discussion of the tom-tom join between movements 1 and 2 is found in chapter 4.3.

The cowbell, tam-tam, Burmese gong, and hyoshigi, play a role in the mysterious and nature-inspired opening of the second movement, and when this material is repeated. The medium cymbal and the huge tam-tam are the only other percussion instruments to be heard in this movement. The huge tam-tam is used to support, with a pianissimo strike, the release from a climax that began figure [42], the glockenspiel to assist in building to the climax found at figure [44] Symphony No. 2: *Earth Spirit Songs*.

It is fitting that Edwards reserves the use of the Aboriginal Clapping sticks, sticks from a people group who have a relationship with, and find their identity through their land, along with the small maracas for the opening of the final movement, 'Dance-song to the Earth Mother' from Symphony No. 2: *Earth Spirit Songs*. Their rhythms are discussed in detail in Chapter 4.2. In this movement individual crotchet notes are used to heighten the effectiveness of the upper pitch (E) of the decorative harp and solo violin glissando interjections. A perfect fifth from the cowbells enhances the one crotchet figure that is first heard at figure [54] and throughout the movement. The timpani

⁴⁸ Edwards, R. Communication received 24th August 2017 and corrected by Gyger, E. Jan. 2018.

⁴⁹ Ball, Philip in the New Scientist. 13th Dec 2003, Vol. 180 Issue 2425, P40-43. *Bells are rarely used in orchestral compositions because they produce a complex sound that jars with other musical instruments. But that is not a problem for Edwards. He has a unique set of bells designed by acoustic engineers to blend, rather than clash, with an orchestra. Not only are these new designs purifying the tones of bells, they are giving musicians new sounds to play with.*

part supplies a somewhat steady quaver pulse with periodic rests, a rhythmic feature that Edwards has taken inspiration from insects. Periodically during figure [61] of this movement Edwards has the guero and mukosho working together. Though performed by two percussionists the guero is given a grace note, acciaccatura, to the quaver from the mukosho. This feature speaks of the level of detailed care Edwards puts into his orchestration.

The last climactic moment prior to the final coda begins with a fortissimo strike on the large tam-tam and the two crotales, and is heard again at its repetition a few bars later. Again the cowbells support the one beat motive that leads to the final bars. Three bars from the end a tambourine roll begins, ending precisely with the final chord.

In Symphony No. 2 most significant contributions by percussion are associated with drone sections and in transitions between sections and movements. All other roles aim at achieving quite specific sonic effects in short, and transient moments, either in supporting, or solo roles. The ethnic instruments from Japan, Burma, Africa and the Australian Aborigines can be seen to reflect the multicultural nature of Australia and of course the Aboriginal relationship to country.

Similar lists of percussion instruments are used in symphonies 3, 4 and 5. Notable in Symphony No. 3 there is the addition of eleven hand bells used in the improvised section that is performed without lighting. Edwards wishes that his audience calmly meditate while the bells sound in turn without reference to the conductor and other players. The second movement of Symphony No. 5 is meditative and opens with the sound of a bowed vibraphone, while the third movement makes extensive use of the floor tom-tom, and medium bongo, in alternate sections, and four tuned cencerros or cow bells.

Edwards makes extensive use of the upper woodwinds, particularly in a decorative manner with bird-song like material, and in his rapid descending figures that act as cadences to phrases, or sections. In the first symphony however, in keeping with the emotional depths being explored, Edwards gives the winds a share of the slow moving melodies. In other symphonies their roles are quite demanding. Edwards remembers the Principal Clarinetist of the Sydney Symphony Orchestra, a staunch supporter of his work, commenting on the difficulty of his part in the fifth symphony immediately after the performance.⁵⁰

The tone colours of the low woodwinds feature frequently on their own. It is the contrabassoon that begins the fifth symphony with an extremely low and slow bird-like call.

Edwards confidently and colourfully makes use of the extremities of pitch in particular in his writing for piano, a characteristic gleaned, so he claims, from playing works by Messiaen during his student years on piano.⁵¹ This is true of his piano writing in the fifth symphony.

⁵⁰ Edwards, R. email to the author on 16th Apr. 2016

⁵¹ Edwards, R. email to the author 26th July 2014

2.4 Plainchant

The use of plainchant derived melodies with a particular focus on the role of the ‘Earth Mother theme’ in the symphonies.

Interest by Edwards in plainchant most likely derives from his teacher and mentor, Peter Sculthorpe who in his biography states;

*Plainchant, otherwise known as plainsong or Gregorian chant, is the name given to the unaccompanied melody to which the text of the Roman Catholic liturgy used to be sung, Today it is used somewhat selectively by the Roman Church, and sometimes sung in the Anglican Church. I would like to think, though, that the enormous body of plainchant melodies belongs to the whole of mankind. Unmeasured, simple and profound, I’ve loved these melodies all my life, and it pleases me that there’s been renewed interest in them through recordings and compact disc. Altogether, I’ve used plainchant in six works, all for very different kinds of forces.*⁵²

During a visit to Edwards in February 2014 a theme which recurs frequently in Symphony No. 5, and in other works, including other symphonies was identified as his Earth Mother theme. It occurs in several significant moments, and in many different forms as will be seen in this collection from the symphonies. The theme is derived from a plainchant. Edwards forwarded the following by email.

*I was just talking with one of my students about the Earth Mother chant this afternoon. It’s also known as the Angelic Salutation and you can read about it under Hail Mary in Wikipedia. I’ve attached the first page of my Clarinet Concerto where it’s stated right at the beginning by a solo oboe before being transformed into birdsong by the clarinet. This chant – Hail Mary full of grace – symbolizes, for me, the nurturing of growth and the eternal feminine principle in Nature, and living (gracefully) in accord with the Nature. Our civilization’s inability to do this over the past 300 years has proved disastrous and the ecological movement is trying to redress the balance. Music is one of the forces that will need to be an indispensable agent in this redressing. Increasingly, Mary is being associated with the Chinese goddess of compassion, plant-life and so on, as well as many other equivalents from many cultures, including our indigenous culture. I could go on and on about this... suffice to say that fragments and allusions to the Hail Mary Chant – and more recently Ave Maris Stella – another Mary chant – permeate my music as ecological symbols.*⁵³

Clarinet Concerto

Ross Edwards

Calmo e lontano, ♩ = c.69 (poco libero)

rall. A tempo

Flute 1

Oboe 1

906

pizzicato

Fig. 2.4.1: Ave Maria Gratia Plena which opens his clarinet concerto.⁵⁴

⁵² Sculthorpe, P. *Sun music. Journeys and reflections from a composer’s life*. ABC books, Sydney 2001, pg.116

⁵³ Edwards, R. email to the author Wednesday 16th Apr. 2014

⁵⁴ The original plainsong can be found in the Chants of the Church – Selected Gregorian Chants – Edited and compiled by the Monks of Solesmes with Interlinear Translations by RT. REV. MSGR. Charles E. Spence, modern notation Edition published by the Gregorian Institute of America, Ohio, 1953.

The most frequent appearance in his music is of a fragment from notes 8 – 13 as his ‘Earth Mother’ theme.

The *Ave Maris Stella* that Edwards names as the more recently used chant as his ecological symbol is the next plainsong in the same collection.

Comparing the opening of the clarinet concerto by Edwards, fig. 2.4.1, with the original *Ave Maria gratia plena* plainsong, figure 2.4.2, reveals that Edwards raises the root note from F to G, and with only minor alterations to the rhythm in his first phrase as notated in fig. 2.4.2, follows the plainchant exactly for this portion. It is the second phrase that is more embellished by Edwards, though still following much of the contour of the original plainchant melody. One familiar with the often fragmented use of this melody in the writing of Edwards, will recognise that it is the eighth to the thirteenth notes that are frequently heard.

8. Ave Maria

The image shows a musical score for '8. Ave Maria'. It consists of five staves of Gregorian chant notation. The first staff begins with a large red 'A' and a red 'T' above it. The lyrics are written in Latin and English below the notes. The English translations are in red. The score ends with a double bar line.

- ve Ma-ri- a, * grá-ti- a plé- na, Dómi- nus
 Hail Mary, with-grace replete, (the) Lord
 té-cum, be-ne-dí-cta tu in mu-li- é-ri- bus, et be-ne-dí-
 (is) with-Thee : blessed (art) thou among women, and blessed
 ctus frúctus véntris tú- i, Jé- sus. Sáncta Ma-ri- a,
 (is-the) fruit-of-the-womb-of-thee, Jesus, Holy Mary,
 Má-ter Dé- i, ó-ra pro nó- bis pecca- tó- ri-bus,
 Mother of-God, pray for us sinners,
 nunc et in hó- ra mórtis nóstrae. Amen,
 now and in (the) hour of-the-death of-us. Amen.

Fig. 2.4.2: *Ave Maria* from Chants of the Church – Selected Gregorian Chants

Edwards first used the chant in his nativity play *Quem Quaeritis* which was composed while he was a student in Adelaide in 1967, and admits that any appearance within his first two symphonies would have been subconscious.⁵⁵ It is not surprising to find that the *Ave Maria* chant does not appear in the first symphony, instead the plainchant, *Da Pacem Domine* is found.

The choice of *Da Pacem Domine*, notated at figure 2.4.3 with an English translation, was made in accordance with the plea for peace from the composer that this symphony brings. It is intended at a personal level for Stuart Challender, the conductor of the Sydney Symphony orchestra to whom the work is dedicated and who, at the time was terminally ill, and at a global level, seeking peace at the time of the first Gulf War. Edwards gives the first line of the plainsong to the cellos in an episode

⁵⁵ Edwards, R. Email to author 30th July 2016

that features contrapuntal entries by other string groups in a significant moment within the first symphony. It is this plainsong that gives the symphony its title.

Da Pacem Domine

Da pa - cem do - mi - ne in di - e - bus no - stris:
 3 qui - a non est a - li - us
 4 qui pu - gnet pro no - bis,
 5 ni - si to - de - us no - ster

Give peace Lord in our days,
 Because there is no other
 Who fights for us
 Unless you, our God.

V Let there be peace in your courage
 R And abundance in your power.

Fig. 2.4.3: transcribed treble clef version of *Da Pacem Domine* and the meaning of the text⁵⁶

A portion of the chant is heard from the cellos at start of the episode beginning at bar 163, fig. 2.4.4.

163
 Violoncello *pp*

Fig. 2.4.4: Symphony No. 1, bars 163 – 166, *Da Pacem Domine* from the cellos

Symphony No. 2: *Earth Spirit Songs*, makes use of the plainchant, *Sancti spiritus adsit nobis gratia*, and also includes minor references to the *Ave Maria* chant, or the Earth Mother theme. The frequently found six note version concludes the vocal phrase in bars 38 – 40, fig. 2.4.5.

⁵⁶ Edwards, R. found among the sketches in this form with no source indications

34

Sanc-ti Spi-ri-tus ad-sit no-bis, ad-sit no-bis, no-bis, no-bis gra-ti-a

Fig. 2.4.5: Symphony No. 2: *Earth Spirit Songs*, vocal phrase bars 34 – 40

Only loosely related, decorated variants are found within the work such as the fragment heard from the first bassoon, bars 45 to 46, fig. 2.4.6, and the concluding instrumental interlude ending at bar 32, fig. 2.4.7, involving imitation between the upper first and second violins, and loosely in the sequence found in the final movement fig. 2.4.8, in bars 239 - 240.

Bassoon

Fig. 2.4.6: Symphony No. 2: *Earth Spirit Songs*, bars 45 – 46, 1st bassoon

Violin I
Violin I
Violin II
Violins II
Violas div
Violoncellos
Violoncellos
Double Basses

mf *mp* *mp* *p* *niente* *niente* *niente*
mp *p* *pp*

Fig. 2.4.7 Symphony No. 2 movement 2 bars 31 – 32, showing scoring

Oboe

mp *mf* *f*

Fig. 2.4.8: Symphony No. 2, movement 3, bars 239 – 242, 1st oboe

Edwards seems to use the *Ava Maria* or Earth Mother theme in more conscious ways in symphonies three, four, and five. All three of these symphonies include the theme in significant moments. Fig. 2.4.9 shows the first use within symphony number three, here to conclude a section thus allowing a short moment of reflection, or meditation.

Fig. 2.4.9: Symphony No. 3, movement 1, bars 50 – 54, Earth Mother theme; 1st violins bars 51 – 54

The lullaby that begins at figure [12], bar 97 is based on the theme. Edwards takes the theme in his own direction, but does include clear reference to the most frequently used fragment from bar 104 as scored for the first violins, fig. 2.4.10.

Fig. 2.4.10: Symphony No. 3, movement 1, bars 104 – 107, 1st violins

Similarly the lullaby beginning at figure [16], bar 135 fig. 2.4.11 is based on the theme, this time taken by the violas.

Fig. 2.4.11: Symphony No. 3, movement 1, Bars 135 – 140, violas

The second movement in which Edwards describes aspects of the natural environment around his Blue Mountains⁵⁷ home includes a bird inspired variant of the Earth Mother theme played by the first violins, and supported by flutes, and upper strings, fig. 2.4.12. Elements of the theme appear twice. The more obvious version begins on the F# in bar 55. Birdsong is seen in the rhythmic choices particularly at the opening of bar 55.

Fig. 2.4.12: Symphony No. 3, movement 2, Bars 55 – 57, 1st violins

⁵⁷ Edwards lived in Leura within the Blue Mountain region of New South Wales, Australia. In an email to the author on 16th January 2016 Edwards recalls: 'At the time, 1997, Helen and I had a house in Leura in the Blue Mountains, and I often used to follow a short trail to a cliff edge overlooking a shallow valley. I'd sit on a projecting flat rock and go into a trance-like state, staring into the blue distance.'

The theme is also featured in the divided string 'Like a Chorale' section beginning at figure [7], bar 70. Fig. 2.4.13 below is an extraction of the Earth Mother theme elements from the counterpoint, found from bar 77.

Fig. 2.4.13: Symphony No. 3, movement 2, Bars 77 – 84 showing the plainchant derived elements only

The third movement of symphony three includes another, this time extended, variant of the plainsong theme presented by the muted first trumpet and supported homophonically by the second and third trumpets, fig. 2.4.14.

Fig. 2.4.14: Symphony No. 3, movement 3, bars 12 – 19, 1st trumpet

Within the scherzando section beginning at figure [7] is a clear reference to the plainsong from the upper first violins, fig. 2.4.15. The section also includes fragments derived from the theme as can be seen in bar 63.

Fig. 2.4.15: Symphony No. 3, movement 3, bar 62 – 63, upper 1st violins

The counterpoint at the octave found at bars 83 to 88 fig. 2.4.16, and repeated at bar 138 to 143 is a lyrical variant that also derives inspiration from the Australian Aboriginal largely descending chant like melodic contours⁵⁸.

⁵⁸ Edwards R. email to the author 20th July 2016. 'The tumbling phrase of Aboriginal chant is often referred to throughout my music, though never in direct quotation. It signifies closeness to the earth.'

Fig. 2.4.16: Symphony No. 3, movement 3, bars 83 – 88, canon

The fourth symphony has varied treatments of similar fragments of the plainsong. One that can be considered partially inverted is sung by the alto and soprano voices, fig. 2.4.17.

Fig. 2.4.17: Symphony No. 4, Bars 28 – 29, soprano and alto voices

The Earth Mother theme is heard, though the notation slightly hides it as the last E of the soprano variant is the first pitch of the theme of the alto fragment to follow, fig. 2.4.18.

Fig. 2.4.18: Symphony No. 4, bars 70 – 72, soprano and alto voices only

The frequently found six note fragment begins on the last note of bar 93 in this the alto flute and bass clarinet duet, fig. 2.4.19 after the highly ornamented opening flourish.

Fig.2.4.19: Symphony No. 4, bars 93 – 94, 3rd flute has a variant of the Earth Mother theme

The sopranos setting of 'Hydra, Hydra' makes use of both endings that Edwards associates with the fragment of plainsong. The sopranos continue with a slightly varied version using the appoggiatura ending which then descends a semitone to the root note, B \flat of the section. The tenors take a five note variant. These elements continue from bar 164 to 178. The concluding accompaniment, given to the divided violins, ends this section with a final and clear statement of the plainsong fig. 2.4.20. The use of the plainsong as the basis of the section, and at the conclusion shows the importance that Edwards places upon the theme, and its intended ecological meaning.

The image shows a musical score for three vocal parts: Soprano, Tenor, and Tenor. The music is in 4/4 time and begins at bar 164. The Soprano part has lyrics: "Hy - dra Hy - dra, Hy - dra. Hy - dra, Un - wa - la. Hy - dra". The Tenor parts have lyrics: "Un - wa - la. Un - wa - la." The score includes dynamic markings such as *p* and *pp*, and various musical notations like slurs and accents.

Fig. 2.4.20: Symphony No. 4, bars 164 – 169, vocals only including the Earth Mother theme fragments

The image shows a musical score for two divided violin parts: Violin I div and Violin II div. The music is in 4/4 time and begins at bar 174. The Violin I part starts with a *pp* dynamic and features a melodic line with slurs. The Violin II part starts with a *pp* dynamic and features a more rhythmic accompaniment. The score includes various musical notations like slurs and accents.

Fig. 2.4.21: Symphony No. 4, bars 174 – 178, divided violins, including Earth Mother theme
The reflective divided strings section beginning at figure [37] bar 247 explores the Earth Mother theme with some clear references initially from the first violins, and concluding with an extended variant from the violas, fig. 2.4.22.

The image shows a musical score for the Viola part. The music is in 4/4 time and begins at bar 254. The Viola part features a melodic line with slurs and a *pp* dynamic marking. The score includes various musical notations like slurs and accents.

Fig. 2.4.22: Symphony No. 4, bars 254 – 259, violas only

Symphony No. 5 includes his ecological symbol on many occasions. The following give a few contexts.

There are several uses of the Earth Mother theme in the first movement. The first occasion begins in bar 24, fig. 2.4.23 and then later is repeated at bars 42, 138 and 156, all with a downward sigh-like extension. The fragment is based on the notes 8 – 13 of the original chant, and is doubled in unison by the bassoon and horn. It is the bassoon that supplies the descending sigh. Edwards uses a supporting drone of B, decorated in his typical manner with a sliding semitone from C to B to accompany the sigh. The Earth Mother theme is announced by these instruments alone, and at a louder dynamic than much of what has been heard in the movement to this point, making its

statement clear. We are to understand that Edwards is directing our attention to the environment, and its care.

Each reiteration of this fragment has been included by Edwards as a reminder of the message he intends for his music.

Fig. 2.4.23: Symphony No. 5, movement 1, bars 24 – 25, 1st bassoon and horn

The significance of this version is made clear by its positioning within the movement. The first use of the Earth Mother theme for this movement is at bar 24, and the final repeat of this version is found as the penultimate phrase. The final phrase being a slightly varied version, fig 2.4.24, that follows in bars 157 – 159 to end the movement. The leap to the C and the descending semitone returning to B sounds the appoggiatura version of the theme. Comparing the rhythmic approach of the bassoon and horn version with this version for violoncello reveals that although the rhythm is virtually the same with the exception of the length of the final sustained pitch, the rhythm has been displaced so that the descending semiquavers are in a prominent place, reminding the listener of the decorated drone's descending semitone element.

Fig. 2.4.24: Symphony No. 5, movement 1, bars 157 to 159, cello

The following three varied forms of the Earth Mother theme, Figs. 2.4.25, 2.4.26, 2.4.27 are marked 'in rilievo', meaning 'in relief' and are played as artificial harmonics by the first violin in the passage scored for seven violins beginning at bar 43, figure [5]. The scoring for this section is discussed separately in Chapter 7. Each version uses a different metre though with similar rhythmic subdivisions. All are in rhythmic augmentation when compared with the version found first at bar 24, Fig. 2.4.24 above.

Bars 46 to 47 maintain the shape of the original six notes from the plainchant melody, though now transposed to give G as the final pitch.

Fig. 2.4.25: Symphony No. 5, movement 1, bars 46 – 47, 1st violin harmonics

Bars 49 - 50 begin up a perfect 5th from bars 46 – 47, but also end on G, the centre of much of this section. The A \flat , D to G is as tonally strong as the chant's original G, A, A, and has a cadential function.



Fig. 2.4.26: Symphony No. 5, movement 1, bars 49 – 50, 1st violin harmonics

The final appearance of the Earth Mother theme in this section, bars 52 to 53, fig. 2.4.27, is again varied, though similar to bars 46 – 47 in the transposition used, but an octave higher. The ascending quaver figure has been replaced with the descending appoggiatura, A to G.



Fig. 2.4.27: Symphony No. 5, movement 1, bars 52 – 53, 1st violin harmonics

The following reduction, fig. 2.4.28, shows the context of figs. 2.4.25, 2.4.26 and 2.4.27. All parts are notated at sounding pitch including the harmonics.

Fig. 2.4.28: Symphony No. 5, movement 1, bars 44 – 53, reduction

The clarinet melody, Fig. 2.4.29 below has the six notes of the fragment of plainchant sounded in both the original stepwise version of the *Ave Maria* chant, and the appoggiatura version. The drone elements at this time are grounded on C. Edwards concludes on the fifth.



Fig. 2.4.29: Symphony No. 5, movement 2, five bars before fig. [40] (There are no bar numbers in this section.)

The second movement has variants of the six note figure, but few are as obvious as those found in the clarinet part above, and the violin versions found in bars 62 to 64 repeated in bars 68 to 70. The second violins have a stepwise variant whereas the first violins give a variant of the appoggiatura version an octave higher than the second violins in their imitative entry fig. 2.4.30.



Fig. 2.4.30: Symphony No. 5, movement 2, bars 62 – 64, 1st & 2nd violins

The Earth Mother theme again features in the third movement with the most obvious variants heard from the first trumpet and first trombone in bars 17 – 24, Fig. 2.4.31 below. This version is repeated three more times within the movement, beginning again at bars 41, then 77 and finally at bar 97. Close examination of Fig. 2.4.31 reveals subtle changes to the theme, including the introduction of large leaps. In bar 17 the descending second has been inverted as a minor 7th. To end each fragment Edwards mostly either moves down or up a minor 2nd to the repeated pitch, with the occasional movement upwards by a major 2nd found in bars 21 and 24.

17
Trumpet 1
ff

20 (Trumpet 2) (Trumpet 1)

Tpt.
Tbn. (Trombone 2) (Trombone 1) *f* *mf*

23
Tpt.
Tbn. *f* *mf*

Fig. 2.4.31: Symphony No. 5, movement 3, bars 17 – 24, 1st and 2nd Trumpets, 1st and 2nd Trombones

Fig. 2.4.32, bars 133 – 136 sees the Earth Mother theme extended by inversion and repetition into a longer melodic line scored for the first violins.

133
Violin 1 *p*

Fig. 2.4.32: Symphony No. 5, movement 3, bar 133 – 136, 1st violin

The Earth Mother theme ends the third movement, fig. 2.4.33. Here is it heard from two solo violinists, both marked flautiss, flute like. Their entry comes after a very dramatic final chord to the preceding tutti section, and with lighting changes to heighten the audience engagement for the delivery of the ecological message that Edwards intends. At the chord which begins bar 186 the red light which accompanied the entire movement in an ‘intense red glare’ snaps off. It is not until bar 188, two bars later and the last bar of this movement that the instruction to ‘fade up emerald green light’ is given. Distractions are removed for the audience so that they might ponder the intended ecological message associated with this theme in darkness. Notice the shift in tonality from the first chord, enharmonically C# major in first inversion from the violins, though in root position for the tutti chord, to A minor for the final phrase.

Subito lento, ♩ = c. 69 rit.

186 solo flautiss.

Violin 1 *fff pp sub.* solo flautiss.

Violin 2 *fff* solo flautiss.

Fig. 2.4.33: Symphony No. 5, movement 3, bars 186 to 188, 1st & 2nd violins

The opening of the fifth movement, titled 'The Promised Land' has a hopeful variant of the Earth Mother theme, fig. 2.4.34. The stepwise end to the figure is balanced with the now quite usual appoggiatura ending. It is the upward beginning to the fragment, identical in both cases, that gives this a hopeful character. The use of the children's choir within the movements seems to suggest that, in the hands of the next generation, there is hope.

Oboe 1

Fig. 2.4.34: Symphony No. 5, movement 5, bars 2 – 5, 1st oboe

A version of the theme that is more closely related to the original is heard in bars 12 to 14 in imitation between the first oboe and first bassoon, doubled by the second violins and violas respectively fig. 2.4.35. This arrangement of the theme is repeated in bars 49 – 51, and again in bars 306 – 308.

Oboe 1

Bassoon 1

Fig. 2.4.35: Symphony No. 5, movement 5, bars 12 - 14, 1st oboe & 1st bassoon

Edwards even gives the young voices elements of the Earth Mother theme in the section that celebrates Australia's Commonwealth. This begins at bar 186 and continues to bar 217. The accompaniment following this section continues to use fragment of the Earth Mother theme.

Voice

Com-mon-wealth Com-mon weal All that holds us, All that we hold,

Fig. 2.4.36: Symphony No. 5, movement 5, bars 189 – 195, children's choir

Quietly in the background of the versions below played by solo violin and solo cello, fig. 2.4.37 the children's choir are asked to whisper freely and unsynchronised. Again this is a moment for the audience to reflect on the *land of promise*.

The musical score for Violin 1 and Violoncello from Symphony No. 5, movement 5, bars 289-293. The score is in 2/4 time. The tempo is initially 'Lento e molto calmo' with a quarter note equal to approximately 60 beats (♩ = c. 60). It then changes to 'rall.' with a quarter note equal to approximately 50 beats (♩ = c. 50). The Violin 1 part is marked 'Solo' and 'ppp'. The Violoncello part is marked 'Solo' and 'ppp dolceiss'.

Fig. 2.4.37: Symphony No. 5, movement 5, bars 289 – 293, solo 1st violin & 1st cello

2.5 The Maninya Cry Motive

The motive of a rising minor seventh followed by a falling minor third has been named by the work in which it first appeared. Of this motive Edwards writes:

When Maninyas was first performed around the country in 1988, it created a minor scandal in the press by using the motive m7 + descending m3. This certainly wasn't intended by me to be the outline of a dominant 7th (the ultimate harmonic cliché!), as some critics pointed out, as by then I'd eschewed Western harmony. In fact it derived from a form of the Japanese scale BCEF#AB (BAF#) and it came to be thought of by me as a motif denoting optimism and known as the "maninya cry". It crops up fairly regularly ... throughout my music.⁵⁹

Edwards introduces the Maninya motive with the trumpets prior to the aleatoric section in the third movement of his third symphony, Figure [23] then builds the section using various rhythmic variants. The orchestral bells have the motive in diminution fig. 2.5.1 and in augmentation fig. 2.5.2 at different tempos and independently of the conductor. The glockenspiel melody fig. 2.5.3 hides the motive in the opening bar with the addition of the passing note E. Edwards assigns a similarly derived version to the low strings and brass, fig. 2.5.4 as an asymmetric ostinato accompaniment.

The musical score for Orchestral Bells 1 from Symphony No. 3, movement 3, beginning at bar 184. The tempo is 'Freely, exultantly' with a quarter note equal to approximately 120 beats (♩ = c. 120 independently of conductor). The score is in 2/4 time and features a forte (ff) dynamic.

Fig. 2.5.1: Symphony No. 3, movement 3, beginning at bar 184, orchestral bells: Maninya motive in diminution

The musical score for Orchestral Bells 2 from Symphony No. 3, movement 3, beginning towards the end of bar 184. The tempo is 'Freely, exultantly' with a quarter note equal to approximately 144 beats (♩ = c. 144 independently of conductor). The score is in 2/4 time and features a forte (ff) dynamic.

Fig. 2.5.2: Symphony No. 3, movement 3, beginning towards the end of bar 184, orchestral bells. Maninya motive slightly augmented

⁵⁹ Edwards, R. 20th July 2016



Fig. 2.5.3: Symphony No. 3, movement 3, glockenspiel melody beginning part way through bar 185

Fig. 2.5.4: Symphony No. 3, movement 3, strings and low brass Maninya motive

Its use in the fifth symphony within the third movement, *The Dance of Life*, joining two sections, is clearly optimistic. Fig. 2.5.5 gives the motive which is an answer to the low brass heard in the previous bar, 119.

Fig. 2.5.5: Symphony No. 5, movement 3, bar 120 – 121, Maninya motive, melodic and harmonised form

2.6 Other Melodic features

Edwards frequently includes descending melodic lines that have drawn inspiration from Australian Aboriginal songs. Figure 2.6.1, a portion only of the melodic material of this section, gives just one example. This is from his first symphony.

The tumbling phrase of Aboriginal chant is often referred to throughout my music, though never in direct quotation. It signifies closeness to the earth as do drones, and the occasional overblown 10th in brass and /or bassoons, mimicking the didjeridu.⁶⁰

Fig. 2.6.1: Symphony No. 1, bars 230 – 234, 1st violin

Decorative melodic lines are frequently used in dialogue with a simpler line. The opening of his second symphony has the oboe taking the focus after the initial vocal delivery of a plainsong fragment, fig. 2.6.2. Edwards has made use of the augmented intervals found in C harmonic minor,

⁶⁰ Edwards, R. email to author on 20th July 2016

the scale of the melody and a large variety in note values which give the melody a sense of rhythmic fluidity, and resulting in a virtuosic melodic line.

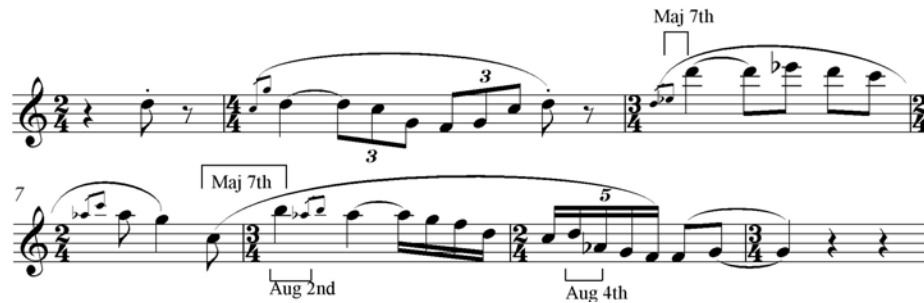


Fig. 2.6.2: Symphony No. 2, bars 4 – 10, 1st oboe melody

A frequent technique employed by Edwards in developing melodic material which has been inspired by nature, is seen in fig. 2.6.3 where the two note movement from E to F# recurs, but with varied length and treatment of the F#, creating rhythmic asymmetry. This unifies the melody and at the same time allows it to sound as though it has been freely improvised. The concept seems simple yet the execution of it is highly detailed. Once again there is a great variety of note values found in these bars.

Fig. 2.6.3: Symphony No. 5, movement 4, bars 1 – 14 piano solo (The opening portion only)

Edwards occasionally divides his decorative melodies between instruments, frequently between the woodwinds. This will be shown with evidence from the score of Symphony No. 4: *Star Chant* in chapter 6.

2.7 Counterpoint

Edwards does not make extensive use of counterpoint in the symphonies though there are a variety of contexts in which contrapuntal techniques do feature.

Plainchant and contrapuntal Organum style counterpoint, where the melodic lines mainly move by step, feature. Here the individual lines are of more importance than the vertical considerations. These are found in some strings only sections. The string writing of the setting of the plainchant, *Da Pacem Domine*, fig. 2.7.1 from Symphony No.1 gives one example. Each string group is divided and parts occasionally cross in pitch indicated by the stem directions in the example. It is the upper cellos who first announce the plainchant which is then taken by the upper violas, though slightly hidden by the second group of violas from the end of bar 168 to 171.

The image displays a musical score for the string section of Symphony No. 1, specifically bars 163 to 178. The score is divided into two systems. The first system (bars 163-166) features Violin II, Viola, Violoncello, and Double Bass. The second system (bars 170-178) features Violin II, Viola, Violoncello, and Double Bass. The plainchant is introduced in bar 163 by the upper cellos (Violoncello) at a *pp* dynamic. It is then taken up by the upper violas (Viola) in bar 168, with a *poco express.* marking and a dynamic of *pp* to *p*. The score includes various dynamic markings such as *pp*, *p*, *mp*, and *mf*, as well as performance instructions like *poco express.* and *< p*. The time signature changes from 3/4 to 5/8 and back to 3/4.

Fig. 2.7.1: Symphony No. 1, bars 163 – 178, *Da Pacem Domine* plainchant found in the upper cellos bars 163 – 166

Imitative entries, either at the same or varied pitch, occur briefly in Edwards writing refer to the opening of fig. 2.7.2 from the third movement of his second symphony where two solo violins play. The second imitates the entry of the first though with the pitches of the first down an octave beginning in bar 187 and continuing with the octave displacement down yet another octave from the final note in bar 189. The remainder of the example has the two instruments in dialogue.

Fig. 2.7.2: Symphony No. 2, movement 3, bars 184 – 199, two solo violins

Fig. 2.7.3 also employs imitation though with the lower second violin part, not only an octave lower, but also rhythmically varied.

Fig. 2.7.3: Symphony No. 2, movement 1, bars 131 – 136, 1st & 2nd violins

Fig. 2.7.4, bar 25 to 32 of the second movement from Symphony No. 2 once again shows how Edwards writes for divided strings. The opening ascending elements lead to the climactic entry of the first violins in this largely meditative moment within the movement. On this occasion the focus is the upper pitch with lower parts offering support until bar 31 where once again Edwards employs imitation, here between the first and second violins.

The image shows a musical score for the string section of Symphony No. 2, movement 2, bars 25-32. The score is divided into two systems. The first system (bars 25-28) includes Violins II, Violas, Violoncellos (two staves), and Double Basses. The second system (bars 29-32) includes Violins I (two staves), Violin II, Viola, Violoncello (two staves), and Double Bass. Dynamics range from *p* to *f*, with some triplets and accents. The word "niente" appears at the end of the second system.

Fig. 2.7.4: Symphony No. 2, movement 2, bars 25 – 32, strings

Very short moments can be found where Edwards has two instruments play the same phrase in imitation with or without minor rhythmic changes and either at the same pitch or at an octave. Bars 34 to 36 from the second movement of Symphony No. 2, fig. 2.7.5, give such an example between the cor anglais and oboe. This short stretto can be written in this manner because of the rhythmically long first and last pitch, the D and F# which are significant pitches in this passage. These allow movement in the alternate part.

This musical score shows three staves: Flute, Oboe, and Cor Anglais. The Flute staff begins at bar 34 with a rest, followed by a melodic phrase starting in bar 35. The Oboe staff has a rest until bar 35, then enters with a melodic line marked *p*. The Cor Anglais staff has a rest until bar 35, then enters with a melodic line marked *pp*. Both the Oboe and Cor Anglais parts feature a sixteenth-note triplet in bar 36, indicated by a '6' and a bracket. The Flute part continues with a melodic line that overlaps with the final note of the Oboe and Cor Anglais phrases.

Fig. 2.7.5: Symphony No. 2, movement 2, bars 34 – 36, flutes, oboe and cor anglais

Overlapping an exact repetition with the final note of the phrase is yet another manner in which Edwards introduces imitation. Once the second violin soloist has begun the first repeats the same phrase down an octave, this time along with the second from bar 155, fig. 2.7.6.

This musical score shows two staves: Violin 1 Solo and Violin 2 Solo. The Violin 1 Solo part begins at bar 148 with a rest, followed by a melodic phrase starting in bar 149. The Violin 2 Solo part has a rest until bar 149, then enters with a melodic line marked *p*. The Violin 1 Solo part features a triplet in bar 150 and a septuplet in bar 151. The Violin 2 Solo part features a triplet in bar 150. The Violin 1 Solo part continues with a melodic line that overlaps with the final note of the Violin 2 Solo phrase. The Violin 2 Solo part continues with a melodic line that overlaps with the final note of the Violin 1 Solo phrase. The Violin 1 Solo part features a triplet in bar 155 and a septuplet in bar 156. The Violin 2 Solo part features a triplet in bar 155 and a septuplet in bar 156. The Violin 1 Solo part continues with a melodic line that overlaps with the final note of the Violin 2 Solo phrase. The Violin 2 Solo part continues with a melodic line that overlaps with the final note of the Violin 1 Solo phrase.

Fig. 2.7.6: Symphony No. 2, movement 3, bars 148 – 160, two solo violins

The second movement of Symphony No. 3 features a brief moment that builds to the end of a phrase by featuring imitative entries of the rising figure first heard from the bassoon E, F#, B, fig. 2.7.7. There is a slight alteration of rhythm in the cor anglais entry as it relates to the cellos, a subtle but effective alteration.

43

Cor Anglais

Clarinet 1

Clarinet 2

Bassoons

Violoncellos

mp *mf*

p *mf*

mp *mf*

Fig. 2.7.7: Symphony No. 3, movement 2, bars 43 – 46, cor anglais, clarinets, bassoons and cellos

A variant of the Earth Mother theme is treated in canon in bars 83 to 88, and again when this section is repeated, bars 138 to 143 in the third movement of Symphony No. 5.

83

Piccolo & Glockenspiel

Clarinet 1 & Harp

pp

pp

86

Picc. & Glock.

Cl. 1 & Hp.

Fig. 2.7.8: Symphony No. 3, movement 3, bars 83 – 88, variant of the Earth Mother theme in counterpoint

Overlapping entries at different pitches feature in the second movement of Symphony No. 5, fig. 2.7.9.

73 Lights come up
Stringendo poco a poco

Trumpets 1,2&3

Trombones 1&2
& Bass Trombone

Tuba

senza sord.

76

Tpt.
1,2&3

Tbn.
1&2
B.Tbn

Tba.

Fig. 2.7.9: Symphony No. 5, movement 2, bars 73 – 78, brass

Dialogue between the strings and upper winds in the third movement of Symphony No. 5, fig. 2.7.10, concludes with a short moment of counterpoint involving the strings and winds together. The effect is one of decorative figures from the winds with more stable and repetitive or related elements from the strings.

133

Flute 1&2

Clarinet 1&2

Violin 1 div
half of Vln I

Violin 2 div

Viola div

Violoncello

Double Bass

p

p

All Vln I

3

Fig. 2.7.10: Symphony No. 5, movement 3, bars 133 – 139, showing scoring

Bars 50 to 81 of the fourth movement of the fifth symphony fig. 2.7.11 has the alto flute repeating over four bars the first flute melodic phrase down an octave and two beats behind, then in free counterpoint for the remaining bars.

The image displays a musical score for the first flute (Fl.) and alto flute (A. Fl.) parts of the fourth movement of the fifth symphony, covering bars 50 to 81. The score is arranged in four systems. The first system (bars 50-53) shows the Flute and Alto Flute parts. The Flute part begins with a melodic phrase starting on a G4, marked *p*. The Alto Flute part enters in the second bar, playing the same melodic phrase down an octave and two beats behind the flute, also marked *p*. The second system (bars 54-56) shows the Flute and Alto Flute parts. The Flute part has a melodic phrase starting on a G4, marked *f*. The Alto Flute part has a melodic phrase starting on a G3, marked *f*. The third system (bars 57-60) shows the Flute and Alto Flute parts. The Flute part has a melodic phrase starting on a G4, marked *mf*. The Alto Flute part has a melodic phrase starting on a G3, marked *mf*. The fourth system (bars 61-64) shows the Viola (Vla.) and Violoncello (Vc.) parts. The Viola part has a melodic phrase starting on a G3, marked *mp*. The Violoncello part has a melodic phrase starting on a G2, marked *mp*. The score includes various musical notations such as dynamics (*p*, *f*, *mf*, *pp*), articulation (accents), and phrasing (slurs). There are also some performance markings like *7:8* and *9*.

Fig. 2.7.11: Symphony No. 5, movement 4, bars 50 – 81, 1st flute & alto flute

Whilst the opening of bars 248 to 259, with its entries uses contrapuntal devices, the final bars function more as homophonic writing, fig. 2.7.12.

The image displays a musical score for the upper strings of Symphony No. 5, movement 5, bars 248 to 259. The score is divided into two systems. The first system (bars 248-253) shows the Violin 1, Violin 2, and Viola parts. The Violin 1 part begins with a rest in bar 248 and enters in bar 249 with a half note G4. The Violin 2 part enters in bar 250 with a half note G4. The Viola part enters in bar 248 with a half note G3. The dynamic markings are *p* for the Viola and *pp* for the Violins. The second system (bars 254-259) shows the Violin 1, Violin 2, and Viola parts. The Violin 1 part begins with a half note G4. The Violin 2 part enters in bar 254 with a half note G4. The Viola part enters in bar 254 with a half note G3. The dynamic markings are *p* for the Violins and *pp* for the Viola.

Fig. 2.7.12: Symphony No. 5, movement 5, bars 248 – 259, upper strings

A thorough search of all five symphonies for contrapuntal passages revealed those notated above as prime examples with very few other passages using these techniques. As a result, it is fair to conclude that although Edwards makes use of contrapuntal techniques these are used in limited ways within short sections, or phrases. The most common techniques found are imitation usually at the same pitch or at the octave, and the linear nature of his writing for divided strings which takes precedence over the harmonic considerations at times.

2.8 Chorale

Chorale like passages can be found in the symphonies of Edwards. Notated selections in this discussion are given to show the manners in which Edwards writes in this style. The selection is intended to give some insights without being an exhaustive study. Edwards sees the diminishing opportunities or absence of ritual, and the sacred, within current society as something that needs redressing.

*I think our capacity to respond to the sacred is still intact, but we've been taught to feel uneasy about it. One of the functions of art must surely be to restore our confident awareness and participation.*⁶¹

In writing about his concerto for saxophone and percussion Edwards makes a comment that is also relevant for his symphonies.

⁶¹ Edwards R. in a talk given as part of the Barbara Blackman Lecture during the Canberra International Music Festival, 18th May 2014

*I want to give myself, the performers and the audience an opportunity to participate in the age-old sacred dimension of art.*⁶²

His use of chorale can be seen to be acknowledging, and in part, addressing the sacred dimension. Within *Da Pacem Domine*, the first symphony, it is the episodes that exhibit chorale tendencies. Examples are given here from the first and fourth episodes. Neither are Chorales of the simplest type where the texture is entirely homophonic, or in rhythmic unison. Both make use of moving parts featuring both chord and non-chord notes in the supporting string voices.

The first example is written for divided strings with a regular, though soft, bass drum crotchet beat on the beginning of every odd numbered bar; not notated here. Close examination of the notation reveals that parts cross, for example bar 27 beat one has the C and D crossing. This is a technique to be found in many such passages in the symphonies. The parts cross to avoid repeated pitches in the inner parts thus making the voice leading and hence the passage smooth and legato. In this instance it allows for two parts to slur the pair of notes. Edwards does not entirely avoid repeated pitches as can be seen by the repeated G's of the same first beat as notated on the upper treble line. Rhythmically Edwards maintains the quaver subdivision of beats throughout. Harmonically there is an alternation between the bass pitches of E and G. E natural minor features throughout.

Fig. 2.8.1: Symphony No. 1: *Da Pacem Domine*, bars 27 – 32, score reduction from Episode 1

Fig. 2.8.2: Symphony No. 1: *Da Pacem Domine*, bars 170 – 178, score reduction from Episode 4

⁶² *ibid.*

A similar chorale like passage is found in bars 70 to 85 of the second movement of the third symphony. On this occasion Edwards has made his intentions clear as can be seen above the start of the section. Once again it is the divided strings that have been scored in this style. All are muted, and asked to bow over the finger board, playing with only a little vibrato. All instructions are aimed at a subdued tone colour.

Like a Chorale $\text{♩} = 76$ (tempo giusto)



The score is divided into two systems. The first system (bars 70-85) features five parts: Violin 1, Violin 2, Viola, Violoncello, and Double Bass div. Each part starts with a *p* dynamic and includes the instruction "con sord / sul tasto poco vibr." The tempo is marked as 76 beats per minute (♩ = 76). The score is written in 3/4 time with a key signature of one flat (Bb). The second system (bars 78-85) continues the divided strings with the same instructions, starting with a *p* dynamic and "con sord." The strings play a series of chords and moving lines, maintaining the muted and slightly vibrato tone.

Fig. 2.8.3: Symphony No. 3, movement 2, bars 70 – 85, divided strings, showing scoring

The homophonic chorale found at figure [16] that concludes the second movement of the third symphony is played in the dark following the Bellbirds aleatoric section. It is played by divided and muted strings with the double basses silent. Notice the slow speed indication and the instructions to all string players to refrain from using vibrato. The purpose of the section is clearly meditative. The chord indications give the simplest view, indicating the added pitches to the largely triadic harmony. The chromatic pitches used are part of a chromatic third relationship in each instance as found in the works of many Romantic composers. Here Edwards follows D major with F major in bars 6 and 7, and G major with B \flat major in bars 9 to 12. The final chord of C with an added second over G leads to the B and F# drone of the third movement in much like a tritone substitute chord would, though here with the seventh, B \flat , absent, though sounding in the previous chord. Edwards has thus avoided the harmonic cliché of a dominant 7th chord, though achieved forward momentum to the new mode.

[16] **Grave, ♩ = ca. 46, Like a Chorale**

Strings

pp
non. vib. con sord.

Am Em^(b2) Am Am² Gadd⁴ Em^(b2) Dm⁷/A Am² Am Dadd^{#4}

Str.

F Em^(b2) Dm⁷ Dm⁷/A Gadd⁴ B \flat /D Gadd⁴ B \flat /F C²/G

Fig. 2.8.4: Symphony No. 3, movement 2, figure [16], reduction

The final example given here is taken from the a cappella vocal section from the fourth symphony beginning at bar 236. The basses introduce the section and continue independently of the upper voices that work mostly in rhythmic unison until bar 344 where the voices take more contrapuntal roles. Once again the dynamic level is very soft with the written request that this section sound remote. Proxima Centauri is the nearest star to our sun. It is quite small and not visible to the naked eye⁶³, even though it is close to earth. The composer's 'distant' and soft setting reflects the star's characteristics.

⁶³ <http://www.spacetelescope.org/images/potw1343a/> accessed 6th June 2016

235 [36] Remote

Tom-toms *pp*

Soprano *dolciss. pp*
Pro - xi - ma. Pro - xi - ma. Cen

Alto *dolciss. pp*
Pro - xi - ma. Pro - xi - ma.

Tenor *dolciss. pp*
Pro - xi - ma. Pro - xi - ma.

Bass *dolciss. pp*
Pro - xi - ma. Pro - xi - ma.

239

S. *dolciss. pp*
- tau - ri, Pro - xi - ma. Pro - xi - ma. Pro - xi - ma.

A. *dolciss. pp*
Pro - xi - ma. Pro - xi - ma. Pro - xi - ma.

T. *dolciss. pp*
Pro - xi - ma. Pro - xi - ma. Pro - xi - ma.

B. *dolciss. pp*
Pro - xi - ma. Cen - tau - ri, Pro - xi - ma. Cen - tau - ri, Pro - xi - ma.

243

S. *dolciss. pp*
Pro - xi - ma, Cen - tau - ri, Pro - xi - ma. Pro - xi - ma, Cen - tau - ri.

A. *dolciss. pp*
Pro - xi - ma. Cen - tau - ri, Pro - xi - ma. Cen - tau - ri, Cen - tau - ri.

T. *dolciss. pp*
Pro - xi - ma. Pro - xi - ma, Pro - xi - ma. Cen - tau - ri.

B. *dolciss. pp*
Cen - tau - ri, Pro - xi - ma. Pro - xi - ma, Pro - xi - ma.

Fig. 2.8.5: Symphony No. 4, bars 236 – 247, the a cappella vocal section from

These short selections show the ways Edwards has drawn upon the Chorale tradition. All are found in the quieter and slower moments of the works where Edwards is giving opportunity to his audience to meditate, and reflect in the manner of a sacred ritual.

2.9 Aleatory Techniques

Edwards prescribes a number of sections where some responsibility for the performance is given over to the performers. Always parts are notated but the instruction to the performer is that the part should be played 'independent of the conductor'.

This highly prescribed aleatory, through notated parts that allow some freedom in performance, is not a new idea of Edwards, but can be found in the works of other twentieth century composer including Peter Sculthorpe a teacher and mentor of Edwards.

Symphony numbers 1 and 2 do not make use of aleatory techniques. This technique is first found in the second movement of symphony number 3 where Edwards is describing, in music, a scene in the Australian landscape of the Blue Mountains. Here the piccolo sounds a bird-like call on a repeated pitch, fig. 2.9.1, twice in this section.

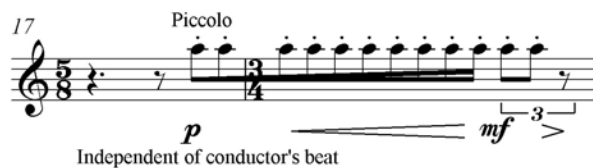


Fig. 2.9.1: Symphony No. 3, movement 2, bar 17 – 18, piccolo bird-like call


At figure [13], bar 123 of that movement the conductor is instructed to stop beating, the lights dim and the harp freely presents a notated solo accompanied by timpani, tam-tam, marimba, Burmese gongs, and divided and muted double basses in four groups, fig. 2.9.2. Each of the accompanying instruments has a short pattern that is to be repeated for the duration of the harp solo and continue for a timed period following. It is during the timed period that eleven members of the orchestra sound individual handbells, tuned to a partial E Phrygian mode, at various periods which are timed in different number of seconds for each player. The conductor signals the end of this section by turning on a light that can be seen by the orchestra. Edwards allows a further five seconds in which the tam-tam is allowed to continue ringing. The calm effect of this section encourages the audience to meditate, perhaps considering an outdoor place with gentle a breeze, the sort that sets wind chimes sounding.


The second movement of the third symphony uses the elements notated in fig. 2.9.2.


The final movement also has aleatoric elements that are notated as recurring figures or melodies, independent of the conductor, and are indicated to be played mostly at approximately ♩ = 120,


though the second orchestral bells are indicated at approximately ♩ = 144. It is only the percussion section that is allowed freedom with the bassoons, trombones, tuba, tam-tam and strings working with the conductor. The intended effect is one of exultation. The instruments involved are the timpani, glockenspiel, and two players on orchestral bells, fig. 2.9.3. Not all begin precisely at figure [23]. Both of the orchestral bells parts feature the composer's Maninya motive, the rising minor seventh followed by the falling minor third. Edwards associates this motive with joyful exuberant celebrations of life. The four percussion parts cease at the end of figure [25], bar 201, eighteen bars after they began.


Medium cymbal on drum head


Timpani 


Marimba 

Tamtam 

Burmese Gongs 

D.B. 1 

D.B. 2 

D.B. 3 

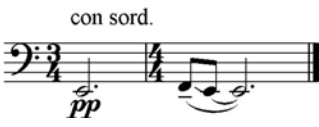

D.B. 4 

Fig. 2.9.2: Symphony No. 3, movement 2, figure [13] repeated elements

[23] Timpani 

Glockenspiel 

[23] Orchestral Bells Perc. C 

Orchestral Bells 2 Perc. D 

Fig. 2.9.3: Symphony No. 3, movement 3, figure [23] contributions from tuned percussion

Symphony No. 4: Star Chant, has a four and a half minute section of notated Aleatory instrument parts mixed with conducted elements. This is the 'Sparkling', or Orion movement which begins at figure [17], bar 100. The three percussion and two piano parts are notated, but of varying lengths, and given independent tempi, and the instruction that they are to perform independent of the conductor. The strings are fully notated and work with the conductor. Figure [18] bar 108 sees the soprano vocalists enter with the conductor, but are immediately asked to repeat without reference to the conductor or each other. The strings begin to repeat their short segments, now independent of the conductor and each other. The trumpets enter part way through figure [18] then three bars later the other brass, timpani and contrabassoon and work with the conductor. The remaining voices enter together but with phrases to be repeated of varying lengths soon fall out of step. At figure [20]

the pre-recorded vibraphone, glockenspiel and pianos enter. At figure [21] Edwards begins to have the sopranos chanting freely using any of the notated pitches, then later the remaining voices. The flutes, the final instruments to be added, begin at figure [22] with rapid ascending and descending partial scales and bird-like figures. All continue to the end of the section at figure [24], bar 148. Edwards makes some changes to the final bars for the brass and has the bassoons begin their role for the next section prior to the ending of the aleatoric section so that the work continues into the next section without interruption.

In order to have so many independent and conducted parts together Edwards has limited his pitch palette to the D Lydian mode, with low D prominent in the part of the lower group of double basses whose instruments are capable of low C as specified in the score.

In symphony number 5 from the beginning of the second movement until bar 26 the vibraphone repeats bowed, dynamically shaped, long notes, fig. 2.9.4, independent of the conductor.

Fig. 2.9.4: Symphony No. 5, movement 2, vibraphone, bowed tritone

From bar 99 this is briefly played on two dobachi or Chinese temple bowl shaped bells. From bar 95 the percussionists once again are asked to play independent of the conductor. The small high maraca has a soft insect or frog like rhythm fig. 2.9.5. The small and medium claves repeat a feathered beamed rhythm periodically 2.9.6.

Fig. 2.9.5: Symphony No. 5, movement 2, bars 95 – 100, small high maraca

Fig. 2.9.6: Symphony No. 5, movement 2, figure [34], claves feathered beaming rhythm

The divided low strings take a conducted seven bar highly decorated drone, and repeat it three times under a cadenza like solo from the Cor anglais that is independent of the conductor. The upper viola part is given in fig.2.9.7.

Fig. 2.9.7: Symphony No. 5, movement 2, bars 123 – 129, violas only

The independent percussion parts cease for the whole of figure [37], and return at figure [38], bar 154, and two bars later the trio of the first oboe, cor anglais and first clarinet 'perform as an

ensemble without reference to the conductor's beat.⁶⁴ Their parts, like all of the independent parts, are fully notated. The divided low strings once again repeat the seven bar highly decorated drone. Edwards, through the use of aleatory techniques, has painted a picture of the natural world in sound.

The only element that is free of the conductor in the third movement is the recording of the alarm bell that is panned between the speakers on either side of the hall, found from figure [87], bar 174, to the final chord heard to commence figure [90], bar 186.

Only the whispered children's voices at figure [141], beginning at bar 290, are independent of the conductor, and unsynchronised in movement 5 of the fifth symphony.

Like Peter Sculthorpe Edwards makes use of aleatory techniques to paint pictures of the Australian landscape and its fauna. In the case of the third symphony Edwards loosely describes a natural scene, taking his audience to a place of calm to leave behind the business of the world, and thus encourage reflection. The lengthy section in his fourth symphony represents the profusion of stars in the night sky when seen away from city lights, where the myriad of stars sparkle. Once again in the second movement of his fifth symphony Edwards paints a scene in nature, conjuring the fauna with his scoring along with the atmosphere, and pleasure that can be derived from natural settings.

2.10 Cross Cultural References

Not only does Edwards look back to the traditions of plainchant and organum but he looks to folk elements from non-western music traditions for inspiration and inclusion in his symphonies. It is not surprising that he should do so given that there are many preceding composers who looked to such musical traditions. Peter Sculthorpe, with whom Edwards worked as a copyist, infused his music with inspiration from Australian, and Asian, traditional musics, including making use of the Aboriginal melody *djilile* in several works including *Port Essington for Strings*.

Philosophically Richard Meale, a composition teacher of Edwards, viewed the ties that Australian culture had with Europe as in conflict with its geographical position.⁶⁵ Meale's composition instruction to Edwards would still have mainly been Eurocentric and Expressionist in aesthetic and including some focus on the methods of Messiaen through study of his *Technique de mon langage musical*, one of the composition texts used at the time.⁶⁶

The cross-cultural influence can be seen in the composer's choice of scales, and instruments that he has used from other traditions. When he turned his back on the Expressionist aesthetic he not only took inspiration from nature, but clearly found useful elements in other music traditions. His use of modes relates to the early plainchant modal melodies he includes (refer to Chapter 2.4). The most common modes found in his symphonies are the Lydian, chosen because of the tendency of the sharpened fourth to imply the dominant as a second tonic and found in moments of celebration. The Phrygian mode is equally important in his writing, often as a major Phrygian. It is more often

⁶⁴ Score instruction at figure [39] of movement 2, symphony 5.

⁶⁵ Meale, R. in a lecture to B Mus students at Elder Conservatorium in the early 1970s with the current author in attendance

⁶⁶ Koehne, G. In discussions with the author in his role as supervisor of the project during various meetings in 2016

associated with introspective moments which abound in his writing. There are sections where Asian scales can be found, particularly the Japanese In Sen scale which is used in the fourth movement, 'Crossing', of his fifth symphony, *The Promised Land*, and in the third movement of his third symphony, *Mater Magna*. Many scales used for a section appear incomplete. He begins works such as the first symphony with a very limited pitch pallet of only three different pitches and gradually adds to these. In some moments his limit of three to five note partial scales within sections relates more strongly to the frequent appearance of simple five note scales in folk music that exist even today.

The Japanese hyoshigi is found in the second symphony. The hyoshigi is a percussion instrument comprising a pair of sticks connected by a cord. It has feathered beamed rhythms in the second movement of the second symphony in order to conjure the sounds of the rainforest. The Japanese shime-daiko was the initial instrument chosen for what Edwards finally scored as tom-toms in the join between movements one and two of his second symphony, *Earth Spirit Songs*.

The influence of Buddhist philosophies is obvious in his intentions behind some movements within his fifth symphony. These influences are discussed in more detail as they relate to the fifth symphony in chapter 7.1. His friend and musical colleague from his Elder Conservatorium student days, Dr Graham Williams is a continuing influence in this aspect.⁶⁷ It is therefore not surprising to find Asian instruments such as the Burmese gongs used in his second, third and fifth symphony. By using Asian instruments and scales Edwards is referencing Australia's geographic position.

The Australian Aborigines are referenced in his music. The long decorated drone with their occasional tenth of the didgeridoo is in part an influence for his decorated drones, particularly in the aspect of grounding the music. His use of Aboriginal clapping sticks can be found in the symphonies. In his second symphony, *Earth Spirit Songs*, Edwards requests 'high resonant' clapping sticks, though gives the suggestion that claves could be used for the part. The sound is similar though the method of playing differs. Many melodic lines within Australian Aboriginal songs have a tendency to begin high and gradually descend over the length of the phrase. There are a few melodic lines where Edwards seems to be consciously including this feature in his writing⁶⁸. The long descending phrases late in his first symphony, *Da Pacem Domine* show this tendency, similarly the descending melody of the duet played by the two solo violinists in the third movement of his second symphony. His fourth symphony, *Star Chant*, finds Edwards including star names in a few Aboriginal languages alongside the usual European names.⁶⁹ In concept this recalls an earlier work of his, *Flower Songs* (1986 – 1987) which is a choral setting of the botanical names of flowers.

⁶⁷ Edwards. R. interview with the author 3rd Feb. 2014

⁶⁸ Edwards R. in an email to the author 20th July 2016 states: 'The tumbling phrase of Aboriginal chant is often referred to throughout my music, though never in direct quotation. It signifies closeness to the earth (as do drones, and the occasional overblown 10th in brass and /or bassoons, mimicking the didjeridu.'

⁶⁹ Edwards R. in an email to the author 30th July 2015 states: 'The profusion of stars in the Simpson Desert inspired Orion. Apart from that, I reacted to Fred's text, treating it freely, and exploiting its potential for rhythmic chanting. I'd worked with Fred before and he anticipated my method. I was inspired by his mixing of cultures, myths, nomenclature. Fred had researched the Dreamtime stories relating to the heavens and occasionally I consulted him about the astronomical, mythical and ethnographic significance of the words, Orion in particular, and also their pronunciation. Aware that the piece was a journey, I also consulted him about shape and structure at various points. But, awed by the magnitude of the task I'd undertaken, I plunged in and followed my instincts. I wanted to have as free a hand as possible in my responses, and Fred understood this. I was also inspired by his article 'The Astronomy of Star Chant', which prefaces the score.'

Part B

This section focuses attention on the symphonies individually, highlighting the analytical details, motivations for the work, and supplying pertinent background information helpful to a full understanding of the music.

Each chapter has three parts. The first provides background material to the works including details of the commission and first performance, along with the initial inspiration and development processes and thinking. The second gives a brief structural overview. The charts within these sections vary a little from symphony to symphony in the details presented, and the method of display. The timings within these sections are from the recordings listed in the bibliography. Finally the long analysis sections provide the details of each section and, where applicable, draw attention to the compositional techniques and motivations found through close examination of the scores, and sketches.

Chapter 3

Symphony No. 1: *Da Pacem Domine*

3.1 Genesis

Little can be learnt from the sketches, as those submitted to the State Library of New South Wales for preservation are of complete draft scores in a working form. But for the fact that the bar number 78 appears above two consecutive bars, the bar numbering would be the same as the final published score. What can be learnt to a slight extent is the working methods of Edwards and a little of his approach to a very few decisions about particular details, mostly to do with articulation and dynamics, though a few relate to small additions, or deletions to the scoring. The complete draft suggests that Edwards did in fact begin at the beginning, composing the work in the intended performance order. There is a slight difference in the writing at the point at which Edwards moved to Leura in the Blue Mountains of New South Wales. Bar 198 marks the beginning of his writing in the new home. Bars that are copied from one place to another are indicated with 'same as 132' for example above bar 139 on the draft, actually bar 140, is a copy of bar 133. He has indicated performance times of the work at several points. It is clear from these as indicated on the table below that the performance by the West Australian Symphony conducted by Jorge Mester was taken slower than originally calculated by Edwards. Edwards calculates the times by using the metronome he keeps at his keyboard. Bars 87 and 88 on the draft are reversed in the final score, a feature that has been seen in the sketches and drafts of other symphonies, showing his flexible approach to the ordering of elements, indicative of his use of short musical cells and their variants. The minor adjustments from the draft to the final score, including phrasing and dynamic alterations, are testament to the composer's meticulous approach to details.

Of the section from bars 212 – 215 (211 – 214 on the draft), Edwards indicates his intention to 'gradually intensifying music all in [a] high angelic string figure, developed over an obsessive passacalia'(sic), and the words in capitals, 'weighty, obsessive, building slowly'. Of bars 239 – 242 (published score 240 – 243) Edwards writes 'A slow chant, descending. This is softer than the preceding', and with the words 'ritornello' and 'earthbound' in brackets. In both of these comments we find his stated intentions for the sections. These are elaborated upon within the analysis.

The opening page of the draft is dated 18th Oct (Thurs) which is most likely in 1990 the year that this work was begun. The final page of the draft and the published score gives the date of 27th of May 1991 and Leura, the Australian town in the Blue Mountains of New South Wales where Edwards was living at the time the work was completed.

The program note by Edwards that is included in the published score gives insight into the work.

Conceived and partly composed during the Gulf Crisis, the tone of the Symphony Da Pacem Domine is unremittingly sombre. As I worked on the score I began to think of it as a threnody for the gravely ill Stuart Challender, then Chief Conductor of the Sydney Symphony Orchestra, who died shortly after its completion and to whom it is dedicated.

A large, monolithic single movement, the Symphony evolves slowly and organically over a deep, insistent rhythmic pulse. It is thus, in effect, a sort of massive orchestral chant of quiet

intensity into which my subjective feelings of grief and foreboding about some of the great threats to humanity: war, pestilence and environmental devastation, have been subsumed into the broader context of ritual. And although it is manifestly more architectonic than some of my other 'contemplative' music, the Symphony is designed to create a sense of timelessness associated with certain Oriental and Mediaeval Western musical genres. A hymn-like episode based on a fragment of the plainsong Da Pacem Domine (Give Peace, Lord) gives the work its title.

Symphony Da Pacem Domine was commissioned by the Australian Broadcasting Corporation with assistance from the Australia Council. The first performance was given in August 1992 by the West Australian Symphony conducted by Jorge Mester.⁷⁰

This work was written at the time of the Gulf War 1990 – 1991 which Edwards saw as one of the 'threats to humanity'. Also it was a time of famine, earthquakes, and civil wars, devastating the populations in some countries. As a keen environmentalist, and one who moved house during the writing of the work to the natural setting of Leura in the Blue Mountains, Edwards recognises the need for his music to make representation on behalf of the environment and humanity so that listeners will be reminded of their responsibilities to care through positive choices and actions.

The move to the more peaceful environment in the mountains in 1991 saw Edwards revise the metronome marking. While working in Sydney the marking was conceived as a crotchet equals 50. After the move Edwards resumed but found that his conception of the piece had changed as a result of the more peaceful atmosphere and the tempo slowed to a crotchet equals 40. The conductor Jorge Mester, while being highly enthusiastic about the piece, was concerned about its length and repetitiveness and suggested some cuts. Edwards seriously considered but finally rejected his suggestions.⁷¹

3.2 Structural overview

This symphony is structured as a single movement in somewhat of an arch shape, and in clear sections, with the beginning and ending based on the same material, though using different drone pitches. The beginning E drone is 'resolved' to the ending on A in somewhat of a Dominant to Tonic relationship. The climax of the work comes with Episode 5. Edwards follows this with short recapitulations of earlier materials.

The timings of sections are included here to show calculations of the length of the symphony, and individual section by Edwards prior to the first performance, given in brackets in column three. The chart also shows the length of individual sections as performed. Even at the slow speed of approximately forty crotchets per minute the sections are relatively short, a feature common to all of his symphonies.

⁷⁰ Edwards, R. Published score Symphony No.1 *Da Pacem Domine*

⁷¹ Edwards, R. Communication received 24th August 2017

Section	Bars	Ending time of sections (estimates by Edwards are in brackets)	Length of sections– time in the performance
Opening Drone [A], pitches E&B Ritornello	1 – 20	2'29"	2'29"
Episode 1	21 – 32	3'50"	1'21"
Drone [A'], again E&B Ritornello	33 - 39	4'35"	0'35"
Episode 1a	40 – 51	5'45"	1'10"
Drone [B], E,G&B	52 – 83	8'49"	3'04"
Episode 2	90 – 102	9'42"	0'53"
Drone [B'], E,G&B	103 – 128	11'45" (9 mins to bar 132)	2'03"
Episode 3 including a Short Codetta	129 – 150 131 – 160	13'22" (10 mins to bar 144) 14'00"	1'37" 0'38"
Drone [A''], A minor Ritornello	157b - 162	14'17" (not counting the overlap)	0'17"
Episode 4 Da Pacem Domine Theme and variations 1 & 2	163 – 188	15'49" (12 mins to bar 189)	1'32"
Drone interruption beginning with F major and ending with A minor over low E. Short Ritornello	189 – 197	16'29"	0'40"
Episode 4 variation 3. Edwards moved house to Leura in the Blue mountains of NSW ⁷²	198 – 206	17'13" (13 mins to bar 201. 13'24" to bar 207)	0'44"
Drone [B2], E minor over B	207 – 229	18'53" (13'49" to bar 215, 14 mins to bar 218, 14'30" to bar 224)	1'40"
Episode 5, G major/E minor	230 – 255	20'50" (15 mins to bar 231, 16 mins to bar 247)	1'57"

⁷² Edwards, R. in conversation 3rd Feb 2014, commenting that he found it difficult to recommence after moving.

Drone [B3], E minor	256 – 273	22'10" (17 mins to bar 261, 17'34" to bar 269 & 17'38" to bar 270)	1'20"
Suggestion of Episode 3	274 – 277	22'30" (18 mins to bar 275)	0'20"
Drone [B3] continued	278 – 290	23'28"	0'58"
Episode 3a, C major/A minor (short recapitulation)	291 – 304	24'30" (19 mins to bar 290, 20 mins to bar 305)	2'02"
Final Drone [A] shortened, Drone, A & E beginning 302	305 – 329 (end)	26'56"	2'26"
Ritornello			

Fig. 3.2.1: Symphony No. 1, chart showing the structure and proposed timings along with the recorded timings and section lengths

Proposed times are found on the sketches and draft. Edwards places the times in minutes and seconds under the bar lines indicated in the table above. In this work Edwards does not give timings for every bar as found on some sections of other symphony sketches or drafts. Edwards has used the metronome that he keeps in his working space, and small calculations in the margins on some pages to arrive at his timings. Whilst the performance times are longer than those calculated, his timing in this manner shows how he considers the broader structure and particular lengths of sections during the composition stage.

The 'length of section' column on the table reveals that sections vary considerably from quite short at 17 seconds to the longest, which is just over 3 minutes. This confirms, at least in this instance, that Edwards constructs his work from short sections. Considering that this work uses a modified ritornello form where the drone sections, both [A] and [B] as identified on the table, return after episodes as a type of ritornello, it is not surprising that the sections are relatively short. What is a little unusual in a ritornello structured work is that the drone sections are the longest within the scheme. Their greater lengths serve the meditative purposes that Edwards desires for much of this work.

3.3 Analysis of content

Opening Drone section, bars 1 – 20

The musical score is presented in a reduction format, showing the bass clef and treble clef staves. The time signature is 4/4, and the key signature is one flat. The score is divided into systems of two staves each, with bar numbers 6, 12, 16, and 21 indicated. The first system (bars 1-5) shows a steady drone in the bass with a melodic line in the treble. The second system (bars 6-11) introduces more complex rhythms and dynamics. The third system (bars 12-15) features a melodic line in the treble with a triplet and a dynamic marking of *pp*. The fourth system (bars 16-20) continues the complex rhythmic patterns. The fifth system (bars 21-27) shows a final section with dynamic markings *p*, *pp*, *p*, *pp*, *p*, and *mp*.

Fig. 3.3.1: bars 1 – 27, reduction

The Solemn mood is established immediately with the divided double basses taking sustained low E and low B, supported on the first beat with a pianissimo crotchet on the bass drum, and the violoncellos supplying a steady crotchet pulse which will soon be randomly varied through the periodic addition of single quavers, fig. 3.3.1. For this section Edwards has chosen the E which is the lowest pitch possible on most double basses. His second symphony stipulates that half of the double basses should be capable of producing low C to give more options for his drones, but for his first symphony there is no such stipulation and low E remains the lowest double bass pitch throughout the work.

The metres of this opening section are arranged below in fig. 3.3.2, such that the rhythmic asymmetry can be seen at a glance.

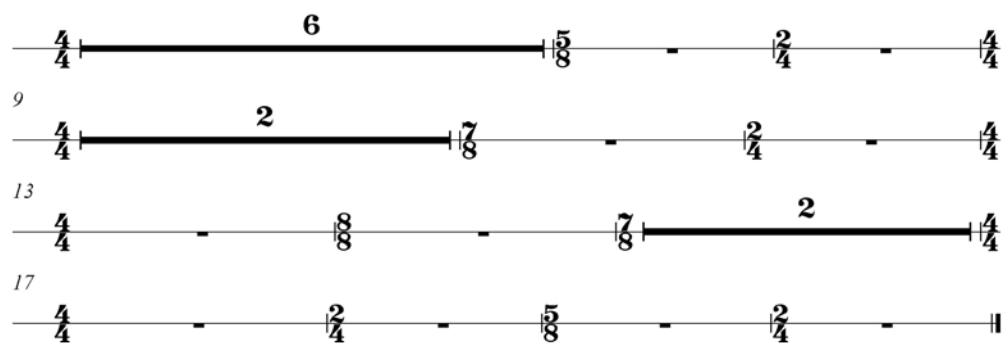


Fig. 3.3.2: the metres of the opening section

It is the inclusion of the prime number metres, and the alternately grouped eight quaver bar that allows the pulse to be varied. It is only within these metres that single quavers are to be found interrupting the regular crotchet pulse.

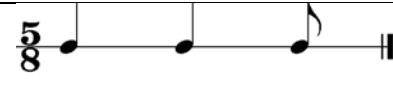




Metre containing one or more quaver interruption(s)	Grouping of the metre
Bar 7 	2 + 3
Bar 11 	4 + 3
Bar 14 	2 + 3 + 3
Bars 15 & 16 	4 + 3 / 3 + 4
Bar 19 	3 + 2

Fig. 3.3.3: showing the placement of quaver interruptions

The interruptions in bars 7, 11, 14, 16 and 19 involve single quavers. Bar 15 includes two quaver interruptions, bringing the irregularities as close as a crotchet beat.

The pattern of metres changes allowing for a seemingly random placement of the quaver interruptions to the crotchet pulse. A close examination of the order of metres when divided into the four lines fig. 3.2.4 shows that the sections of regular pulse vary in length between the quaver interruptions.

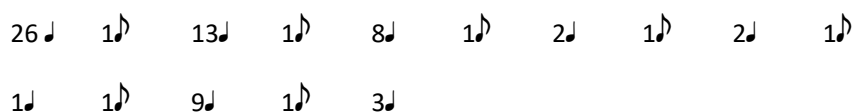


Fig. 3.3.4: gives the numbers of crotchets prior to each quaver interruption

Whilst some of the numbers of the Fibonacci series (1,1,2,3,5,8,13,21...) do appear it cannot be said the distance between the quaver interruptions is organised mathematically. The more intuitive and nature inspired randomness that Edwards uses can more clearly be seen from the listing in fig. 3.3.5.

The table below is included as an alternative method of showing the scheme used to create the asymmetry in the 'deep insistent rhythmic pulse'.

♩ Crotchet pulses	♪ interruption
26	1
13	1
8	1
2	1
2	1
1	1
9	1
3	

Fig. 3.3.5: an alternate method of showing the rhythmic asymmetry

Cicadas have been the inspiration for this approach to rhythm.⁷³ It is the rhythm of the insects that Edwards has mimicked; the males' long drones, their start and stop, and the change in sound when a female is found, along with the female wing click which is similar in sound to the click of fingers.⁷⁴

Bar 2 and bar 6 include a decorative demisemiquaver that leads immediately back to the E. This acciaccatura has been written out for the violoncellos probably because of the slow tempo of the movement. It is set prior to the attack points of the crotchet pulse, having a decorative function to the otherwise insistent E drone and preparing for the viola dotted figure to come.



⁷³ Edwards, R. in interview with the author 3rd Feb. 2014

⁷⁴ A documentary segment narrated by David Attenborough can be found at: <https://www.youtube.com/watch?v=tjLiWy2nT7U> (accessed July 2013)

Fig. 3.3.6: notated acciaccatura heard from the violoncellos bars 2 and 6

Of course there is more to the opening section than the decorated and varied rhythmic pulse from the violoncellos. Edwards uses the bass drum, violas, and second violins to decorate this sombre drone.

The pianissimo bass drum is quite regularly spaced at first, sounding on beat 1 of bars 1, 3, 5 and 7, at eight crotchet (8♩) distances, then due to the changing metres becomes slightly less regular, though continuing to be heard on the first beat of bars 10 (after 8 ½ ♩), 13 (after 9 ½ ♩), 15 (after 8♩), 17 (after 7♩) and 20 (after 8 ½ ♩).

Divided violas playing on their lowest string begin pianissimo in the third bar. Both parts are working together. The upper line has three elements: the semitone glissando from F to E; a sustained E of varying lengths; and a dotted figure. The lower line omits the semitone glissando; sounding the E continuously under the glissando, but is otherwise in rhythmic unison with the upper violas.



Fig. 3.3.7: semitone sliding figure. (SF) or long sigh figure



Fig.3.3.8: dotted figure. (DF)

The length of the E after the sliding figure and before and after the dotted figure is varied. In the table Fig. 3.3.9 below this is given in quavers as the total extra tied value, along with the order in which both figures, abbreviated SF and DF, are heard. Again this seems like intuitive arrangement of material, achieving an asymmetric rhythmic result.

Phrase 1	Bar 3 Beat 3	SF + 4♩ of E + SF + DF + DF + 4♩ of E
Phrase 2	Bar 5 Beat 3	SF + DF + 8♩ of E + 1crotchet rest
Phrase 3	Bar 7 the 3 rd quaver	SF + ♩ of E + SF + DF + 4♩ of E
Phrase 4	Bar 9 Beat 3	SF + DF + 8♩ of E + 1 minim rest
Phrase 5	Bar 11 the 5 th quaver	SF + ♩ of E + SF + DF + 4♩ of E
Phrase 6	Bar 13 Beat 3	SF + 4♩ of E + SF + ♩ of E + SF + 5♩ of E
Phrase 7	Bar 15 the 5 th quaver	SF + ♩ of E + SF + 4♩ of E + DF + 7♩ of E

Fig. 3.3.9: chart showing the construction and elements of the decorated drone

When asked about the significance of the sliding semitone, Edwards wrote, "I think for me it is definitely a gesture of lamentation – a long sigh – originating from my subconscious (there is no cultural significance). It made its appearance in the First Symphony, a long lament, and has stayed with me."⁷⁵ In keeping with this statement, the English 'sigh' will be used to identify this gesture rather the term 'sospiro' which may suggest cultural implications.

The second violins' entry in bar 13 on B, the fifth above E, makes reference to Parallel Organum. The same dotted rhythm as the violas dotted figure is now sounded randomly between tied B's.



Fig. 3.3.10: 2nd violins, dotted figure. (DF)

Tied B's vary in length according to the following for the unison section:-

2 1/3 ♩ + DF + 3 ♩ + DF + ♩ + DF + 2 ♩ + DF + ♩

The upper second violins then take the sliding figure which is no longer heard from the violas, now between the semitone of C to B, while the lower second violins sustain the B under this sliding figure.

SF + DF + 2 ♩ + SF + DF + DF + SF + ♩ + SF + DF + DF

Summary of the pitches found in the first Drone section bars 1 - 20

The pitches used for the first twelve bars are limited to E, B, F and D, with E and B jointly beginning the work, F is added in the semitone figure and finally D in the dotted figure.

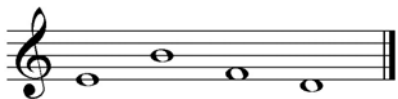


Fig. 3.3.11: summary of the pitches found in the opening

From this collection of pitches Edwards makes harmonic use of the perfect 5th E-B and the semitone E-F, while melodic activity is driven by the E-F semitone, and the whole tone D-E.

With the addition of the second violins the note A is added then finally middle C describing, with only six notes, a partial E Phrygian.

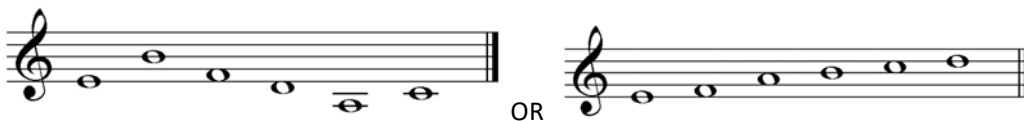


Fig. 3.3.12: pitches as introduced

Fig. 3.3.13: pitches represented as a partial E Phrygian scale

⁷⁵ Edwards, R. 16th Aug. 2015

This expanded scale provides a second semitone between B and C and a second tone between B and A both of which are used melodically. A comparison between the pitches used in the viola, bars 3 to 20, and the second violin parts, bars 13 to 20, confirms that the feature of the perfect 5th of Parallel Organum is significant.

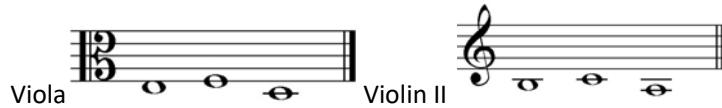


Fig. 3.3.14: pitches scored for the violas and 2nd violins

Fig. 3.3.14 gives the three pitches for the Violas and second Violins in the opening drone section bars 1 to 20. These three pitches have been notated at pitch on the same treble stave below to clearly show the perfect fifth relationship.

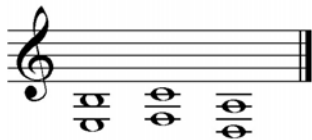


Fig. 3.3.15: pitches found in the viola and 2nd violin parts in the opening section notated on the same treble stave. (bars 3 – 20)

The sliding semitone, an 'icon' of Edwards as it has been named by Paul Stanhope,⁷⁶ dominates this section. For Edwards this is his 'sigh' motive.⁷⁷

Episode 1: bars 21 – 32

Contrasting with the opening Drone section the pulse remains entirely steady and in simple triple metre throughout. Edwards makes use of varied repetition in his melodic development, featuring neighbour notes around the drone-like F# with stepwise motion in bar 26.

In the table below, fig 3.3.16, the two bar melodic phrases of the first violins have been given for the purpose of comparison. It is easy to see the similarities in these two bar phrases that begin this melody based Episode. All begin in the same manner on a very soft F# dotted minim. The first two phrases lead back from their final pitch G to the F#, on these occasions as an unaccented descending semitone. The third phrase prepares the listener for a melodic climax to come on the C which begins four of the following six bars.

⁷⁶ Stanhope, P. *The Music of Ross Edwards: Aspects of Ritual*. Master of Arts (Honours) from. University of Wollongong. Sydney: Australian Music Centre, 1994. (p. 134)

⁷⁷ Edwards, R. in an email to the author 16th Aug 2015

Bars 21 - 22	
Bars 23 - 24	
Bars 25 - 26	

Fig. 3.3.16: bars 21 – 26, melodic features, 1st violins

The rise to the B ending bar 26 leads to the highest pitch of this section to be found in the following three bars in the manner notated below, fig. 3.3.17. Once again the table allows for easy comparison. There is a clear pitch relationship between these bars. Rhythmic alterations have given this simple, largely descending, line its character, and forward motion. The remaining two bars (bar 30 and 32) function differently. Bar 30 is a loose inversion of the second violin accompaniment heard in bar 21.

Bar 27	
Bar 28	
Bar 29 and Bar 31	

Fig. 3.3.17: bars 27 – 31, melodic features


Fig. 3.3.18: bar 30, 1st violins, a loose inversion of the accompanying figure from bar 21

Fig. 3.3.19: bar 21, 2nd violins

The overall auditory effect of the writing comes more from the moving quaver lines, which will be discussed in more detail below, than from the melodic line of the first violins.

The final bar of this Episode, bar 32, includes an accented falling semitone from G to F# in anticipation of the following Drone section.



Fig. 3.3.20: bar 32, 1st violins, notice the falling semitone G to F#

Accompaniment

The sustained low E and Low B continue to be heard from the Double Bases. This is altered for the last six bars as notated below, Fig. 3.3.21 to give a sense of harmonic progression and a hint of a cadence for the first time.



Fig. 3.3.21: bars 27 – 32, double bass

Over the sustained double bass perfect 5th drone the divided cellos give a steady crotchet pulse in the following manner, with the first bar implying a second inversion A minor triad, and the second reinforcing the E and B drone.



Fig. 3.3.22: bars 21 – 22, divided violoncello parts

The second violins and divided violas subdivide the beat into quavers providing the forward motion of this section, fig. 3.3.23 below.

Three staves of music in 3/4 time. The top staff is Violin II, the middle is Viola, and the bottom is Viola. The Violin II staff has notes G4, A4, B4, G4, A4, B4. The Viola staves have notes G3, A3, B3, G3, A3, B3. The notes are grouped into pairs of eighth notes. The first bar has a *p* dynamic marking. Above the first two bars are the letters 'V V'.

Fig. 3.3.23: bars 21 – 22, 2nd violins and viola accompaniment

There is a tone between the E and F# of the divided violas in the first bar, and in the second bar between the starting A of the violas and the B of the second violins.

The final six bars of this episode have the lower parts supporting the melody in more of a chorale style setting. The score reduction, fig. 3.3.24, reveals that the rhythmic subdivision is the quaver and that the melody played by the first violins is supported by several other instruments. Against the longer notes of the melody the quaver movement is supplied either by the violoncellos or violas.

Fig. 3.3.24: bars 27 – 32, as scored

The score reduction of the first episode, fig. 3.3.25 shows support given to the melody played by the first violins, and also the quaver subdivision of beats that continue throughout.

Fig. 3.3.25: bars 27 – 32, score reduction

The reduction, Fig. 3.3.25, confirms that the melodic lines of each part are the main focus of this passage, and that their interaction, producing vertical harmonies, is of lesser importance. A score reduction showing the chord names, fig. 3.3.36 is not particularly helpful except to show the number of 9th or sus 4 chord resulting from the melodic movement. Some of the resultant harmonies would

be more helpfully described as quintal chords. For example the third beat of bar 28 with pitches E, B and F#, and beat one of bar 28 with the pitches C (as the upper pitch) G, D and A. That is quintal harmonies built above the alternating E1 and G1 bass support largely stepwise melodic motion in the upper voices. The scale used for this episode is the diatonic, full seven-note, E natural minor. Stepwise melodic motion causes passing 4th and 7^{ths} which outline more complex chordal structures on weak beats of this passage. Major second dissonances feature.

27 C^{(add9)/E} C^{major9}/E B^{7(sus4)/E} Em D^{7(sus4)/G} G B^{7(sus4)/E} Em C^{(add9)/E} C^{major9}/E B^{7(sus4)/E} Em

30 G^(sus2) G^(add9) D^{7(sus4)/G} G B^{7(sus4)/E} Em C^{(add9)/E} C^{major9}/E B^{7(sus4)/E} Em D/A

Fig. 3.3.26: bars 27 – 32, showing a harmonic analysis

Drone A': bars 33 to 39

These bars are a shortened version of the opening, still over a sustained E and B drone with the violoncellos taking the same pulsing role as in the opening. In this section it is only the prime number measures that include the single quaver used to interrupt the steady crotchet pulse.

|| 4/4 — 7/8 — 4/4 — 5/8 — 7/8 — 3/4 — ||

Fig. 3.3.27: bars 33 to 39, showing the metres

Both bar 34 and 37 are grouped 2+2+3, while bar 36 is grouped 3+2.

The scale for the drone has been expanded to seven notes, now giving five semitone possibilities. The E# allowing chromatic neighbour possibilities to both E and F.

E F G A B C D

Fig. 3.3.28: the seven note scale used in bars 33 to 39

Quintal harmony is made possible by the F# that has been added to the scale. Vertically the drone elements contribute the following pitches.

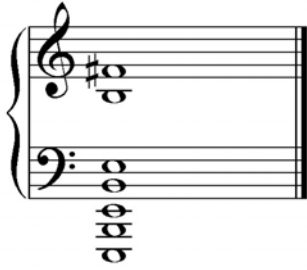


Fig. 3.3.29: the harmonic drone pitches of bars 33 to 39

With a tripling of the perfect 5th between E and B and the addition of F# a perfect 5th above B this is clearly a quintal chord showing further the Organum inspiration nature of this work. The upper first violins and upper second violins show this more clearly to be the intention of the composer, as these instruments work in parallel perfect 5^{ths} from bar 33 to 39.

The melodic features are the sliding semitone figure, the sustained pitch and the dotted figure of the opening. All three are associated with decorated drones, and are used in other of his symphonies, refer to chapter 2.2. This time the upper first violins take the pitches E#, F# and G, while the upper second violins are a perfect 5th lower with the pitches A#, B and C.

Fig. 3.3.30: bars 33 – 39, upper parts of the divided 1st and 2nd violins

Although the first bar, and several beats throughout the eight bars are in unison perfect 5ths, there is imitation between the instrumental lines in that the dotted figure is placed so that it appears in one part while the other holds a sustained pitch. Close inspection reveals that it is only the sliding figure that is sounded together on all occasions.

Episode 1a: bars 40 to 51

With the exception of slight changes in bar 51 this is an exact copy of bars 21 to 32. Both endings have a similar function. Both end in such a way as to move smoothly to the following harmony. In the case of bar 32 to an E minor triad with an added second on beat 1 bar 33, and ending episode 1a at bar 51 to lead to the descending semitone appoggiatura C to B to complete the E minor of the drone. Although Edwards has slightly adjusted two parts, the upper first violins and lower second violins, the reduction reveals that only the final upper F# has been removed.

The image shows two musical score reductions. The left reduction covers bars 32 and 33. It features three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The time signature is 3/4. Bar 32 shows a melodic line in the upper treble staff and a bass line in the lower bass staff. Bar 33 shows a similar melodic line in the upper treble staff and a bass line in the lower bass staff. The right reduction covers bars 51 and 52. It also features three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The time signature is 3/4. Bar 51 shows a melodic line in the upper treble staff and a bass line in the lower bass staff. Bar 52 shows a melodic line in the upper treble staff and a bass line in the lower bass staff. Both reductions include dynamic markings such as *p* and *pp*.

Fig. 3.3.31: bars 32-33 and 51-52 (part), reduction

Drone B: bars 52 to 83

The horns in minor thirds, E and G, supply an insect inspired rhythm with longer sustained chords of varying lengths contrasted with short staccato chords. The reduction, fig 3.3.32 below, has been arranged in phrases with each system representing one phrase, so that comparisons can be made more easily between phrases.

Two phrases only do not begin with a sustained long chord, and all phrases end with varying numbers of staccato repetitions which are followed by a rest on every occasion. Only one phrase, beginning at bar 80, begins on the beat with all other phrases beginning after the start of the bar. Edwards achieves contrasts within this section in several ways. The rests from bars 73 to 76, or the absence of the horns, supplies one contrast in these bars; others will be dealt with individually below.

There are two additions made to the first phrase to arrive at the second phrase, firstly the insertion of a dotted crotchet to the opening tie and secondly the division of the crotchet in the final bar into two staccato quavers. The second pair of phrases beginning at bars 59 and 63 respectively is also quite similar in construction. The second phrase here has a slightly lengthened opening sustained chord, and the three staccato quavers from the middle of the previous phrase have been removed.

The phrase beginning at bar 70 is almost a copy of the one beginning at bar 53. The reuse and slight rearrangement and reordering of material is a feature of his writing.

The musical score for Horn 1 and 2, bars 53 to 82, is presented in nine staves. The first staff, labeled 'Horn in F', begins at bar 53. The following staves, labeled 'Hn.', start at bars 56, 59, 63, 67, 70, 73, 76, and 80. The music is written in treble clef and features a variety of time signatures: 3/4, 4/4, 5/8, 2/4, 3/4, 7/8, and 9/8. The notation is characterized by complex rhythmic patterns, including many beamed notes and rests, and some measures contain multiple accidentals. The score illustrates the reuse and slight rearrangement of material, as noted in the text.

Fig. 3.3.32: bars 53 to 82, horn 1 and 2

Throughout this section an E and B drone that is similar to the opening drone, is given by the violoncellos and double basses with assistance in harmony from the violas and second violins, fig.

3.3.33, sounding between them E, G and B. Only the upper of the second violin parts includes the descending semitone, C to B, of the opening drone. The dotted figure is absent.

Fig. 3.3.33: bars 52 – 53, upper strings

Coinciding with the long horn chords are chords from the flutes, oboes, cor anglais and clarinets, fig. 3.3.34. These interject in much the same way that birds with simple, short calls do. Notice the descending semitone C to B and the ascending tone D to E.

Fig. 3.3.34: bars 53 – 54 reduction of woodwind chords

Beginning slightly after the third horn phrase in bar 60 is a longer melodic feature scored for the divided first violins, fig 3.3.35. Both are marked non Vib., meaning that the violinists are to produce straight pitches which as a group would lessen the chorus effect, and the projection to a slight degree. The tone would be more ethereal, and reflective. Edwards rhythmically varies the repetition of the opening five pitches and the feature of the descending semitone C to B. The former shows the approach Edwards takes to short cells and repetitions, and the latter is a frequently used gesture within the symphonies. Short cells in his works can be repeated exactly, or repeated with varied rhythms as found in this passage. It is the rhythms of nature that have inspired his approach to the variations of material in this manner.⁷⁸ Bar 67 with its upbeat is a varied version of the five note cell, this time pitched a fourth higher.

⁷⁸ Edwards, R. interview 3rd Feb. 2014.

Fig. 3.3.35: bars 60 – 70, divided 1st violins

The divided first violins, coloured by the celesta, take the focus when the horns are silent. Once again it seems to be a bird-like call. The high tessitura and the ‘flautando (sempre non vibr.)’ instructions to the first violinists mimic, in tone colour, though not as an exact transcription, bird-calls. Edwards has the celesta sounding the same chords in unison with the violins, with the instruction to allow the chords to ring on. This addition subtly changes the tone colour of the chords giving a more bell-like beginning to each. The chords used are G, with the root and 5th only, and E minor.

Fig. 3.3.36: bars 72 – 77, divided 1st violins and celesta

A short woodwind decoration precedes a varied repetition of the divided first violin and celesta chords. Once again Edwards includes the descending semitone C to B in this largely step wise figure. Edwards uses two of the chords, now with the order reversed, from the celesta and first violins, example, fig. 3.3.37 as the first, E minor, and third, G this time with the 3rd present, and with the addition of F#, and the last chord, E minor. Passing chords of C, without the third but the addition of the second D, making quintal harmony, and in bar 80, complete and with the addition of the major 7th. The use of pitches that make seconds with member notes of the triad is a feature of harmonic language adopted by Edwards and used for the additional colour they bring.



Fig. 3.3.37 Symphony No. 1, bars 79 – 81, upper woodwinds

In summary the rhythmic, melodic, and interjectory elements of this section have clear references to nature with the decorative features being loosely related to each other, while at the same time supplying contrasts. The whole section is underpinned by the rhythmically repeated thirds from the horns.

Episode 2: bars 90 to 102

Fig. 3.3.38 below shows a more extended melodic passage given to the woodwinds and upper strings. The oscillation between G major and E minor is once again present. The descending opening is similar to the violin melody of bars 60 – 70, and could be considered an inverted form of the opening of bars 79 – 81. The flutes and first violins end with the chords of bars 72 – 77 while the cor anglais, bassoon, and divided violas take a largely stepwise counter melody. This largely descending G major scale forms the melodic material beginning in bar 98, fig. 3.3.39 below.

Fig. 3.3.38: bars 90 – 96, reduction of the harmonised melodic features

This largely descending and scalic ending to the episode, figs. 3.3.39 and 3.3.40, makes use of the polyphonic technique of imitation. This is first hinted at by the three note entry of the violas that is then imitated and stated more fully by the upper winds and strings. Imitation is found again in bars 99 – 100, and more clearly seen in the oboe, and clarinet entries, though Edwards doubles these with the strings. The final descent of the three pitches D, C and B lead away from the harmonic alternation between G major and E minor, frequently E minor with the added minor sixth of C, back to the E and B drone.

Fl. 1&2

Ob. 1

Cl. 1&2

98

ppp

Fig. 3.3.39: bars 98 – 102, woodwinds reduction

Vln I div

Vln II div

Vla div

98

p

Fig. 3.3.40: bars 97 – 102, strings reduction

Initially Edwards had the lower second violins playing in unison with the upper group in bars 101 and 102 where the rests occur. At the last B in bar 102 all of the second violins begin their role within the drone of the next section.

Drone B': bars 103 – 128

The drone, functioning once again as a ritornello between episodes, returns. This short return of a variation of the second drone includes the descending semitone C to B over the E and B drone. The horn figure in thirds omits the long note at the beginning of each phrase and thus the woodwind chords, but includes the high divided first violin and celesta chords. All four horns end the horn contribution with the descending semitone F# to E over a sustained B and the movement of A to G as a cadence like gesture. The divided first violins and celesta chords continue the use of a descending semitone, this time C to B, as they conclude their contribution, leaving only the lower strings to conclude with repeated E minor crotchet chords. These chords include a further two quaver interruptions to this steady pulse. The crescendo during this to mezzo forte leads to the third episode.

Episode 3: bars 129 to 150

The drone of this section periodically alternates between C major in first inversion and A minor in second inversion, maintaining an E pedal. G major is included in only bar 146 marking the end of the E pedal. A steady crotchet pulse in simple triple metre is maintained throughout the episode, and the short codetta.

The underpinning melodic idea of this episode can be given by the first trumpet part of bars 129 – 130, fig. 3.3.41 below. The descending minor third used here is a frequently used gesture, and an outline of the Earth Mother theme.



Fig. 3.3.41: bars 129 – 130, 1st trumpet

The harmonisation of this is similar to Episode 2 in that chords alternate between a tonic and relative minor chord, this time between C major and A minor.



Fig. 3.3.42: bars 129 – 130, trumpets

What follows is a simple variation of this feature through the addition of stepwise movement between the G and E from the first trumpet, fig. 3.3.43, which is a variation of the Earth Mother theme. On this occasion Edwards has indicated that this was an unconscious reference.⁷⁹ This too is harmonised C major and A minor.



Fig. 3.3.43: bars 131 – 132, 1st trumpet variation of the Earth Mother theme

Other melodic elements in this episode derive from these simple elements, in much the same manner as an episode within a work in Ritornello form, and with frequently associated polyphonic techniques, a selection of the related melodic figures or short cells are given in fig. 3.3.44.

Fig. 3.3.44: bars 134 – 146, reduction of the melodic material

Bars 133 – 135 are almost exactly copied for bars 140 – 142, with the only difference being minor rhythmic alterations to bar 142. Bars 133 – 134 are repeated once more in bars 151 – 152 with reduced scoring. On the draft score Edwards indicates this use of repetition with the words ‘same as’ and the corresponding bar number.

⁷⁹ Edwards, R. email to author 30th July 2016

Edwards makes a longer melodic line using the fragments already announced in this episode which he gives to the upper first violins with support from the flutes, fig. 3.3.45. A transposed version is in bar 146, and the inverted quaver stepwise figure in bar 147,

Violin I
upper part

145

8va

f

mf

Fig. 3.3.45: bar 145 – 150, 1st violin melody

Drone: bars 158 – 168

While the trumpets and trombones sustain their final A minor chord of Episode 3 Edwards begins a very short A minor drone featuring the usual changes of metre that allow the quaver interruptions.

Episode 4: bars 163 – 206

It is the borrowed plainchant *Da Pacem Domine* that begins the fourth episode in the cello that gives the name to the symphony. The reductions below fig. 3.3.46 and 3.3.47 are two views of the episode. The first, fig. 3.3.46 is included to show how the divided string groups are used. This reduction clearly shows the weaving of the parts above and below each other as found in the final scoring. The scoring Edwards uses has occasions where the first group of a particular instrument is playing lower pitches than the second group.

Once the plainsong has been announced by the upper cellos, each instrument group has a largely independent melodic function. It is the detail created by this polyphony that is in stark contrast with the repeated chord drone immediately preceding, and lingering under the first appearance of the plainsong. Edwards has the upper violas take the plainsong chant an octave higher from the cellos. This can be seen more clearly in fig. 3.3.47 which shows the melodic material for this and the following 9 bars. Closer examination of the entry of the upper violas shows that the plainsong chant is slightly masked by the lower viola line crossing above. This is his way of varying the repetition of the chant.

Two short variations follow according to Paul Stanhope.⁸⁰ Edwards departs from a simple repetition of the chant, leaving only the initial sustained pitch and descending second along with the final three-note ending as a reminder of the relationship in this extended melody, bars 172, with its upbeat, to bar 178. Only two bars in this section are in rhythmic unison, bars 175 and 176. This change of texture coincides with the change in dynamic, and the crotchet chords of G7 to Dmaj7/F#. The harmony in bar 178 is clearly C major. Edwards is using the Lydian mode, C Lydian with its sharpened fourth of F#.

⁸⁰ Stanhope, P. 1994 *The Music of Ross Edwards: Aspects of Ritual* Thesis (unpublished) P. 151.

The image shows a musical score for bars 163-178, reduction by instrument. It is divided into two systems. The first system (bars 163-169) includes Violin II, Viola, Violoncello, and Double Bass. The second system (bars 170-178) includes Vln. II, Vla., Vc., and Db. The score shows various dynamics (pp, p, mp, mf) and performance instructions (poco express.).

Fig. 3.3.46: bars 163 – 178, reduction by instrument

Showing only the melodic line from the above, fig. 3.3.46, and extending the view until bar 188, fig. 3.3.47, is revealing.

Firstly the relationship between the upper viola's contribution from bar 166 to bar 171 can be seen clearly in relation to the upper cellos four bar sounding of the plainchant *Da Pacem Domine*, bars 163 to bar 165, as being merely a repeat of the plainchant up an octave with a slightly varied rhythmic emphasis.

There is an obvious overall arch which begins low in pitch and rises with each entry to eventually fall, though not all the way to the starting pitch of the cellos. The phrases either end on the pitch at which they began, as the upper cellos and upper violas do, or begin higher and descend more than an octave, as is the case of the upper second violins and the upper first violins that are doubled by the first flute. This feature is typical of his writing for similar climactic moments in this and the other symphonies. Edwards raises the tessitura and thickens the texture to build to, and achieve climactic moments. The release usually reverses this in some way.

The use of pitch to achieve a climax, and its release, can be clearly seen in fig. 3.3.47 below. If one only considers the starting pitch then the pitch distance between the four phrase beginnings are an octave between cellos and upper violas, a tenth (or octave and a third) between the upper violas and the upper second violins, and finally a sixth to the entry of the upper first violins and first flute.

Whereas the plainchant contour is close to an arch in its own right, with the second and third bars repeating the same pitches though with slightly varied rhythm, the upper second violins, first violins, and first flute lines largely descend by a tenth in each case. Discussion of the sparing use of the first violins can be found in the section on orchestration, chapter 2.3. Edwards claims that he uses the upper strings when a contrasting tone colour is required. Here the tone colour of the first violins is further helped to contrast with the string writing of this section through the addition of the upper woodwinds.

163

pp < p

pp

poco espress.

mp

mf

mp

179

p

Fig. 3.3.47: bars 163 – 188, melody only

Edwards supports the climax through the thickening of the texture which can best be seen by comparing the reductions of bars 163 – 178, fig. 3.3.46, with that of bars 179 – 188, fig. 3.3.48. From these reductions it is clear that the former is polyphonic in the main, with some homophonic writing in bars 175 – 176, whereas the latter is almost entirely conceived homophonically in rhythmic unison with the exceptions of the resolved pitches in bar 180, and at the start of bar 184, which both feature a descending second.

A comparison of both also reveals a complete change of orchestral tessitura. The former section, bars 163 – 178 includes all strings except the first violins, so has some depth to the pitch. In the reduction, fig. 3.3.46 the double basses have been notated in the transposed form as the players would read their parts. Their contribution, an octave lower than written, would add far lower pitches than those found in bars 179 – 188, fig. 3.3.48, which are only scored for upper strings and upper woodwinds. The woodwinds are largely in unison with the strings contributing to a brighter tone colour for this passage.

The final observations that should be made from a comparison of the two reductions, fig. 3.3.46 and fig. 3.2.48, are harmonic. The former makes greater use of dissonance through the use of seconds, the latter uses more straightforward triadic harmony with only limited use of dissonance in the two falling seconds. The former seems to take inspiration from more florid traditions of free Organum

where each of the polyphonic melodies moves with little harmonic reference to other voices. Whilst this appears to be the case I believe that the dissonance of seconds between parts is intentional, and that these are used by Edwards to bring unity to the work as a whole.

Fig. 3.3.48: bars 179 – 188, reduction

Drone: bars 189 - 197

A sudden shift to F major tonality and a regular crotchet pulse with quaver interruptions is given by the low strings, woodwinds, brass, and timpani following episode 4, fig. 3.3.49. Tonally this is a semitone above the E centre of the movement, making reference to the semitone relationship between the descending pitches of the decorative slide from F to E of the opening drone based section.

Fig. 3.3.49: bars 189 – 197, reduction

Episode 4, Variation 3: bars 198 - 206

The third variation fig. 3.3.50 of *Da Pacem Domine* was written after moving house to Leura. This short nine bar variation features the descending minor third motive found in the third episode, and a short descending passage similar to the opening of the second episode, otherwise this largely ascending melody departs from the original plainchant. Harmonically A minor and E minor feature with the C, G, D quintal chord beginning bar 201 and D major implied in bar 205. The complete scale of E natural minor is heard in this passage.

Fig. 3.3.50: bars 198 – 207, reduction of the upper strings

Drone B2 – E minor over B

Edwards uses material previously heard, though with some modifications in this section. The metre of the drone changes in the usual manner allowing for quaver interruptions. ‘The quaver interruptions, here and elsewhere, actually form a rhythmic motive and the drone could also be interpreted as a slow, sombre dance which invariably cadences mournfully in a descending ‘aboriginal song’ phrase.’⁸¹ The celesta and divided first violins present three chords instead of the two that were first heard beginning in bar 72. This time, sounding G, D, or G major without the third, then with C added making an inverted quintal chord and ending on the now usual E minor triad.

Fig. 3.3.51: bars 207 – 208, celesta and divided 1st violins

The woodwind figure that has been slightly modified from bar 79 – 80, found towards the end of the original section B drone, is now placed over repeated staccato quaver thirds from the horns, and thus varying the associations made previously. The dashed bar lines in the reduction below, fig. 3.3.52, appear in the published score to show the grouping as the time signatures are written in the white paper space between the percussion and first violin staves, with some paired together with a plus sign.

Fig. 3.3.52: bars 210 – 213, woodwinds and horns reduction

⁸¹ Edwards, R. Communication received 24th August 2017

Once again Edwards is seen to be reusing material in creative ways by reordering and changing the context, and associated materials. This is one of the composer's techniques for maintaining interest, and one that will be shown in other moments in his symphonies. Initial ideas, often only of one bar duration each are labelled with letters such as (x), (y) or (z) on the sketches then in a passage that repeats this material Edwards may use (y), (x) then (z) or similar. It is clear from the labelling on many sketch pages that this is one of his possible reworking methods, though it is not to be found on the drafts for this particular moment. What Edwards has done in this passage is change the association of the upper woodwinds in the way they come together with the repeated horn thirds.

Edwards concludes this section with a repeat of the violin melody from bar 64 – 69 over slightly modified pulsing low string E minor crotchets, this time with B as the lowest pitch, along with slightly altered rhythmic staccato thirds of the usual E and G from the horns.

Episode 5: bars 230 - 255

It is not surprising in this section, where Edwards refers back to previous material, to find that the melody for the fifth episode has a clear relationship with the second episode. Both feature largely descending stepwise contours, a feature partially inspired by the descending melodic lines of traditional Aboriginal song of many Australian tribes.⁸² The range has been greatly extended by an octave to three octaves and the length more than doubled from the original eleven bars. Once again Edwards alternates the harmony between G major and E minor. On the draft score above bar 241 Edwards writes 'poss. (possibly) the same as bar 96' (actually bar 97 due to the bar numbering error discussed previously) which it is, though with some orchestration adjustments. Below bars 241 – 242 he writes 'this is softer than the preceding' and in brackets 'ritornello – earthbound'. It is clear from this comment that Edwards views the rhythmically asymmetric repeated drone which accompanies the descending section from 241 to 249, and relates to all other drone sections in a similar manner to the refrain in ritornello form. With the use of the word 'earthbound' he is stating his intention that his use of such a drone grounds the work. After this short drone or ritornello section Edwards briefly continues the episode from bar 250, this time dying away to nothing before the return of the drone B. The descending phrase gestures of this melody are the composer's nod to the descending melodies of many Australian Aboriginal chants.⁸³

⁸² Edwards, R. email to author 20th July 2016

⁸³ Edwards, R. email to author on 20th July 2016

Violin 1

230 *mf*

Vln. 1

236 *p* *mf* *mp* *pp* *mp*

Vln. 1

242

Vln. 1

248 *ff*

Vln. 1

253 *p* *mf* *p* niente

Fig. 3.3.53: bars 230 – 244, 1st violins, upper part only

From the score reduction below, fig. 3.3.54 it is possible to examine his writing for the upper strings in more detail. Immediately it becomes obvious that although thirds feature throughout between the melody and the supporting parts, so too do seconds, both major and minor seconds. In bar 230, C and D are sounded together, where the D belongs to the G major harmony. Edwards is reinforcing the C passing note of the melody while at the same time colouring the harmony with the close second. A similar view can be taken with the seconds found in bar 231, though the F# and G minor second clash is more colourful than that of the major second A and B that began the bar. It is the accented passing note, A, and the unaccented neighbour pitch F# that are outside of the accompanying E minor chord, reinforced here by the orchestration for the purpose of driving the melodic line and making use of the added interest that close seconds give. There are large vertical gaps in several places which leave the upper pitches only indirectly supported. The sustained chords from the brass, low woodwinds and low strings ground the passage with their alternation of the chords, G major and E minor, allowing the upper first violins to soar at times, particularly in the phrases that begin in bars 232 and 252.

Fig. 3.3.54: bars 230 – 246, reduction of 1st & 2nd violins and violas

Recapitulation: bars 256 – the end

From the end of Episode 5 Edwards repeats material from earlier in the work by way of a recapitulation. Material presented in this portion of the work has been derived or taken from Drone B, Episode 3 and Drone A in that order. Each has been altered. It will be the alterations that will be considered in the following discussion.

Overall this is more obviously a 'mosaic' style of construction and much like the ending of a novel where each character's story is brought to a conclusion. Edwards brings together some of his musical characters to conclude the work. He does this by mainly placing shortened, and simplified versions of his material, with a gradually diminishing dynamic to lead the audience further into meditation on what has been heard, and what, for Edwards has been the stated motivation for the work.

Drone B3: bars 256 – 273, E minor

It is the addition of two trombones which also supply rhythms on the E and G repeated thirds of the horns; see fig. 3.3.55, and the slight variations of the horn rhythm, fig. 3.3.56, that varies this repetition. The length has been almost halved from the initial, bars 52 to 83.

Fig. 3.3.55: bars 256 – 259, trombones

The horn thirds are once again divided into phrases here so that elements can be compared. There is a long note to begin each phrase, and repeated staccato quavers to end all but the first phrase. Edwards has added a new dotted rhythm, along with the trombone thirds, beginning during bar 256 and 258, the first and third bars of fig. 3.3.56 below. Edwards has positioned the trombones during the horn rests, providing a dialogue between the trombones and horns. These rhythmic figures help preserve the forward momentum of the work without distracting from the sombre and meditative nature of the work as a whole. This rhythmic variety, and shortened note values along with the reduction in length of this repeat help its drive towards the conclusion.

Fig. 3.3.56: bars 256 – 269, 1st & 2nd horns

The long notes from the horns are associated with the woodwind chords as they were in the first announcement. The accompanying drone elements of the strings have been largely copied with rhythmic adjustments to fit the metres from the initial statement beginning in bar 52.

Interjection based on Episode 3: bars 274 – 277, C major/E minor

The shift in tonality to C major is most obvious at the beginning of these bars which quietly interrupt, and quickly fade. The melodic line is a descending sigh that prepares for a soft return to Drone B though this time without the horn thirds.

Drone B continued: bars 278 – 290

This includes the woodwind decoration from bar 79 – 81, the divided first violin and celesta chords first heard in bars 72 – 74, which feature at their upper pitch a descending minor 3rd. Edwards adds trumpets and harp to introduce, or mirror this first violin and celesta descending minor 3rd motive, and later has the horns join the lower string drone featuring the descending semitone, C to B. Once again this section is grounded on E and B.

Interjection based on Episode 3: bars 291 – 304, C major/E minor

Once again Edwards interrupts the drone with a short recall of material heard in the previous interruption first heard in bars 131 – 132, and ends with a shortened version of the codetta to episode 3.

Drone A: bars 302 – 329, (the end of the symphony), A minor

The shift to the A minor drone begins under the final chord of the interjection in bar 302. This is quite a surprising shift since most materials throughout the symphony have returned in their original key. The E drone grounded the previous section; it grounded the beginning of the symphony and has been the predominant drone pitch of the whole work and now in the final bars given way to A minor. It seems that the E tonality has given up its hold as a tonic and in this moment become a kind of dominant pedal to the short final section which centres on A. Here Edwards recalls the elements from the opening, the sliding semitone F to E at first with the dotted figure D to E, just as it was in bars 3 and 4, then in bar 318, B flat to A. The asymmetry to the quaver interjections in the otherwise steady crotchet pulse of the double basses derives from the opening of the work. Edwards reduces the scoring by removing the sustained A and E from the lower of the cello and viola parts and ends with only pulsing and divided double basses on A and E, and the lower divided cellos alone on the sliding B flat to A semitone. Through this section the tam-tam sounds six times, with the last sounding together with the final double bass chord and allowed to ring on after they cease. The tam-tam reminds listeners that this is a work in his sacred style.

General observations about Symphony No. 1: *Da Pacem Domine*

The sacred style of Edwards is evident throughout the single movement work. For those who know his early works from the seventies including his piano concerto elements of his emerging style from this period can be seen to have been developed further in this work. The slow insect inspired drones ground the work in a sombre mood fitting for his two purposes, that of pleading for peace, and of expressing his sorrow for the health issues of Stuart Challender, the dedicatee of the work who did not live to hear it performed.

The orchestration uses instruments for either their role, either melodic, or within the supporting drones, or their colour to result in a sonorous sound world. His intuitive approach to orchestration sees Edwards choosing forces to achieve his aims at particular moments, reserving some, even the first violins, for particular climactic or contrasting purposes.

The overall architecture has features of Ritornello form where the drone sections supply the ritornello between the various episodes which are loose variations. He concludes the work as he began. Edwards has used limited material, including only a few scales, to build the work which allows, and encourages meditation, and reflections.

The incorporation of plainsong and the elements of early organum can be seen throughout the work. This looking back to early plainsong began for Edwards in his student years, and has assisted him, along with his observations of the sounds of nature, to develop a personal yet tonal language. The care that Edwards takes with even the smallest musical details, which he claims is intuitive, produced this cohesive yet engaging work.

Chapter 4

Symphony No. 2: Earth Spirit Song (1997 – 8)

4.1 Genesis

The initial idea for a work for soprano and orchestra came in 1995 while Ross Edwards and Yvonne Kenny were on tour with the Sydney Symphony Orchestra.⁸⁴ Ross Edwards was walking around the shore of Lake Lucerne, reflecting on the music inspired by the setting, yet even here he was considering that this work should reflect the 'Pacific Ocean music' inside him.⁸⁵ The work was eventually commissioned by Andrew Kaldor as a special gift for his wife Renata Kaldor.⁸⁶

His first thoughts while in Europe, and later faxed to Yvonne,⁸⁷ were of a work with

...two outer movements in the bright, fast tempi ... which would abound in rapid melismas etc., possibly using as texts fragments of Psalms – the more ecstatic, celebratory ones – in Latin – very exciting and rhythmically exhilarating. And these fast tempi would frame a very profound and extended slow movement, the first part purely orchestral, the second a setting of an Australian poet – possibly Randolph Stow, David Malouf, Judith Wright. (I did see a collection of Australian metaphysical poems in a bookshop recently, so they do exist & I'll investigate them).⁸⁸

It is not surprising that Edwards at this stage was thinking that the outer movements would be at 'fast tempi' and with 'melismas', as this would suit Yvonne Kenny's vocal capabilities and give her a performance vehicle. Edwards tends to write works with the initial performer in mind. This can be seen in his careful writing for soloists such as Diana Doherty in his concerto for oboe, and Amy Dickson in his saxophone concerto among others. Edwards admits that he finds it 'so inspiring to write for people like that!'⁸⁹ Although Edwards gives the title symphony to the completed work it could be considered more like a concerto in the three movement construction and the treatment of the voice as soloist. Historically the three movement structure would continue the tradition of the Baroque concertos of Vivaldi and others of a fast, a slow and finally another fast tempo movement. His already established Maninya style of composition would perfectly suit the fast tempi movements and would be exciting and rhythmically exhilarating. By this stage the style was well developed. The choice of a more ecstatic, celebratory Psalm text in Latin was one that Edwards had already made prior to the commencement of the work, though probably not at the time of writing the letter above. Fig. 4.1.1 and 4.1.2 below show the genesis of a section of ecstatic moments in the first movement. The former pre-dated the symphony. Looking more broadly across compositions by Edwards that include settings of text, one can suggest that he is more comfortable with those texts

⁸⁴ Edwards, R. Program notes to the symphony

⁸⁵ *ibid.*

⁸⁶ Edwards, R. Score as included in his D. Mus. p. 25

⁸⁷ Edwards, R. Fax to Yvonne Kenny 6th Sept 1995

⁸⁸ *ibid.*

⁸⁹ In reference to his Saxophone Concerto Edwards writes on 3rd Aug. 2015 to the current author: 'It's out on CD at last – an extraordinary performance by Amy Dickson and the SSO. I've recently completed a double concerto for Amy and the also amazing Scottish percussionist Colin Currie. They'll premiere it with the SSO next July. And now I'm writing yet again for Amy – a large work for her and the wonderful British Elias Quartet. It's so inspiring to write for people like that!'

that allow much repetition of single words or phrases, and seems not so ready to set poems that demand a continuous flow. The reason for this I suspect is that repetition of text allows many Maninya style musical possibilities that can be set using his insect inspired rhythmic and melodic cell approaches.

Considerations for the text of the 'profound and extended slow movement' led Edwards to consider various Australian poets known to him.

Randolph Stow, born in Western Australia but lived in Sydney, Adelaide and the United Kingdom, had written the libretto for 'Eight Songs for a Mad King' by Peter Maxwell Davies,⁹⁰ a work that Edwards heard in a concert in Sydney in March of 1978 when in the same concert his work 'Shadow D Zone' was also performed.⁹¹

Edwards would have been aware of David Malouf's writing, particularly through his libretto to the opera, *Voss*, an adaptation of the novel *Voss* by Patrick White with music by Richard Meale one of Edward's teachers. A text by Malouf has now been set by Edwards in the fifth movement of his Symphony No. 5: *The Promised Land*.

Communication between Edwards and Yvonne Kenny followed. Some faxes between them have been preserved in the State Library of New South Wales collection beginning with one from Edwards to Yvonne Kenny on the 6th September 1995. Clearly this was in reply to information supplied by Yvonne Kenny.

*I'm also very encouraged by the fact that your technical and stylistic preferences seem to correspond closely with the style of vocal writing I've naturally evolved over the years... Anyway, we appear to be thinking along very similar lines.*⁹²

On the 4th of October 1995 Yvonne Kenny faxed highly detailed information about her vocal capabilities after indicating that she was excited by the idea of the 'Song Cycle' and expressing her love of the work by Edwards that was performed on the tour. She concludes with questions about the text.⁹³

I am very interested in a kind of universal spiritualistic & Australia is such an ancient land it may be interesting to include various elements from the ancient culture and from present white culture – just a thought. Are there any contemporary Australian metaphysical poets?

*Anyway – that's your department & forgive me for imposing my ideas in any way – it's just an instinct!*⁹⁴

⁹⁰ Griffel, M.R. 2013, *Operas in English: a Dictionary by Margaret Ross Griffel Revised Edition*, Scarecrow Press, United Kingdom. P. 146

⁹¹ Plush, V. Recollections to the author on 4th Mar. 2015

⁹² Edwards, R. Fax to Yvonne Kenny 6th Sept 1995

⁹³ Kenny, Y. Fax to Ross Edwards Wed, October 4th 1995

⁹⁴ Kenny, Y. Fax Ross Edwards Wed, October 4th 1995

January 14th 1996 Edwards faxes the following to Yvonne Kenny,

The text is gradually coming together as a conflation of fragments from diverse sources, all of them expressing a dancing of the spirit or an ecstatic response to nature. Your melodic line will dance: it will play with the syllables.

I'm going to consult an expert in comparative Religion, esp. about the 15th Century German text. I've enclosed a chapter from Music of the spheres & the Dance of Death by Kathi Meyer-Baer, which you might find interesting. It's about the subversive 15th century mystical concept of Christ as a musician (and a reincarnation of Orpheus?)

The piece seems to be taking the form of two wild, ecstatic dance – songs framing a deep, slow meditation on a group of mantras, during which we may dim the hall lights, raising them for the final return to jubilation.

I'm sending a tape of some of my earlier vocal music which will give you a vague idea of what to expect. But your piece will be much better than this juvenilia!...⁹⁵

Notice the reference to dimming and raising the lights, a consideration that Edwards makes and has included in some of his symphonies and other works as an aid to meditation. See the section on Staging and Lighting. (Chapter 1.4) A German text was not eventually used in the symphony. The pages from the text referred to in his letter clearly have been carefully read judging by the underlining. A dated page among the sketches, 2 Jan 96 in the composer's hand reads:

The text a conflation of fragments from diverse sources but all expressing an ecstatic response to the world – so some manifestation of nature; Work songs, Chants etc., these arranged symmetrically: eg A B A' B' C B A, the words to be played with extravagantly (and) spontaneously.

Although the 'symmetrical arrangement' is not seen in the final work, the underlying themes of an 'ecstatic response to the world' and a 'manifestation of nature' is found with the former heard in the dance sections and the latter in the setting of the Judith Wright poem of the second movement. 'Chants' feature in both the accompaniment and the vocal part which are discussed in detail in the analysis of the second symphony, chapter 4.3, and in the section on decorated drones, chapter 2.2.

Included also in the collection of faxes held by the State Library of New South Wales are: a copy of the text and translation of "O viridissima virga" which translates as 'O greenest branch' and subtitled: ("Song to the Mother") *Free song to the Virgin*, which has some sections crossed out and others with question marks; a work by Edwards for SSATBB and drum titled 'Dance Mantras' written in 1992⁹⁶ and featuring a setting of 'Sancti spiritus sancti' (the Soprano 1 melody is used in the symphony as the setting of the same text beginning fig. 9); the pages mentioned in the fax from *Music of the spheres & the Dance of Death* with the Latin and English underlined – 'choro vitae aeternae' and 'dance of eternal life'.

⁹⁵ Edwards, R. Fax to Yvonne Kenny 14th Jan 1996

⁹⁶ Edwards, R. web page <http://www.rossedwards.com>

The melody given to the first sopranos is given in fig. 4.1.1 below. Not only does this 1992 work use the same text in the opening movement but there is a distinct similarity with the melodic line as can be seen by comparing it with the melody of bars 81 and following from the symphony, fig. 4.1.2. In fact bars 89 – 97 are an exact copy of the bars 17 to the 5th time ending, with the main alteration for the symphony, the repeated Ds and text of Sancti. Edwards admits that where the text uses the word ‘assis’ it should always be ‘adsit’.⁹⁷

10
Soprano
Sanc - ti spi-ri-tus sanc - ti spi-ri-tus as-sis

18
S.
no - bis gra - ti - a no - bis, no - bis, as - sis no - bis gra - ti - a

22
S.
no - bis, as-sis no - bis, no - bis gra - ti - a no - bis no - bis

Fig. 4.1.1: soprano 1 line from *Dance Mantra* by Ross Edwards composed 1992

81
Soprano
Sanc - ti, sanc ti, ti sanc-ti spi-ri-tus sanc-ti, sanc-ti, ti sanc-ti

89
S.
spi - ri - tus as - sis no - bis gra - ti - a no - bis, no - bis, as - sis

93
S.
no - bis gra - ti - a no - bis, as - sis no - bis, no - bis gra - ti - a no - bis

Fig. 4.1.2: bars 81 – 97, soprano solo

The fax from Ross Edwards to Yvonne Kenny dated 2 Aug '96 gives the following:-

A brief report on the progress of your piece: it's coming together very slowly, but very satisfactorily, I think. I'm well into the first of the three major sections, titled Dance of the Holy Spirit – mainly fast tempi, rhythmic, melismatic etc. I'll have to take some time out soon to write a film score ... Am orchestrating as I write. Here's what I think will be the text for the 2nd section: The Lost Man, by Judith Wright. A sudden plunge into an Australian rainforest after the ecstasy of the 1st section, and an annihilation of the ego – at least, that's how I interpret it.⁹⁸ (Underlines from the original fax.)

⁹⁷ Edwards, R. Communication received 24th August 2017

⁹⁸ Edwards, R. Fax to Yvonne Kenny 2nd Aug 1996

When questioned about the choice of text, Edwards stated that he was seeking a text that considered life and death with the use of strong imagery.⁹⁹

Also from this communication Edwards admits that he is orchestrating this work as he composes. It is clear from the sketches and from observations in his studio work space that this is generally his working method. Some sketches do have incomplete scorings of ideas sometimes in multiple forms until Edwards is satisfied but others are fully notated, though not always in orchestral score order.

Other texts that Edwards considered are included among the sketches held by the State Library of New South Wales. The notated plainsong phrase which is found from bars 2 – 5 of the symphony, ‘Sancti spiritus adsit, nobis gratia’ (“May the grace of the Holy Spirit be with us”) is also found.¹⁰⁰ As well, a photocopied page, which is a compilation of the three texts and the movement names eventually used for the work, including the hand written addition of ‘Sancti spiritus adsit, nobis gratia’ and its translation.

Of more interest are copies, some photocopied and others copied by hand, of text that were considered but not used in the work. There is a copy of *Flame-Tree In A Quarry* by Judith Wright which includes images of death, blood, and the earth;¹⁰¹ a hand written line from a medieval motet and its translation, ‘(We who are living praise the Lord now and in eternity.)’; mantra five, six and seven from Śrī Īśopaniṣad; Invocation and Mantra seven, Indian pronunciation and translation word by word of both hand written by Edwards; an extended section of Chapter XV titled ‘The Fifteenth – Century Mystics’¹⁰²; a Gregorian chant, see fig. 4.3.5; a text from the Anbarra People of Arnhem Land, Ngalalak, (White Cockatoo) from the Oxford Book of Australian Religious Verse ed. Kevin Hart; two pages listing a large variety of texts identified by name and number; a poem by the American Indian Chief White Cloud.

Mantra five speaks of the Supreme Lord who is ‘within everything and ...outside of everything.’ Mantra six speaks of the characteristics of a ‘person who sees everything in relation to the Supreme Lord ... never hates anything, nor any being.’ Mantra seven speaks of ‘one who always sees all living entities as spiritual sparks, in quality one with the Lord, becomes a true knower of things.’¹⁰³

The Invocation translation is given in his hand writing as:

*The personality of the Godhead is perfect and complete. And because He is completely perfect, all emanations from Him, such as this phenomenal world, are perfectly equipped as a complete whole. Whatever is produced of the complete whole is also complete by itself. And because He is the complete whole, even though so many complete units emanate from Him, He remains the complete balance.*¹⁰⁴

⁹⁹ Edwards, R. interview 3rd Feb. 2014

¹⁰⁰ A photocopy among the sketches and papers for Symphony 2 held by the State Library of New South Wales

¹⁰¹ Wright, J. Collected poems 1942 – 1985, reprinted 2003, Angus & Robertson, Australia

¹⁰² Meyer-Baer, K. *Music of the spheres & the Dance of Death*

¹⁰³ Ibid. (Mantras from Śrī Īśopaniṣad)

¹⁰⁴ Edwards, R. Translation given in his own hand.

It is clear that Edwards is considering a Religious theme, and one consistent with his aim that his music should communicate the message he includes in his 'Earth Mother theme', a message that reminds listeners to care for the world, 'reversing the effects of the last 300 years'.¹⁰⁵

Consistent with this theme the underlined text portions on the copy of the text of The Fifteenth-Century Mystics are:-

*...the Dance of Death. ... mystics' visions, typically, Christ leads the "loving soul" ... to heaven with music. ... figure of the Saviour with a kithara is found in very early Christian works. ... Church's effort to suppress Orpheus and Orphism, it disappears until revived by the mystics. ... Christian mystics ... eleventh century ... associated with the cult of the Holy Virgin ... encouraged by the relatively important position of women in the princely courts of southern France. ... bride of the songs with the Church and the lover with Christ. ... understanding is imparted by grace and in personal contact with the Divinity, ... German mystics ... their writings are not treatises, but reports of their mystic experiences, set down in letters or diaries. ... dialogues, ... discussions between Christ and the "loving" soul. ... resurrection through music ... That I might dance the true dance of Life, ... To lead from joy to joy. ... choro vitae aeternae ... dance of eternal life.*¹⁰⁶

The phrase 'resurrection through music' is consistent with the purpose Edwards places on the role of his music, a belief that his music should be useful to others, and should be a reminder to others of their role in caring for themselves and the world. 'That I might dance the true dance of Life, ... To lead from joy to joy' is interpreted in the ecstatic dance sections found in many of his works including Symphony No. 2.¹⁰⁷

The poem by Chief White Cloud compares the Christian religion with the American Indian beliefs about God, the earth, and their relation to the earth. The following are the final lines of the poem.

You have judged us without understanding

Only because our prayers are different

But we are able to live in harmony with all of nature

*All of nature is within us and we are part of all nature.*¹⁰⁸

These lines give an insight into the similar views held by Edwards. It is 'harmony with all of nature' that he hopes his music will encourage.

¹⁰⁵ Email to the author on Wed 16th Apr. 2014

¹⁰⁶ Edwards, R. underlines on chapter XV The Fifteenth-Century Mystics p.314

¹⁰⁷ Edwards, R. underlines on chapter XV The Fifteenth-Century Mystics p.315

¹⁰⁸ A photocopy among the sketches and papers for Symphony 2 held by the State Library of New South Wales of a Poem by Chief White Cloud

In the words of Edwards, the texts that are set begin with the

*...fragment of plainchant invoking the Holy Spirit, the life force, the imagination, and this is sent whirling in an ecstatic Australian dervish dance whose rhythmic patterns and drones are modelled on those of the natural world.*¹⁰⁹

In this explanation it is God, through the Holy Spirit that is the life force and responsible for the imagination that is within all. That the dervish dance relates to religious experiences is consistent with the underlined words in the Mystic text '*dance of eternal life*'. His reminder that the natural world has been modelled in his rhythmic patterns and drones comes as no surprise since this has been a feature of earlier works including his first symphony.

The text of the Introit from the Mass of Pentecost follows and is described by Edwards as:

*...blazing with patriarchal fervour and treated with a degree of irony, now gets caught in the dance until it is propelled, as if by descending helicopter, into the mystical depths of Judith Wright's rainforest.*¹¹⁰

The setting of Judith Wright's *The Lost Man* is mysterious and highly contrasting with the exuberant dance of life of the first section: *Invocation and Dance of the Holy Spirit*. Again the composer's program note sheds light on his intentions:

*Here the euphoria evaporates and we are confronted by primeval forces that would efface the psyche and absorb it into the eternal cycles of nature.*¹¹¹

The reference to the '*eternal cycles of nature*' is a reminder of the significance of the natural world to Edwards, to his music, and to human existence. His comments about his setting of the text for the final section from the program notes are revealing.

*The impulse to dance returns with Hildegard of Bingen, the 12th century Rhineland mystic. I've adapted one of her texts, O viridissima Virga, a characteristically sensual celebration of the miracle of spring, when the earth sweats life-giving sap through its pores to germinate fresh green growth. My setting of Hildegard is, I think, distinctively antipodean.*¹¹²

How is it that a text by Hildegard von Bingen, a twelfth century German writer, composer, philosopher, Christian mystic, Benedictine abbess and visionary should even be considered for a twentieth century symphony? Really it is not surprising as there have been several revivals of her work as a result of studies and the work of those who would see her made a Saint. A 2010 study undertaken to fulfil part of the requirements towards a Master of Arts degree found that the height of the most recent revival of her works came between 1982 and 1998. 1998 was the year which celebrated 900 years since her birth.¹¹³ The symphony was composed between 1997 and 1998 during the intense revival period of her work.

¹⁰⁹ Program notes accompanying the score

¹¹⁰ Program notes accompanying the score

¹¹¹ *ibid.*

¹¹² *ibid.*

¹¹³ Meconi, H. *After the party: Hildegard since 1998*, Book Review of Stühlmeier, B. *Die Gesänge der Hildegard von Bingen: eine musikologische, theologische und kulturhistorische Untersuchung*, Hildesheim: Gorg Olms, 2003, Early music, Vol. XXXIII, No. 4, November 2005, OUP. P. 693

4.2 Structural Overview

Although the work comprises three movements it is performed without breaks. Edwards prefers that the audience's concentration and involvement in the music is not interrupted by breaks.¹¹⁴

Movement 1, 'Invocation and Dance of the Holy Spirit'

Remote and Ethereal, Crotchet = 60

Ecstatic, Crotchet = 132

Movement 2, 'The Lost Man'

Dark and mysterious, Crotchet = 72

Movement 3, 'Dance-Song to the Earth Mother'

Ecstatic, Crotchet = 180 (Edwards admits that this is an unrealistic speed.)¹¹⁵

Movement 1: *Invocation and Dance of the Holy Spirit*

An '*Invocation*' is the act of calling on a higher power, usually a deity. In this symphony Edwards requires that the section sound 'Remote & ethereal'. The use of the plainsong fragment, text and melodic line, together with his setting, assists in encouraging meditation and healing.

The '*Dance of the Holy Spirit*' is a setting of the *Introit, Mass of Pentecost* text in his *Maninya* (dance/chant) style. A style through which he has 'tried to restore to 'serious' music such qualities as lightness, spontaneity and the impulse to dance' in keeping with his belief 'in the healing power of music'.¹¹⁶

Structure in brief

The *Invocation*, from the opening to figure [5] introduces the work using the text *Sancti Spiritus adsit nobis gratia* (May the grace of the Holy Spirit be with us.) This section has three parts:-

An opening dialogue between the voice and first oboe to figure [3]

Interlude - an Instrumental section from figure [3] to [4]

Vocal phrase, figure [4] to [5], repeating the text over a B \flat F drone and accelerating into the Dance.

Transition: figure [5] to [7]. Accelerating tom-tom rhythm with orchestral interjections.

Dance of the Holy Spirit from figure [7] to [34] which is the end of the movement

The section begins with an introduction, figure [7] to [9], which is an orchestral Maninya style dance.

Voice and orchestra: figure [9] to [13] repeats the text from the Invocation in the Maninya style dance.

Orchestral transition: figure [13] to [14]

Vocal setting of the Introit, Mass of Pentecost, in dialogue with the orchestra, figure [14] to [26]

Varied reprise of figure [5] at figure [26]

¹¹⁴ Edwards, R. interview 3rd Feb. 2014

¹¹⁵ Edwards, R. Communication received 24th August 2017

¹¹⁶ Edwards R. Score of symphony no. 2. as found in his D.Mus submission. *Portfolio of Symphonic Works*. University of Adelaide: Ross Edwards, 2011. (unpublished)

Recapitulation, figure [26] to [34], featuring exact repetition of the music from figure [7] to [11] and part of figure [12] followed by a varied version of the tom-tom transition which now leads into the 2nd movement.

Overview of Movement 1: Invocation and Dance of the Holy Spirit.

Section	Figures	Time	Features
Invocation Section 1	Opening to figure [5]	Total time 1'46" (1'40" on sketch)	Setting of the text: text <i>Sancti Spiritus adsit nobis gratia</i> (May the grace of the Holy Spirit be with us.) The plainsong melody is heard at the beginning and continues to be an influence for the vocal line that follows.
<i>Sancti ...</i>	Opening to figure [3]	1'10"	Dialogue between the voice and oboe over a C and G drone, shifting to B \flat and F. (The drone is a simple undecorated pedal.)
Instrumental reflection	Figure [3] to [4]	0'18"	Instrumental without a drone
<i>Sancti ...</i>	Figure [4] to [5]	0'18"	Final vocal phrase – including a fragment of the Earth Mother theme over a B \flat and F undecorated drone.
Transition	Figure [5] to [7]	0'23"	Accelerating tom-tom (tuned B \flat and F) rhythm with orchestral interjections -
Dance of the Holy Spirit Section 2	figure [7] to [34] The end of the movement	5'27"	Vocal setting of the Introit, Mass of Pentecost, in dialogue with the orchestra
Introduction	figure [7] to [9]	0'17"	An orchestral Maninya style dance, G mixolydian in two parts: orchestra with piano, then strings with woodwinds.
<i>Sancti</i>	figure [9] to [13]	0'33"	Repeats the text from the Invocation in the Maninya style dance. Shift to C with some use of sustained C & G drone, briefly shifting to G & D and back to C & G.
transition	figure [13] to [14]	0'5"	Tonality shifts from G major to A Lydian
<i>Spiritus domini ...</i>	figure [14] to bar 138		Begins G# Phrygian decorated drone to briefly introduce the voice then accompany it.
transition	Bar 139 to figure [16]	Fig [14] – [16] 0'30"	Orchestral drone shifts to B and F# with a 4 bar introduction to the new vocal section
<i>Spiritus domini ...</i> Varied setting	Figure [16] – [17]	0'14"	B & F# drone continues. Voice with a plainsong inspired melody this time with augmented rhythmic values.
<i>Alleluya</i>	Figure [17] – [18]	0'7"	Vocal melisma. Drone begins E & B, returning to B & F#. <i>ff</i> to <i>p</i>
<i>Et hoc ...</i>	Figure [18] – [19]	0'13"	Low strings. Harmony alternating between B & F# and G & D each bar. Soprano line becomes more intense
<i>Alleluya</i> extended	Figure [19] – [21]	0'20"	Copy of figure [17] extended

Instrumental reflection	Figure [21] – [22]	0'12"	D Lydian moving to B \flat & F drone and ending on G major 2 nd inversion. The tom-tom features. The Earth Mother theme is included.
Section 3 <i>Exurgat deus</i> ...	Figure [22] – [26]	1'45"	Dry recitative or cadenza style setting. The tonality is ambiguous until the C & G drone which initially sounds C Lydian only to have elements of C minor.
Transition	Figure [26]	0'16"	Figure [5] varied over a B \flat & F drone
Recapitulation of Section 2	Figure [27] – [33]	0'54"	Recapitulation, featuring exact repetition of the music from figure [7] to [11] and part of figure [12]
Transition	Figure [34] – end of movement	0'11"	Percussion over a G & D drone without a break joins to the 2 nd movement. Varied from previous transitions.

Fig. 4.2.1: Symphony No. 2, movement 1, chart showing the structure and timings of sections

Movement 2: *The Lost Man*

This is a 'dark and mysterious'¹¹⁷ setting of Judith Wright's poem *The Lost Man*, a poem that was inspired by the news of a plane crash in Queensland, where one of the survivors walked through the rainforest with the aim of seeking help for the others. He did not survive.

*The Lost Man*¹¹⁸, was written about James Guthrie Westray, a survivor of the crash of the *Stinson* in the McPherson ranges of SE Queensland in 1937, who died after falling over a waterfall when hacking through the jungle to seek help. The "gold bird dancing" refers to the aircraft, although the poem may also be read as a description of our journey through life.¹¹⁹

It is the mysterious nature of the poem and its sense of a life journeying towards death that was what attracted Edwards to it. At the time of setting the poem Edwards was unaware of the real life drama upon which it was based.¹²⁰

The Lost Man

To reach the pool you must go through the rain-forest –
through the bewildering midsummer of darkness
lit with ancient fern,
laced with poison and thorn.
You must go by the way he went – the way of the bleeding
hands and feet, the blood on the stones like flowers,
under the hooded flowers
that fall on the stones like blood.

To reach the pool you must go by the black valley
among the crowded columns made of silence,
under the hanging clouds
of leaves and voiceless birds.

¹¹⁷ Instruction on the score

¹¹⁸ Wright, J. Collected poems 1942 – 1985, reprinted 2003, Angus & Robertson, Australia

¹¹⁹ Maltby, C. Braidwood, New South Wales, 15th April 2013, posted on:
<https://www.facebook.com/chris.maltby.bondi/posts/440369239380928> Accessed 16th Feb. 2015

¹²⁰ Edwards, R. Interview with the author 3rd Feb. 2014

To go by the way he went to the voice of the water,
 where the priest stinging-tree waits with his whips and fevers
 under the hooded flowers
 that fall from the trees like blood,

you must forget the song of the gold bird dancing
 over tossed light; you must remember nothing
 except the drag of darkness
 that draws your weakness under.

To go by the way he went, you must find beneath you
 that last and faceless pool, and fall. And falling
 find between breath and death
 the sun by which you live.¹²¹

Analysis in Brief

This movement is largely through composed where the text dictates the structure and the orchestra takes the role of accompanist to the solo voice, and that of commentator when the voice is silent. It could be considered to be in four sections as Philip Cooney gives.¹²²

Section 1	Figs. [34] – [36] (Bars 1 – 25)	(actually bars 1 – 24, introduction and the first stanza of the poem)
Section 2	Figs. [37] (Bars 26 – 33)	(actually bars 25 – 32, a meditation or commentary on the text)
Section 3	Figs. [38] – [40] (Bars 33 – 50)	(actually bars 32 – 49, the beginning of the second stanza of the poem and the first four lines of the third stanza.)
Section 4	Figs. [41] – [44] (Bars 51 – 72)	(actually bars 50 – 71, beginning with a repeat of bars 25 – 32, Figure 37 extended, and the last four lines of the poem.)

The bar numbers are inflated by one, probably due to the counting, as a bar, of the change of metre indication given ahead of bar 8 and found on the previous score page.

Sections 2 and the beginning of section 4 of Philip Cooney's divisions are orchestral commentaries that Edwards intends as moments where the audience can reflect, or meditate. It may be more helpful to consider the movement to be in three main vocal sections each preceded by an instrumental meditation. Each section includes the solo soprano delivering parts of the text of Judith Wright's poem over a light accompaniment, and includes a reflective orchestral section.

¹²¹ <http://www.vukutu.com/blog/2011/12/poem-the-lost-man/> accessed 14 March 2018

¹²² Cooney, P. 2003, *Beyond Sacred and Maninya: Developments in the Music of Ross Edwards between 1991 – 2001*. The University of Newcastle, Australian Music Centre. (unpublished) p. 199

Overview of Movement 2: *The Lost Man*

Section	Figures (estimated time by Edwards from the start of the symphony)	Timed length (recorded time to this figure)	Details in brief
Section1 introduction	Figure [34]	0'34"	B & F# drone with a cluster chord of harmonics from the strings and various interjections to set the rain forest scene.
Stanza 1	Figure [35] – [37]	1'38"	Recitative style setting of the first stanza of the Judith Wright poem with short, meditative interruptions from the orchestra including figures that relate to the oboe solo from the first movement. B & F# drone.
Instrumental meditation	Figure [37] – [38] (9'25")	0'54" (10'52")	Strings only. The intensity rises with dynamic markings, the gradual addition of upper strings and a release to 'nothing' with the descending ending featuring a variant of the Earth Mother theme. B natural minor over a B and F# drone.
Stanza 2	Figure [38] – [41]	1'42"	This is a similarly free style setting of the text to stanza 1 with interruptions, both meditative and rain forest inspired, all over the B & F# drone. Two minim length changes of chord to D major prepare and accompany the climax.
Instrumental meditation	Figure [41] – [43] (to bar 57, 11'51")	1'09" (to bar 57, 13'20")	Repetition of Figure [37] – [38] with a slight extension.
Final lines	Figure [43] – [45] (12'57")	1'16" (14'59")	Similar to the verse settings, now over sustained chords shifting between B minor and G major from low strings only, with no interjections for the first line. The second and final line speaks of death and life giving opportunity for a climax – soprano on high A supported by D major

Fig. 4.2.2: Symphony No. 2, movement 2, chart showing the structure and proposed timings along with the recorded timings

Movement 3: *Dance-Song to the Earth Mother*

A sketch dated 2 Jan '96 gives an initial idea that seems to be associated with this movement.

Edwards writes:-

The text(,) a conflation of fragments from diverse sources but all expressing an ecstatic response to the world – so some manifestation of nature (through) Work songs, Chants etc.

These (fragments of text are to be) arranged symmetrically: eg. A B A' B' C B A. The words (are) to be played with extravagantly, (and) spontaneously.¹²³

Whilst the structure as outlined below does not follow the symmetric initial plan there is an almost symmetric shape to the movement from bar 75 to the end, particularly in the use and reuse of material.

For Edwards the Earth Mother as a guardian of the natural world holds special significance such that it is a theme of many of his works, found here in the title of the movement, a movement that is marked Ecstatic, and is clearly a celebration of the natural world.

The initial opening for this movement, as found in the sketches, had the soprano beginning the movement with claps to be taken over after three bars by a rhythm on Congas. These opening claps would have been quite a dramatic and visual change from the sombre nature of the second movement, and an invitation to the Dance. However, neither the claps nor the conga rhythm remains in the final score, instead the maracas and Aboriginal clapping sticks begin the Dance which draws attention to the natural world by association with the Australian Aboriginal connection to country.

Overview of Movement 3: *Dance-Song to the Earth Mother*

Section	Figures (estimated time by Edwards from the start of the symphony)	Timed length (recorded time to this figure)	Details in brief
Section 1 Introduction	Figure [45] - [46]	0'6"	Maraca and Aboriginal clapping sticks
A	Figure [46] - [49]	0'13"	Solo voice with a decorated D and A drone from the low strings
B	Figure [49] - [52]	0'24"	Solo voice with a light woodwind, harp and Aboriginal clapping stick accompaniment. Flute 1 and 2 take the role of accompanying the solo voice for different phrases. D harmonic minor – Concludes with the solo voice a cappella.
Transition	Figure [52] - [53]	0'6"	The reintroduction of the D & A decorated drone
Repeat of introductory percussion	Figure [53] - [54] (14'05")	0'7" (16'05")	The decorated drone continues to accompany the percussion which is copied from bars 6 – 11, of the introduction.
Section 2 Introduction	Figure [54] – [55]	0'5"	Instrumental involving woodwinds, brass, harp, piano and cowbells with minimal use of strings through pizzicato double basses. Shift to B & F# drone.
C	Figure [55] –	0'13"	The orchestra, without the strings, work with the

¹²³ Edwards, R. found among the sketches

	[57]		solo voice. B Lydian
D	Figure [57] – [58]	0'10"	Strings throughout with woodwind decorations, and support to the voice. D Lydian shifting to B \flat Lydian leading to B Lydian.
C'	Figure [58] – [60]	0'19"	Repeat of Figure [55] – [57] with alterations. B Lydian.
D'	Figure [60] – [61]	0'8"	Solo voice and strings only. B Lydian to F major.
Instrumental transition	Figure [61] – [62]	0'12"	D Lydian with the occasional G minor with added 2 nd , driving towards section 3.
Section 3 Introduction	Figure [62] – [63]	0'10"	Orchestra only. Based on the decorated drone from A and featuring the Aboriginal sticks. D & A drone.
Orchestra alone	Figure [63] – [70]	0'59"	Instrumental over the D and A decorated drone. Melodic features from the divided first violins in counterpoint at times and interjections from the upper woodwinds.
B	Figure [70] – bar 227, 4 bars after [72]	0'22"	A copy of figure [49] to part way through [52] with new text. D harmonic minor.
B'	5 bars after figure [72] – [74] (16'30")	0'20" (18'53")	Extension of B. G natural minor
Section 4 D''	Figure [74] – [76]	0'12"	The strings are largely copied from figure [57], with adjustments to the vocal line and additional wind interjections, notably the Earth Mother theme.
C''	Figure [76] – [80]	0'28"	The orchestra, without the strings, work with the solo voice until the final phrase when the strings support the <i>fff</i> winds in the bars of rest from the soloist. B Lydian
D'''	Figure [80] first two bars	0'2"	Exact copy of the first two bars of figure [57]
Coda	Third bar after [80] – the end	0'12"	B Lydian ending on an E major chord. Elements from figure [54],

Fig. 4.2.3: Symphony No. 2, movement 3, chart showing the structure and proposed timings along with the recorded timings

4.3. Analysis of content

Analysis of Movement 1, 'Invocation and Dance of the Holy Spirit'

In order to demonstrate features which are characteristic of his compositional style some aspects will be discussed in great detailed, others will be given lesser prominence.

'Invocation'

Edwards sets the mood for this section immediately in the gentle, and somewhat mysterious opening. It is as though the soloist is drawing the audience into a secret world, one of timeless calm in which to meditate with the help of the orchestra. The following is a discussion of how he achieves this.

Accompaniment

The accompaniment begins with a C and G drone from the low strings voiced over two and a half octaves, initially assisted by the tam-tam, three trombones, tuba and double bassoon, marked *piano*, The strings are marked *senza vibr.* (without vibrato, see chapter 2.3 for a discussion of the effect of this indication), and *pianissimo*. This steady, soft drone is much like a dim lighting wash setting the scene for what is to come, and does not have either the pitch, or rhythmic features found in the opening decorated drone of Symphony No. 1. The initial pitches, of the simply sustained drone, are given in fig. 4.3.1. The lower two pitches are only present for a minim of this three and a half bar sustained drone.



Fig. 4.3.1: pitches of the opening sustained drone

At Bar 4 middle C and the D above are added, fig.4.3.2. This addition of a 2nd (or 9th) is a feature of his harmonic language and is used to subtly colour the drone. The presence of C, G and D, each a perfect 5th apart, also suggests quintal harmony.

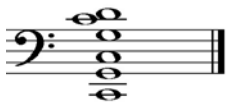


Fig. 4.3.2: pitches of the drone beginning half way through bar 4

By Figure [1], bar 10, fig. 4.3.3, the drone has been reduced so as not to compete with the voice allowing the vocal writing to descend to middle C.



Fig. 4.3.3: bar 10, figure [1]

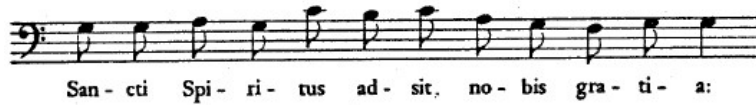
At bar 14, fig. 4.3.4, this becomes a B \flat , D, F drone from the violas and cellos, with the occasional pizzicato double basses taking B \flat and F sounding an lower octave. This is the first shift from C, which then continues until the beginning of the dance section at figure [7].



Fig. 4.3.4: drone beginning at bar 14

Vocal line derived from Plainchant

Phrase one of the solo vocal line is a fragment of a plainsong chant in a syllabic setting, and using a limited range of pitches, beginning and ending on G, with the pitches A and F used as neighbour notes to G. This five note scale allows the falling semitone between C and B, and the movement between G to C of a perfect 4th; otherwise this phrase largely steps by major 2^{nds}. Fig. 4.3.5 shows the original chant; a copy in this form is included in the collection of the composer's sketches and papers relating to this symphony, and the setting within the symphony bars 2 to 5.



("May the grace of the Holy Spirit be with us")

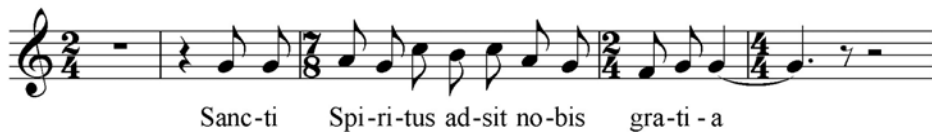


Fig. 4.3.5: the original plainchant¹²⁴ above, and the vocal line from bars 2 – 5 of the symphony showing the rhythmic setting of the borrowed plainsong chant

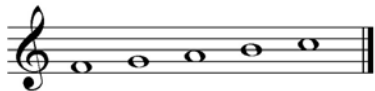


Fig. 4.3.6: pitches used in the vocal phrase bars 2 - 5

The five pitches of the plainsong chant hover around the G and C of the drone. This limited range of pitches used in the opening of a section or work seems to be a typical feature of his writing.¹²⁵ The strategic placement of the first A and the F on the down beats as accented non-chord notes assists with the forward motion, and drive of this phrase.

Phrase two, Fig. 4.3.8, features a partial C Lydian scale, Fig. 4.3.7, beginning on E, featuring F#, the sharpened fourth and ending on D at the moment that the drone shifts to B^b, D and F, Fig. 4.3.4 above. Prior to the shift of drone pitch the vertical presence of all three notes of the C major triad should be noted.



Fig. 4.3.7: partial C Lydian



Fig. 4.3.8: bars 10 – 14, vocal phrase

¹²⁴ Parish, C. Ed. *A Treasury of Early Music: Masterworks of the Middle Ages, the Renaissance and the Baroque era*. Dover republication of W.W. Norton & Company, New York, 2000. P.88

¹²⁵ Edwards, R. In discussion with the author 3rd Feb. 2014

Phrase three and four, fig. 4.3.9, bars 17 – 25, are over a $B\flat$ and F drone. A four bar antecedent opens with step wise motion similar in manner to the first statement, and includes a falling major 3rd, and a rising minor 6th which returns by a perfect 4th. These leaps reinforce $B\flat$ tonality implied by the drone. However the leap from the F to $F\flat$ a diminished octave to those reading the score, but a major 7th to those listening, with its return of a minor 3rd completes one of the composer's gestures, namely the rise of a 7th followed by the fall of a 3rd, or a variation of his Maninya motive, and also the phrase. The consequent phrase is rhythmically and melodically more complex. Rhythmic interest in the form of double grace notes, and dotted quaver semiquaver figures is added to the previously limited rhythmic vocabulary with changing metres each bar, now settling on the prime number metre of five quavers in a bar grouped as 3:2. The most obvious melodic features are the falling semitones and rising seconds around the pitches of the drone, namely around the F and $B\flat$. Falling semitones, here $G\flat$ to F, and B to $B\flat$, placed on beats as appoggiatura, are also a frequently heard gesture in the symphonies. Some of the wider intervals have been marked on fig. 4.3.9 to highlight the use of more adventurous leaps, including those of diminished intervals.

The contour of this phrase is quite different from the surrounding phrases, beginning and ending in a low and limited range, contrasted with the higher middle, bars 20 to 23, that also includes the largest leaps.

Fig. 4.3.9: bars 17 – 25, vocal setting

Fig. 4.3.10: pitches found in bars 17 – 20 of the vocal part

The pitches of the antecedent, bars 17 - 19, fig. 4.3.9, feature strongly the $B\flat$, D, F triad of the drone. The last bar of the phrase, bar 20, includes $F\flat$ and $D\flat$. It is helpful to consider this feature as the falling semitone gesture or 'sigh' discussed in chapter 2.2.

Fig. 4.3.11: pitches found in bars 21 – 25 of the vocal part

The complete list of pitches, fig. 4.3.11, used in the consequent includes pitches that are a semitone or tone away from the $B\flat$ triad pitches. The example below, fig. 4.3.12 shows, with a slash (\), the pitches that have a decorative function in the melodic line, leaving $B\flat$, F, $B\flat$, D, F or the pitches of the $B\flat$ major triad. It is ordered with the larger intervals between the lower pitches of the triad similar to the second octave portion of the harmonic series of $B\flat$.

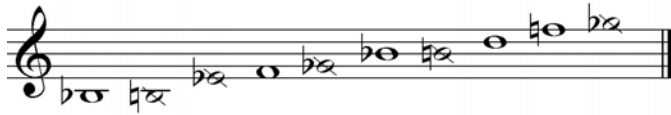


Fig. 4.3.12: pitches found in bars 21 – 25 showing those notes a semitone from the drone pitches (\)

The final vocal phrase, phrase five of this section, features almost constantly changing metres, though with less variety in rhythmic note values, and a narrower range of pitch than the previous phrase. It is slightly more varied than the first phrase, fig. 4.3.13, allowing the listener a short summary of the musical journey that this vocal melody has unfolded.

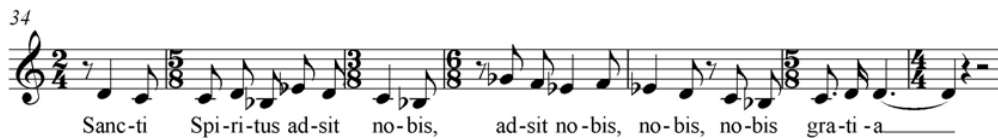


Fig. 4.3.13: bars 34 – 40, vocal phrase



Fig. 4.3.14: partial $B\flat$ major with a flattened 6th

This also includes the notes of the $B\flat$ major triad, being a partial $B\flat$ major scale, though with a minor 6th to allow the descending semitone $G\flat$ to F.

These observations can be made from the close study of this vocal melody.

- Edwards borrows the initial melody for phrase one from plainchant, and continues to use elements of the plainchant style, and of recitative.
- The melody begins simply using a limited number of pitches, and rhythmic values, and increases in complexity, with the most complexity in both aspects seen in phrase four, returning to relative simplicity for the final phrase of the section. The complexity allows a short climax.
- The vocal melodies use the pitches of the drones, completing a major triad except in phrase one even where the 3rd is absent from the drone.

It is the scales and their use that take the role often played by harmonic changes in this section, using only two as defined by the drones.

Oboe melody

The solo oboe engages in a dialogue with the vocal line between phrases using a much wider tessitura, and more varied rhythmic durations with ties, irregular subdivisions of the beat, pairs of grace notes (*acciaccatura*), and some syncopation. Inspiration for such a melody comes from nature, in this case mainly from birds. This alternation between contrasting musical ideas has not been newly invented by Edwards, though his use speaks with his Australian voice. A work which makes similar use of short contrasting ideas is the *Chant d'amour 1* from Messiaen's *Turangalila – Symphony 1948*, where a fast trumpet theme alternates with a slow and soft string theme. Edwards contrasts, or perhaps more accurately complements the voice with the oboe's haunting tone.

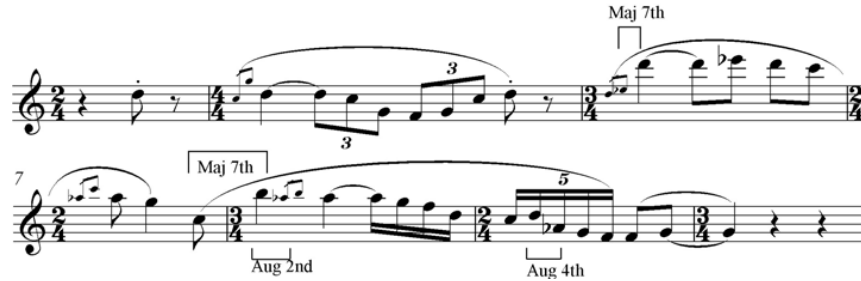


Fig. 4.3.15: bars 4 – 10, 1st oboe

Below are the pitches used in this oboe solo. They are complete in both the octave notated and the octave above. This has been notated from F to indicate the range used, though it is the scale of C harmonic minor, relating directly to the drone. Edwards has made use of both the augmented second and augmented fourth. The initial D of the first two bars makes reference to the D of the quintal chord of the drone. The opening grace notes of C and G along with the D present all of the pitches of the drone centred on C.



Fig. 4.3.16: C harmonic minor beginning on the 4th degree

Immediately the relationship with the first vocal phrase is obvious, yet so too are the differences. It is similar in that the lowest pitch is F, and that both C and G, the drone pitches, are present. The addition of Eb seems to imply C minor, though not particularly strongly when it is examined in the context of the melodic line even given that Eb is heard as the highest pitch. The intervals marked on fig. 4.3.15, are the major 7th upward leaps, and on the second use the return of an augmented 2nd, aurally a minor 3rd, making the Maninya motive. The descending augmented 4th that resolves to a decorated G is also marked.

The oboe answer or dialogue heard after the vocalist's second phrase, fig. 4.3.17, is shorter than the initial answer. It too includes the movement of semitones, a major 7th and augmented 4th.



Fig. 4.3.17: bars 14 – 17, 1st oboe solo

The pitches used in this phrase include 3 possibilities for semitone movement, all of which feature in the phrase.



Fig. 4.3.18: the pitches found in the oboe solo bars 14 - 17

In the second example of fig. 4.3.18 those notes that are a semitone away from either B \flat or F, the notes of the drone, are shown with a backward slash (\) through the note head.

Bar 16 sees the first use of a short, and rapidly descending chromatic figure, here covering the distance between D and B \flat . This figure is heard four more times:- first oboe bar 20, violas bar 21, with the first oboe bar 21 and the piccolo bar 27 taking transposed versions.



Fig. 4.3.19: bar 16, violas

The oboe solo after the fourth phrase has a decorated descending chromatic scale that omits G, A, and A \flat , beginning on D \flat the minor 3rd above B \flat and ending on D the third of B \flat major.



Fig. 4.3.20: bars 20 – 21, 1st oboe

Rapid descending figures are found to end many phrases in his works, including, it will be shown, the symphonies under study here. In the absence of harmonic changes these figures act as a phrase ending or cadence.

Interlude

A short eight bar interlude follows the vocal and oboe dialogue section. It includes several short musical elements. Firstly the clarinet solo, fig. 4.3.21.



Fig. 4.3.21: bars 25 – 26, 1st clarinet solo

Sketches reveal that initially this clarinet solo, fig. 4.3.21, was to be played by the violas. Philip Cooney claims that it has a similar shape to a short motif found in *Dawn mantras* by Edwards.¹²⁶ The symphony predates *Dawn mantras*.

Fig. 4.3.22: bar 29, harmonics, violas and cellos only

This is the only use of natural harmonics in this manner in the symphonies. It is an example of the detail Edwards includes in his writing. This is a string technique that has been used by another Australian composer. It can be found in 'Port Essington for Strings' by Peter Sculthorpe, though using an alternate, and less prescriptive notation. The word 'BEES' appears on one page of the sketches in the composer's handwriting. It is not associated with any notation unfortunately. Could it be that this was the intention here? The bar begins with a whip at *fff*, and a small suspended cymbal strike marked at *p*, but it is the glissando of almost three octaves from the harp tuned to A B \flat C# D E F# G that shines at this moment, overtaking the more subtle detail of the harmonic glissandos and forcing them into the role of a light background sonorous wash.

The harp glissando ends on the F# of the first violins entry giving a seamless join into the fairly straightforward unaccompanied strings of fig. 4.3.23 below.

¹²⁶ Cooney, P. 2003, *Beyond Sacred and Maninya: Developments in the Music of Ross Edwards between 1991 – 2001*. The University of Newcastle, Australian Music Centre. (unpublished) P. 190

Fig. 4.3.23: bars 29 – 33, 1st violins and violas only

The imitative entry of the violas is similar to many such brief moments across the symphonies, where a short melodic phrase is followed by a copy or modified copy, frequently beginning during the final sustained pitch, and often at the same pitch, though not in this case. Refer to the section on the use of counterpoint, chapter 2.7 for further examples. Both phrases end on the same pitch, though an octave lower for the viola, and with enharmonic spelling. A tritone is found between the last two pitches, and the preceding notes descend chromatically in both. This is a quiet place of release prior to the final vocal entry of the opening section, fig. 4.3.24, and a return of the B \flat and F sustained drone. This type of gentle, reflective ending to a section can be found in many places in the symphonies. Two of the significant uses of this technique are found in Symphony No. 5 to end the third movement, and prior to the orchestral reprise of the fifth movement. Both of these examples feature the Earth Mother theme so have slightly more significance than this duet. Edwards has given the voice the significant theme to conclude the section, fig 4.3.24 below.

Concluding Vocal phrase

Fig. 4.3.24: bars 34 – 40, vocal solo

Again seconds feature strongly in the vocal line which ends with a fragment of the 'Earth Mother theme'. As is seen in the section devoted to the importance and use of this theme, chapter 2.4, Edwards frequently places the Earth Mother theme at the ends of sections, as in this case, or other prominent places within the overall structure of his symphonies. It is always used to remind listeners of his message of care for the environment.

Transition to the *Dance of the Holy Spirit*: bars 40 – 55

The use of drums to move from section to section is not a new idea, as one only needs recall the use of drums between scenes in Stravinsky's *Petroushka*. Here Edwards is using the pitched tom-toms to transition between sections, and later into the second movement. As can be seen from the gradual increase in speed, complexity of the rhythmic patterns, their growing phrase length between rests, and the gradual shift in dynamic from pianissimo to fortissimo over the sixteen bars, this leads away from the solemn recitative and chant like opening section to one of greater excitement. Edwards is about to have the orchestra and soloist 'dance' fig. 4.3.25.

Fig. 4.3.25: bars 40 – 56, tom-tom

Over this tom-tom rhythm there are some wind and horn interjections. The most significant of these is the bassoon solo, fig. 4.3.26, as it features a decorated, slightly extended and altered minor sounding version of the Earth Mother theme.

Fig. 4.3.26: bars 45 – 46, 1st bassoon, featuring the Earth Mother theme

To build the excitement into the ‘dance’ all woodwinds and horns are given the following two chord motive, with the horns and bassoon, notated in fig. 4.3.27 in bass clef, answered by the upper winds, notated on the two treble staves. The motive relates in the usual fashion to the pitch of the tom-tom drone, pitches of B \flat and F, and includes the addition of a minor 2nd above the F and the C \flat appoggiatura that resolves in the case of the horns and bassoon to a single B \flat , and in the case of the upper winds to a B \flat minor triad. This exciting yet slightly distressed call seems bird-like in its pitch and rhythmic placement.

The image shows a musical score reduction for three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 3/8 time. The score begins with a tempo marking of ♩ = 108 accel. and ends with ♩ = 126. The first staff has a dynamic marking of *f* and an accent (>) over the notes. The second staff has a dynamic marking of *f* and an accent (>) over the notes. The third staff has a dynamic marking of *mf* and an accent (>) over the notes. The score is divided into measures by bar lines, with some measures containing rests.

Fig. 4.3.27: bars 47 – 53, score reduction with the upper winds on the two treble staves and the horns and bassoons on the bass staff

Section 2: bars 56 – 189

The idea for the beginning of section 2 was initially sketched as fig. 4.3.28 below with repeat marks crossed out and the hand written instruction ‘3 times in all.’ Another early sketch gives bars 56 – 75 in a short form on two staves in a similar manner to fig. 4.3.28. This idea relates closely to the 1992 short choral work, *Dance Mantras* which Edwards supplied to the State Library of New South Wales along with the fax communications to and from Yvonne Kenny.

The image shows a musical sketch for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time. The sketch consists of four measures. The first measure has a chord in the treble and a bass line. The second measure has a chord in the treble and a bass line. The third measure has a chord in the treble and a bass line. The fourth measure has a chord in the treble and a bass line. The sketch is written in a simple, sketchy style.

Fig. 4.3.28: bars 56 to 58, from the sketches

The final version is given below as a score reduction, fig. 4.3.29. Although the metre has been altered the original concept has been maintained. Whereas the sketch is quite pianistic, and was no doubt notated from an idea played on the keyboard in the composer’s studio, it has been orchestrated in an idiomatic style for each of the instruments involved. The four horns, harp, and piano parts bear the closest relationship with the original sketch. Notice the addition of the grace notes before the second chord in each bar.

Fig. 4.3.29: figure [7] bars 56 to 58, reduction

Edwards uses one of the following fig. 4.3.30, 4.3.31, or 4.3.32, to interrupt repeats of this idea as the three bars above, then single, and finally two bar copies. This creates a simple dialogue between the main idea and the largely stepwise phrases within this short introductory section. Once again there is an 'intuitively' asymmetric approach to the metre which adds interesting details to the section.

Fig. 4.3.30: bar 59, reduction

Fig. 4.3.31: bar 63, reduction

Fig. 4.3.32: bar 65, reduction

The second feature of this introductory section can be followed through various phases by examining the sketches. The earliest that has been included with the papers given by Edwards to the State Library of New South Wales is the following two part cellular idea that uses repetition within changing metres, fig. 4.3.33.

Fig. 4.3.33: initial sketch of material for figure [8]

Edwards revises, and develops this idea further, as can be seen in the following two sketches. Figs. 4.3.34, and 4.3.35.

Fig. 4.3.34: a slightly more developed sketch for figure [8]

Although the repetition from the early sketch clearly remains in the bars up to bar 7, Edwards has added a new idea that relates at least in the treatment to the previous material. Here the repeated idea, bar 9, is modified slightly in bar 10, and interrupted in a manner similar to the previous section before once more being repeated. The method is more obvious in the next sketch, fig. 4.3.35 below, which has identical bars 7, 8 and 10 with interruptions. Notice that this sketch has the note values halved as they eventually appear in the final work.

Violin I

Violin II

Vln. I

Vln. II

Fig. 4.3.35: a further sketch for figure [8], though marked as figure [6] on the sketch

The final version has been reworked yet again with the lower part reassigned to the Violas. On the score it is clear that the high B's for the viola have been added after the first publication. This addition gives more presence to the accent.

Violin I

Viola

Vln. I

Vla.

Fig. 4.3.36: final scored version bars 67 to 74

Rather than continue with the violas, Edwards scores the second half for divided first and second violins. Other subtle changes have been made through the extension of his initial idea, seen in the third bar below, fig. 4.3.37, and the repeated interruption in the second and fourth bars. Excitement mounts through this section because of the repetition and the increase in dynamics to the climax which Edwards highlights with four note chords for the final bar. Interest is maintained through the changing metres, and the extension in the third bar.



Fig. 4.3.37: bars 75-80, score reduction of the final version scored for divided 1st & 2nd violins

The vocal line, fig. 4.2.38, that this orchestral section has introduced is accompanied by elements already presented by the orchestra. The initial vocal melody has been taken from a previous work by Edwards. This has already been discussed and is notated at fig. 4.1.1.

Fig. 4.3.38: bars 81 – 97, soprano solo

Edwards uses an almost four bar rhythmic idea from timpani and tuned tom-toms, which moves from the C and G pedal, that has supported the vocal line, to G and D with the addition of F, as an interlude. This leads to a varied repeat of the vocal section now over a G and D pedal, briefly shifting to C and G and returning to G and D, before ending with a flourish, fig. 4.2.39 below. On an initial sketch Edwards has written the following:- 'Encapsulation/compression. wild birds. C20th →Release'.¹²⁷ The first and second flutes are asked to flutter tongue their dotted quaver. It is easy to see and hear the influence of the wild birds. This is a short climatic moment that ends with a quieter release, once again featuring a largely descending partial Lydian scale.

Fig. 4.3.39: bars 117 – 119, reduction

¹²⁷ Edwards, R. sketch

On a subsequent sketch is written 'Just once (recurring, modified, later) & then play with words over the ostinato.'

122 *p*
S. Solo
Spi - ri - tus do - mi - ni Spi -
127 *mp*
S. Solo
- ri - tus do - mi - ni do - mi - ni

Fig. 4.3.40: bars 122 to 130, soprano solo

The decorated drone accompaniment for this higher set soprano solo features G#, B, D#, with the now usual added second, A, as has been discussed in chapter 2.2, drones. The vocal line seems to support the G# implied by the drone, though the use of E in the bars 128 and 129 creates some tonal ambiguity while at the same time allowing the falling semitone to the D#. Again the three short musical phrases can be viewed in their simplest as movements from G# to D#, the pitches of the perfect 5th found in the drone accompaniment. The first lyrical, step wise phrase contrasts with the dancing elements of bars 128 and 129. There is varied repetition, and the use of the A as the highest climactic pitch. The Violin I descending triplet sequence, fig. 4.3.41 below, develops the melodic idea of bar 123 from the soprano solo.

131 *pochiss. vibr.*
Violin I
p *mp* *p* *ppp*

Fig. 4.3.41: bars 131 to 136, 1st violins

The Oboe melody, fig. 4.3.42, is derived from the plainsong found at the opening, see figs. 4.3.8 and 4.3.9. It includes, in the first five notes of the second bar below, a version of the Earth Mother theme, taken from a plain chant as discussed in chapter 2.4. What can be observed in this phrase are the significant pitch directions. Extracting the significant pitches only from this phrase would see both bar one and two as simply the movement from F# to A, with the second bar taking a less direct route than the first. The third and final bar gives to A \flat to F. The mode of this phrase is D Lydian and is supported with an A and D drone. Several other instruments, including the second oboe, have G# an octave below the A \flat .

Oboe
mp *ff*

Fig. 4.3.42: bars 183 – 184, 1st oboe

Section 3: bars 190 – 236

declamatory
but still dancing

190 *ff*

Soprano

Ex-sur-gat de - us et dis-si-pen-tur i-ni

196

S.

mi-ci-e - - ius et fu-gi-ant, gui o - de-runt e -

203 *f* *mp* *pp ethereal* *rall.* = 60

S.

um, a fa-ci-e e-ius. Glo - ri-a pa-tri et fi-li-o, et

209

S.

spi - - ri-tu-i sanc - to: si-cut e - rat in prin -

213

S.

ci - - pi - o et nunc et sem-per, et in

217

S.

sae - cu-lum, sae - - cu - lo - - -

220

S.

- rum. Al - le - lu - ya.

Fig. 4.3.43: bars 190 – 223, soprano solo

The setting of the following section of the text, fig. 4.3.43 above, draws from the traditions of both plainchant and operatic recitative. The opening portion continues the dance of the previous section, from bar 190 to the pianissimo ethereal phrase. Beginning with a second inversion G major chord to establish G as the pitch centre of this section, and using a partial G minor with a sharpened fourth, C#, in the opening phrase, the voice is asked to dance over the range of a major 10th in this largely unaccompanied section. Horn interjections fill the rest bars, firstly with a quasi gliss., sounding a partial scale from D to D, then beginning on D and rising to B \flat in the manner of a joyful hunting call, confirming this reference by descending twice to E \flat , a perfect 5th lower. This opening section is largely a syllabic setting of the text with three short melismas, and a highly detailed notated rhythm, the net effect of which sounds to have great freedom.

Prior to the ethereal phrase the low strings begin a C and G sustained drone, over which the vocal line weaves, again in short phrases, some of which have more extensive melismas than the previous

section. Over the course of these bars Edwards uses all pitches from the chromatic scale from C to A \flat . The use of the augmented 2nd in the penultimate vocal phrase gives this section a Middle Eastern European flavour. The final D is supported by a change to the drone comprising B \flat and F, and ending with a complete B \flat major triad.

Recapitulation of Section 2 and transition: bars 237 – 313, (the end of the movement)

To conclude the dance section Edwards uses a shortened version of the transition material, bars 40 – 56, fig. 4.3.25 above, copies of figures [7], [8], [9], [10], [11] and much of figure [12], altering its ending to add excitement, and a final climax. For the first time in this work, a top C (C6) is required briefly from the vocal soloist with support from the winds and strings.

Edwards concludes the movement with a contrabassoon drone on G, punctuated by timpani, and pizzicato low strings sounding G and D, all accompanied by the tom-toms, fig. 4.3.44 below. This is used to transition between the first and second movements. Like many of his drone passages the falling semitone is used. The first bassoon sounds A \flat over the contrabassoon's G, shifting to G which then has A \flat sounding against it from the tuba falling to the G. The horns begin a sustained E \flat , F \sharp , B, and D chord in the last bar of the movement, carrying this on for the first two bars of movement two. In this way the join between movements is seamless. Edwards indicated to the author that he prefers to have no breaks between movements.¹²⁸ Edwards wrote the following on the full score sketch on the page with bars 290 – 294, which is the final entry of the soprano soloist: *use shimadaiko (sic) to disrupt drum pattern linking movements*¹²⁹. In the rhythm of the closing bars of movement I and the opening of movement II Edwards has imitated the shime-daiko of Japan, a small high pitched drum that is usually tensioned by ropes. In Taiko ensembles it is frequently heard maintaining a fast, regular background to the rhythms of the larger drums, or taking an introductory role. In this passage Edwards uses orchestral tom-toms to join the two movements.

299
Tom-toms ff mf

305
Tom-t. mp p pp

311
Tom-t. ppp

314
Tom-t. niente

II The Lost Man
Dark and mysterious
♩ = previous ♩

Fig. 4.3.44: bars 299 to 313, and including bars 1 – 2 of movement 2, 'The Lost Man'

¹²⁸ Edwards, R. Interview with the author on 3rd Feb. 2014

¹²⁹ Edwards, R. Full score sketch materials held by the State Library of New South Wales

Analysis Movement 2: *The Lost Man*

This movement is a setting of the Judith Wright poem, *The Lost Man*.

Transition from Movement I to II

To complete the transition from Movement I to II Edwards continues the B and F# drone, adding to its pitch range through the use of harmonics, but at a very soft dynamic so that it is a quiet background to the surprise of the added percussion, clarinet, harp, and piano. The upper strings enter in bar 3 of the movement, the second bar in fig 4.3.45 below, adding a second octave to what has already begun. Edwards notates E \flat the enharmonic equivalent of D# the third of B major, and as well B \flat , enharmonically A#, to sound a major seventh chord. These notations are merely for the benefit of the players.¹³⁰ The use of the pitched Burmese gongs and the hyoshigi continues the Asian influence found in the transition. The B, D and F# sounded by the gongs continue to reinforce the harmonic ambiguity.

The musical score for Movement 2, bars 2-5, is presented in a multi-staff format. The instruments and their parts are as follows:

- Clarinet I:** Features a melodic line starting in bar 2, marked with a piano (*p*) dynamic and a crescendo to a forte (*f*) dynamic.
- Harp:** Provides a sustained harmonic background, marked with a piano (*p*) dynamic.
- Piano:** Enters in bar 2 with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes.
- Percussion:** Includes Tom (marked *pp*), Cowbell (marked *mf*), tamtam (marked *mp*), hyoshigi (marked *mf*), and Burmese gongs (marked *mp*).
- Strings:** Enter in bar 2 with a piano (*pp*) dynamic, playing a sustained harmonic background.
- Bassoons & Horns:** Provide a sustained harmonic background, marked with a piano (*pp*) dynamic.

Fig. 4.3.45: movement 2, bars 2 – 5, introduction to the movement

Many of these elements are used again by Edwards to highlight the words ‘whips and fever’ later in the movement, bars 41 – 43, fig 4.3.46. There is slight re ordering of the events, and the rhythm.

In both usages the interjection from the piano, clarinet, and percussion sets the scene by painting, in sound, a moment in the rainforest, with the loud crack and the quieter bird call. At bar 41 Edwards is

¹³⁰ Edwards, R. Communication received 24th August 2017

suggesting the sting of the ‘whips’ a stinging type of rainforest plant, in a kind of orchestral word painting.

The image shows a musical score for five instruments: Clarinet I, Piano, Percussion, Soprano Solo, and Strings. The score is in 4/4 time and begins at bar 41. The Clarinet I part features a melodic line starting in bar 42 with a dynamic marking of *pp* (pianissimo) that increases to *f* (forte) by bar 43. The Piano part has a chordal accompaniment with a dynamic marking of *f* (forte) in bar 42. The Percussion part includes Cowbell, hyoshigi, and a Bermese gong, with a dynamic marking of *mf* (mezzo-forte) in bar 42. The Soprano Solo part has a vocal line with a dynamic marking of *f* (forte) in bar 42, and the lyrics "Priest sting-ing tree waits with his whips and fe-vers" are written below the notes. The Strings part has a low register accompaniment with a dynamic marking of *mf* (mezzo-forte) in bar 42.

Fig. 4.3.46: movement 2, bars 41 – 43, showing orchestral ‘word painting’

First Vocal section: bars 4 – 24

The scene having been set by the transition between movements, Edwards has the soprano singing in a low register, fig. 4.3.47, in a manner that is best described as sung speech. The roots of this style can be found in Gregorian chant with its reciting pitch, in this section the pitch D. Inflections at the beginning and end of phrases, a natural speech rhythm, and a fairly limited pitch range, here just over an octave, is ideal for the delivery of this text. The vocal setting reflects the mystery of the poem.

Edwards adds to the mystery with low string repeated chords which, in this section, only shift once after the word ‘poison’ making this more of a dry recitative. It is the bird-like interjections from the oboes and flutes that remind the listener of the rainforest setting. Among the sketch materials for this symphony a copy of the text of ‘The Lost Man’ exists with the comment, ‘Always referring back to the melismas (Ob.) of the opening – the string accompaniment an expansion of this.’¹³¹ In fact the flute interjection, fig. 4.3.47, is a transposition from the first oboe, bar 16 of the first movement, up a semitone.

¹³¹ Edwards R. Sketch materials held by the State Library of New South Wales

Flutes *Flutter* *p*

Oboes *pp*

Soprano Solo
To reach the pool you must go through the rain-fo rest

Low strings

Fl. *pp*

Ob. *pp*

Sop. Solo
through the be-wil-der-ing mid-sum-mer of dark - ness

L. Strings

S. Solo
lit with an - cient ferns, laced with poi-son and thorn.

L. Strings

Detailed description: This musical score shows the opening of a soprano solo in movement 2, bars 7-15. The score is in 3/4 time and features a soprano soloist, flutes, oboes, and low strings. The soprano part begins with a melodic line in G major, marked *pp*. The lyrics are: "To reach the pool you must go through the rain-fo rest through the be-wil-der-ing mid-sum-mer of dark - ness lit with an - cient ferns, laced with poi-son and thorn." The instrumental parts include a flute with a flutter effect, oboes, and low strings. The strings play a complex, divided texture with various rhythmic patterns and dynamics.

Fig. 4.3.47: movement 2, bars 7 – 15, reduction showing the opening soprano solo

There is a short contrapuntal moment of meditation given by the divided low strings, fig. 4.3.48, to allow the audience a moment to reflect on the *'poison and thorn'*. This centres more clearly on B minor. Here the falling seconds, C# to B, feature in bars 16 and 17. Each of the instrumental lines is largely linear, and melodic with its own contour.

Violas *pp*

Violoncellos *pp*

Violoncellos *pp*

Double Basses *pp*

Double Basses *pp*

Detailed description: This musical score shows a contrapuntal moment of meditation in movement 2, bars 16-18, focusing on the string section. The score is in 3/4 time and features violas, two violoncellos, and two double basses. The dynamics are marked *pp*. The string parts are largely linear and melodic, with a focus on falling seconds (C# to B) in bars 16 and 17. The violas play a melodic line, while the violoncellos and double basses play a more rhythmic and harmonic accompaniment.

Fig. 4.3.48: movement 2, bars 16 – 18, strings

The following vocal setting, fig. 4.3.49, continues with the reciting pitch D, and the low string repeated chords though now there are some changes with B minor the most frequently found chord along with G major and D major in second inversion. With the change of chord the reciting pitch shifts to F#. The more unstable chord, D major in second inversion, is used to highlight the word 'blood' in bar 21, and prior to 'like blood' in bar 24.

The musical score for Figure 4.3.49 is presented in three systems. Each system includes a Soprano Soloist part and a Left Strings part. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are: 'you must go by the way he went, the way of the bleeding hands and feet' (bars 18-20); 'the blood on the stones like flow-ers' (bars 21-22); and 'un-der the hood-ed flow-ers that fall on the stones like blood.' (bars 23-24). The string reduction consists of repeated chords in the left hand, primarily B minor, G major, and D major in second inversion.

Fig. 4.3.49: movements 2, bars 18 – 24, soprano solo and string reduction

The orchestral interlude that follows, fig. 4.3.50, which Philip Cooney labels Section 2, is again a meditation moment for the audience, giving space to reflect on the text, particularly the implications of the spilt life sustaining blood. Once again Edwards uses divided strings this time in ten parts, in the final bars. Each part has its own melodic contour, though the three lowest become static after the opening bars, settling on a drone of B and F#. For just three bars of this interlude the divided first violins are asked to soar. The pitch contour of the upper elements is of an arch, with a rise in pitch to the climax at bar 30 and a descent, somewhat like a collective sigh, or perhaps a metaphor for the cycle of life and death experienced by all living entities. Once again the climactic moment is brief and quickly released with the orchestra instructed to fade to nothing (*niente*) at its end. It is just over one bar that the higher tessitura of the first violins is used. Here Edwards reserves, as he so often does, the use of the first violins to colour the climax with their bright tone. Chapter 2.3 gives further discussion of the use of upper strings.

Bar 31 has a variation of the Earth Mother theme passed from the upper first violins to the upper second violins.

The musical score for strings, measures 24-32, is presented in two systems. The first system (measures 24-32) includes Violins II, Violas, Violoncellos (two staves), and Double Basses. The second system (measures 29-32) includes Violin I (two staves), Violin II, Viola, Violoncello (two staves), and Double Bass. Dynamics range from *p* to *pp*, with accents and triplets. The key signature has one sharp (F#) and the time signature is 4/4.

Fig. 4.3.50: movement 2, bars 24 – 32, strings

This longer meditation, fig. 4.3.50, comes at the conclusion of the first section of Judith Wright's two part asymmetric poem. The release in bar 32 after the climax of bar 30 prepares for the beginning of the new section, which continues the recitative style setting with limited chordal movement in the same manner as bars 18 to 24, fig. 4.3.49.

After just one line of text, 'To reach the pool you must go by the black valley', a shortened instrumental meditation, fig. 4.3.51, that relates back to the oboe solo from the first movement, bar

16, through the flute phrase which is now in thirds. The oboe repeats the cor anglais melody up an octave, beginning over the sextuplet semiquaver figure. This simple repetition of an idea in imitation is another of his use of counterpoint. The word 'black' is highlighted by a change of chord to D major second inversion, returning immediately to B minor to accompany the cor anglais in bar 34, fig. 4.3.51.

Fig. 4.3.51: movement 2, bars 34 – 36, woodwinds

The text continues to be delivered in recitative style until the words 'whips and fevers' which are decorated in the manner discussed above, fig. 4.3.46. Edwards adds to the orchestral word painting techniques through the use of the crescendo in the phrase leading to the word 'whips', the accent and the following dotted quaver rest.

In this section, beginning at bar 32, sustained chords shift between B minor and G major, with E major, a chromatic third relationship to G major, sounding under the phrase 'priest stinging tree waits with his whips', returning via G major to B minor for the following line of text. Repeated pitches on D, F#, and occasionally B are found throughout the vocal setting, with movement in pitch largely reserved for the cadences, and occasionally for the climaxes of phrases.

Edwards follows the eleven lines of text that are delivered in this section with a repeat of the orchestral meditation first heard to conclude the opening eight lines, bars 25 to 32. This time the orchestration has been revised to include winds doubling the divided string lines, and there is an extension of two bars followed by a repeat of the oboe figure from bars 16 and 17, again in thirds from the two flutes. Once again Edwards releases the forte climax of bar 55 in the following bars as instruments decrescendo to pianissimo with the violins also asked to play *flaut.* (a flute like tone), or cease playing. Finally it is just the two flutes and double basses that quietly set the scene for the beginning of the remaining four lines of text.

Edwards continues the recitative like setting for the first two lines of text, then builds towards the final climax of the movement in the setting of the remaining two lines, 'And falling find between breath and death the sun by which you live.' (fig. 4.3.52 and 4.3.53 below). 'Live' is set as a sustained A over a D major harmony, the only use of this harmony in the largely B minor / G major tonality of the movement. Some support for the A is given by the first violins along with the sustained D major chord from some of the strings. It is the addition of the brass, fig. 4.3.53, that makes this an exciting end to the movement. As an alternative, indicated by *ossia:* and the pitch F# on the score, Edwards allows that the singer could take F# below the A for the final sustained note of the movement.

The image displays a musical score for movement 2, bars 65-71. The score is divided into two systems. The first system (bars 65-71) features a Soprano Solo and five string parts: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Soprano Solo part includes the lyrics: "find be-tween breath and death the sun by which you live". The dynamics for the Soprano Solo are *mp*, *f*, and *ff*. The string parts have dynamics of *mf*, *f*, and *ff*. The second system (bars 68-71) features a Solo flaut. part and the same five string parts. The Solo flaut. part has a dynamic of *pp*. The string parts have dynamics of *mp*, *f*, *rall.*, and *ff*. The Solo flaut. part has a tempo marking of $\text{♩} = 38$. The string parts have a dynamic of *pp*. The score concludes with an *Attacca* marking.

Fig. 4.3.52: movement 2, bars 65 – 71 soprano solo and strings at the conclusion of the movement

Edwards begins by dividing the strings into ten parts, and scores in such a way to allow the sense of motion towards the climax in bars 65 – 66 by avoiding repeated or sustained pitches in all but the three lowest parts. This can be observed in the reduction, fig 4.2.52, by following the stem directions. At bar 69 Edwards adds three further parts by dividing the first and second violins into

three parts, and adding a solo violin obbligato. The fortissimo heard at the setting of the word 'live' has given way in bar 68 to pianissimo, being the release from the climax, and the invitation for the audience to meditate once again. The draft of this moment reveals that the upper part for the first violins was added after the final complete sketch of the work. This addition extends the release, and uses imitation in much the same manner as many of Edwards more meditative sections, or movement endings. The three descending pitches of the triplets hint at the Earth Mother theme, and are once again placed in a significant position, here as the ending to the second movement.

To these divided strings Edwards adds in bars 66 – 68 the brass and bassoons to add depth, and brilliance to the climax, fig.4.3.53. Edwards has not included the upper woodwinds so that the solo voice is able to carry clearly. Again Edwards has parts crossing to ensure a sense of forward motion. The descending D major scale, given by the first horn and first trombone, along with the D major chord in second inversion that begins bar 66, prepares for the root position D major of bar 67 that accompanies the word 'live', and delivers the most triumphant moment to end this dark and mysterious movement.

The musical score for movement 2, bars 66-68, is presented in a multi-staff format. The score begins at bar 66 and concludes at bar 68. The instruments and parts included are:

- Bassoon & D. Bassoon:** Starts with a rest in bar 66, then plays a descending scale in bar 67, and a D major chord in bar 68. Dynamics range from *ff* to *mp*.
- Horn in F:** Two parts. The first horn part plays a descending scale in bar 67. Dynamics range from *f* to *mp*.
- 1st Trumpet in B \flat :** Plays a descending scale in bar 67. Dynamics range from *f* to *mp*.
- 2nd & 3rd Trumpet in B \flat :** Plays a descending scale in bar 67. Dynamics range from *f* to *mp*.
- 1st Trombone:** Plays a descending scale in bar 67. Dynamics range from *f* to *mp*.
- 2nd & 3rd Trombone:** Plays a descending scale in bar 67. Dynamics range from *f* to *mp*.
- Tuba:** Plays a descending scale in bar 67. Dynamics range from *f* to *mp*.
- Cymbals:** Plays a med. cym. in bar 66, then a descending scale in bar 67. Dynamics range from *f* to *mp*.
- Soprano Solo:** Sings the words "sun by which you live" in bar 67. Dynamics range from *f* to *pp*.
- Bass Reduction:** Plays a descending scale in bar 67. Dynamics range from *ff* to *pp*.

The score is written in 4/4 time and features a variety of dynamics and articulations, including accents and slurs. The key signature is D major.

Fig. 4.3.53: movement 2, bars 66 – 68 bassoons, brass, percussion and soprano solo

Analysis movement 3, 'Dance-Song to the Earth Mother'

Introduction: bars 1 – 11

Like the join from the first movement to the second, percussion instruments play a role. The instruction at the end of the second movement, 'attacca' indicates that there should be no break prior to the start of the third, which Edwards begins with very soft and mostly regular crotchets from the maracas. Philip Cooney has observed that this is similar to the opening of the second movement of the 1991 work, *Prelude and Dragonfly Dance* for percussion quartet.¹³² In both movements the dynamic markings indicate that the sound should begin very softly and gradually increase over several bars. The *Dragonfly Dance* begins in simple triple metre, with twelve bars of three crotchets before the introduction of rhythmic variety through the inclusion of two bar interruptions, where the maraca sounds at the start of two dotted crotchet beats. This is a similar approach to that found in early Baroque works where the beat alternates at cadences between groupings of twos and threes. Insect inspired rhythm, that uses changing metres, follows in this work. In the symphony movement opening, fig. 4.3.54, the crotchet remains the steady pulse throughout the introduction with the maracas taking a quaver rest followed by a quaver at the beginning of all of the simple duple measures then returning to sounding crotchets. The Aboriginal clapping sticks play at the beginning of the sixth bar two dotted crotchet pulses against the steady three crotchets of the maracas. Here Edwards is using the two rhythms found in *The Dragonfly Dance* but against each other. This is yet another insect inspired rhythm.

The musical score for percussion instruments in movement 3, bars 1-11, is presented in two systems. The first system (bars 1-6) features three staves: Maraca, Aborininal clapping sticks, and Maraca. The Maraca part begins in 3/4 time with a dynamic marking of *pp cresc.* and includes a quaver rest followed by a quaver at the start of each measure. The Aborininal clapping sticks part is silent until bar 6, where it enters with a dynamic marking of *mp cresc.* and plays two dotted crotchet pulses. The Maraca part changes to 2/4 time in bar 2 and 3/4 time in bar 4. The second system (bars 7-11) features two staves: Marac. and Abor. Sticks. The Marac. part continues in 3/4 time with a dynamic marking of *f*. The Abor. Sticks part continues in 2/4 time with a dynamic marking of *f*.

Fig. 4.3.54: movement 3, bars 1 – 11, percussion

First vocal section A: bars 12 – 74

This introduction leads straight into a section that features a decorated drone using the typical elements. In this instance sustained and repeated quintal chord of D, A and E, falling semitone of B \flat to A, the dotted figure using the pitches A, G, A and the changing metres which allow the insect inspired rhythm of the occasional single quaver interruption to the otherwise steady crotchet pulse, fig. 4.3.55. To add emphasis to the beginning of the soprano sustained E, Edwards adds the harp and pizzicato solo violin with the pitches of the drone. A partial A Phrygian mode, A, B \flat , D, E, G, A, missing the third and sixth is heard from the clarinet, leading into the first, second and third vocal

¹³² Cooney, P. 2003, *Beyond Sacred and Maninya: Developments in the Music of Ross Edwards between 1991 – 2001*. The University of Newcastle, Australian Music Centre. (unpublished) P. 212

phrases. In this Edwards carefully avoids the major third, F#, above the D drone, though hints at D minor through the use of B♭.

Clarinet in B♭

Harp

Soprano Solo

Solo Violin
Pizz. I.

Cellos & Basses

Fig. 4.3.55: movement 3, upbeat to bar 12 – 15, reduction

Bars 12 – 15 are immediately repeated for bars 16 – 19, but with the accompanying bars reordered so that the new order gives the material of bars 12, 14, 13, 15. This reordering seems to be planned or at least allowed for at the initial sketch stage of his works. Edwards orders bars on many of his sketch pages with letters such as (w) (x) (y) etc. over individual bars. He seems to use the letters as an aid to reordering material for subsequent uses without the need to re notate each individual bar.

The following vocal phrases, which continue over the decorated drone, reuse, in bars 21 to 22 and following bars, the oboe melody from bar 9 of the first movement, though transposed up a tone, fig. 4.3.58.

Oboe

Fig. 4.3.56: movement 1, bar 9 – 10, 1st oboe

Like the oboe solo the soprano line includes the descending tritone leap, and also includes the upward minor 7th and descending minor 3rd, the *Maninya* motive. The descending minor 3rd of bar 23 is supported by the oboes and muted trumpets in harmony. The A seventh omits the third but does make the soprano G an interesting member pitch of the chord. The A major chord that harmonises the soprano E also makes a second with the added D, a feature of his harmonic language.

Oboes
Straight mute

Trumpets
f

Fig. 4.3.57: movement 3, bar 23, harmonic support from oboes and trumpets

Soprano Solo

O vi-ri-dis-si-ma vir-ga, a-ve, O

S. Solo

vi-ri-dis-si-ma vir-ga, vi-ri-dis-si-ma vi-ri-dis-si-ma

S. Solo

vir-ga, a-ve,

Tritone Aug. 4th

minor 7th minor 3rd

Fig. 4.3.58: movement 3, bars 20 – 33, soprano solo

The descending minor 3rd is imitated in bar 24 by the flutes, clarinets, and glockenspiel, also in harmony, fig. 4.3.59, using the same chords as the oboes and trumpets, though now using slightly different chord voicing. This adds interest to the held note and leads into the following phrase.

Flutes

Clarinet

Glockenspiel

Fig. 4.3.59: movement 3, bar 24 – 25, imitation of the descending third of the voice in bar 23 – 24

The new section is introduced with a rising bassoon figure using the pitches A, B \flat , C \sharp , D, E. Here Edwards is announcing clearly that his intention is to feature the augmented second interval between the B \flat and C \sharp . This first bassoon figure is heard three more times in this section as notated in fig. 4.3.60 with the second bassoon alone introducing the third version so that the ascending semiquavers are heard twice in quick succession. This addition allows a rest bar of two beats for the soprano and at the same time creates rhythmic unpredictability.

Bassoons

Fig. 4.3.60: movement 3, bars 36 – 37, bassoons

The vocal melody that follows the first announcement of fig. 4.2.62, includes the augmented second between B \flat and C \sharp and also the upwards leap of a minor seventh and a descending semitone. This melody is accompanied by the flute as notated, clapping sticks on the start of two dotted crotchets in the simple triple bar only, and the harp which gives the pitch of the first note in each bar. All other instruments are silent.

Flute

Soprano Solo

que in ven - to - so,

Fig. 4.3.61: movement 3, bars 37 – 38, 1st flute and soprano solo

Although the two bar soprano melody, fig. 4.3.61, is repeated exactly, see fig. 4.3.62, Edwards varies the length of the rest between each repetition, and adds to the second pair of phrases the high F and E. The rhythmic alteration shows cell-like treatment of insect and bird inspired material. The two note extension, bars 44 and 49, could be considered a simple melodic extension technique or the sort of extension inspired by songs of some Australian birds.

Soprano Solo

que in ven - to - so, in ven - to - so, que in ven-

S. Solo

to - so flab-ro que in ven - to - so flab-ro

Fig. 4.3.62: movement 3, bars 37 – 49, soprano solo

The instrumentation for bars 44 – 46, fig. 4.3.63, features counterpoint between the two flutes using material already heard in this section. The first flute doubles the soprano melody throughout this section including bars 42 – 44. In the following section it will be the second flute that follows much of the soprano melody. Edwards gives the second flute two copies of what was first heard in bar 38 from the voice. The first is decorated with grace notes, a feature of his writing for instruments. The

second is merely a repeat of the bar an octave higher. The first flute in bar 45 gives a slightly altered version of the bassoon introductory figure for the section, and subsequent phrases.

Fig. 4.3.63: movement 3, bars 44 – 46, 1st & 2nd flutes

To decorate the final vocal bar the harp and solo violin are asked to play two octave glissandos from E to E with the E reinforced by the glockenspiel and violins. The harp is tuned to A major Phrygian. The gesture highlights the fifth, E.

Fig. 4.3.64: movement 3, bars 49 – 50, harp and violin glissandi

Early sketches of the solo violin had a descending pair of grace notes prior to the first E in bar 49 of G and F.

Early sketches of the following passage bars 50 – 55, fig. 4.3.65, had both the second flute and voice in unison. The stems up in bar 51 and 55 are given to the first flute. It is clear from the hand copied final score that the change to the vocal line was made at the stage of copying. Possible reasons for the change could be to save the higher vocal pitches for later in the movement, or to include the upward leap of the augmented fourth or tritone that begins the two, and four bar phrases. The minor seventh that is created between the A \flat of the flute and the B \flat of the voice is hidden a little in both instances. Firstly with the use of a rest in the vocal part, and in the second instance with the addition of the B \flat grace note in the flute part.

50

Flute

Soprano Solo

sci-sci-ta-ti - o - nis sci-sci-ta-ti - o - nis

Fig. 4.3.65: movement 3, bars 50 – 55, soprano solo with 1st & 2nd flutes

Repeats of the harp and solo violin glissando, fig. 4.3.64, occur in the same bars that Edwards adds the first flute (stems up), bars 51 and 55.

This section ends with the solo voice alone, fig. 4.3.66. Edwards reuses rhythmic elements from within the section. At the text 'prodisti', of bar 61 the drone returns using the pitches of D and A as it was at bar 12 of this movement. Edwards is rounding this section out. Without the voice he continues the drone with all of its elements including the added maracas and Aboriginal clapping sticks of the opening.

56

Soprano Solo

Sanc - to - rum, sanc - to - rum

61

S. Solo

pro-dis - ti, pro-dis - ti.

Fig. 4.3.66: movement 3, bars 56 – 66, soprano solo

The mostly regular crotchet pulse is once again heard in this decorated drone section with the only quaver interruption coming in the three quaver bar that ends the soprano solo. The low strings and percussion continue this drone to end the section, and to lead into the new section, all the time sounding the regular crotchet pulse as it becomes softer and softer.

Section 2: bars 75 – 137 Dance

Instrumental Introduction: bars 75 – 79

The section begins fortissimo clearly sounding a B, D#, E#, F# quaver chord which resolves to a B, D#, F# chord with the upward semitone movement from E# to F# as the upper pitches of this two quaver motive. Edwards uses single and double grace notes as decorative features in his usual manner. On this occasion these contribute to setting the scene for the *Dance to Mother Earth*. A clearer understanding of his orchestration can be gained by an examination of each of the elements. In the table below of the first beat of bar 75 the like instruments have been collated onto a single staff. The piano has been split into treble and bass. Notice the enharmonic spelling Edwards has used for the harp pitches which merely double the F#, B, D# and E# of the other instruments. On this beat and on each repetition of this figure within this section, the strings are silent. With just a little reworking of the instrumentation this one beat figure is reused as one of the main elements of the closing section of the work from bars 281 to the penultimate bar, 292. In this use the rhythmic placement of the element, though always on the first beat of each bar in the section, is not equally spaced due to changes in metre. As the climax of the work draws closer the insistence of the figure, and the added answer become more consistent in the rhythmic placement.




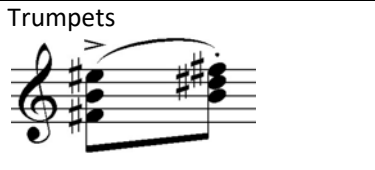
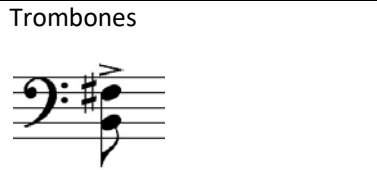


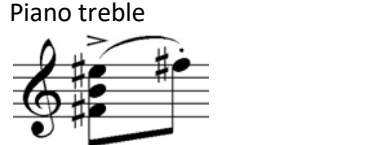

Oboes 	Clarinets 	Horns 
Trumpets 	Trombones 	Cowbells 
Harp 	Piano treble 	Piano bass 

Fig. 4.3.67: movement 3, bar 75 beat one, showing the contribution of individual and groups of instruments

In answer to the beat one material of bar 75, the low winds and double basses supply an energetic upward figure, fig. 4.3.68, that drives to the first climax of this section which is delivered and released by the upper winds and harp. The double basses and contrabassoon ground the passage with their B and F#. The bassoons are sounding the pitches present in beat one. At first E# to F#, then extended on the repeat to include B, D#, E# and F#. The bass clarinet and bassoon sound a partial B Lydian scale.

The musical score consists of four staves. The top staff is Bass Clarinet in Bb, the second is Bassoons, the third is Contrabassoon, and the bottom is Double Basses. The music is in 6/8, 2/4, and 3/8 time signatures. The Bass Clarinet and Contrabassoon parts feature dynamic markings of *f* and *ff*. The Bassoons part features *ff* and *f*. The Double Basses part features *f* and *ff* and includes the markings 'pizz.' and 'div.'. The score shows an ascending melodic line in the low winds and a B and F# grounding/drone in the double basses.

Fig. 4.3.68: bars 75 – 77, the ascending answer from low winds and the B and F# grounding/drone

These few bars, 75 – 77, show some similarities with *Etymalong* (1984) by Edwards, using a fairly broad range, grace notes, and the interval of a second sounding together at the top. These features are frequently used by Edwards in dance like Maninya style sections.

Fig. 4.3.69 shows the climax moment of this instrumental introduction with the descending, diminuendo release of bars 78 and 79. These are sketched in several partial and whole forms which suggest Edwards spent considerable effort over the details. These bars function as a preparation for the entry of the voice, yet were required to bring the short instrumental introductory section to a fitting, though brief climax, whilst establishing the *Dance to Mother Earth* energy. Edwards copies this exactly for use within the final moments of the work in bars 279 – 280.

The image shows a musical score for movement 3, bars 78-79, climax. The score is for a woodwind and harp ensemble. It includes parts for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, and Harp. The music is in 6/8 time and features a dramatic climax with dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte). The harp part includes a glissando (gliss.) and a fermata. The woodwinds play complex melodic lines with various articulations and dynamics.

Fig. 4.3.69: movement 3, bars 78 – 79, climax

Though this is a shorter instrumental introduction to the dance section, it is similar in function and character to that of the first movement from bar 56, which also begins the second section of that movement. Similar to the first movement, the scoring to follow with the voice includes a drone and some use of the elements of the introduction.

With the voice

Edwards continues to score the section without the strings, so it is the second bassoon, contrabassoon, tuba and timpani that sound the drone pitches of B and F#. The timpani sounds the quaver pulse with changing dynamics from moderately forceful to a more reserved level in each bar, ceasing during all four of the first bassoon's ascending semiquaver gapped scale of B minor featuring the pitches, A#, B, D, F# and G. It is the trombones that supply the decoration to the drone which features his signature of a falling semitone, with occasional interjections from the trumpets and upper winds also featuring the falling semitone. Their decoration is simply the movement between two chords, rhythmically spaced and altered by his insect inspired processes. The two chords for the trombones are given in fig. 4.2.70, and those of the horns and upper winds in fig. 4.2.71. The initial trombone chord adds a second above the fifth of a B minor chord. This resolves downward to a B

minor chord. The horns and winds initial chord also has B as its root, and F# as a member, but also includes E and G, with the G resolving downwards to F#, and the E to D, the minor third of B minor.

The image shows two musical staves. The left staff is for Trombones, written in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains two chords: the first is a B minor chord (B2, D3, F#3) and the second is a B minor chord (B2, D3, F#3) with an accent (>) and a dynamic marking of *mp*. The right staff is for Wind Chords, written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains four staves: Flutes, Oboes & Cor Anglais, Clarinets, and Horns. Each staff shows a chord with a dynamic marking of *mf* and a breath mark (v) above it.

Fig. 4.3.70: movement 3, bar 81

Fig. 4.3.71: movement 3, bar 86, wind chords

The vocal line ends each phrase with a descending semitone, firstly from D to C#, then with the addition of G to F# coinciding with the trombone chords. Fig. 4.2.72 shows his insect inspired rhythmic asymmetric approach in a relatively simple melodic line. Its cell-like treatment is seen in the varied phrase length but even more clearly in the length of rests between phrases, and the changing metres.

The image shows a musical staff for Soprano Solo in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody is written in a cell-like, asymmetric style. The lyrics are: cum ve- nit, cum ve-nit tem - pus. cum ve-nit tem - pus. The dynamic marking *mf* is placed above the first measure.

Fig. 4.3.72: movement 2, bars 80 – 88, soprano solo

The initial idea for the next contrasting ten bar section was to include strings and harp accompaniment for the voice. The final version features the clarinets and flutes in the decorative role that perhaps Edwards initially intended for the harp. All of the strings play measured tremolos in semiquavers with the first violins changing pitch every quaver and mostly moving by step throughout the section, fig. 4.3.73. The opening bars use the D Lydian mode with the sharpened fourth, G#, adding brightness. The clarinet enters in the second bar with an upward gapped D Lydian, fig. 4.3.74. A shift to B \flat major is described clearly by the strings and both clarinets in the fourth bar, but once again there is a sharpened fourth describing this also as the Lydian mode. The bass clarinet and second clarinet take portions of a two octave gapped B \flat Lydian beginning and ending on E, the sharpened fourth. Flutter tongued flutes support the voice in the melismatic setting of the syllable 'Flo' with the first flute in unison and the second supplying limited harmonic support. The dynamic level increases over the course of the bars with two swells to forte to support the significant vocal moments, finally rising to fortissimo for the repeat of the instrumental material of the introduction to this section, now used as accompaniment for the voice, and the return to the B Lydian mode.



Fig. 4.3.73: movement 3, bar 92, 1st violins

Fig. 4.3.74: movement 3, bars 93 – 98, woodwinds

The return of the C section, bars 102 – 118, could be considered a development of the ideas, but not using typical developmental processes. The accompanying elements, discussed in the introduction and first vocal section above, are reused. For bars 102 – 109 the accompaniment elements are simply a copy of the initial version first announced in the instrumental introduction to the section. In this section with voice these elements are rhythmically spaced to allow the vocal phrases to be delivered without accompaniment. The vocal line features the ascending semitone F to F# in the first two phrases, with the second decorated, and extended, with a melisma.

Fig. 4.3.75: movement 3, bars 102 – 115, soprano solo

For bars 110 – 111, and again for bars 115 – 118, Edwards reuses the trombone and tuba, bassoon and double bassoon, timpani and finally the upper wind elements from the accompaniment of the first vocal C section, bars 80 – 86, altering the rhythm according to the metres needed for the vocal line. The vocal line from bar 111 to 113 is a brief unaccompanied cadenza with a similar decorated

upward semitone, this time, from B \flat to B in place of the F to F \sharp ascending semitone of the first phrase.

The return of the string semiquavers from bars 90 – 101, begins with the vocal soloist delivering the text in unison with the first violins for three bars before continuing with more dramatic, sustained higher pitches.

Instrumental transition: bars 119 – 137

A close examination of the eleven closing bars of this section reveals the following arrangement of individual bars of material:- a, a', b, a, b, a, a', b'', a'', a', all derived from the material found at figure [54], bar 75 and following. Both b'' and a'' have extensions of G, A, B \flat , D from the upper winds in semiquavers with a'' also including additional instruments on this final crotchet beat. This is an example of the method Edwards uses frequently to build a passage from material, or more correctly short cell-like elements. In accordance with his insect inspired approach to rhythm and metre he frequently reorders short orchestral motives, including additional elements as sections proceed. This is more subdued, though still fortissimo, than the main portions of this section, and is used to lead suddenly into a pianissimo return of the D and A drone that began in bar 12 of the opening of the movement.

Section 3 Bars 138 – 236

Decorated drone Opening: bars 138 - 147

The decorated D and A drone, from bar 12 of this movement, begins the third section.

Further decoration: bars 148 - 207

The drone is further decorated by the solo violins, introduced by the solo first violin in the upper register with a five bar melody that largely descends much like many Australian Aboriginal melodies, refer to the related discussion in chapter 2.10. The first solo violin takes the melody twice. The second time it is repeated down an octave after a short joining figure. The second solo violin imitates the first at the initial pitch, and continues with high sustained pitches. Much of the counterpoint in short passages, like the one notated at fig. 4.3.76, make use of imitative entries at the same pitch.

The sustained E at the start, and in moments throughout these bars is a ninth above the D of the drone, another feature observed in his writing, particularly where melody is over a drone.

The final gesture from the first violin in bars 158 to 160 is the Maninya motive, ascending minor seventh followed by a descending minor third, which Edwards associates with joyful exuberant celebrations of life.

Violin 1 Solo

Violin 2 Solo

Vln.

Vln.

148

155

pizz. arco

p, ma luminoso

mp

mf

p

3

7

3

7

3

7

3

7

3

7

Fig. 4.3.76: movement 3, bars 148 – 160, two solo violins

The decorated drone builds a little in volume during the violin duet, and builds further in the following six bars to fortissimo, moving into a string only four bar ostinato that is also derived from the material from figure [54] bar 75, fig. 4.3.77.

Violin I

Violin II

Viola

Violoncello

Double Bass

167

non div.

arco

div.

ff

ff

ff

Fig. 4.3.77: movement 3, bar 167, strings

The falling siph-like interruption, fig. 4.3.78, marks the return, for four bars, of the D and A drone, prior to a further embellished return of the ostinato string figure above, this time including two further repetitions of the falling figure, and the ascending first clarinet fig. 4.3.79 below. D major is defined in this passage.

Flute 1
Flute 2
Flute 3
Harp
Violin I
Violin II

Fig. 4.3.78: movement 3, bar 171, flutes, harp and violins

Clarinet 1

Fig. 4.3.79: movement 3, bars 174 – 177, 1st clarinet

Once again the D and A decorated drone returns with all of the usual features. After five bars, two solo violins take the focus in counterpoint, fig. 4.3.80, over the now uninterrupted steady crotchet pulse of the cellos' repeated, staccato, A's.

Violin 1 Solo 1
Violin 1 Solo 2
Vln.
Vln.

Fig. 4.3.80: movement 3, bars 184 – 199, two solo violins

Edwards includes some similarities with the earlier violin duet of bars 148 - 160, fig. 4.3.76, in particular the long opening note preceded by grace notes; the rising major second at the end of phrases on this occasion in more prominent places; some imitation from the second violin which begins a seventh rather than an octave lower, though follows with an almost exact copy of the first down an octave with the last three notes down two octaves from beat two of bars 187 to the end of beat two in bar 190. The most obvious difference comes with the fairly extensive use of the movement of augmented seconds from C# to B \flat and from F# to E \flat . Rhythmically the second half has more variety in the subdivisions of beats, creating flowing melodies that are full of grace and intensity.

Once again the D and A drone is used to lead to the next section.

B: bars 208 – 227, D harmonic minor

These bars are an exact copy of bars 37 to 56 with a new text.

B': bars 227 – 236, G minor

The pizzicato G, D, B \flat (G minor) chords from the cellos are coloured by a similar pizzicato chord from the first violins, the horns with an added E and second clarinet with the grace note G moving to A. This use of major and minor seconds to colour chords is a frequent feature of his harmonic language. It is the chords that relate this section back to the beginning of section 2, bar 75.

The vocal line begins with yet another feature of his writing, the upward leap of a minor 7th followed by the descending 3rd, a major 3rd in this instance. Rhythmically the vocal line relates to the previous B section.

Section 4: bars 237 to the End

D'': bars 237 – 248

Edwards repeats the string moving tremolo section from bars 92 – 101 using bars 93 and 94 a second time. Because the voice begins immediately with a sustained low A there is no reason to include the ascending flourish from the first clarinet. What Edwards does include is a varied, and extended form of the Earth Mother theme from the first oboe, fig. 4.3.81, beginning in sequence and ending with a descending sigh-like figure quite typical of his writing.



Fig. 4.3.81: movement 3, bars 239 – 242, 1st oboe

Edwards does reuse the first clarinet material of bar 95, though alters the second clarinet's descending arpeggio's inversion, and has the vocalist doubling the first violin line initially at pitch, then in the final phrase up an octave.

C'' Bars 249 – 274

This material is from figure [54], beginning at bar 75. Once again Edwards copies the element but in a slightly altered order so that the two short soprano phrases may be delivered without instrumental support. Similarly, Edwards copies from figure [55], which begins at bar 80 with slight alterations to the ordering and instrumentation, and makes the vocal setting more fitting for its position towards the end of the movement. Long notes and a higher tessitura, including a high B \flat for the first time in the movement, and at a loud volume all add to the drive of this section towards the final climax prior to the concluding moments of the work.

A fortissimo strike at the start of bar 260 on a large tam-tam assists the triple forte of the winds, strings, piano, and crotales. It is clear from the number of sketches for bar 269 that Edwards worked and reworked the descending figure until he was satisfied. It is also clear from the sketches, and from the hand writing style change that the cello part in bars 279 – 280, and the repetitions of it in bar 273 and 277 – 278, were added after the work was copied into a final form. These additions like others found in the symphonies add detail to the moment, in this case adding a rhythmic counterpoint to the soprano line which is otherwise only accompanied in unison by the flute.



Fig. 4.3.82: movement 3, bars 270 – 271, additional cello detail

D''': bars 275 – 276

This short two bar reminder of the material first used in bars 92 – 101 is an exact copy of the first two bars, 92 – 93, and functioning here as part of a recapitulation of material, and also as a join to the coda.

Coda: bars 277 – 293

One of the early sketches has the following that seems to relate to the closing section of this work, though it is not associated with any notation. Edwards has written the following note:-

3 "convulsions" Each discrete, dissimilar, but capable of generating raw material for (the) final sections. (Each) separated by 'silences' (inspired by) insect sounds.¹³³

What is found in these bars, with additional material, are three musical fragments that have simply been copied from earlier in the movement. The three fragments are the two bars first used in bars 78 and 79, now found in bars 279 and 280; the one crotchet beat motive first found at bar 75 and found at the beginning of every bar from bar 281 to the penultimate bar of the work; and a reworked version of the string semiquavers first found in bars 92 to 101, used here to build and support the final climactic bars, bar 286 to the end.

In the bars 281 to 285 it is the voice, doubled and decorated by the flutes, and bass clarinet with some extension of the melodic material given by the first flute and clarinets, that answers the one beat motive, fig. 4.3.83. The rests on the first crotchet of each bar and the bar rest in this figure

¹³³ Edwards, R. sketch

provide space for the repetition of the motive first found at bar 75. To maintain the momentum, the bar of silence in fig. 4.3.83 has also been filled with an additional quaver upbeat to the following bar by the cor anglais, second bassoon, third trombone and harp. The change of metre is used here to generate the insect-inspired asymmetric rhythmic placing of the figure.

The image shows a musical score for five parts: Flute 1, Flute 2, Flute 3, Clarinets 1&2, Bass Clarinet in Bb, and Soprano Solo. The score is for bars 281-285. The time signature changes from 8/8 to 3/8 in bar 282, then to 3/4 in bar 283, and back to 8/8 in bar 284. The Soprano Solo part has the lyrics 'ple - na, ple - na, ple - na, ple - na-' under the notes. The instruments play a rhythmic pattern of eighth notes and quarter notes, with some rests. The dynamic marking *ff* is present in several places.

Fig. 4.3.83: movement 3, bars 281 – 285, solo voice and supporting instrument parts only

To conclude the work Edwards has the soprano soloist sustain a high B for the eight remaining bars. The accompaniment now combines the one crotchet motive, the added figures continuing from the flutes and bass clarinet of the previous bars, and a version of the string semiquavers that build in pitch and numbers of parts to eight parts in the penultimate bar, and finally to eleven string parts for the final E major tutti chord.

Chapter 5

Symphony No. 3: *Mater Magna*

5.1 Genesis

Symphony No. 3: *Mater Magna* was commissioned by the Melbourne International Festival of 2001 for the Melbourne Symphony Orchestra to perform at its Centenary of Federation Celebration Concert.

Edwards dedicates the work to his friend Peter Sculthorpe as a belated 70th birthday gift. It was first performed in the Melbourne Town Hall on the 25th of May 2001 by the Melbourne Symphony orchestra conducted by Markus Stenz.¹³⁴

The title *Mater Magna*, Latin for 'Great Mother', suggests from the start that his views on the care of the environment, particularly the environment of Australia, having been commissioned for the celebrations for the centenary of the federation of Australia, would be central. He offers the following to explain his approach:

*The symphony, it seems to me, is a meditation on the need for ecological re-balancing, using as a symbol, the Earth Mother, 'Mater Magna', the vital female force in nature. It is about healing and ultimately achieving wholeness. It follows a tendency in my recent work to juxtapose exuberant, earthy, sometimes spiky, dance rhythms with moments of profound introspection. I expect that in thus highlighting the schism our society has inherited between matter and spirit, masculine and feminine, mind and body and so on, I'm subconsciously reflecting our increasingly felt collective need for balance and conciliation.*¹³⁵

Edwards looks to nature; distilled bird song, insect inspired rhythms, and the sounds of frogs; and makes extensive use of plainsong fragments in the work. He balances the exuberant and 'disturbed, demonic energy of the opening'¹³⁶ with more contemplative moments.

The work was begun in 1998 and completed in 2000. At the time Edwards was living in the Australian Blue Mountains in Leura.¹³⁷

This work makes use of especially designed orchestral bells by Neil McLachlan and Anton Hasell within the exultant and hopeful conclusion.¹³⁸ Initially the work ended, so the sketches indicate, at the first chord of bar 208. This was considered to be too abrupt so Edwards added a further five bars in 2002 for the Sydney Symphony Orchestra performance that was conducted by Edo de Waart.¹³⁹

¹³⁴ Edwards, R. program notes found <http://www.rossedwards.com/symphony-no-3-mater-magna-1998-2001/> accessed 22nd July 2016

¹³⁵ Ibid.

¹³⁶ Ibid.

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Edwards, R. sketch

5.2 Structural overview

The symphony is divided into three movements or large sections but is intended to be performed without a break.

Edwards in his planning stage offers the following structure for the movements found on a single page among the sketches for the symphony:-

$A = 6'$ $B = 8'$ $C = 5'$

Where movement one or the A section is divided further into:-

A Brass

B + B1 Exposing the plainsong and brief meditation

A + C C = drums. Scherzo – develops A ritornello

Plainsong link with a pause joins the movements A and B

Movement two or section B:-

1998 material Leura¹⁴⁰ – leads to string hymn

Then cor anglais solo – very long, slow, rewrite.

Movement three or section C:-

Chant¹⁴¹

In the recorded performance¹⁴² the first two movements or sections are slightly longer with the performing times of 7'25" and 11'37". Only the third remains the same at 5 minutes. Not every aspect of the plan is found in the completed symphony.

First Movement

For the first movement his initial plan includes the proposed elements, namely the scherzo and plainsong meditation, the final presentation order of these elements is not entirely as planned.

Section	Bar Nos.	Timed lengths	Details in brief
Introduction	1 - 3	0'10"	Muted flutter tongued 2 nd trumpet. 1 st flute, 1 st clarinet and piccolo flourish. A bar of silence
1	4 - 15	0'20"	Descending semitone trumpet theme interrupted by birdsong like melody.
2 a	16 – 35	1'24"	B drone with decorative sliding semitone, percussion interjections accompanying woodwind melodies beginning with sustained pitches that relate to the drone and ending with elements of the Earth Mother theme presented in a contrapuntal manner.

¹⁴⁰ Leura is the Blue Mountains town where Ross Edwards resided. He found inspiration for his works from the sounds of nature in the surrounding bush land where he would frequently take walks, sit and meditate.

¹⁴¹ Edwards, R. planning page among his sketches

¹⁴² Found on *Music for Federation*, ABC Classics 2001, CD 4618302

2 (transition)	36 - 38	0'10"	Birdsong like figures from bass clarinet and 1 st & 2 nd flutes over the B drone.
2 b	39 – 54	0'55"	The drone on B continues. Violins 1&2 are added pp and flautiss. Melody supplied by the violins with support from the strings and the alto flute. The Earth Mother theme ends the section over the B & F# drone.
1'	55 - 58	0'06"	Taken from bars 4 – 5 and concluding with the muted flutter tongued 2 nd trumpet.
1' transition	59 – 82	0'26"	Percussion – semiquavers from bongos, with interjections from congas, wooden sticks & timbales.
1'	83 – 88	0'05"	Varied version of bars 4 – 5
1' transition	88 – 96	0'06"	Shortened percussion from bars 59 and following accompanied by B drone with sliding semitone, the 'sigh' gesture.
3 a	97 - 123	0'58"	This centres on E. The drone settles on the second, A & B. Plainsong:- <i>Ave Maria Gratia Plena</i> or the Earth Mother theme in gentle string scoring.
3 b	124 - 134	0'48"	Imitative entries of an ascending melody loosely related to the Earth Mother theme. From the climax in bar 131 a descending scale – C major.
3 c ¹⁴³	135 – 155	0'58"	Marked 'Meno mosso, ♩ = 92 (ma flessibile) like a lullaby' Beginning with the first 5 ½ bars of ' <i>Ave Maria Gratia Plena</i> '. C & G drone. Second phrase ends with a Plagal cadence. F6 to C add 2.
1''	156 - 176	0'16"	'Feroce, ♩ = 126' Percussion from the section beginning bar 59. Descending minor 2 nd G to F# answered by C to B – varied from bar 4. Trumpet 2 muted flutter tongued F# a gesture from bar 1 returns.
1'' climax	176 - 188	0'10"	Relentless, aggressive and regularly spaced horn glissandos added to percussion and upper winds that now take a version of the motive from bar 4.
4 transition or link to the 2 nd movement	189 – 215	1'14"	E drone with sliding semitones, guiro and woodblock interjections from bar 15 – 20, Aboriginal sticks supporting an extended melody from the piccolo clarinet.

Fig. 5.2.1: Symphony No. 3, movement 1, chart showing the structure and the recorded timings

Second Movement

The second movement or his main section 'B' is marked *Lontano e Misterioso* meaning: From a distance and mysteriously at the tempo of ♩ = 76. The movement is not exactly as Edwards initially planned. The main feature of the opening section remains the sounds of the bush as heard by Edwards as he walked, or simply sat in the Blue Mountains environment around Leura in New South

¹⁴³ Philip Cooney labels this section as number 4 rather than 3 c. The change of speed and instrumentation would support this view; however the further use of the plainsong, *Ave Maria Gratia Plena* or Earth Mother theme suggests a continuation of the two preceding meditative sections.

Wales. He does include a string hymn which is renamed a Chorale, but omits the cor anglais solo of the plan.

Section	Bar Nos.	Length in time	Details in brief
1	1 – 32	1'17"	The sounds of nature associated with sounds heard by Edwards in the Blue Mountains. The drone features B minor with an added minor 9 th . (B, D, F#, C – partial B Phrygian mode.
2a	32 – 43	0'30"	The bassoon & cor anglais melodies are over an E & B drone.
2b	44 – 50	0'28"	Imitative entries beginning with the melody from bar 33. The pitch centre moves from E to B. The short section ends with a variant of the Earth Mother theme.
2b'	50 – 58	0'25"	The imitative entries are copied from the previous section, now with further instruments scored and ending with the Earth Mother theme.
2c	58 – 69	0'53"	Dialogue between the woodwinds of a further variation of the previous material over an E minor in second inversion drone.
3a	70 - 76	0'22"	Divided string chorale based on the plainsong ¹⁴⁴
3a extended	77 – 85	0'26"	Earth Mother theme (the plainsong) over G and D drone.
3a'	86 – 93	0'25"	Repeat of bars 70 – 76 with added flute melodies.
3a'extended	94 - 102	0'21"	Repeat of bars 77 – 85 with slightly altered scoring.
1'	103 – 122	0'57"	Repeat of bars 1 – 11 followed by a repeat of bars 24 – 32.
4	Fig [13] –[16]	3'42"	Timed and prescribed aleatoric section beginning with a harp solo and including handbells with a partial E Phrygian. Lighting instructions are given for this section.
5	Fig [16] – end of the movement	1'51"	Grave, ♩ = ca. 46, Like a chorale. Modal and homophonic, with divided strings only, beginning with A natural minor.

Fig. 5.2.2: Symphony No. 3, movement 2, chart showing the structure and the recorded timings

Third Movement

This is marked *Con Moto*, ♩ = 120 – 126 and features typical chant or drone elements, this time in a lively and celebratory manner.

The structure of the third movement can be summarised by:-

A	bars 1 – 57
B	bars 58 – 94 in two main parts
Transition	bars 95 – 111
B	bars 112 – 150 exact repetition of bars 58 - 94
B Extended	bars 150 – 183
Coda	bars 184 – 212

¹⁴⁴ Edwards, R. in his program notes associated with the score of the work.

Third movement structure in more detail

Section	Bar Nos.	Length in time	Details in brief
1 introduction	1 – 11	0'18"	Con Moto, ♩ = 120 – 126 Lights gradually come up. Sustained B minor drone with pulsing crotchets and the occasional added second (A) from the marimba. B Phrygian mode.
1a	12 – 19	0'12"	The drone (B minor) with pulsing crotchets continues. Trumpet melody based on plainsong <i>Ave Maria Gratia Plena</i> or the Earth Mother theme, B Phrygian.
1b	19 – 26	0'16"	Woodwinds and strings answer the trumpet melody over the drone.
1a'	27 – 32	0'12"	Horn repeated staccato chords added to a varied and shortened version of the trumpet melody.
1 interjection	33 – 40	0'11"	The drone with rhythmic horn chords continue. Woodwind harmonised two note movements featuring seconds.
1a'' and interjection	41 – 57	0'28"	Repeat of bars 27 – 40 with a further 3 bars of the fading drone. Timpani added to the orchestration.
2a	58 – 71	0'21"	This centres on E with some tonal ambiguity between E major and E minor. Some use of a varied form of the Earth Mother theme.
2a'	72 – 82	0'16"	Material from bars 58 – 71 reworked now with C as the root – a C and G drone.
3a	83 – 88	0'15"	Earth Mother theme variant in counterpoint over the C and G drone.
3b	89 – 94	0'09"	Drone shifts to A \flat & E \flat . The melodic material of bar 90 relates to bar 62, the Earth Mother theme. Additional percussion.
transition	95 – 111	0'21"	Shifts to G root. Maninya motive. Partial G mixolydian mode.
2a, 2a', 3a, 3b	112 – 150	1'00"	Repeat of figures [7] – [12], (bars 58 – 95)
3c	150 – 165	0'09"	The brass supply repeated chords that alternate between F and C 7 – centring on F major. Three main elements of varying lengths interjecting in turn.
3c'	166 – 183	0'20"	Varied repeat slightly extended.
Coda	184 – end	0'30"	C and G drone. Percussion, except the tam-tam, are independently repeating material at different tempos without reference to the conductor. The 1 st trumpet has the melody. Original ending at bar 208. Edwards later added a more emphatic ending to conclude the work triumphantly in bar 212.

Fig. 5.2.3: Symphony No. 3, movement 3, chart showing the structure and the recorded timings

5.3 Analysis

Movement 1

The opening of the first movement gives an initial impression that it is straightforward and relatively simple. Closer examination reveals highly detailed, well considered scoring and structure to convey the environmental message Edwards intends.

Edwards has constructed this opening movement like a mosaic with highly contrasting elements. The frenetic main theme is contrasted with calm bird-like interjections and silences. Long sustained pitches balance more rapidly moving motives and themes. Extended meditative melodic sections mostly quoting elements from the plainsong, *'Ave Maria Gratia Plena'*, or his 'Earth Mother theme', are used to contrast the furious and aggressive sections featuring a descending semitone motive. Through these contrasts Edwards presents his message.

Introduction and Section 1: bars 1 - 15

The opening is in the composer's 'exuberant, earthy, ... spiky, dance'¹⁴⁵ style with a short introductory flourish of two bars, beginning with the trumpets, Fig. 5.3.1, featuring a single accented fortissimo quaver from the first trumpet, and a muted and flutter tongued crescendo from the second. Both sounding D. Edwards prescribes the use of the solotone mute for the second trumpet. This produces a nasal tone which was a frequently heard trumpet tone of the 1920's jazz era and is used here as one of the devices Edwards has chosen to represent the imbalance in our society. He follows this with a tonally ambiguous arpeggio like flourish from the upper winds, fig. 5.3.2. Though establishing the root, B, of this opening section, Edwards adds to the B triad a major seventh and includes both the minor and major third for the flute and clarinet. For the piccolo he adds C#, the major second. The whip is sounded on beat 1 in bar 2. The first flute and first clarinet ascend in unison to the F# and the piccolo descends from F natural reinforced by the glockenspiel at the start of beat 2. A short bar of silence is included to increase the drama of the opening in preparation for the main theme of this section.

Trumpets 1&2

Trumpet 2 with Solotone mute

Fig. 5.3.1 bar 1, introduction, trumpets

¹⁴⁵ Edwards, R. Program notes that accompany the score.

Fig. 5.3.2: bar 2, introduction, upper winds

The first trumpet, with support from the oboes and horns, announces the ‘spiky’ theme, fig.5.3.3, which features the descending semitone ‘sigh’ figure often found in his writing. Here this gesture sounds forceful and aggressive, particularly as a result of the tempo, rhythmic placements, changing metres, accents and articulation using slurs and staccato, with the highly defined dynamics to be employed.

Fig. 5.3.3: bars 4 – 9, 1st trumpet theme

To obtain the desired bold and somewhat aggressive tone colour similar to the opening but without the use of the mute, Edwards writes the two trumpet parts in contrary motion at the distance of a minor ninth moving to a major seventh.

Fig. 5.3.4: bars 4 – 9, 1st & 3rd trumpets

Fig. 5.3.5 is the reduction of bars 4 to 6 show the harmonic language of this section. Although the initial chord sounds E flat major with an added major seventh, D, Edwards is using this as an appoggiatura chord driving towards the resolution onto D natural in the melody, over B major and thus maintaining the major/minor ambiguity. Edwards adds strength to this theme through the choice of a largely homophonic texture and the inclusion of rests.



Fig. 5.3.5: bars 4 – 6, reduction showing the harmony

Edwards follows this with a free sounding melody from the first clarinet, continued by the piccolo clarinet. Philip Cooney describes this melody and its function as ‘distilled birdsong’ using ‘modal intervals’, representing ‘idealised nature’ and taking the listener to an ‘interior world’.¹⁴⁶ It certainly has the freedom of birdsong as can be seen in fig. 5.3.6, and as unaccompanied solos is in complete contrast with the melody and orchestration of the previous bars. As a result it is a moment that has the effect of encouraging meditation and relaxation. Once again Edwards inserts a bar of silence to prolong the effect and in preparation for the return of a shortened version of the trumpet theme that largely copies bars 4 and 5.

Fig. 5.3.6: bars 8 – 13, clarinets

Section 2: bars 16 - 38

Part way through bar 15, coinciding with the last note of the trumpet melody, Edwards begins his low B drone, scored for the contrabassoon and double basses. The following bar is marked ‘Meno mosso e misterioso, $\text{♩} = 96$ ’, slower than the opening which was at $\text{♩} = 126$. He introduces percussion, fig. 5.3.7, to add auditory, nature-inspired details; a moderately loud tam-tam strike that is allowed to ring; a single sound from the guero (sic); and a notated feathered beamed accel. for a medium woodblock that begins fortissimo and decreases in volume. The percussion prepares for the first use in this symphony of his ‘sigh’ gesture associated with drones, the descending semitone over the continued drone pitch, here C to the drone pitch B from the divided double basses.

Fig. 5.3.7: bars 15 – 21, percussion

In contrast to the highly rhythmic and busy sounding trumpet theme Edwards adds a sustained F#, the fifth above the drone, fig. 5.3.8, decorates this with further notated feathered beamed accel.

¹⁴⁶ Cooney, P. 2003, pp. 275 - 276

interjections from both the medium and small woodblock, sliding semitone, a soft tam-tam strike and a roll on the marimba between B and F# the pitches of the drone, then proceeds to shape the ends of phrases melodically using material related to, or quoted directly from the 'Earth Mother theme'.

Bar 27 is the first obvious appearance of the 'Earth Mother theme' shared by the first and second oboes. Edwards uses both the ascending resolution A to the repeated Bs and the descending or appoggiatura semitone from the first oboe, C to B. Still the use of the theme is obvious and developed further in bars 31 and 32. Once again the placement of the theme is strategic in its position towards the end of a section. It is meditative in nature, contributing to the intended message which is 'the need for ecological re-balancing'.¹⁴⁷

The more open and contrapuntal texture of this section, even with the percussion interjections, is in complete contrast with the '*spiky*' homophonic texture of the setting of the trumpet theme, and thus is more conducive to meditation.

The flourish from the bass clarinet and flutes found in bars 36 to 38 harks back to the second bar of the work and concludes this fairly contrapuntal section, throughout which the drone has been constant, decorated with the occasional appearance of the sliding semitone 'sigh'.

Overall this section allows for introspection. Edwards seems to be showing the reality of the fast paced life of our times through the trumpet melody and its setting, and contrasting it with the calm of how things could and should be through the various slower sections which are in his more meditative style. Put simply, Edwards is contrasting, through the music even in the opening sections of this movement, the exterior world over which little individual control can be exerted and the interior world where control can be achieved at a personal level, particularly when opportunities to meditate are taken.

¹⁴⁷ Edwards, R. Program notes accompanying the score.

18

Oboe 1

Clarinet 1

Bass Clarinet

pp *p* *ff* *mf* *pp*

B.Cl. & Bn.1

B.Cl. only

27

Ob. 1, 2 & C.A. (Fl. 1)

Cl. 1, 2 Picc. Cl (Fl. 2)

B. Cl.

f *ff* *f* *p* *p* *f*

f *ff* *f* *p* *f*

f

35

Ob. 1, 2 & C.A. (Fl. 1)

Cl. 1, 2 Picc. Cl (Fl. 2)

B. Cl.

p *p* *f* *f*

p *mf*

Fl. 1 >

Fl. 2

Fig. 5.3.8: bar 18 – 38, woodwinds, reduction

The final three bars, 36 – 38, of bird inspired gestures, fig. 5.3.8, sound a partial B Phrygian mode and act as a cadence to the section and a transition into the next part of section 2 which continues in his meditative style, this time featuring the harp and upper string over a B drone.

Part 2b: bars 39 - 54

Over a very soft sustained drone on B from the double basses, supported four octaves higher by the violins marked flautiss, (very flute like) the harp takes its most significant role in this movement. This has all of the hallmarks of the composer's style, with grace notes, changing metres, though with simple triple predominating, and rhythmic complexity through the use of ties, rests and triplets. The opening two bars, fig. 5.3.9, establish the B and F# which relates to the B drone, with the added minor 9th, C. The following ascending accompanying lines largely sound these pitches throughout. The entire section uses the B Phrygian mode. There is frequent use of the descending C to B semitone, found in bars 43, 44, 45 and 46. It is as though the sigh figure of the descending sliding semitone associated with decorated drones has been elevated to have a more melodic function. By bar 44 the violins take on a melodic role as more of an equal partner with the harp, fig. 5.3.10. The final three bars from the harp offer rhythmic decoration to the drone.

The musical score for the harp in Part 2b, bars 39-51, is presented in three systems. The first system (bars 39-43) is in 3/4 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf* and *mp*. The second system (bars 44-47) continues the melodic line, with dynamics ranging from *f* to *mp*. The third system (bars 48-51) shows a descending melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics ranging from *p* to *pp*. The score includes various musical notations such as triplets, ties, and grace notes.

Fig. 5.3.9: bars 39 – 51, harp

The construction of the violin lines, fig. 5.3.10, begins with the repetition of the descending figure from bar 44 up an octave in bar 45. It makes use of the sustained B minor chord with an added minor 2nd, C, and includes the demisemiquaver at the end of bar 46 a second frequent rhythmic feature found in the decorated drones. Finally, a largely descending rapid figure of bar 48 is answered, or continued by the alto flute in bar 49, to give a now regular feature found towards the ends of melodic phrases or sections. All of these elements build to the climax in bar 48 and then lead to the gentle release. Once the quieter and more thoughtful mood is achieved Edwards reminds the listener of his message by again including a soft, yet deliberate, and slowly played version of his Earth Mother theme. Notice that once again Edwards has marked the violin parts with indications

that either little or no vibrato is to be used and that the tone colour should be flute like. These are frequent directions given to the upper strings. Once again in this movement the final long note has been left hanging and is followed by rests as preparation for the complete contrast that is about to come, the return of the trumpet theme.

Fig. 5.3.10: bars 44 – 54, violins, notice the Earth Mother theme from bar 51 – 54

Section 1': bars 55 - 96

Edwards begins this section with a slightly rhythmically altered repetition of bars 4 and 5 through a lengthened rest between the first and second descending semitone figures now of four quavers duration. At the conclusion Edwards gives the second trumpet the muted flutter tongued D first heard in bar 1 of the movement. This leads to the added percussion section 'C = drums' from the initial plan as found among the sketch pages.

Edwards writes for untuned percussion alone with the small bongos taking the main role. It is a twelve bar pattern, fig. 5.3.11, first very loud then repeated moderately softly with only slight alterations to the dynamics and bongo part of the final bar to allow for a smooth return of the trumpet melody from bars 4 and 5, this time with an even longer rest between the repetitions of the descending semitone initially of $5\frac{1}{2}$ quavers duration, bar 84 - 85. The bongos fill this gap with figures related to bars 60 and 61. It is the piccolo clarinet with a descending arpeggio figure of B \flat augmented that fills the next rest. The varied instrumentation supplies contrasts within the section.

Edwards accompanies the return of the percussion with a B drone from the divided violas, divided to include the decorative sliding semitone from C to B. The percussion part is largely a repeat from figure [7], bars 59 – 70, with some omissions to reduce the length to eight bars.

59 [7] 2 small bongos
Percussion A *ff*

Whip
Percussion B *fff*

2 congas wooden sticks
Percussion C *ff*

Percussion D *ff*

65 [8]

A

B

C

2 timbales
D *ff*

Fig. 5.3.11: bars 59 – 70, percussion

Section 3: bars 97 - 155

The next three parts, bars 97 – 123, bars 124 – 134 and bars 135 – 155 are all based in some way, directly, or more obscurely on the plainsong, ‘*Ave Maria Gratia Plena*’ the Earth Mother theme. Once again Edwards includes this theme to draw attention to the environment and to highlight the need for its care.

3a: bars 97 – 123

Edwards scores this section for divided violins and violas for the first eight bars, adds maracas and Aboriginal sticks, then eight bars later the harp and two flutes to add colour to the orchestration. Edwards instructs the violinists to play softly ‘*calmo e flautando sempre, e con pochiss. Vibr.*’, that is; always calm and with a flute-like tone and only a very little use of vibrato. Thus Edwards creates a contrast with the previous in timbre. The more lyrical nature of the melodic material contrasts strongly with the rhythmic strength of the percussion and brass figures.

It is the upper of the first violins that take the melodic focus, fig. 5.3.12. The melody is loosely ternary form in structure with (a) from bar 97 – 104, (a’) from 104/5 – 112, (b) from 113 – 118 and (a’’) from 119 – 123. It begins with a transposition of the five note version of the Earth Mother theme first found in bar 27 of the movement. This motive appears in various guises within this short passage. As well the gesture of a rising minor seventh followed by a falling minor third, his Maninya motive, is found three times within the (b) section, also with slight variation. It is found in bars 113 – 115 and the end of bar 117 - 118. Although the time signature remains the same throughout, the rhythm includes many of the composer’s devices, ties, double dotted notes, various subdivisions of

the beats and one grace note, all aimed at producing music with a sense of timelessness that for him is a preferred way of expressing his thoughts on the natural environment.

calmo e flautando sempre,
e con pochiss. vibr.

Fig. 5.3.12: bars 97 – 123, upper 1st violins

In fig. 5.3.12 the square brackets show the Earth Mother theme, though not the variations beginning in bars 100, 102, 110, 112 and 119. The two pointed arrow shows the single use of a fragment associated with chants. The dashed slurs show the Maninya motive. The ternary structure is indicated with the letters a, a', b and a''.

The accompanying lines serve in different ways. The lower first violins largely support the upper line and in a few moments work in unison with them. At other times they take elements of the upper part a bar or more later and an octave lower. Elsewhere they are divide further to allow for the major and minor seconds that are frequently included in his harmony being used more for the tone colour these produce rather than for a traditional harmonic function.

The divided second violins have a two-bar ostinato-like figure, fig 5.3.13, for much of the first eight bar phrase. Their lines become more contrapuntal in the following bars, and in the final two phrases ascending and descending glissando gestures of both minor and major seconds are added, fig. 5.3.14. The pitch of these glissandi relate to the pitches of the sustained drone from the lower two viola parts, A and B heard throughout the section from bar 99.

calmo e flautando sempre,
97 e con pochiss. vibr.

Fig. 5.3.13: bars 97 – 98, ostinato figure, divided 2nd violins

Fig. 5.3.14: bars 114 – 118, 2nd violins, glissandi

The upper viola part, fig. 5.2.15, includes both the sliding semitone sigh, and the doubly dotted, figures, that are associated with decorated drones and are found in the opening of Symphony No. 1: *Da Pacem Domine*.

97

Fig. 5.3.15: bars 97 – 98, upper violas showing the sliding semitone and dotted figure gestures

3 b: bars 124 – 134

The imitative entries that begin this section relate to the previous violin melody from bar 113, through the frequent appearance of the falling minor 3rd, fig. 5.3.16. Aspects are closer to the version found in bar 115, fig. 5.3.17, where the lower pitch of the ascending minor seventh has been followed firstly by a stepwise movement prior to the leap.

124

Fig. 5.3.16: bars 124 – 125, bass trombone

115

Fig. 5.3.17: bar 115, 1st violin showing the added F, varying the gesture

It is the low brass, followed by horns, then the trumpets and bassoons with low strings, which develop this ascending imitative section and lead to the apex on G over four octaves above the bass trombone's entry pitch. This section contrasts rhythmically with the previous section and the section to follow, due to the steady crotchets. It acts as a transition. The final bars from 131 include a descending scale of C major over one and a half octaves and over the alternating chords of C major and E minor, finally settling on a sustained C major. Over the final low string C major chord the first oboe sustains F, the fourth above C, which resolves to E at the start of the next section, fig. 5.3.18.

Oboe

133

mp *p* *pp*

Fig. 5.3.18: bars 133 – 134, 1st oboe solo

3c: bars 135 – 155

A segment of the plainsong *Ave Maria Gratia Plena* is quoted exactly in the first eight bars of this section, being the same plainsong that has been quoted, though in shorter phrases in the previous two sections, 3a and 3b. The tempo instruction of *Meno mosso*, $\text{♩} = 92$ (*ma flessibile*) is accompanied by the indication that this section should be played 'like a lullaby'. The sketches of this section show that its lullaby nature was part of his initial conception. Unlike the previous string instructions Edwards indicates that this should be played sweetly and expressively, the implication being that the violas taking the melody should use vibrato.

The scoring for this is in complete contrast with previous sections, being quite light and sparse to allow the melody from the violas to remain very soft and sweet in keeping with its lullaby nature. The harp supplies a C major rolled chord on beat one of alternate bars in the main, and the upper group of divided cellos supply a sustained G for most of the section with only the occasional move to A. At irregular intervals the double basses sound a pizzicato G while the lower cellos move by step around a selection of only three pitches, E, F and G.

The melody is unadorned and uncomplicated. The section ends with a plagal cadence comprising F major with an added sixth, to C major with an added second all under the violas sustained second of C and D and over the divided double bass short sustained C and G drone.

Viola

135

pp dolce e espressivo

Vla.

142

Vla.

149

Fig. 5.3.19: bars 135 – 155, violas

Section 1'': bars 156 - 188

Because of the previous lullaby the return of the 'Feroce' becomes even more of a compelling and aggressive 'spiky dance'. Edwards initially achieves this by shortening the percussion introduction, which is maintained throughout the section; having the horns and upper woodwinds take turns with the descending figure, and through the choice of register differences between the brass and woodwinds which are no longer merely supporting the brass, and which now includes the flutes, fig. 5.3.20.

The musical score for Section 1'': bars 156-188, winds and timpani reduction, is presented in a multi-staff format. The instruments included are Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpet 2, Trombones, Bass Trombone & Tuba, and Timpani. The score is written in 3/8 time and one sharp (F#) key signature. The dynamics range from *ff* (fortissimo) to *fff* (fortississimo). The timpani part features a descending three-note figure that is reduced to two notes with a rest in the brass parts. The trumpet part includes a 'Solotone mute' section. The score is marked with dynamics such as *ff*, *f*, and *fff*.

Fig. 5.3.20: bars 161 – 167, winds and timpani reduction without the remaining percussion parts

The initial descending three note figure has been reduced to two notes with the repeated note replaced by a rest in the brass parts, making room for the timpani's dominant, F#, which moves to the root note, B across the bar line, making clear the B Phrygian modality of the section. These two seemingly minor changes to the original trumpet theme have made this version stronger and more aggressive. Further strength has been achieved through the use of woodwinds in their upper registers for the second and additional fourth, descending semitone. The extremes of register from the two groups also make the high impact that Edwards aimed for, but he is not done yet. The muted flutter tongued second trumpet crescendo, this time to triple forte is followed by a shortened rest from the pitched material which is shortened, copying bars 163 – 167 only. Reducing the length

of the material by two bars also increases the impact, but what he writes next takes the section to a new height. Edwards writes a glissando ostinato figure for the horns, fig. 5.3.21, based on B melodic minor, though omitting the C#. The horns repeat this at fortissimo until the end of the section.

Fig. 5.3.21: bars 176 – 177, horns, glissandi

Although the time signatures change the horn glissandi are equally spaced with a quaver rest between each glissando. This figure adds a relentlessness to the section, still Edwards manages even greater impact by repeating the woodwind descending figure, found in bar 162, twelve times in succession, with or without a quaver rest between repetitions, and increasing the timpani's role. All the while the percussion established at figure [7], bars 59 to 79, continues with only minor additions, omissions and alterations.

By the conclusion of this section his message of mankind's use and abuse of the natural world has been graphically represented through the adoption of highly contrasting sections. The relentless movement ending suggests there is no hope, but Edwards follows with his nature-inspired message of hope.

Section 4: bars 189 – 215, Transition or link to movement 2

This begins with his Maninya motive, a symbol of hope in this context. This gesture was heard earlier in the movement from the first violins in the 'b' part of their loosely structured ternary form melody in bars 97 – 123. This time decorated with a glissando from the trombones, fig.5.3.22, it is even more uplifting.

Fig. 5.3.22: bar 189, trombones, hopeful variant of the Maninya gesture

Edwards would have his audience meditate on the state of the environment in a hopeful manner so it is not surprising that he establishes a decorated drone to accompany this section, a frequent feature of his meditative writing. The sliding semitone from F to E and also on this occasion from E to F in an offset manner, fig. 5.3.23, decorates the constant E from the lower of the divided cellos and a soft B, the fifth above, from a flutter tongued trombone which Edwards moves to rolls on B from the bass marimba.

190

Violoncello *pp sub.*

Violoncello *pp sub.*

Contrabass *pp sub.*

Contrabass *pp sub.*

Fig. 5.3.23: bars 190 – 193, low string ostinato featuring the sliding semitone

The guiro and feathered beaming figure in the woodblock part, first heard in bars 15 and 16, return to introduce the piccolo clarinet solo, fig. 5.2.25. The only other accompanying element is supplied by Aboriginal sticks played pianissimo. Through their use and the simple and regular rhythm, fig. 5.2.24, Edwards is giving support to the Australian Aborigines' approach to the environment, hoping to remind listeners that there is a better and more sustainable way of living.

197 Aboriginal sticks

Percussion *pp*

Fig. 5.3.24: bar 197 – 198, ostinato from Aboriginal sticks rhythm heard 7 times in total

Although the accompanying figures are in rhythmically steady simple triple metre, the piccolo clarinet melody is entirely free sounding similar to the much shorter shared solo from the first clarinet and piccolo clarinet found in bars 9 to 12. This melody relates to the first violin melody from bars 40 to 54, though on this occasion, without reference to the Earth Mother theme. It includes a well decorated version of the hope theme in bars 201 to 202. Edwards gives this a slightly Japanese sound by highlighting the notes of the Japanese Hirajoshi scale on E. As well Edwards uses the sharpened fourth of the Lydian mode, a scale he frequently uses along with the major third and both the major and minor seventh.

195

Piccolo Clarinet *pp < p*

200

Picc. Cl.

205

Picc. Cl. *5 niente*

Fig. 5.3.25: bars 195 – 209, piccolo clarinet melody

Similar to the first violin melody beginning just prior to bar 40, Edwards begins on a sustained B in bar 195. He also employs tied notes and irregular subdivisions of the beat in both. Here he also includes pairs of grace notes which are mostly notated mordents with some arpeggios from bar 205. The E and B of the drone feature regularly throughout, notably at the beginnings and endings of most phrases.

The movement ends with a very soft tam-tam strike that is allowed to ring over the final bars of the low string ostinato, all with the instruction to fade to nothing. Similar to earlier joins between sections, Edwards adds a bar of silence, this time marked with a 'lunga' pause. So that this silence is part of the work and not a moment for the audience to break their concentration the instruction 'Segue' meaning to go on without a break is also given.

Movement 2, Lontano e Misterioso¹⁴⁸, ♩ = 76

Edwards began this movement first and came back to it after completing the first movement. It was inspired by the Australian landscape. Edwards states:-

At the time, 1997, Helen and I had a house in Leura in the Blue Mountains, and I often used to follow a short trail to a cliff edge overlooking a shallow valley. I'd sit on a projecting flat rock and go into a trance-like state, staring into the blue distance. I remember coming back to the house one day with this music in my head, including the birdsong references (e.g., the currawongs, played by the E-flat clarinet),¹⁴⁹

The movement begins with a drone supplied by the first and second trumpets and trombones. From the final E of the previous movement Edwards moves up a fifth to centre the opening of the movement on B minor with and added minor second, implying the B Phrygian mode, fig. 5.3.26. Over this Edwards writes a horn melody, fig. 5.3.27, that has a very limited range of pitches. Philip Cooney suggests that this melody represents the gully.¹⁵⁰ He makes use of semitone steps, marked in the first line, and varies the placement of the falling semitones, marked with square brackets also only for the first line. This melody uses a narrow range of pitches in a similar way to Bartók's piccolo melody found in the third movement, *Elegia*, of his Concerto for Orchestra.

The musical score for Trumpets 1&2 and Trombones 1&2 shows a drone accompaniment example from bars 1-3. The score is in 3/4 time and features a sustained B note in the bass clef and a melodic line in the treble clef. The key signature is B minor (two flats). The tempo is marked 'p' (piano). The score is divided into three measures, with the first measure starting on a B note in the bass clef and the second and third measures showing a melodic line in the treble clef.

Fig. 5.3.26: drone accompaniment example from bars 1 – 3

¹⁴⁸ Lontano e Misterioso means from a distance and mysteriously.

¹⁴⁹ Edwards, R. in an email to the author on 16th Jan. 2016

¹⁵⁰ Cooney, P. 2003, p. 292

Fig. 5.3.27: bars 1 – 12, 1st horn melody (semitone movement indicated in the first staff only)

In bars 5 and 6 Edwards has the upper winds interject with a chord that is a higher pitched version of the brass drone, but in this context sounds like a bird call, fig. 5.3.28. Edwards confirms this by presenting a decorated version in bar 8. Just as birds would, Edwards repeats the idea beginning in bar 11, this time with decorative bird-like figures from the first and fourth flutes and second clarinet. Each decoration uses the pitches of the drone with the addition of a fifth pitch, G, making a five note scale in the case of the fourth flute and second clarinet. Five note scales are frequently found in his writing, the opening section to *Symphony No. 1: Da Pacem Domine* is an earlier instance. Once again his choice involves pitches a semitone above both the root and fifth of the current, partial B Phrygian mode.

Fig. 5.3.28: bars 5 – 13, upper woodwinds, reduction

The drone ceases for bar 14 to allow the beginning of the piccolo clarinet solo bird-like call, fig. 5.3.29, to be heard alone. The drone, including the horn melody, begins again at the start of bar 15. The choice of the piccolo clarinet for its shrill tone colour suits the call as does the choice of descending motive, and the irregularly spaced repetitions achieved through the changing metres. The descending nature of this call is similar to that of the Australian Currawong which begins with a short glissando represented by Edwards in the use of demisemiquavers. This is the only bird call found in the music of Edwards that is close to a natural call. Its inclusion was unintentional according to Edwards.¹⁵¹

¹⁵¹ Edwards, R. in interview with the author 3rd Feb. 2014

The image shows two staves of musical notation. The top staff is for the Piccolo Clarinet, starting at bar 14 with a '(Solo)' marking. It features a series of bird-like call motifs, each consisting of a sequence of eighth notes followed by a quarter note. The dynamics are marked as *mf*, *mp*, *p*, and *mf* with hairpins indicating volume changes. The bottom staff is for the Piccolo Clarinet (Picc. Cl.), starting at bar 18. It shows a similar bird-like call motif with dynamics marked as *mp* and *p*.

Fig. 5.3.29: bars 14 – 21, piccolo clarinet bird-like call (similar to the call of the Australian Currawong)

First heard in bar 17 is yet another bird-like call, fig. 5.3.30, this time intended to be an interjection from the piccolo flute independent of the conductor's beat on the first occasion, and repeated on the conductor's cue in bar 20 prior to the final repetition of the piccolo clarinet motive.

The image shows a single staff of musical notation for the Piccolo flute, starting at bar 17. The motif consists of a sequence of eighth notes followed by a quarter note. The dynamics are marked as *p* and *mf* with hairpins. A triplet of eighth notes is marked with a '3' and an accent (>). Below the staff, the text 'Independent of conductor's beat' is written.

Fig. 5.3.30: bars 17 – 18, piccolo flute bird-like call

To complete this section Edwards reuses both the upper woodwind bird song from bar 12 and following, fig. 5.3.28, and a shortened version of the piccolo clarinet call from bars 14 to 16, fig. 5.3.29, reducing the involvement of the brass to the occasional chord sounded by the first and second trumpets and first and second trombones, and finally, leaving the piccolo clarinet to present an unaccompanied solo.

Section 2: Poco Meno Mosso ♩ = ca. 66 (rubato): bars 32 – 69

2a: bars 32 – 42

Fig. 5.2.31 shows the accompaniment for the new section. The tam-tam is heard to begin it, a feature of his sacred style. Other features are, two chords from the bassoons and horns, supporting a descending minor 3rd, and divided double basses sounding an E and B drone, assisted by the same low fifth from the harp. When the divided cellos join, the descending sigh-like semitone, C to B is incorporated to be copied by the upper violas twice more in bars 40 and 41.

Over this Edwards adds a melody shared between the first bassoon and cor anglais, fig. 5.3.32. The pitch centre is E and the scale used throughout this short section is E minor though without the use of the seventh.

The musical score for bars 32-41 is divided into two systems. The first system (bars 32-41) includes parts for Bassoons, Horns, Tuba, Percussion (Tamtam), Harp, and Double Basses. The second system (bars 36-41) includes parts for Viola, Violoncello, and Double Bass. The score is in 2/4 time and features a variety of dynamics and articulations.

System 1 (Bars 32-41):

- Bassoons:** Starts with a *p* dynamic, playing a chordal figure in the first two bars, then rests.
- Horns:** Starts with a *p* dynamic, playing a chordal figure in the first two bars, then rests.
- Tuba:** Plays a melodic line starting in bar 32, with a grace note in bar 33, and rests in subsequent bars.
- Percussion (Tamtam):** Plays a *mp* dynamic, starting in bar 32 and resting in subsequent bars.
- Harp:** Plays a *mp* dynamic, starting in bar 32, with a *p* dynamic in bar 41. Includes a *S^{vb}* marking.
- Double Basses:** Plays a *p* dynamic, starting in bar 32 and continuing through bar 41.

System 2 (Bars 36-41):

- Viola:** Starts in bar 36, playing a melodic line with a *p* dynamic in bar 41.
- Violoncello:** Starts in bar 36, playing a melodic line with a *p* dynamic in bar 37, and a *pizz.* marking in bar 38.
- Double Bass:** Starts in bar 36, playing a melodic line with a *pizz.* marking in bar 38.

Fig. 5.3.31: bars 32 – 41, accompanying figures and drone

The melodic dialogue between bassoon and cor anglais features imitation, with the ascending figure from the cor anglais in the middle of bar 37 being copied by the bassoon an octave lower in the following bar. The ascending figure from the bassoon of bar 39 is repeated an octave higher in bar 40 by the cor anglais. Both are hopeful gestures that also bring unity to the melodic line and feature characteristic rhythmic elements, including ties, grace notes and varied subdivisions of the beat.

The final moments present a varied form of the Earth Mother theme, marked on fig. 5.3.32.

32 **Poco Meno Mosso** ♩ = ca. 66 (rubato)

Cor Anglais

Bassoon

38

C. A.

Bsn.

Earth Mother Theme

Fig. 5.3.32: bars 32 – 43, bassoon and cor anglais

2b: bars 43 – 50

For the brief repetition of the material from bars 32 to 43 Edwards continues to make use of imitative entries, this time of the initial bassoon figure from bar 33. All entries are either at the same pitch or up an octave. Yet again Edwards uses the simple repetition of materials for each entry, fig. 5.3.33.

43

Cor Anglais

Clarinet 1

Clarinet 2

Bassoons

Violoncellos

Fig. 5.3.33: bars 43 – 46, imitative entries

A short decorative extension comprises rapid figures from the flutes, fig. 5.3.34, a harmonised interjection from the flutes and oboes in rhythmic unison, fig. 5.3.35, and finally a flourish from the bass clarinet, fig. 5.3.36, that describes a five note partial Phrygian mode. All of these are supported by a decorated drone of B minor that features the descending semitone sigh from C to B.

Fig. 5.3.34: bar 46, decorative flute figures

Fig. 5.3.35: bars 47 – 48, flutes and oboes

Fig. 5.3.36: bars 47 – 49, 1st clarinet, descending semitone and bass clarinet flourish sounding a partial B Phrygian

The first clarinet in bars 47 and 48 is working with both the upper second violins and violas, decorating the B and F# drone accompaniment.

Like many section endings a variant of the Earth Mother theme is found, fig. 5.3.37, from the first violins but this time followed by further flourishes from flute and clarinet, fig.5.3.38, both with the feature of descending partial scales.

Fig. 5.3.37: bars 49 – 50, 1st violins, Earth Mother theme variant

Fig. 5.3.38: bars 50 – 51, descending flourish on a descending partial B Phrygian mode

2b': bars 51 - 68

Edwards repeats elements of the previous section over an E minor drone (E, G, B), beginning with the bassoon and horn chords of bar 32, fig. 5.3.31 above, the imitative entries of bar 44, fig. 5.3.33 and the Earth Mother variant from bar 49, fig. 5.3.37, now with imitative entries and with slightly altered orchestration, including the addition of trumpets, fig. 5.3.39. The falling minor third in the second trumpet is decorated with a falling semitone from the first trumpet.

54

Fig. 5.3.39: bars 54 – 55, trumpet addition to the orchestration

The Earth Mother theme is made more obvious than the previous use in bars 49 to 50, in the first violin part in bars 56 and 57 through rhythmic augmentation, fig. 5.3.40.

55

Fig. 5.3.40: bars 55 – 57, 1st violins ending with a variant of the Earth Mother theme

2c: bars 58 – 69

The descending minor third features in the following woodwind melodic fragments, fig. 5.3.41, that are heard over the E minor in second inversion sustained drone form the violas and cellos. The section ends with the tam-tam and low string drone fading to nothing.

58

Flute 1

Flute 4
Alt. Fl.

Oboe

Cor Anglais

pp dolciss.

63

Fl.

Ob.

C. A.

66

Fl.

C. A.

Detailed description: This figure shows a musical score for woodwind instruments, specifically bars 58 through 70. The score is divided into three systems. The first system (bars 58-62) features four staves: Flute 1, Flute 4/Alt. Fl., Oboe, and Cor Anglais. Flute 4 and Cor Anglais have melodic lines starting at bar 58, marked *pp dolciss.* with triplets and a quintuplet. Flute 1 and Oboe have rests until bar 60, when they enter with melodic lines. The second system (bars 63-65) features three staves: Flute, Oboe, and Cor Anglais. Flute has a melodic line with a quintuplet and a slur. Oboe has a melodic line with a slur. Cor Anglais has a melodic line with a slur. The third system (bars 66-70) features two staves: Flute and Cor Anglais. Flute has a melodic line with a slur. Cor Anglais has a melodic line with a slur. The score is in 3/4 time and includes various musical notations such as slurs, triplets, and a quintuplet.

Fig. 5.3.41: bars 58 – 70, woodwind melodies

3a: Like a Chorale ♩ = 76 (tempo giusto): bars 70 – 85

Like a Chorale ♩ = 76 (tempo giusto)
70 con sord / sul tasto poco vibr.

Violin 1 *p* con sord / sul tasto poco vibr.

Violin 2 *p* con sord / sul tasto poco vibr.

Viola *p* con sord / sul tasto poco vibr.

Violoncello *p* con sord / sul tasto poco vibr.

Double Bass div. *p* con sord / sul tasto poco vibr.

78 *p* con sord.

Fig. 5.3.42: bars 70 – 85, divided strings, like a chorale

The basis for this Chorale like passage, fig. 5.3.42, is the plainsong *Ave Maria Gratia Plena* or Earth Mother theme. A variant is heard in bar 74 from the upper first violins, echoed two bars later by the upper second violins. The more usual appoggiatura version is heard from the upper first violins in bar 77 and echoed by the lower first violins in a slightly varied version using the ascending ending in bar

78, and finally by the upper second violins in this same version, but an octave lower. The G and D drone from the low strings is decorated in the usual manner with a descending semitone $A\flat$ to G, or from the semitone above the root note of the section. The tonality of this section alternates between G major and G natural minor with the occasional flattened second.

All of the strings are muted and excepting the lower double basses are asked to play on or near the fingerboard and with only a little vibrato. These requested techniques, along with the thick texture achieved through the divided strings, create a sense of lyrical stillness. Towards the end of the passage the number of instrumental lines is reduced to achieve a more open texture and gentle ending. The first violins have ceased and what remains is lower in pitch. Once again these features are used by Edwards to lead into the next section. The Earth Mother theme is heard from the lower first violins bar 78 to 80 and copied and extended by the upper second violins from bar 79.

Careful examination of the next section reveals that Edwards has copied, with only one additional measure, bar 93, the whole of the ten bars of the upper first violins melody from bars 70 to 79. Instead of the counterpoint of bars 70 to 79 Edwards reworks, though copying portions, the divided string parts to have them mostly in rhythmic unison in a chorale style. This time the strings serve not as the focus, but as the background counterpoint to the flute, piccolo flute and alto flute decorative bird-like melodies, fig. 5.3.43, that also include hints of the Earth Mother theme. Featured are the rhythmic aspects of ties, grace notes and varied subdivisions of the beat along with rapidly descending partial scales, bar 92 is a partial D aolean with a flattened second.

The musical score for flutes (Flute, Piccolo, Alto Flute) from bars 87 to 95 is presented in three systems. The first system (bars 87-90) shows the Flute, Piccolo, and Alto Flute parts. The Piccolo part has markings *p leggiero* and *ma poco in rilievo*. The second system (bars 91-92) shows the Flute, Piccolo, and Alto Flute parts. The Piccolo part has a marking *p leggiero*. The third system (bars 93-95) shows the Flute and Alto Flute parts. The Flute part has a marking *p leggiero*. The score includes various musical notations such as ties, grace notes, and subdivisions.

Fig. 5.3.43: Bars 87 – 95, flutes only

To end the section Edwards repeats the material from bars 78 to 85 in bars 95 to 103 with altered scoring so that much of the original string scoring is now doubled by the winds including the Earth Mother theme, fig. 5.2.44.

The image shows a musical score for three instruments: Oboe, Cor Anglais, and Trumpet. The Oboe part begins at bar 95 with a melodic line in 3/4 time, marked with a piano (*p*) dynamic. The Cor Anglais and Trumpet parts enter at bar 101, also marked with a piano (*p*) dynamic. The score shows the instruments doubling the strings with the Earth Mother theme.

Fig. 5.3.44: bars 95 – 101, winds doubling the strings with the Earth Mother theme

Muted trombones and tuba join the drone of the low strings. Edwards makes use of the greater resources of woodwind and brass to add colour to the descending semitone gesture and of course the melodic elements of these final bars.

Section 1 b: bars 103 – 121

Edwards opens this section with a return of the material first found in bars 1 to 11, and follows this with material from bars 24 to 32. Both portions are exactly as they were scored at the start of the movement. Over the final three bars of this section the following lighting instruction is given on the score.

*The lights begin to fade over about 25 seconds until the concert platform is in darkness. Only the harp is illuminated by a soft golden glow – ethereal. This remains until the end of its solo passage, then fades to darkness.*¹⁵²

Section 4: Timed section beginning at bar 123, figure [13]

The instructions at the opening of this aleatoric section to the conductor, performers and lighting technician are given by Edwards as:


*At Figure 13 the conductor stops beating. The overhead lights are fading towards total darkness. Each individual performer, having memorized the patterns, keeps repeating them according to his or her perception of $\text{♩} = 60$.*¹⁵³


The initial elements that are spoken of here are scored for percussion, fig. 5.3.45, and comprise a very soft tam-tam roll, a 'medium cymbal on (the) drum head' of a timpani playing an E but using the pedal to raise and lower the pitch, a feathered rhythm from the marimba that begins very softly and rises and falls in volume on a repeated F that resolves down a semitone to E, a three note figure on tuned Burmese gongs and divided double basses, fig. 5.3.46.


¹⁵² Edwards R. Symphony No. 3 score p. 31

¹⁵³ Ibid. p. 32

Medium cymbal on drum head

Timpani 

Marimba 

Burmese Gongs 




Tam-tam 

Fig. 5.3.45: the four percussion elements to be repeated from figure [13] to figure [15]


con sord.

Double Bass 1 

con sord.

Double Bass 2 

con sord.

Double Bass 3 

con sord.


Double Bass 4 

Fig. 5.2.46: the four double bass elements to be repeated from figure [13] to figure [15]

The percussion and double basses continue throughout the harp solo, fig. 5.3.47. This solo has the rhythmic freedom of birdsong, featuring the use of ties, grace notes and a variety of subdivisions of the beat. It also contains references on two clear occasions to the Earth Mother theme, firstly in bar 130 where Edwards has added a light accompaniment that uses the E minor triad with an added minor second, and then without accompaniment in bar 138. The whole harp solo uses the E Phrygian mode. Its tone and purpose as stated by Philip Cooney is to create or make the listeners

aware of deeper thought. The music supports his claims that it is 'interior, spiritual, timeless state designed to promote deep contemplation and renewed perspective of the day-to-day world.'¹⁵⁴

122
Harp
Solo
p delicato e energico
9
gliss.
6

128
Hp.
mp *p* *sfz*
mp *p* (echo) *f* *mf* *mp* *p*

134
Hp.
8va-
7
3
3
pp
5
f *p* Knock on the most resonant part of the sounding board. This acts as a signal to the bell-ringers, who begin to count in seconds.

Fig. 5.3.47: bars 123 – 141, figure [13] harp solo

The lights fade from the harp over about ten seconds leaving the orchestra and audience in darkness. Orchestra members have eleven pitched handbells, probably the more mellow toned hand chimes in the case of the recording, which give two octaves of a partial E Phrygian mode. Players are instructed to count in various numbers of seconds between each sounding of their bell making a random but planned soundscape in imitation of the bell bird call as heard in the Blue Mountains. This is over very soft percussion and double basses. Once again Edwards is bringing nature into the concert hall and asking his audience to contemplate for a time. Initially this section was planned to be fairly short but as you can see from the composer's comments the effect on the audience was exactly as he had hoped.

*The "bells" music, initiated by currawongs and harp, evokes the sound of bellbirds, mainly confined to the east coast. I hadn't intended Section 14 to be as long as 3 minutes, but I was so thrilled by its spellbinding effect in the darkened hall that I asked the conductor to extend it. The audience was motionless throughout. A return to the Chorale gently brings us back to reality in time for the build up to the Finale.*¹⁵⁵

¹⁵⁴ Cooney, P. 2003, p. 299

¹⁵⁵ Edwards R. email to the author on 16th Jan. 2016

Section 5 Figure [16] Grave, ♩ = ca. 46, Like a Chorale

The very slow chorale is played very softly by divided and muted strings, and without using vibrato. This gentle section does not break the meditative mood that has just been created, and is an ideal link to the final movement.

The reduction of figure [16], fig. 5.3.48, reveals much about the harmonic language of Edwards. For ease of discussion chords have been named. Some are simple triads such as A minor, but many have an added pitch to alter the colour of the chord. Edwards continues his use of the flattened second particularly in association with the E minor chord, a reference to the E Phrygian that has just been heard. The root notes of the first three chords moves by a fourth, quite a traditional progression even in modal writing, but Edwards doesn't maintain traditional features entirely. There are chromatic third relationships between the D and F and then again between the G and B \flat chords, a harmonic technique that has been used between chords or even keys since the Romantic era. Edwards subtly changes the sound and effectively removes the obvious function of these harmonic techniques through the additional pitches, the seconds, fourths and sharpened fourths. From the final chord of C with an added major second and with G as the bass, Edwards leads seamlessly into B minor chord for the opening of the finale.

[16] Grave, ♩ = ca. 46, Like a Chorale

The score shows two systems of music for strings. The first system is marked *pp* and *non. vib. con sord.*. The second system is marked *Str.*. Chords are indicated above the notes.

Chords for the first system: Am, Em^(b2), Am, Am², Gadd⁴, Em^(b2), Dm⁷/A, Am², Am, Dadd^{#4}.

Chords for the second system: F, Em^(b2), Dm⁷, Dm⁷/A, Gadd⁴, B \flat /D, Gadd⁴, B \flat /F, C²/G.

Fig. 5.3.48: Figure [16], reduction of the string Chorale

Movement 3 Con Moto, ♩ = 120 – 126

As the soft pulsing crotchets begin the movement, the lights gradually come up. Edwards begins the movement with a decorated drone, fig. 5.3.49, using the sustained pitches of B, D and F#, or the B minor triad as part of the B Phrygian mode in use. Descending and ascending stressed seconds are heard from the two marimba players. These contribute to the drive that this regular crotchet pulse has, and at the same time contribute to the asymmetry due to the changes in metres and their irregular placements. The descending semitone, that begins bars 2, 4 and 7 as shown in the example, continue periodically for the opening 55 bars of the movement and take the role of the frequently used sliding semitone sigh. The periodic ascending appoggiatura is heard from the low winds, bass clarinet and contrabassoon, second violins and lower double basses. This opening and its continued appearance as the accompaniment throughout much of the opening of this movement is directly

related to the opening drone of Symphony No. 1: *Da Pacem Domine*, though at a much faster speed. This time the interruption is not the occasional appearance of a quaver, but the irregularly placed four note chords from the marimba players.

Con Moto, ♩ = 120 - 126

The musical score is arranged in two systems. The first system includes:

- Bass Clarinet Contrabassoon:** Bass clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*.
- Marimba 2 players:** Bass clef, 5/4 time signature. Features a rhythmic pattern of chords with a dynamic marking of *pp*.
- Violins 1 & 2:** Treble clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*.
- Violas:** Alto clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*.
- Violoncellos div.:** Bass clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*.
- Double Basses:** Bass clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*. Includes the instruction *senza sord.*

The second system includes:

- Cbsn.:** Bass clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*.
- Mar.:** Bass clef, 5/4 time signature. Features a rhythmic pattern of chords with a dynamic marking of *pp*.
- Vln. 1:** Treble clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*.
- Vla.:** Alto clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*.
- Vc.:** Bass clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*. Includes the instruction *senza sord.*
- Db.:** Bass clef, 5/4 time signature. Features a melodic line with slurs and a dynamic marking of *pp*.

The score is marked with various time signatures (5/4, 3/4, 5/4) and dynamic markings (*pp*, *senza sord.*). The tempo is indicated as **Con Moto, ♩ = 120 - 126**.

Fig. 5.3.49: bars 1 – 7, a portion of the opening twelve bar introductory drone

Edwards reduces the number of instruments involved in the drone once he adds melodic features. The bass clarinet, contrabassoon, first and second violins, and violas, all cease. Those remaining have been asked to increase their volume to mezzo piano (moderately soft).

Three muted trumpets, this time with cup mutes, present a longer and more rhythmically varied fragment of the plainsong, *Ave Marie Gratia Plena* or the Earth Mother theme, than the usual six or twelve note versions. The Earth Mother theme can be clearly seen in bars 13 to 14, and again in bar 17. The melodic direction of bars 12 and 16 do hint at the Earth Mother theme. On this occasion Edwards has constructed this version with two balanced phrases in quite a European manner though with his asymmetric approach to metre. The three trumpets work in close harmony and rhythmic unison throughout, fig. 5.3.50, ending on a B minor triad, which maintains the B Phrygian established by the drone.

The image shows a musical score for three trumpets. The first system covers bars 12 to 14. Each trumpet part is marked with 'mp' (mezzo piano) and 'cup mute'. The melody is written in treble clef with a 3/4 time signature. The second system covers bars 16 to 19. The time signature changes to 2/4. The dynamics are marked 'p' (piano). The score ends with a B minor triad.

Fig. 5.3.50: bars 12 – 19, trumpets with an Earth Mother theme variant

As is frequently the case in his writing he answers the trumpets with contrasting instrumentation and melody, though in this case there is a slight hint of the Earth Mother theme particularly in bar 21, fig. 5.3.51, in the descending semitone to the repeated pitch. The reduction does not show how carefully he plans that this passage should be smoothly legato in the slurred groups. To ensure smooth legato Edwards has avoided repeated notes for each group of instruments by crossing the lower voices from one chord to the next. This careful orchestrating of parts is a feature of his writing when legato phrasing is desired.

Fig. 5.3.51: bars 19 – 24, reduction, not showing the voice leading

The drone continues under this contrasting interjection, this time with the addition of divided violins and harp, fig. 5.3.52. Once again Edwards has required that the divided violins all play with a flute like tone thus producing an ethereal rather than a lush string tone colour. To end their contribution in this passage Edwards has them announce the descending three chords prior to the second violins and clarinet in altered inversions. This begins the final descending figure that is passed to the second violins and first clarinet, then finally to the violas and the second clarinet to end this interjection in a somewhat usual manner. This descending ending to the pitch centre of the drone, in this case B, has come from the fifth, F#, and functions as a sort of cadence.

Fig. 5.3.52: bars 19 – 22, additional harp and divided violins accompaniment

Soft, staccato repeated chords rhythmically introduce and answer the upper winds as they present a version of the trumpet melody. The trumpet melody from bars 16 to 18 has been orchestrated for the oboes and clarinets in bars 30 to 32. The B minor, with the added second from the horns, relates to the drone. The doubly dotted rhythm along with the regular crotchet pulse of the marimbas contributes to the joyful and proud march-like nature of this section.

27

Oboes 1&2

Oboe 3
Cor Anglais

Clarinets 1&2

Horns 1,2,3,4

con sord.

p *mf*

5

add Picc. Cl.
& Cl. 4

30

Ob. 1,2,3

C. A.

Cl. 1,2,3,4

Hn. 1,2,3,4

p *mp*

Fig. 5.3.53: bars 27 – 32, winds only reduction

The horn rhythm and drone continues this time accompanying bird-like calls, fig. 5.3.54, that could be thought of as the descending sigh figure often associated with drones, though another view here, would be that these two note harmonised interjections relate to the two endings of the Earth Mother theme but without the repeated final pitch. The first bassoon takes the descending semitone in bar 33 which is copied in bar 36 by the first flute, answered by the first bassoon, supported by the first horn, using the ascending major second and repeated in the descending version by the first flute. The harmony and the tessitura of the flutes and clarinets suggest the shrill nature of bird-call through the tone colour produced by the chord which approximately mimics the harmonics found in some bird-calls.

The image shows a musical score for winds only, spanning bars 33 to 40. It is divided into two systems. The first system (bars 33-36) includes Flutes 1,2,3,4; Clarinets 1,2,3,4; Bassoons 1,2,3; Contrabassoon; and Horns 1,2,3,4. The second system (bars 37-40) includes Flutes 1,2,3,4; Clarinets 1,2,3,4; Bassoons 1,2,3; Contrabassoon; and Horns 1,2,3,4. Dynamics include *mp*, *f*, *mf*, and *mp*.

Fig. 5.3.54: bars 33 – 40, winds only reduction

Section 2: bars 58 - 82

This new section is marked *Scherzando*, indicating that this is to be lively, celebratory and more energetic than the previous section. The regular pulsing crotchets and associated drone cease, and are replaced by quaver movement with added decorative figures, fig. 5.3.55, which gives the impression of a doubling of the tempo. The pitch centre shifts to E with both the major and minor thirds present at various times creating some ambiguity of tonality. The sharpened fourth, A#, of the Lydian mode is also to be found. The Lydian mode and short phrases contribute to the bright and lively character of the section. The more rapid stepwise moving figures in bars 58, 60 and 61, hint at bird song and a celebration of the natural environment. That this is the composer's intention can be seen from the bar that follows with the clear statement of his Earth Mother theme, fig. 5.3.56.

58 $\text{♩} = \text{♩}$ **Scherzando**

Trumpets 1,2&3

Trombones 1,2 & Bass Trombone

Violins 1 & flutes 1&2
Oboe 1 & Picc. Cl.

Violins 2 & Flutes 3&4
& Cl 1&2

60 *ff*

Tpt. 1,2&3

Tbn. 1,2,3

Vln. 1, Fl. 1&2
Ob. 1&Picc. Cl.

Vln. 2, Fl. 3&4

Fig. 5.3.55: bars 58 – 61, reduction of the upper strings, upper winds and brass

The Earth Mother theme that follows in bar 62, fig. 5.3.56, sounded by the first flute, first clarinet and upper first violins, is harmonised, being supported by divided strings and woodwinds. The following five bars make use of the ascending and descending appoggiatura of the last three notes in this version of the Earth Mother theme. The final announcement is in augmentation from the second clarinet and violas in bars 66 and 67, fig. 5.3.57.

Fig. 5.3.56: bar 62, Earth Mother theme, 1st flute, 1st clarinet & upper first violins

66

Viola & Clarinet 2

Fig. 5.3.57: bars 66 – 67, Earth Mother theme using the appoggiatura ending

Bar 66 sees the return of the marimba crotchets from the opening section, this time with a single quaver interruption in bar 69. The lower group of divided double basses supply sustained low E while the violas continue with elements of the Earth Mother theme supported by the cellos. Edwards strengthens the viola appoggiaturas with the upper group of double basses an octave lower. This is a

short reminder of the opening section and leads, after just a little over four bars, to a return of the material that began at bar 58. Edwards has altered the orchestration and pitch of individual elements, now moving towards the pitch centre of C, ending with a C and G drone which continues into the next section. The alterations allow a smooth transition into a softer more meditative moment where the Earth Mother theme is once again the main focus.

Section 3: bars 83 - 95

3a: bars 83 - 88

Edwards has used an extended version of the Earth Mother theme in counterpoint at the octave to begin this section, fig. 5.3.58. The glockenspiel doubles the piccolo flute. To accompany this, a regular crotchet pulse on G is heard from the timpani along with the C and G drone from the divided double basses. Aboriginal sticks, woodblocks and the cellos with the first bassoon are used to highlight moments. The falling semitone of the cellos and first bassoon, fig. 5.3.59, decorates the drone begins bars 84, 85 and 87.

The use of the Aboriginal sticks is significant for Edwards. For him the Aboriginal relationship with the land, and their sustainable life style that cares for the environment, is in stark contrast to the destruction he observes that is caused by modern societies. He aims, by the inclusion of Aboriginal sticks in association with the plainsong derived Earth Mother theme, to draw attention to the environment and encourage those who are willing to listen to explore alternative life style choices that are more sustainable.

The image shows two systems of musical notation for bars 83-88. The first system includes Piccolo & Glockenspiel and Clarinet 1 & Harp. The second system includes Picc. & Glock. and Cl. 1 & Hp. The music is in 7/4 time and features a descending semitone in bar 84. Dynamics include *pp*.

Fig. 5.3.58: bars 83 – 88, imitation featuring an Earth Mother theme derived melody

The image shows two systems of musical notation for bar 84. The top system is for Bassoons 1&3 and the bottom system is for Violoncellos. The music is in 7/4 time and features a descending semitone. Dynamics include *pp* and *non div.*

Fig. 5.3.59: bar 84, descending semitone

3b: bars 89 - 95

The tonality shifts to $A\flat$ major with an $A\flat$ and $E\flat$ decorated drone supporting a six bar return to the dance like scherzo feel is in direct contrast with the preceding soft and smooth section both in volume, now at fortissimo, and in rhythm. Rather than the crotchets of the preceding section the melodic elements feature quavers and semiquavers making this section seem faster and more energetic. Once again he engages the orchestra in a celebratory dance, the dance of life perhaps? Bars 90, 92, and 93, relate to bar 62 of section 2, the Earth Mother theme, fig. 5.3.56 above, which was in E major. Congas and timbales are heard for the first time in the movement supplying three short interjections. Each interjection is used to drive to, and then support, accented melody notes. Harp and low string glissandi end the section in bar 95.

Transition: bars 95 – 111

The use of a partial G mixolydian mode, fig. 5.3.60, marks a shift to a root of G for the section.



Fig. 5.3.60: partial G mixolydian mode

The main melodic feature of this section is the Maninya motive consisting of the rising minor 7th followed by the falling minor 3rd, fig. 5.3.61, first heard harmonised by the brass, fig. 5.3.62. Once again the harmony includes the addition of seconds above the current root and fifth.



Fig. 5.3.61: bars 95 – 96, 1st trumpet with the Maninya motive

Fig. 5.3.62: bars 95 – 96, harmonised brass motive

The trumpet melody that follows in bar 101 includes melodic gestures that are variations on the Earth Mother theme, fig. 5.3.63. Edwards uses the cor anglais and first bassoon in unison to answer the trumpet phrases. Their final answer is an inverted form of the Earth Mother theme.

The musical score consists of four staves. The top staff is for Cor Anglais & Bassoon 1, starting at bar 101. The second staff is for Trumpets 1&2, also starting at bar 101, with dynamic markings *f*, *ff*, *f*, and *mf*. The third staff is for C. A. & Bsn. 1, starting at bar 106, with dynamic markings *mf*, *mp*, and *p*. The bottom staff is for Tpt. 1&2, also starting at bar 106, with dynamic markings *mf*, *mp*, and *p*. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Fig. 5.3.63: bars 101 – 110, cor anglais, 1st bassoon and 1st & 2nd trumpets

Return of section 2 and 3: bars 112 – 150, and extension: bars 150 - 183

With the exception of the additional two bars at the start, the first of which is a transposed version of bar 62, Edwards repeats exactly the material from bars 59 to 95.

The glissandi elements from bar 95, fig. 5.3.64, end the repeated section in bar 150, fig. 5.3.65, and feature a further four times.

95 Bass Drum

Perc. B

Harp

Va.

Vc. div.

D.B. div.

ff

gliss

non div.

ff

gliss

ff

gliss

ff

gliss

ff

gliss

Fig. 5.3.64: bar 95, accompanying glissandi

150 Bass Drum

Perc. B

Harp

Va. div.

Vc. div.

D.B. div.

ff

gliss

non div.

ff

gliss

ff

gliss

ff

gliss

ff

gliss

ff

gliss

Fig. 5.3.65: bar 150, accompanying glissandi

There are only a couple of minor alterations, the addition of the initial three notes for the violas and the introduction of the $B\flat$, changing the harp tuning from F Lydian in bar 95 to F major in bar 150. The remaining four repetitions are altered by the addition of a further quaver rest and a change of metre to seven quavers. Between these repetitions there are two main features, one from the brass, fig. 5.3.66, the other from the woodwinds with some support from the upper strings and harp, figs. 5.3.65 and 5.3.68.

The brass writing has two main features, the rhythmic repetition of the C^7 with an added fourth, and the four note melodic motive beginning in bar 152. Edwards continues this section with further varied repetitions of these elements as can be seen in fig. 5.2.66, ending the section with the alternation between C^7 and $E\flat$ major chords, fig. 5.3.67. As discussed in chapter 2.1, Edwards considers a chord spelt as a dominant seventh to be a verticalized Japanese Hirajoshi scale,¹⁵⁶ though this would have to be one with added or altered pitches given that the pattern for the building of the scale is 2, 1, 4, 1, 4, when counting semitones.

¹⁵⁶ Edwards, R. communication received 24th August 2016

151

Horns 1,2,3,4

Trumpets 1,2,3

Trombones 1&2

Tuba

ff

155

Hn. 1,2,3,4

Tpt. 1,2,3

Tbn. 1,2

Tba.

Fig. 5.3.66: bars 151 – 160, showing a portion of the brass writing

172

Horns 1,2,3&4

Trumpets 1,2,3

Trombones 1&2

Tuba

Fig. 5.3.67: bars 172 – 177 brass reduction showing the C^7 and $E\flat$ alternation with the horns sounding the Earth Mother theme in the final bars

Bar 176 begins a short episode in which the Earth Mother theme fragment features with varied scoring in successive bars, beginning with the horns as notated in fig. 5.3.67, that are doubled by the first and second oboes, first bassoon, and the upper group of violas. Edwards assigns the fragment to the upper strings and flutes in the next bar, then to the trumpets and first violins, and finally the trombones, bassoons, and upper group of cellos, thus varying the tone colour. All are harmonised in a similar manner with only octave displacements. Only the melodic features have been transcribed in fig. 5.3.68. The ascending minor seventh leaps in bars 181 and 182 feature and finally the Maninya

motive of the ascending minor seventh followed by the descending minor third. The sustained final note of this begins the coda which makes use of this motive and a variant of it in fig. 5.3.69.

Fig. 5.3.68: bars 176 – 184, reduction of the melodic features only

Coda

The coda features ostinato figures of different lengths and tempos underpinned by low C drones from the double basses and bassoons. The Maninya variant, fig. 5.3.69, continues until bar 195.

Fig. 5.3.69: bars 184 – 189, Maninya variant

Further ostinato figures played by the percussionists are given the instruction indicating that parts should be performed independently of the conductor and each other. The aleatoric aspects of this section are planned and notated. The timpani takes the root and fifth of C, fig. 5.3.70, the orchestral bells for percussionist three and four are given variations of the Maninya motive, fig. 5.3.71 and fig. 5.3.72, and the glockenspiel has an extended and florid melody, fig. 5.3.73. Each part contributes to the business of the accompaniment and the resultant triumphant mood, ceasing their repetitions by bar 202.

Fig. 5.3.70: beginning at bar 184, timpani ostinato

Freely, exultantly ♩ = c. 120 independently of conductor

Orchestral Bells 1

Fig. 5.3.71: beginning at bar 184, orchestral bells. Maninya motive in diminution

Freely, exultantly ♩ = c. 144 independently of conductor

Orchestral Bells 2

Fig. 5.3.72: beginning towards the end of bar 184, orchestral bells – Maninya motive slightly augmented

♩ = c. 120 independently of conductor

Glockenspiel

Fig. 5.3.73: glockenspiel melody beginning part way through bar 185

The first trumpet melody which is taken from the 1999 choral work *Dawn Mantras* by Edwards is harmonised in close position and rhythmic unity by the second and third trumpets, fig. 5.3.74, soaring above the sustained drone and ostinatos. It features the variant of the Maninya motive beginning in bar 193 and decorated by the additions marked. The climax of the section is the octave leap in bar 197. The descending step to the repeated pitches at the ends of phrases makes reference to the Earth Mother theme.

The periodic use of long rhythmic note values is in contrast with the accompanying ostinato figures. Edwards has layered his Maninya motive at various tempi in this section and finally added the trumpet version, in rhythmic augmentation, to make a concluding celebratory statement.

The reduction below in bar 201 does not show the voice leading Edwards writes which once again avoids repeated pitches in individual parts to achieve the sense of movement he requires.

189

Trumpets 1,2&3

196

Tpt. 1,2&3

Fig. 5.3.74: bars 189 – 201, harmonised 1st trumpet melody

Simple counterpoint, up an octave and rhythmically displaced in the final two bars of the trumpet melody, is supplied by the first and second flutes, clarinets and the first violins, fig. 5.3.75.

Flutes 1&2
Clarinets 1&2
Violins 1

200

3

Fig. 5.3.75: bars 200 – 201, counterpoint to the trumpets

A slightly varied version of the Earth Mother episode of bars 176 to 183 originally concluded the symphony. A reduction of the melodic material is given in fig. 5.3.76.

202

206

fff

fff

Fig. 5.3.76: bars 202 – 208, melodic reduction

As discussed in chapter 5.1, the ending was considered to be too abrupt so Edwards added a further five bars in 2002 for the Sydney Symphony Orchestra performance that was conducted by Edo de Waart. Bar 208 is copied for bar 209, and the tutti F major chord on beat one of bar 208 is copied twice more to begin bars 210 and 212, the final bar. Between these chords Edwards includes rapidly rising and falling partial F mixolydian scales, fig. 5.3.77.

208

Flutes 1&4
Oboes 2&3

Oboe 1
Clarinets 1&2
Violins 2

Bassoons 1&2
Violas

tutti chord

tutti chord

tutti chord

fff

fff

fff

6

6

6

Fig. 5.3.77: bars 208 – 210, reduction of all but the accented quaver E \flat on the third quaver of bars 208 and 209 from the harp and cellos

The image shows a musical score for three systems of instruments. The first system includes Piccolo, Flute & Piccolo, Clarinet, and Violins 1. The second system includes Flute 1, Oboe 1,2&3, Clarinet 1&2, and Violins 2. The third system is for the Harp. The score is in 5/8 time and changes to 2/4 time at the end of bar 211. Dynamics include *fff* and *gliss*. A *tutti* chord is marked at the end of bar 211. A fermata with a '5' underneath is present over the final notes of each system in bar 211.

Fig. 5.3.78: bars 211 – 212, reduction of all parts excepting the suspended cymbal crescendo roll throughout bar 211

In Summary

Edwards set out to highlight, through this work, the schism in our society between matter and spirit, masculine and feminine, mind and body.¹⁵⁷ To achieve this he has made use of highly contrasting sections ranging from ferocious aggressive dance sections contrasted with gentle lullaby, chorale-like passages, and meditative moments. In some of these gentler moments he places his plainchant derived ecological symbol, the Earth Mother theme, as well as his Maninya motive.

Not only does Edwards make use of contrasts in material but also of timbre, setting the percussion and brass for the aggressive and dance sections against the divided strings for the lullaby, chorale and meditative moments.

The second movement includes nature-inspired elements derived from his time spent in the Australian bush near his home. These have mainly come from the rhythms of insects and the sounds of frogs and birds, though most are represented using Edwards own voice rather than through direct transcriptions.

Features found in Symphony No.1: *Da Pacem Domine* such as the sliding semitone and use of drones can be found in this work though in varied forms.

Cadential moments frequently end with a rapid, usually, descending partial scale or more frequently a partial mode. The Phrygian mode is frequently the basis for whole sections, though other scales and modes are used such as the mixolydian and aeolian modes.

¹⁵⁷ Edwards, R. program notes found <http://www.rossedwards.com/symphony-no-3-mater-magna-1998-2001/> accessed 22nd July 2016

Chapter 6

Symphony No. 4: *Star Chant*

6.1 Genesis

For the fourth symphony Edwards leads his audiences in an exploration of the night sky, an experience he hopes will remind individuals that all humans are insignificant when compared with the vast universe and that,

*under the canopy of the night sky we are all equal.*¹⁵⁸

*Star Chant is dedicated to (his wife), Helen Edwards, and was commissioned jointly by Symphony Australia and the Adelaide Festival of Arts for the Adelaide Symphony Orchestra, with assistance from the Australia Council, the Commonwealth Government's arts funding and the advisory body. The first performance was given in the Adelaide Town Hall on March 8th 2002. Richard Mills conducted the Adelaide Symphony Orchestra, the Adelaide Chamber Singers and the Adelaide Philharmonia Chorus.*¹⁵⁹

The ideas for *Star Chant* came to Edwards as a result of a lecture trip that he made with a group of scientists, mainly astronomers, in the Simpson Desert of outback Australia where, away from the city lights the stars are seen in great profusion.¹⁶⁰

*My original conception of Star Chant as a nocturne – a calm, profound meditation – changed into some of the most dramatic music I've written as the text led me through regions profuse with stars and Dreaming. When I arrived at the Southern Cross, my natural response to its symbolism was to try to express in music a hope for creative and harmonious coexistence between the culturally diverse peoples of the south. The work ends, as it began, in a mysterious glimmer low in the southern sky.*¹⁶¹

The journey begins and ends with gentle glimmers from stars on opposite horizons which Edwards reflects in his music by returning to the opening music for the final bars. *Star Chant* is a setting of a text by Fred Watson¹⁶² of the Southern hemisphere star names in English and Australian Aboriginal languages. The night sky is divided into sections beginning in the north and ending in the south. It is clear from a page among the sketches that Edwards used the division to map his composition, even contemplating the lengths of various sections.

Edwards indicates that the work was completed in Sydney on the 11th November 2001.¹⁶³

¹⁵⁸ Edwards, R. Program notes accompanying the score of symphony no. 4, *Star Chant*.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

¹⁶¹ Ibid.

¹⁶² Fred Watson, Frederick Garnett Watson AM, is an English-born astronomer and popular scientist author in Australia. He runs a company that offers tours and events that combine exclusive tours with celestial science. His web site is at: <http://www.fredwatsontours.com.au/>

¹⁶³ Edwards, R. Indicated on the final bar of the score

For this work the voices and orchestra are treated as equals and in quite similar manners. At various times the voices are given drone elements either with the orchestra or alone, and at other times are made the focus, supplying the contrast Edwards seeks.

6.2. Structural overview

Opening section to figure [17] bar 99

According to the sectional plan of the work made by Edwards and found among the sketches, the opening is a setting of the star names beginning at the Northern horizon and taking around 10 minutes according to his indication. The actual recorded playing time as performed by the Adelaide Symphony Orchestra is around 11½ minutes.¹⁶⁴ This section has several parts. Each will be considered separately in brief with the more detailed analysis to follow. Although the work is performed without breaks these charts are divided to show the divisions according to those found on the planning page among the sketches.¹⁶⁵

Opening: bars 1 – 53, beginning to figure [9]: Playing time: 6'41"

Figure Numbers	Time	Section / <i>star names</i>	Features
Opening to Fig. [1]	0'00' – 0'54" (54")	Introduction	Begins with a soft tam-tam centre strike with contrabassoon and double basses. Low E and in bar 3, E & B drone. Dynamic shading on sustained bassoon and contrabassoon pitches.
Fig. [1] – [4]	0'54" – 3'10" (2'16")	Low vocal opening <i>Alioth, Mizar</i>	Basses and tenors accompanied with a decorated E & B drone, with horn interjections including the descending, F to E, semitone.
Fig.[4] – bar 33	3'10" – 4'14" (1'04")	Altos with sopranos interjecting <i>Alkaid, Alcor.</i>	The altos present an ascending melody with short soprano interjections descending semitone C to B. The drone continues.
Bar 34 – Fig. [8]	4'14" – 6'10" (1'56")	Bridge Sopranos and Altos present new material in harmony <i>Mizar, Cappella: Purra. Deneb: Woorbrady. Lyra: Neilloan;</i>	Bars 34 – 36 act as a bridge. There are slight changes to the decorated E & B drone. Tenors and basses, making use of some of the opening cells, join the drone while sopranos and altos eventually deliver new text homophonically sounding E minor. Flutes take turns with rapid ascending and descending figures using the notes E, F, G, B, C, a partial E Phrygian mode.
Fig. [8] – Fig. [9]	6'10" – 6'41" (31")	Coda to the section	The voices cease. The drone includes a steady crotchet pulse while the bassoons repeat four bars from the opening.

Fig. 6.2.1: Symphony No. 4, opening bars 1 – 53 showing the structure and recorded timings.

¹⁶⁴ All playing times are from the recording of the performance by the Adelaide Symphony Orchestra.

¹⁶⁵ Edwards, R. Sketch page among those held by the State Library of New South Wales

Opening section part 2: figures [9] to [17]: Playing time: 4'54"

Figure Numbers	Time	Section / <i>star names</i>	Features
Fig [9] – [12] Bars 54 – 71	6'41" – 8'40" (1'59")	Instrumental introduction of three bars. New vocal section. <i>Boi-Boi: Vega Aquila:</i> <i>Totyarguil;</i>	This begins with a C major chord and uses a C pedal throughout. The falling semitone gesture is heard from the voices. Decorative wind figures. Strings are not used except for the double bass and harp.
Fig [12] – [13] Bars 72 – 77	8'40" – 9'25" (45")	copy of bars 57 – 62 <i>Boi-Boi: Vega</i>	
Fig [13] – 2 bars before Fig. [15] Bars 78 – 87	9'25" – 10'30" (1'05")	Rapid chant in fours, set against triplets from the upper strings <i>Altair: Ku-ur-rook.</i> <i>Arcturus, (Altair):</i>	F drone until bar 87. Together with the other parts this section begins by implying F minor, and then F Lydian and returning to F minor. One and two bar sections are repeated almost exactly.
Bars 88 – 92	10'30" – 10'56" (25")	Chant extended as coda to the section and as a bridge to the new material <i>Marpeankurrk.</i> <i>Delphinus:Otchocut.</i>	A quintal chord of A \flat , D \flat , E \flat , alternates one bar about with Fmaj7. Bars 90 & 91 are an exact repeat of bars 88 & 89.
Bar 93 – Fig. [17]	10'56" – 11'36" (40")	New melody from the sopranos <i>Delphinus:Otchocut.</i>	Basses and tenors join the drone, with a new melody given by the Sopranos and altos. This hints at the 'Sparkling' section to come through the wind and string figures.

Fig. 6.2.2: Symphony No. 4, figures [9] – [17], showing the structure and recorded timings

'Sparkling' section: figure [17] to [24], 'Orion' Movement¹⁶⁶**Estimated by Edwards at 5'00": Playing time: 4'29"**

Figure Numbers	Time	Section / <i>star names</i>	Features
Fig. [17] – [18]	11'36" – 12'20" (44")	Introduction	Notated aleatoric section.
Fig. [18] – [21]	12'20" – 14'17" (1'57")	First part with voices <i>Pleiades: Meamei;</i> <i>Aldebaran: Karambal.</i> <i>Aldebaran: Gellarec.</i> <i>Procyon: Beegerer.</i>	As above with the gradual addition of brass and winds Recorded material begins at fig. [20].
Fig. [21] – [24]	14'17" – 16'05" (1'48")	Second part with voices <i>Pleiades, Hyades, Orion:</i> <i>Tjilpuna. Orion: Njiru;</i> <i>Pleiades:</i> <i>Kungkarungkara.</i>	As above

Fig. 6.2.3: Symphony No. 4, figures [17] – [24], showing the structure and recorded timings

¹⁶⁶Edwards, R. Titled as the *Orion* Movement in an email to the author on 30th July 2015

The Equator: figure [24] to [26], Estimated by Edwards at 2'00": Playing time: 1'08"

Figure Numbers	Time	Section / <i>star names</i>	Features
Fig. [24] – [26]	16'05" – 17'13" (1'08")	Crotchet = 40	Upper string harmonic clusters with bassoons sustaining low B \flat , and bass drum with soft to moderately loud three beat rolls.

Fig. 6.2.4: Symphony No. 4, the equator, figures [24] – [26], showing the structure and recorded timings

Figure [26] to [32]: Playing time: 3'50"

Edwards gives the following on a copy of the text which is clearly his planning sketch, "High soprano solo bell-like (A line is drawn to point to the word 'Sirius') – brightest star in sky."¹⁶⁷

Figure Numbers	Time	Section / <i>star names</i>	Features
Fig. [26] – [28]	17'13" – 18'45" (1'32")	<i>Hydra: Unwala.</i>	B \flat , D \flat , F, decorated drone. The first bar is a bird/insect inspired flourish. Vocal part features the descending semitone sigh and small fragments of the Earth Mother theme. Bars 163 – 167 are repeated twice with slight alterations.
Fig. [28] – [30] Bars 178 - 192	18'45" – 19'59" (1'14")	<i>Spica: Gurie.</i>	Change of drone to E \flat & B \flat , with G \flat from the voices giving E minor. Low strings sound the sustained E \flat & B \flat drone. The harp, trombones and medium tam-tam make slightly irregularly spaced interjections using the drone pitches. Tenors and basses have short contrasting phrases to answer each other.
Fig. [30] – [32] Bars 192 - 206	19'59" – 21'03" (1'04")	<i>Sirius: Warepil. Spica: Gurie. Fomalhaut: Gani</i>	Begins with a 2 bar wind stretto repeated from bars 188 – 189. E \flat major as voices now have G natural. Descending semitone movement to both E \flat and G in the vocal parts. 198 – 207 are largely a repeat of 178 – 185 with additions.

Fig. 6.2.5: Symphony No. 4, figures [26] – [32], showing the structure and recorded timings

¹⁶⁷ Edwards, R. Sketch page among those held by the State Library of New South Wales

Figures [32] – [36]: Playing time: 2’13”

Figure Numbers	Time	Section / <i>star names</i>	Features
Fig. [32] – [34]	21’03” 22’00” (57”)	<i>Antares: Djuit;</i>	F& C with A and Ab alternations make the tonality ambiguous. Repetition with alterations of elements particularly in the vocal parts. Support for tenors and basses from the horns; for the sopranos and altos from the trumpets.
Fig. [34] – [36]	22’00” – 23’ 16” (1’16”)	<i>Scorpius: Ingalpir.</i> <i>Antares: Alkarinja.</i> <i>Archenar: Agnura.</i>	The decorated drone alternates between the fifths of E & B, and G & D, then at fig. [35] shifts to F & C with A flat implying F minor. The tom-tom entry in bar 229 begins the section which joins to the next, an a cappella lullaby.

Fig. 6.2.6: Symphony No. 4, figures [32] – [36], showing the structure and recorded timings

Figure [36] – [40]: Estimated by Edwards at 2’30 – 3’00”: Playing time: 3’52”

Edwards, on the same text and planning sketch page, writes of the next section, “highlight quietly ie. a cappella (like a lullaby, tenderly)”

Figure Numbers	Time	Section / <i>star names</i>	Features
Fig. [36] – [37]	23’16” – 24’23” (1’07”)	<i>Proxima Centauri,</i>	A cappella voices
Fig. [37] – [39]	24’23” – 25’52” (1’29”)		Muted strings
Fig. [39] – [40]	25’52” – 27’08” (1’16”)	<i>Proxima Centauri,</i>	Repeat of the a cappella section

Fig. 6.2.7: Symphony No. 4, figures [36] – [40], showing the structure and recorded timings

Figure [40] to [49]: Estimated by Edwards at 4’00”: Playing time: 3’18”

A comment on the planning page written by Edwards indicates “Highlight – harp, crotales”. This section has the harp supplying the B and F# repeated 5th and 3 Burmese gongs taking the role of the initially imagined ‘crotales’.

Figure Numbers	Time	Section / <i>star names</i>	Features
Fig. [40] – [41]	27’08” – 27’22” (14”)	Doppio movimento (Crotchet = 80)	Instrumental ostinato/decorated drone introduction of B & F#. Muted trombones and bass trombone.
Fig. [41] – [42]	27’22” – 27’54” (32”)	<i>Canopus: Wahn. Crux Australis: Waluwara;</i> <i>Crux Australis: Yaraan-do;</i>	The sopranos and altos have the melodic focus, tenors and basses deliver text on the drone pitches, B & F#. Wind decorative figures. Winds at bar 288 almost copied from bar 284. Some use of the Earth Mother theme.

Fig. [42] – [44]	27'54" – 28'32" (38")	<i>Crux Australis: Yaraan-do;</i>	Introduction of the rising semiquaver four note figure from the pianos and strings. Flute figure bar 297 is copied from bar 291, though now beginning on beat 2.
Fig. [44] – [46]	28'32" – 29'05" (33")	<i>Crux Australis: Wanamoumitja. Centaurus: Mirrabooka. Crux, Centaurus; Iritjinga; Mirrabooka.</i>	Elements from the 'Sparkling' section interspersed with the voices.
Fig. [46] – [49]	29'05" – 30'26" (1'21")	<i>Wahn, Canopus, Wahn. Crux Australis. Yaraan-do</i>	Copy of figure [40], bar 271 to bar 299.

Fig. 6.2.8: Symphony No. 4, figures [40] – [49], showing the structure and recorded timings

Final section Fig. [49] to the end: Playing time: 1'42"

Figure Numbers	Time	Section / star names	Features
Fig. [49]	30'26" – 32'08" (1'42")	a minim = a crotchet = 40. <i>Sigma Octantis</i>	The tam-tam marks the beginning of this section. The ascending staccato four note figure (E, F, G, B) continues from piano 1 for two bars over the double basses and contrabassoon sustained E. Bars 347 to the end are based on the opening from Figure [1] to bar 14, including the descending semitone F to E, then finally elements of bars 1 – 8.

Fig. 6.2.9: Symphony No. 4, figures [49] – the end, showing the structure and recorded timings

6.3 Analysis of content

Opening section – beginning to Figure [9]

Marking:- Quietly ecstatic

Tempo:- ♩ = 40

Edwards using limited musical material for the opening. He limits pitch and rhythm, but uses dynamic shaping to achieve his desired effect. The first dim glowing of stars at the horizon is represented in dynamically shaped sounds, low pitched instrumental tone colours, and his rhythmic choices.

The tam-tam (not beaten at the centre) with a crotchet, marked piano that is left to vibrate, begins the work along with pianissimo and muted double basses, and the contrabassoon, both sounding a

low E. The double basses maintain E1 as a pianissimo drone throughout the section, ceasing at figure [9]. The tam-tam marks the start of every fourth bar in the same manner as it began the movement, omitting only bar 37. For Edwards the tam-tam has a sacred association which is fitting for the commencement of this symphonic homage to the stars.

The contrabassoonist is asked to shape the opening E1 in the following manner:-



Fig. 6.3.1: bars 1 – 3, contrabassoon opening E

The first bassoon takes over from the contrabassoon in bar 3 with similar dynamic shaping, this time supplying the B an octave and a perfect 5th above the E drone of the double basses.



Fig. 6.3.2: bars 3 – 4, 1st bassoon initial shaped B

Both the contrabassoon and first bassoon continue this throughout the section, ceasing at figure [9].

The first bassoon is joined by the trombones, sounding B, E, and B, pianissimo.

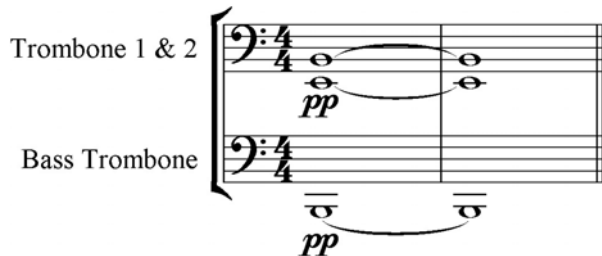


Fig. 6.3.3: bars 3 – 4, trombones

The bass vocalists enter at figure [1] with a low B marked in a similar manner to the first bassoon, though a bar after the beginning of their entry in bar 7. The tenors have their sustained B up an octave from the basses entering on beat 3 of bar 9, the second bar of the sustained B from the basses. This overlapping of parts becomes a feature in this opening section. Right from the start Edwards has the voices participating in the drone elements.

The four muted French horns enter with the tenors in bar 9, sounding for the first time the F and G that are part of the five pitches to be heard in this section, giving the descending semitone which is a decorative feature found as part of many drone accompaniments.

Horn 1 & 2

Horn 3 & 4

Fig. 6.3.4: bars 9 – 11, horns

The portion of the five pitches with the G added establishes a clear E minor chord. The additional F allows the falling semitone figure heard in the first horn, F to E, which is a significant feature of this section.

Fig. 6.3.5: four of the five pitches of this section hint at both E Phrygian and E minor

Two bars before figure [2] the bass entry, still on the B, and with the rising and falling dynamic, features the following rhythmic delivery of text. This dotted triplet figure, with its ties, features until bar 34. The sustained drone has become a chant.

Bass

A - li-oth, A - li-oth, A-li-oth.

Fig. 6.3.6: bars 12 – 13, bass voices, setting of *Alioth*

The tenor entry is again a repeat of the bass entry up an octave and beginning on beat 3 of bar 13. The rhythmic placement of the dotted triplet figure associated with the text, *Alioth*, on beats one or three, features throughout this section.

The next variant of the bass cell is extended to four bars. Here the pitch C has been introduced, completing the five-note partial E Phrygian of this opening section, and introducing for the first time the falling semitone of C to B, a feature of many drone passages in the symphonies.

Bass

A - li-oth, A - li-oth. Mi-zar,
 18 — Mi-zar, — Mi-zar,

Fig. 6.3.7: bars 16 – 19, bass voices



Fig. 6.3.8: scale of five pitches now includes two semitone steps

All of the musical elements from the opening to figure [9], bar 54, of this symphony use only the pitches found in this five note scale. This limited palette of pitches is a frequent feature of the opening section of his works. It was seen at the opening of Symphony No. 1: *Da Pacem Domine*.

Again the tenors repeat the four bar bass phrase up an octave and on beat 3 of the second bar of the bass entry, beat 3 of bar 17. The basses take yet another variant of the material, this time with the omission of the initial sustained B, and a displacement of the falling semitone, C to B, which sets 'Mizar'.

Fig. 6.3.9: bars 19 – 22, bass voices

Edwards uses repetition in the variant bars 19 to 22, fig. 6.3.10. This time he omits material and being displaces the figure by two beats.

Fig. 6.3.10: bars 19 – 22, bass voices

The tenors take the following four bar variant in unison, followed by the basses two bars later and an octave lower.

Fig. 6.3.11: bars 21 – 24, tenor voices

The tenors begin the phrase once more but conclude in harmony, repeating the pitches heard in the horn figure (fig. 6.3.4).

The addition of a second idea

The alto entry at figure [4], bar 26, like all vocal entries begins on B, however unlike previous melodic fragments this is an ascending melodic figure and one that uses four of the five pitches.



Fig. 6.3.12: bar 26, alto voices

Fig. 6.3.12 is repeated almost as a continuous ostinato until bar 32. The two single bars rest, bars 29 and 31, accommodate the descending semitone figure that is heard as the sopranos enter for the first time. This figure is also repeated once every two bars until bar 33. Fig. 6.3.13 shows the soprano entry in relation to the alto.

Fig. 6.3.13: bars 28 – 29, soprano and alto voices

Taking both the alto without the opening B, and the soprano entry this could be considered a loosely inverted form of the Earth Mother theme, notes 8 to 13 of the original plainsong (B A G A B B), here E F G C B B. The alto cell, fig. 6.3.12, is heard five times, whilst the soprano response is given only three times.

The two tables below show, in a visual manner, the musical cells found in the opening section and their many variants.

Edwards begins with a dynamically shaped single pitch, adds a rhythm that is varied, and finally a falling semitone figure which features rhythmic displacement and augmentation with variants combined contrapuntally.



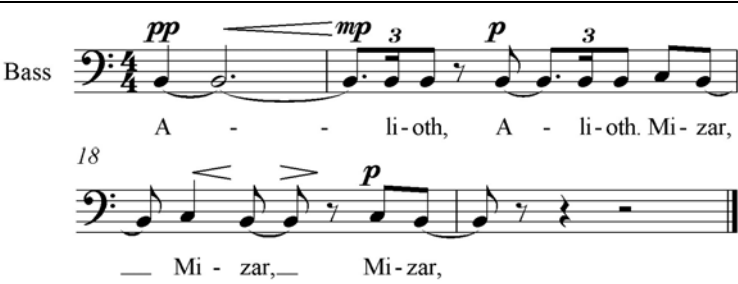
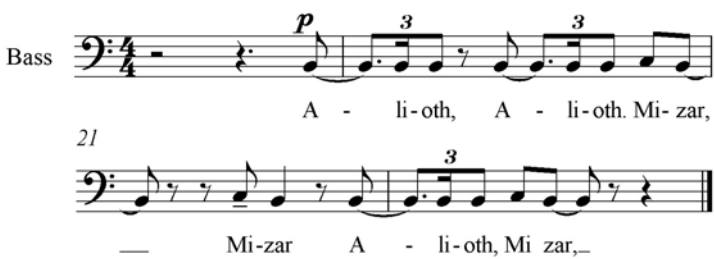

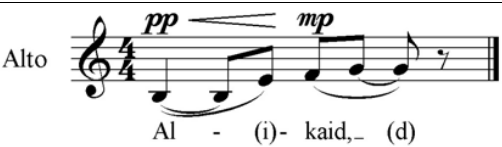
Basic cell	 <p>Bass</p> <p>A - - -</p>
Rhythmic variation Bars 12 - 13	 <p>Bass</p> <p>A - li-oth, A - li-oth, A-li-oth.</p>
Rhythmic variation extended Bars 16 - 19	 <p>Bass</p> <p>A - - li-oth, A - li-oth. Mi-zar, 18 — Mi-zar, — Mi-zar,</p>
The opening sustained B is shortened. Repetition of <i>Alioth</i> , <i>Mizar</i> . Bars 19 - 22	 <p>Bass</p> <p>A - li-oth, A - li-oth. Mi-zar, 21 — Mi-zar A - li-oth, Mi-zar, —</p>
Tenor version beginning with rhythmic augmentation for <i>Mizar</i> and a repeat of the bass setting an octave higher. Bars 21 - 24	 <p>Tenor</p> <p>Mi-zar, Mi-zar — A - li-oth. Mi-zar, 23 — Mi-zar A - li-oth, Mi-zar, —</p>
Ascending alto figure bar 26	 <p>Alto</p> <p>Al - (i)-kaid, - (d)</p>

Fig. 6.3.14: comparative table of the opening melodic elements







<p>Descending semitone in its first version</p> <p>From the upbeat to bar 18.</p>	<p>Bass </p>
<p>Rhythmic position 1 from first version</p>	<p>Bass </p>
<p>Rhythmic position 2 from first version</p>	<p>Bass </p>
<p>Tenor version rhythmically displaced by 2 beats</p>	<p>Tenor </p>
<p>Tenor variant bar 21</p>	<p>Tenor </p>
<p>Bass variant bar 20 - 21</p>	<p>Bass </p>
<p>Tenor and bass showing the interlocking rhythm bars 20 - 22</p>	<p>Tenor </p> <p>Bass </p>

Fig. 6.3.15: table of the variants of the descending semitone figure

At bar 34 the winds join the accompaniment with rapid scalic ascending and descending figures shared between the first and third flutes. This adds further interest to the decorated E, B drone, and uses all five of the pitches of this opening section; E, F, G, B, C, beginning and ending on B, so highlighting the fifth above the E drone, fig. 6.3.16.

The divided first violins take the sustained and tied semibreves. Edwards has marked their part with the instructions, *con sord. flaut. senza vib.*, and with the dynamic of piano. The effect of his choice of pitches, E minor with an added minor second, F, and the required technique and use of mute, results in a gentle and sustained wash of sound as an undertone to the highlighted wind figures.

Fig. 6.3.16: bars 34 – 35, accompaniment reduction

The voices, supported by muted second violins and cellos in the bars 34 – 35, fig. 6.3.16, present the falling semitone, C to B. It is the violas that add to this making three note chords, and although parts are notated by Edwards as crossing in pitch, the effect gives the additional semitone movement F to E.

The timpani supplies a soft but crisp crotchet ostinato on low E on beats two, three and four from bar 34 to 48 using wooden sticks.

Fig. 6.3.17 shows the use of yet another drone element that can be found in other works, including the opening of Symphony No. 1: *Da Pacem Domine*, that of the dotted figure preceded by a sustained note or, in this case, a chord. This section has the voices delivering the star names whilst at the same time participating in the decorated drone musical elements. Edwards only makes subtle changes when this reappears in bars 46 – 48, fig. 3.4.18.

The divided first violins continue their sustained chord, now an octave higher.

The image displays a musical score for bars 46-48, accompaniment only, omitting the timpani ostinato. The score is in 4/4 time with a tempo marking of quarter note = 40. It features staves for Flute 1, Flute 3, Strings, Voices, Low Winds & Brass, and a Bass staff. Flute parts include complex rhythmic patterns with slurs and accents. The strings and brass provide harmonic support with sustained notes and chords.

Fig. 6.3.17: bars 46 – 48, accompaniment only, omitting the timpani ostinato

Fig. 6.3.18 shows the final five bars of this opening section. The return of the opening contrabassoon and first bassoon dynamically shaped sustained E and B respectively can be seen with the trombone sustained B, E and B. These features are an exact copy from bars 1 – 4. The high pitched sustained divided first violins continue to supply a light wash while the lower strings either sustain E and B, or sound the repeated notes of the E minor crotchet chords. The silence at the end of this section allows a brief preparation for the new section and its opening C major chord.

The musical score for bars 49-53 is presented in a reduction format, omitting the vocal parts in bar 49. The score is arranged in a system with the following parts from top to bottom: Bassoon 1 & Contra Bassoon, Trombone 1 & 2, Bass Trombone, Tam-tam, Strings, Voices, Low Winds & Brass, and a Bass line. The key signature is C major and the time signature is 4/4. The woodwind parts feature complex melodic lines with dynamics such as *mp*, *pp*, and *mp*. The strings play a rhythmic accompaniment with a complex texture. The tam-tam part includes a *8va* marking. The bass line provides a steady accompaniment.

Fig. 6.3.18: bars 49 – 53, reduction omitting the voices in bar 49

The second or contrasting section of the opening: figures [9] to [17]

The opening chord of this section of C major is given by the upper woodwinds along with harmonics of C and G from the harp. This chord is found in dialogue or accompaniment to the decorative woodwind solos notated at fig. 6.3.19. Examination of the decorative woodwind melodies reveals that all notes of the chromatic scale are heard. There is the use of grace notes or acciaccaturas, and there is rhythmic complexity due to the irregular subdivisions of the beats. Movement of an augmented second between F sharp and E Flat in the initial first oboe melody, and of an augmented fourth between G and D flat of the piccolo clarinet melody are features. The first bassoon answers the tenors' vocal descending semitone of A flat to G with an additional F sharp grace note, and supports in unison the bass descending semitone of D flat to C on two occasions in these bars, otherwise the vocal parts are largely independent. The tenor and bass motives are a perfect fifth apart and that their initial pitches, a semitone above the root, C, and fifth, G, of this section, act as appoggiaturas. The first oboe melody uses notes of partial Dorian mode with a sharpened fourth with the addition of B natural at the end. The final first oboe and first flute melodies hint at the C Lydian mode and provide a bright tone that contrasts with the more sombre voices, fig. 6.3.19. The four French horns sound two major seconds a perfect fifth apart and resolved onto C minor with an added minor second, D flat. This is a slightly altered version, in terms of chord density, though similar in function to the French horn figure found in bars 9 – 11.

The melodic complexities found in this passage are in stark contrast to the simplicity of the opening section and could be considered a pre-taste of what is to come in the 'sparkling' Orion section.

Fig. 6.3.19: bars 54 – 61, melodic elements only

Edwards has placed the second appearance, in dialogue with the voices so that each, the voices or the woodwind interjection, take the focus for a time. For example bars 63 – 65 feature the soprano and alto voices with a very light drone accompaniment. Part way through bar 65 the voices cease and the first oboe melody is heard followed by the piccolo clarinet. Another few bars of vocal scoring and the remainder of the musical phrases from bars 57 – 61 are repeated. In this way the highly decorative and detailed material, fig. 6.3.19, is heard twice helping to unify the section and at the same time give the audience a second opportunity to appreciate the melodic lines which are full of intricate and potentially challenging details to follow on a single hearing.

There is tonal ambiguity in this section, figure [9] – [13]. The opening chord is C major from the harp and upper winds in bar 54 and again in bar 55 and 56, yet the piccolo clarinet sounds an E \flat . In fact the pitches for all of the wind melodies show Edwards to be using the entire chromatic scale in this section.

Fig. 6.3.20: the pitches used in the section figure [9] – [13]

Examining each entry separately beginning with first oboe reveals the use of slightly different pitch selections. All have been notated from C as this is the root note for this section as indicated by the C

drone, or pedal, and the final pitch of the interjections which is either C or G in the case of the first clarinet when passing the role of completing the phrase on C to the bass clarinet.



Fig. 6.3.21: 1st oboe: the notes of G harmonic minor with an added major 3rd

The augmented 2nd between Eb and F# features in the melody. Semitones are found descending then ascending in three places between Bb, A, Bb then G, F#, G and finally C, B, C in the first oboe melody, an interval that has already featured strongly in this work.



Fig. 6.3.22: piccolo clarinet: C Phrygian with an added major 3rd (a split 3rd scale)

The piccolo clarinet melody uses the pitches shown in fig. 6.3.22 which allow an augmented 4th or tritone, G to Db, and large upward leaps, first an octave and later a major 6th and some semitone movement between Db and C.

The first bassoon uses the pitches, fig. 6.3.23, which also allow an augmented 4th, or tritone, G to Db, and large upward leaps. The bassoon answers the tenor voices one beat after their entry and supports the bass vocalists in unison.



Fig. 6.3.23: 1st bassoon: the notes of a partial Phrygian with a sharpened 4th showing Lydian tendencies

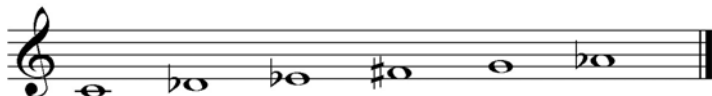


Fig. 6.3.24: 1st clarinet scale: from fig. 6.3.23: with the minor 3rd added

The descending scalic figures found at the last quaver of bar 58 and the second quaver of bar 59, from the first clarinet and the bass clarinet, are similar to descending scalic figures that end phrases in other contexts including other symphonies.

Although the melodic figures are not direct transcriptions of bird-calls there are certain elements that can be considered bird-like. Birds rarely sing with a regular beat or with regular subdivisions of beats. The rhythm in each of these interjections shows highly detailed planning on the composer's part. Each entry begins in a different part of the bar and with the exception of the entries from the first bassoon, all are not on the beat. All lines except the one for the bass clarinet include one or two

grace notes. There is obvious use of ties from a weak beat or part beat to the next, and as well, all except the piccolo clarinet, include a tuplet, mostly triplets. These approaches to rhythm together result in greatly varied individual note values in this passage, and a hidden beat against the steady four beats implied by the metre. The result is highly detailed and graceful bird-call like lines that contrast well with the musical elements of the vocal parts.

The contribution of each instrument is scored in a different range over four octaves with the piccolo clarinet, sounding the highest in its upper register, and the bassoon the lowest. The instrument choice for these figures has been carefully considered to give maximum contrast in tone colour and tessitura yet at the same time maintain some unity in these decorative lines by using only woodwind instruments.

The role of the voices in this section, fig. 6.3.25, is rather sombre by comparison. Edwards has given the voices a role that is more consistent with his writing of decorated drones, particularly with the use of the descending semitones from both the tenors and basses.

The musical score for vocal parts (Alto, Tenor, Bass) in 4/4 time, bars 57-63. The Alto part starts at bar 57 with a rest followed by 'Ve - ga' in bar 60. The Tenor part starts at bar 57 with 'Boi - boi,' in bar 58 and 'Boi - boi,' in bar 60. The Bass part starts at bar 57 with a rest followed by 'Ve - ga' in bar 60. The score includes dynamic markings (mf, mp, p) and articulation (accents, slurs).

Fig. 6.3.25: bars 57 – 63, vocal parts only, setting of *Boibo*i and *Vega*

This short drone like contribution by the low voices is immediately contrasted with another short section featuring the upper voices, fig. 6.3.26. In this passage rhythmic elements have been taken from the wind melodies. Notice the repetition found in the divided soprano contributions in bars 63 and 65, which Edwards places on different beats within these bars. So too is there repetition between sopranos and tenors within bar 64, again with a slight alteration to the beginning. The Lydian mode features with its sharpened fourth, along with the major third between B flat and D in bar 64. Close examination of the three alto contributions reveal the composer's method to be similar to that of the opening varied cell treatment. Each of these are rhythmically related by the use of the quintuplets and the final extended tied note. The melodic direction of these three phrases is largely stepwise, yet is varied on each occasion.

63

Soprano *mp* *mf* *mp*

Alto *p dolce* *p*

Tenor *mf*

Bass *p*

A - qui - la To - ly - ar - gu - il A - qui - la

A - qui - la, A - qui - la A - qui - la, A - qui - la

To - ly - ar - gu - il

Fig. 6.3.26: bars 63 – 65, vocal parts only, setting of *Aquila* and *Tolyarguil*

The drone for the section bars 63 to 65, and its repeat, is simply constructed with a periodic pizzicato staccato and soft C sounding once in most bars though on various beats; short sustained C and G from the two bassoons, with a G harmonic from the harp in time with the second bassoon. It is the vocal lines that give some emphasis to the four beats and not on this occasion the drone accompanying features.

To continue this section Edwards repeats the first oboe and piccolo clarinet melodies, bars 54 to 56, to lead into a repeat by the upper voices of the bars 63 to 65, though with the rhythm displaced by a minim. This is not an uncommon feature of his writing and has been seen in the opening section of the setting of 'Mizar'. Edwards adds a short two and a half bar extension to the section before continuing with a repetition of bars 57 to 62.

The short extension begins with the flutes and first oboe interjection, fig. 6.3.27, bar 70, which features flutter tonguing, a descending semitone from A flat to G, and with the first oboe decorative melody that implies C minor, though with F sharp, a sharpened fourth for added brightness and to allow the movement of an augmented second.

70

Flute 1 *f*

Flute 2 *f*

Flute 3 *f*

Oboe 1 *f* *mf*

Fig. 6.3.27: bar 70, interjection from the upper winds

In the vocal part to follow, fig. 6.2.28, Edwards includes his Earth Mother theme, highlighting its inclusion by indicating a *rall.*, then for bar 72, *Meno mosso* (slower), a pause on the second half of beat two prior to a return to the original speed. Once again this short musical quotation of his Earth Mother theme is scored and placed strategically so that its message might be understood. In fig. 6.3.28 the theme begins with the last note, E from the sopranos and continues through the final phrase from the altos.

70

Soprano

Alto

p dolce *rall.* *Meno mosso A tempo*

A - qui - la, qui - la

A - qui - la, A - qui - la

A - qui - la

Fig. 6.3.28: bars 70 – 72, soprano and alto voices only ending with the Earth Mother theme

Figure [13] bar 78 sees a shift in tonality to F minor with a pianissimo and muted, sustained F from the lower cellos until the end of bar 87.

The cor anglais decorative joining interjections relate rhythmically to the preceding decorative features and alto line. Edwards uses this again in bars 85 to 86 exactly and in the varied and more decorative form in bars 80 to 81, and 83 to 84, fig. 6.3.30.

78

Cor Anglais

p *mp*

Fig. 6.3.29: bars 78 – 79, cor anglais

78

Cor Anglais

mp

Fig. 6.3.30: bars 80 – 81, cor anglais

Along with the decorated drone which features the descending semitone from D flat to C, and the dotted figure, this time doubly dotted from the upper cellos, Edwards adds a rising figure first heard from the altos, and imitated by the violas though with the starting pitch of D flat in support of the cellos appoggiatura. The opening three pitches of the cor anglais interjection also imitate the alto rising figure. The divided sopranos' major second resolves downwards to a minor third to complete an F minor chord. The G of the altos, anticipating beat four of bar 78 adds a major second, which is yet another feature of drones, making a triad with an added second. Bar 79 sees the introduction of a pedal note, C, from the basses as they rhythmically present the Aboriginal star name 'Kuwurook'. The rhythmic feel of this is clearly four against the triplets from the strings. The three upper violin parts are to be played high on the second string giving a more mellow tone at this very soft dynamic.

Their initial chord is F major with an added major second, a typical harmonic addition by Edwards. This alternation between F minor of bar 78 and F major of bar 79 continues to be a feature of the section.

The musical score for bars 78-79 features the following parts and markings:

- Sopranos:** Lyrics: "Al - tair". Markings: *mp*, triplets.
- Altos:** Lyrics: "Al - tair". Markings: *mp*, triplets.
- Basses:** Lyrics: "Ve - ga" and "Ku - wu - rook, Ku - wu, Ku - wu - rook, Ku - wu, Ku - wu - rook". Markings: *mp*, triplets.
- Violins 1 & 2:** Markings: *pp*, *legatiss.*, *senza sord. tasto*, *II*.
- Violas:** Markings: *pp*, *senza sord.*, triplets.
- Violoncellos:** Markings: *pp*, *senza sord.*, triplets.
- Double Basses:** Markings: *pp*, *senza sord. arco*, triplets.

Fig. 6.3.31: bars 78 – 79, as scored but without the cor anglais decoration

Edwards treats the bass material in the same manner as his treatment of the opening musical cells. The longer rhythm of the basses, notated in bar 79, fig. 6.3.31, is shortened, repeated, and rhythmically displaced over the next ten bars. The shortened version in bar 80, fig. 6.3.32, is found five times in the passage, and a sixth time with an altered ending to conclude the bass use of this rhythmic figure. The longer version from bar 79 is found six times. The very short three note version, fig. 6.3.33, is first heard in bar 83, following after a short rest a repetition of bar 79, and is heard 4 times. It is these rhythmic cells of varying length that Edwards has ordered so that beginnings occur on different beats. This technique and resultant effect creates the drive and interest in this section. Edwards gives the altos, a similar rhythmically repeated pitch, this time A natural, for the setting of the Aboriginal star name 'Marpeankurrk', bars 91 to 92, and bars 96 to the end of the section at bar 99. The A natural alternates with short sections over a low A flat, thus maintaining the shifting tonality between major and minor.

Bass

Ku - wu - rook, Ku - wu, Ku - wu - rook,

Fig.6.3.32: bar 80, bass voices, rhythm of bar 79 shortened

Bass

Ku - wu - rook, Ku - wu - rook,

Fig. 6.3.33: bar 83, (Partial) Bass voices – fragmentation

If the long version, first heard in bar 79, was represented by the letter 'a', the medium eight note version by 'b' and the three note version by 'c', then the construction of the part for the basses would be given by:-

a, b, b, a, b, a, c, b, c, a, c, a, c, b, a, b'

Once again the asymmetric use of these three elements is consistent with Edwards claim that his ordering of material is intuitive.

Prior to the varied repeat of bars 78 to 81, beginning at bar 83, Edwards includes the decorative flute figure, fig. 6.3.34. The harmonic effect of the high E found in the first flute and harp hints at a cadence across the bar line, leading back to F minor, though with both C sounded by the double basses and C# from the first flute, present along with the usual major second, G, from the cor anglais for the final chord. In most of this whole section Edwards has notated D flat rather than C sharp. Perhaps even here the chord could be thought of as F minor with a minor sixth and a minor second.

Fig. 6.3.34: bars 82 – 83, reduction omitting strings and voices

To vary the repetition of bars 78 to 81, found at bars 83 to 86, Edwards makes some minor alterations to the scoring by adding the upper strings to bar 85 supporting the divided soprano lines, and in bar 86, a piccolo part that is a copy of the cor anglais figure of bar 84 sounding two octaves higher and with slightly altered rhythm. To thicken the vocal texture he adds a tenor line, fig. 6.3.35, that has some relationships with the second soprano line, and offers counterpoint to it. The use of A flat and A natural continues the alternation between F minor and F major.

Fig. 6.3.35: bars 83 to 87, tenor setting of *Arcturus*

The upper string reduction in fig. 6.3.36 does show the rhythmic relationship between the basses and violins, but not the scoring. Edwards employs crossing of parts, a technique frequently seen in his close chord voicing, here found in the second violin lines. This creates more movement in the parts than needed. The effect in a performance of such voice leading is one of more movement than the relatively static chord progression would allow. This can be seen more clearly from fig. 6.3.37, which shows the scoring.

Fig. 6.3.37: bar 89, divided string parts as scored

In general Edwards does not use many of the traditional European development methods, particularly those that rely on modulation and harmonic progressions, yet his works use a limited range of musical ideas in varied ways, and are thus unified. Many of his methods have already been discussed in relation to the two large sections examined so far. To illustrate his methods further an examination of the third flute and third clarinet figures found in bars 93 and 94, fig. 6.3.38, yield insights into yet a further technique. On first glance one could be forgiven for missing the relationship, however if the fourth and following pitches of the flute figure are compared with the bass clarinet figure, the relationship is obvious using simple repetition of an idea. Edwards further disguises the relationship by simply leaping the octave between the bass clarinet E flats. Clearly the descending semitone D flat to C is identical except in tone colour. Once again Edwards has very slightly altered the rhythm, confirming that although his music may look straightforward or even be easily understood he has made highly detailed choices in its construction.

A fragment of the Earth Mother theme ends the third flute contribution in bar 94, beginning on the C of bar 93.

Fig. 6.3.38: bars 93 – 94, 3rd flute and bass clarinet (3rd clarinet), including the Earth Mother theme from the flute

The return to the F and C drone comes half way through bar 94. Its announcement is assisted by a loud flam on the Chinese Cymbal. Edwards gives the bass voices C and the lower cellos F in an almost regular repeated and accent quaver triplet rhythm, fig. 6.3.39. The accented triplets are a slower and a stronger rhythmic figure than the less accented semiquaver and demisemiquaver rhythms heard from bars 79 – 92. The triplet rhythm of the bass voices and cellos now works with the triplets of the divided violins, though Edwards has the strings moving against the beat. Edwards includes the regular drone feature of the sliding, descending semitone, here from G flat to F in the cellos, doubled by the first trombone.

94 Chinese Cym.

Cymbals H $\frac{4}{4}$ f

Harp $\frac{4}{4}$ f

Bass $\frac{4}{4}$ f 3 3 3 3 3 3 3 3
 O-tcho-cut O-tcho-cut, tcho-cut O-tcho-cut tcho-cut

Violins I & II $\frac{4}{4}$ mp 3 3 3 3

Violoncello $\frac{4}{4}$ mf 3 3 pizz. 3 arco

Violoncello $\frac{4}{4}$ mf 3 3 3 3 3 3 3 3

Double Bass $\frac{4}{4}$ mf

Fig. 6.3.39: partial bar94 to 95, strings, voices, harp and cymbal only

To increase the density of the texture beginning at bar 96, Edwards combines the triplets from the basses with the altos setting of *Marpeankurrk* from bar 89, though Edwards now places the rhythm to begin on beat one.

A comparison of the trumpet figure found in bars 88 to 89, and repeated in bars 90 to 91, with those trumpet figures beginning in bar 95 reveals the composer's treatment of short cells. The articulation and the rhythm of the figures are identical but their position in each bar is varied. The pitch of the descending second, a major second in bar 89, is highlighting the major third of F major at that

moment. The minor second or semitone from D flat to C in the later passage, decorates the fifth of the drone and makes reference to the third flute Earth Mother ending of bar 94, the previous bar.



Fig. 6.3.40: bars 88 – 89, 1st trumpet



Fig. 6.3.41: bars 95 – 98, 1st trumpet

The oboes and clarinets answer the trumpet descending Earth Mother fragment, and in their final announcement, together with the two flutes, ascend to the A, making this similar to other longer versions of the Earth Mother theme. Once again this significant melody is placed towards the end of the section. The horn chord, F major with the added second, G, has been periodically sounded since bar 88.

Fig. 6.3.42: bars 95 – 97, reduction including the Earth Mother theme from the flutes

The final two bars of this section rise in volume, with the voices reaching fortissimo and the final sounds from the trombones and low strings rise in support. To the elements already employed Edwards adds one final feature in these bars, that is, rising acciaccaturas to both the C and F of the drone at various moments. The effect is much like the notated demisemiquaver found in the opening of his first symphony.

‘Sparkling’ section Figure [17] to [24] – Orion Movement

Whereas Edwards is generally economical in his choice of musical elements for most sections of his symphonies this is the moment where a multitude of elements are brought together. The performance of this section lasts for four and a half minutes. Its impact on first hearing would be exciting yet at the same time, almost overwhelming similar to the sky as viewed on a cloudless night in the outback of Australia. It is this feeling of wonder at the abundance of twinkling stars that have inspired his approach to the aleatoric techniques found in the scoring of this section.

Although Edwards instructs individual live string performers and vocalists to repeat their notated parts of varying length independently and without reference to the conductor, bar numbers feature in the discussion below. These numbers relate to those found on the score for the conducted parts.

The choice of the D Lydian mode, grounded throughout by a low D from double basses, allows this section to sparkle for the Lydian mode with its sharpened fourth invests the fifth as a second tonic through the semitone as a leading note to tonic relationship. With both the sharpened fourth and the leading note as pitches with the tendency towards upward movement Edwards has the orchestra sparkling.

The large number of sketch pages devoted to this section is testament to the care Edwards took in assembling the many musical ideas. So many ideas in fact that for practical reasons, the piano 1 and 2 parts that are heard from figure [20] were pre-recorded. For an example of just one of the sketch pages for this section see appendix 1.

The opening is entirely notated with rhythm and pitch, though without bar lines or metre indication for those parts that are to be performed without reference to the conductor. See appendix 2 for copies of draft pages beginning at figure [17], and appendix 3 for a copy of the published score for the first page of figure [17].

Tempo indications give a speed of approximately 40 crotchet beats per minute for the conducted performers, vibraphone and suspended cymbal players; approximately 50 crotchet beats per minute for the two piano parts, and 54 dotted quaver beats per minute for the glockenspiel player. Each is independent of the conductor and is of a different notated length that is to be repeated for the entire length of this section, figure [17] to [24]. The writing ensures that the relationship between the various parts is constantly changing.

Edwards makes use of the capabilities of each instrument in his writing.

The Vibraphone is to be played fortissimo, with the motor off and the pedal down throughout allowing all struck notes to ring on. The opening phrase presents all of the musical ideas upon which the following is based. Edwards shortens and/or repeats exactly the elements of the leaping opening phrase.

The glockenspiel part is also marked fortissimo, and has the indication that the pedal should be depressed by one half for the duration of the section. This would allow the bell quality to ring brightly, but not too long. Edwards has the part begin with a D major triad with a sharpened fourth added, making the use of the D Lydian mode clear. Similar to the vibraphone part there is a limited amount of musical material, and except for the opening chord, the line largely leaps, is shortened, and reused.

The role of the two suspended cymbal percussion part is to supply rolls that vary in dynamic level from soft to loud after a fortissimo crash which begins the section, and each repetition. Each cymbal is allowed to ring on.

Both pianists are asked to hold down the pedal for the duration of the section, allowing much resonance from the instrument even through the rests. Their parts use much of the range of the instruments and appear similar to some of the writing found in the solo sections of the piano

concerto by Edwards. The first piano part has rapid descending elements and slower rising and upward leaping figures. The second piano part begins with short rapid rising figures to coincide with the quieter moments of the first piano, and also shares some of its features. The writing ensures that the relationship between these elements will vary with each repetition.

The strings begin at figure [17] and are conducted. Although their parts are notated as discussed below Edwards gives the instruction at figure [18] that 'Strings – Repeat without reference to the conductor's beat. Each performer counts independently.' Edwards divides all groups of strings into two and makes use of string techniques such as long glissandos, trills, harmonics, tremolos – bowed and fingered, and adds many of his frequently used features such as pairs of acciaccaturas and rapid figures similar to those given to the woodwinds in the previous section. Mostly the pitches used are directly from the D Lydian mode with just a few moments featuring notated chromatic movement. Of course the octave glissandos from the double basses upwards from low D and other glissandos over fifths or major seconds include more pitches than even a chromatic scale. Even in these fully notated string parts, bar 100 to 110 Edwards uses repetition, for example both viola parts repeat their initial idea beginning a beat later each time. This is notated six times in the score before the indication that these players should continue repeating their final version after a crotchet rest. Both groups of first and second violins repeat their three bar phrases beginning on the same beat for each repetition until the instruction at figure [18]. The two bar cello phrases are repeated beginning a beat later each time similar to the violas. The double basses keep the beginning of their two bars on beat one each time. All strings continue playing until the end of bar 148 at figure [24], the end of the 'sparkling' section. With each individual player playing independently the result sound would not easily reveal the construction.

At figure [18], bar 108 the divided sopranos enter. Edwards indicates on the score that the 'Altos – double sopranos for the 1st 2 bars to strengthen entry at Fig. [18].', and to the 'Voices – Each singer keeps repeating without referring to the conductor's beat or the other singers.' Their setting of the text *Pleiades, Meamei*, uses only three pitches, mainly D and E with one C sharp in each part.

It is the brass, contrabassoon, timpani and the remaining voices, starting with the trumpets at bar 111 that join the strings and sopranos next. There is no instruction for the instrumentalists to play independently so clearly these players watch the conductor, though the added voices, altos, tenors and basses, at figure [19] part way through bar 114, are independent, being notated without bar lines, and with pauses .

The first trumpet begins in bar 111, with a short fanfare of grace notes D and A, a perfect fifth apart, then up another perfect fifth to E sustained. Edwards asks that their sustained E be shaped in the first instance from soft to loud and on subsequent repeats from soft to very loud. The second trumpet has chromatic grace notes D to D sharp then E and then grace notes in fifths as the first did. The third trumpet sounds the opening fanfare of the first trumpet, but muted, providing an echo. The trumpet figures are repeated until at bar 130 where Edwards gives a new part beginning on high A to the first trumpet with combinations of the previous material going to the second and third players. The first trumpet highlights the sharpened fourth, G sharp, of the D Lydian mode in short figures that centre around the D, A, and E.

The contrabassoon reinforces the octave glissando idea of the double basses from bar 114, but in a playable manner with only two grace notes, A and C sharp, between the D octaves.

The horns sound repeated staccato chords of A, D, and E, the same pitches, though not in the same octave, as the initial first trumpet fanfare opening. The beat is divided into five, but with a rest on the first. Edwards has these four chord patterns repeated three times with different dynamics. The first four chords go from moderately soft to moderately loud, the second continue to swell to loud, and the final to very loud. The whole pattern begins again in each third bar.

The first trombone, bass trombone and timpani supply what is effectively a D and A drone. Like the trumpets and horns Edwards marks their parts with crescendos from soft to loud. The timpani rolls between A and D add great strength to these dynamic changes.

The altos, tenors and basses begin with the trombones on the last beat of bar 114. The altos and tenors are both divided, adding five further vocal lines to the texture, many more when it is considered that all voices remain independent of the conductor and each other. Collectively these vocal lines together with those of the divided sopranos, only employ a partial Lydian mode featuring the pitches, D, E, G#, A, C#. Edwards omits the third, F#, either intuitively or consciously from the vocal parts.

At figure [20] the pre recorded vibraphone, piano 1, and piano 2 parts begin. Parts are marked at $\downarrow = c.40$, $\downarrow = c.54$ and $\downarrow = c.50$, ensuring that their figures are out of step with the recorded instruments and also out of step with the conducted and freely repeated lines.

The divided sopranos continue repeating their material until figure [21] where the firsts include A, D, E and high A, and the second sopranos repeat A, E, and F sharp the third of D Lydian mode for the first time. This is a guide for the setting of the text, *Pleiades, Hyades and Tjilpuna, Orion*. Edwards does not notate a rhythm, nor a strict setting of the text but indicates that the 'Voices – Chant rapidly and freely on these pitches, distributing the syllables ad lib.'

The new tenor and divided bass parts relate to the trumpet pitches and those of the quartal harmony of D, A and E, with the basses featuring chromatic neighbour notes.

At figure [22], bar 136 Edwards gradually adds three piccolo parts that are to be played freely and independent of the conductor, having a slightly different tempo of approximately 46 crotchets per minute. Leaping grace notes, rapid gapped descending and ascending scales, and flutter tonguing are all required in the parts which include a number of third register notes, brightening the overall effect considerably.

All of the elements continue now until figure [24], bar 149 where the 'sparkling', Orion section suddenly ends.

The Equator, Figure [24] to [26]

Slightly before the end of the 'sparkling' section the first bassoon and contrabassoon begin to sound sustained low B flat, fig. 6.3.43. The second bassoon joins to allow breathing places for the first bassoonist, and to reinforce the fortissimo climax of the dynamic shaping. Edwards has the dynamic shaping out of step in different parts allowing for a sense of waves from the bassoons, assisted by the bass drum rolls.

149

Bassoon 1

Bassoon 2

Contrabassoon

Bass Drum

mp *ff* *ff* *mp*

ff *mp* *ff* *mp*

mp *< ff > mp* *< ff > mp*

p *f* *p* *f* *p* *f*

Fig. 6.3.43: bars 149 – 151, bassoons and bass drum only

Edwards has the divided upper strings entering with harmonics, in pairs, the last entering singly, until finally eleven are sounding the pitches notated below, fig. 6.2.44. All are asked to play moderately softly for the next 12 bars along with the bassoons and bass drum until Edwards leaves them alone to fade to triple piano, extremely softly, over the final bar and a half, thus completing this section. A section that in its simplicity is in complete contrast to the preceding organised aleatoric section. On the initial planning page found among the sketches, a page with the text and a few lengths in minutes, Edwards writes of this moment 'Equator 2 mins?' On the recording of the Adelaide premier this section is a little short of one minute and ten seconds. Whilst Edwards began this work with a written plan his intuitive approach to composing allows flexibility in the final outcome, resulting in a shorter section.

15^{ma}

Fig. 6.3.44: pitches of the upper string harmonic final chord bar 162

Section from figure [26] to [32]

The beginning of this new section has some frequently found gestures. The divided cellos have a soft, *legatissimo*, non vibrato sustained perfect fifth of B flat and F which fade to *pianissimo*. The two bassoons, harp using a partial damping technique, and the first clarinet, reinforce the beginning of the cellos' perfect fifth. The first trombone and bass trombone take descending sliding semitones from G flat to F and C flat to B flat respectively, while the second trombone maintains a D flat, completing a B flat minor chord. The divided violas sustain B flat, D flat, F and also a brief C flat which appears to resolve to the B flat of the lowest group once the C flat is no longer sounding. All four viola parts are marked *pianissimo* and non vibrato creating a gentle wash of sound. To all of this Edwards adds something new, a Chinese temple bell pitched in F with the Asian inspired feather beamed rhythm found in other works of his, including the introduction to the setting of the Judith Wright poem in movement 2 of Symphony No. 2.



Fig. 6.3.45: dobachi feathered beamed rhythm of the first half of bar 163

Decorative first clarinet and flute figures complete the one bar introduction, fig. 6.3.46. The pitches found in these gestures double those of the drone and sliding semitones.

Fig. 6.3.46: bar 163, decorative figures from the 1st flute and 1st clarinet

Edwards has given the vocal parts in this section, beginning at bar 164, fragments of the Earth Mother theme, this time featuring the B flat Phrygian mode. The usual six-note Earth Mother theme is heard, divided between the B flat of the sopranos in bar 166 and the upper tenor part of bar 166 to 167. Edwards also includes the B flat against the A flat and G flat of the upper tenors. Both endings that this short theme frequently has, one descending, tenors bar 166, and the other ascending, sopranos bar 165, are present. Edwards further alters the figure in bar 167 by rising to the D flat and incorporating a further appoggiatura C flat which falls to the expected B flat to introduce the repeat of the tenor entry.

Fig. 6.3.47: bars 164 – 169, reduction of vocals only including Earth Mother theme fragments

The accompaniment, fig. 6.3.48, to these vocal lines is a decorated drone which continues the B flat Phrygian mode of the introduction. This time the elements are scored for four viola parts which continue from the introductory bar, bar 163, to be played softly and without vibrato. The upper viola has the descending semitone, G flat to F, and what is effectively a short grace note E flat that rises to F. Both of these features can be found in the opening to Symphony No. 1: *Da Pacem Domine*, though not at these pitches. The third violas are in unison with the first tenors making the Earth Mother theme the main focus of bars 166 – 167.

Fig. 6.3.48: bars 164 – 169, reduction of the string drone accompaniment

A slightly altered repeat of bars 163 to 167 occurs immediately beginning in bar 168. This time the sopranos and tenors have been added, sounding the Earth Mother theme six note fragment. A second varied repeat begins immediately at bar 173. This time Edwards adds to the texture with largely homophonic vocal parts in the initial two bars, and with first and second violins. The first violins have the Earth Mother theme, fig. 6.3.49.

Fig. 6.3.49: bars 174 – 178, divided violins, including the Earth Mother theme

This is the first occasion in the symphonies where a short phrase is heard three times consecutively with added material on each repetition. This reuse of material three times in this manner is perhaps a nod towards teacher and friend, Peter Sculthorpe whose work occasionally features similar three consecutive uses of the same material, for example in the first and last movements of *Port Essington for strings*, where material with only minor alterations and additions is heard three times, providing the structure to each movement.

Figure [28] bar 178, fig. 6.3.50, marks the beginning of a new section with an E flat and B Flat sustained drone from the low strings along with periodic support from the three trombones, harp and tam-tam. Mostly these supporting instruments mark the beginning of the beat in which the vocal parts commence their phrase. Edwards alters the distance between each of their contributions in another, probably intuitive, asymmetric manner. The number of beats between each can be given

by; 5, 5, 4, 5, 4, 5, 4, 5, 2, 2. With the exception of the first and last two, these coincide with the varying lengths of the vocal phrases. The bass vocalists sound the minor third within their chant like phrases in conjunction with the drone. In this case, one that has been decorated with the flattened second, F flat, and the occasional use of the E flat, the root note of this section. It is the tenors that supply a melodic answer to this and are the main focus. Edwards repeats the main elements of the initial tenor phrase, taking the second and fourth phrases to successively higher pitches, with the climactic pitch in these two phrases being E flat and G flat respectively. Both are member pitches of the E flat minor triad. As is frequently the case in his choice of pitches, the notes of the triad from the current tonality feature strongly along with those pitches that are a minor second or semitone above the root and fifth, in this case F flat above the root note of E flat, and C flat above the fifth, B flat. Ending the first three tenor phrases on the flattened second, F Flat, offers a type of cadence that suggests more is to come. The final pitch of the fourth phrase, B flat gives a more certain ending. The approach from C flat hints at the Earth Mother theme from the previous section. The whole section uses just the five pitches of E flat, F Flat, G Flat, B flat and C flat. These pitches are a semitone lower than the five note scale used in the opening section of this symphony and form a partial B \flat Phrygian mode. This limited palette of pitches is a feature of much of his writing and in particular is a feature of some sections within this symphony.

178

Trombones 1 & 2 & Bass Trombone

Medium Tam-tam

Harp

Tenor

Bass

Violins I & Violas

Violoncellos & Double Basses

p *pp* *pp* *pp*

Spi - ca. Spi ca, Gu-rie, Gu-rie

Spi - ca. Gu - rie, Gu_ rie, Gu-rie. Spi - ca. Gu - rie, Gu

pp

The musical score for measures 178-181 is presented in a multi-staff format. The top staff is for Trombones 1 & 2 & Bass Trombone, followed by Medium Tam-tam, Harp, Tenor, Bass, Violins I & Violas, and Violoncellos & Double Basses. The key signature is one flat (B-flat major/E-flat minor) and the time signature is 4/4. The Tenor part has lyrics: "Spi - ca. Spi ca, Gu-rie, Gu-rie". The Bass part has lyrics: "Spi - ca. Gu - rie, Gu_ rie, Gu-rie. Spi - ca. Gu - rie, Gu". Dynamics include *p* and *pp*. The Violins I & Violas and Violoncellos & Double Basses parts show sustained chords with some movement in the lower register.

184

Tbn.

T-t.

Hp.

T.

B.

Vc.

186

Tbn.

T-t.

Hp.

A.

T.

Vc.

ca. Spi - ca, Gu - rie, Gu - rie

Spi - ca, Gu - rie, Gu - rie, Gu - rie, Gu - rie, Gu - rie.

Spi - ca, Gu - rie, Spi - ca, Gu - rie. Spi - ca, Gu - rie.

Spi - ca, Spi - ca, Gu - rie, Gu - rie

mp, *f*, *p*, *mf*, *f*, *mf*

Detailed description: This figure shows a score reduction for bars 178-188. It includes parts for Trombone (Tbn.), Tenor (T-t.), Harp (Hp.), Tenor (T.), Bass (B.), Violoncello (Vc.), and Alto (A.). The vocal parts (T. and B.) have lyrics: 'ca. Spi - ca, Gu - rie, Gu - rie' and 'Spi - ca, Gu - rie, Gu - rie, Gu - rie, Gu - rie, Gu - rie.' The instrumental parts feature various dynamics such as *mp*, *f*, *p*, *mf*, and *f*. The Alto part has lyrics: 'Spi - ca, Gu - rie, Spi - ca, Gu - rie. Spi - ca, Gu - rie.' The Violoncello part has lyrics: 'Spi - ca, Spi - ca, Gu - rie, Gu - rie'. The score is in a key with two flats and a 4/4 time signature.

Fig. 6.3.50: bar 178 – 188, score reduction

Edwards has the first clarinet and first bassoon announcing an arpeggiated commentary in unison to conclude the section in stretto, with the first oboe and second clarinet commencing two beats later. This figure adds just one more pitch to those of the previous section, the fourth, A flat, of the mode, and a major second or tone below the fifth, B flat. Again the gradual addition of a single new pitch is a feature of his writing as has been discussed in detail in relation to the opening section of this symphony.

188

Oboe 1 & Clarinet 2

Clarinet 1 & Bassoon 1

f, *f*

Detailed description: This figure shows a wind stretto for bars 188-190. It features two staves: Oboe 1 & Clarinet 2, and Clarinet 1 & Bassoon 1. Both staves play a melodic line with triplets and a dynamic of *f*. The key signature has two flats and the time signature is 4/4. The music concludes with a double bar line.

Fig. 6.3.51: bars 188 – 190, wind stretto

Supporting the stretto Edwards adds the cellos to decorate these bars and to supply rhythmic drive. All of the notes on the beat have tenuto signs which will result in slight accents and contribute to the drive towards the entry of the horns.

Violoncellos

188

mf *poco f* *pp*

Fig. 6.3.52: bars 188 – 189, cellos

Edwards continues with the four horns, fig. 6.3.53, which also focuses on the E flat minor triad with additions of the usual seconds which feature strongly in his harmonic language. This accompanies a copy of the third phrase from the basses, copied from bars 182 to 183. The effect of the opening quaver and following crotchets contrasts with the clear crotchet pulse of the cellos in the previous two bars. A similar rhythm is used for the setting of the tenor text, doubled with the violas in bar 191. The voice leading that Edwards employs for the horns allows more movement than this reduction implies. In the quaver section Edwards has the third and fourth horns crossing above and below each other. His orchestration reduces the number of repeated notes to only one in the second horn part and results in a more legato slurred phrase. This attention to such details is typical of Edwards in his voice leading of chordal passages.

4 Horns

190 *con sord.*

f *p*

Fig. 6.3.53: bars 190 – 191, horns

The divided first and second violins, with the first flute, fig. 6.3.54, give a high pitched, brighter and rhythmically contrasting answer to the horns. Edwards scores three and four note chords like the horns in rhythmic unison. This figure maintains the E flat Phrygian mode and harmonically functions in the same manner as the horns, using some of the same chords, and beginning and ending on E flat minor, though achieving an expanded melodic contour.

Flute I & div.
Violins I & II

191

pp

Fig. 6.3.54: bars 191 – 192, 1st flute and divided violins

To begin figure [30] Edwards simply repeats bars 188 and 189. These bars conclude the short bridge that began at bar 188 and leads to the high moment of this section. The comments by Edwards on a sketch page of, 'High Soprano solo', 'bell – like', '(line to Sirius) – the brightest star in the sky' show his thinking as he worked towards this star name. Clearly his aim in the setting of the star name 'Sirius' was to show its brightness in the night sky using the concept of word painting as explored by

composers throughout history. Edwards uses musical techniques of his devising to illuminate the meaning. How he achieves the brightness in his setting can be explained by examining the details and context of the passage.

Edwards has saved the sopranos for this moment. Although the bar of their entry begins exactly as bar 178 did, fig. 6.3.50, with the addition of the final tied notes of the repeated wind stretto, fig. 6.3.51, the soprano entry on G natural changes the tonality to E flat major which is brighter than the previous E flat minor. The fortissimo high G when sung by sopranos is quite bright, having a clear tone that can be loudly projected.

Edwards adds to the brightness of this moment by including piccolo, doubled by the first flute and harp, with the first violins and glockenspiel in stretto one beat later. The first violins have an exact copy of the flute and harp version and the glockenspiel has a slightly modified copy. All descend from B flat to E flat over their musical phrase. These are the pitches of the sustained low string drone. Edwards has increased the potential for a bright contrast at this moment by his restrained and limited use of high pitched instruments since the end of the 'sparkling' Orion movement.

The horns take some of the elements from their previous two bar interjection, fig. 6.3.53, only this time, sounding the two drone pitches of E flat and B flat, thus allowing the sopranos only to supply the major third, G natural. The horns continue in somewhat the same manner until the voices are silent where their function is to transition to the return of the bass and tenor material from bar 178. Once again Edwards includes seconds in the harmony at this point, and adds dynamic shading indications for the final three-note descending melodic shape. Edwards frequently ends sections with a short sigh-like figure similar to this ending from the horns, bar 198.

The descending semitone so frequently found in his writing is scored for the divided altos, with the first altos descending from E natural to E flat and the seconds from A flat to G natural, thus reinforcing E flat major.

The image shows a page of a musical score for bars 194 to 198. The score is for a symphony and includes the following parts:

- Flute 1 & Piccolo:** Starts at bar 194 with a *ff* dynamic. It features a triplet of eighth notes in the first measure.
- Oboe 1 & Clarinet 2:** Remains silent throughout the passage.
- 4 Horns:** Play a rhythmic pattern of eighth notes, starting with *ff* and gradually decreasing to *pp* by the end of the passage. The instruction "senza sord." is present.
- Trombones 1 & 2 & Bass Trombone:** Play a similar rhythmic pattern to the horns, starting with *ff* and ending with *pp*.
- Glockenspiel:** Plays a rhythmic pattern, starting with *ff* and ending with *pp*.
- Harp:** Plays a rhythmic pattern, starting with *ff* and ending with *mp*.
- Sopranos:** Sing the lyrics "Si - ri - us_ (s) Si - ri us_ (s)". The dynamics are *ff* and *ff*.
- Altos:** Sing the lyrics "Wa-re pil. Wa-re pil.". The dynamics are *ff* and *ff*.
- Violins I & II:** Play a rhythmic pattern, starting with *ff* and ending with *mf*.
- Violas, Violoncellos & Double Bases:** Play a rhythmic pattern, starting with *ff* and ending with *pp* and *ppp*.

Fig. 6.3.55: bars 194 – 198, *Sirius*, the brightest star

This is but one example from the symphonies where Edwards has taken great care with the setting of text so that its meaning or association is enhanced.

The highlight that Edwards creates is over quickly with the basses return to their chant like phrase in bar 198 which begins a slightly modified repeat of the material from bars 178 to 192. He adds a short stretto or canon over two of the bass phrases fig. 6.3.56.

202

Soprano: Fo - ma - lo, Ga - ni, Fo - ma - lo

Alto: Fo - ma - lo, Ga - ni, Fo - ma - lo

Tenor: Spi - ca, Spi - ca, Gu - rie, Gu - rie. Spi - ca, Spi - ca, Gu - rie, Gu - rie.

Bass: Spi - ca, Gu - rie, Gu - rie, Spi - ca, Gu - rie, Gu - rie

205

S. Fo - ma - lo, Ga - ni, Fo - ma - lo

A. Fo - ma - lo, Ga - ni, Fo - ma - lo

T. Spi - ca, Spi - ca, Gu - rie, Gu - rie.

B. Spi - ca, Gu - rie, Gu - rie, Spi - ca, Gu - rie, Gu - rie

Fig. 6.3.56: bars 202 – 207, voices only

Figures [32] – [36]

There are two parts to this section, figures [32] to [34], and figures [34] to [36]. Edwards moves to the new drone pitches of F and C in bar 208, the first bar of figure [32], heard from the double basses, cellos and bassoons via an A flat major chord in bar 207, a move of a chromatic third relationship in a partial common chord modulation since the A flat is approached as the fourth chord of E flat. The horns and voices work together completing an F major chord on beat one of bar 208, fig. 6.3.57. After establishing F major, Edwards includes additional seconds in the harmony. On this occasion they are major seconds.

Two musical statements are found in dialogue in a similar manner to the section beginning at bar 178. Once again the first element, fig. 6.3.57, functions as a decorated drone, here describing an F major triad until the final sustained chord which sounds a root position D major. This is again a chromatic third relationship between chords. The beginning of this phrase is supported by an arco, staccato quaver fifth of F and C from the low strings, followed by the same fifth from the cellos and basses sounding during the vocal rest. This approach is maintained throughout the section. The vocal phrase is repeated, beginning on different beats and with varying lengths, including varying lengths of, or the absence of the sustained D major chord. See fig. 6.3.58, which gives a transcription of the first tenor alone so that it is easier to appreciate the subtle changes Edwards makes. The manipulation of musical material in this manner is a method used by Edwards in many contexts. It is one that relies upon slight changes in rhythm, accent and period rather than developmental techniques that rely on alterations of pitch or harmony. In this manner the resultant effect is one of

great detail and auditory interest even when the initial idea is fairly simple. This is further evidence of cell-like treatment of material at the phrase level that Edwards employs, refer to fig. 6.3.58.

208

Horn in F

Horn in F

Tenor

Tenor

Bass

Bass

An - ta - res, An - ta - res. An - ta - res

An - ta - res, An - ta - res. An - ta - res

An - ta - res, An - ta - res. An - ta - res

An - ta - res, An - ta - res. An - ta - res

Detailed description: This figure shows the musical score for bar 208, focusing on the horns and voices. It consists of six staves. The top two staves are for Horns in F, both in 4/4 time. The next four staves are for vocal parts: two Tenors and two Basses, also in 4/4 time. The vocal parts are marked with a forte (f) dynamic. The lyrics for all parts are "An - ta - res, An - ta - res. An - ta - res". The notation shows rhythmic patterns with accents and slurs, indicating the cell-like treatment of the material.

Fig. 6.3.57: bar 208, horns and voices only

The horns continue to support this aspect of the dialogue throughout the section. All four vocal parts continue in the same manner as fig. 6.3.57. Edwards uses the movement of seconds above and below the pitches of the F major triad and their positions, each sounding with their note of resolution. Below, fig. 6.3.58, gives the tenor line only so that Edward's rhythmic development processes of varying phrase length, entries and final note lengths of each can be appreciated.

208

Tenor

211

T.

214

T.

216

T.

An-ta-res, An-ta res. An-ta - res An-ta - res, An-ta res. An-ta - res.

An - ta - res, An - ta - res. An - ta - res, An - ta - res.

An - ta - res, An - ta - res. An - ta - res. An - ta -

res, An-ta-res. An - ta - res, An-ta res. An-ta - res

Detailed description: This figure shows the first tenor line for bars 208 through 217. It consists of four staves, each starting with a measure number (208, 211, 214, 216). The notation is in 4/4 time and includes lyrics for each line. The lyrics are: "An-ta-res, An-ta res. An-ta - res An-ta - res, An-ta res. An-ta - res."; "An - ta - res, An - ta - res. An - ta - res, An - ta - res."; "An - ta - res, An - ta - res. An - ta - res. An - ta -"; and "res, An-ta-res. An - ta - res, An-ta res. An-ta - res". The notation shows various rhythmic patterns, including eighth and sixteenth notes, and rests, illustrating the rhythmic development.

Fig. 6.3.58: bars 208 – 217, first tenors only

The second voice in this dialogue has two parts, fig. 6.3.60, supplied by the sopranos and altos doubled by the woodwinds, introduced by the first bassoon and decorated, fig. 6.3.59, by the first and second clarinets. These interjections are either found during the sustained D major chord, or during the rests found in fig. 6.3.58.

Fig. 6.3.59: bars 208 – 209, decorative figure

The ascending partial scale flourish not only leads to the soprano and alto entry, but also colours their initial crotchet. The partial scales imply D major, the chord sustained by the male voices below the female entry in bar 209, though with some alternate pitches. The initial vocal pitches are a semitone above the root and third of D major. This descending semitone features throughout the dialogue. Once again Edwards alters the rhythmic placement and length in his repetitions for all interjections between bars 209 and 213, fig. 6.3.62, using elements from bar 209, fig. 6.3.60.

Fig. 6.3.60: bar 209, upper voices and winds

Fig. 6.3.61: bars 209 – 218, sopranos only

At the upbeat to figure [33], bar 214, Edwards shifts the harmony to A flat major with the altos and sopranos singing A flat and C doubled by the first and second trumpets and accompanied by tremolos from the low strings and timpani supported by sustained fifths, A \flat and E \flat , from the bassoons. Although the motive now in dialogue with the low voices is similar until bar 218 the chromatic third relationship shift to A flat major provides a contrast with the low voices' F major that has sounded for each of their entries. The harmony of this section makes use of two chromatic third relationships, F major to and from D major, and F major to and from A flat major.

Fig. 6.3.62: bars 208 – 218, tenors and sopranos only, showing the dialogue and harmony

A hint of the Earth Mother theme from the first flute, fig. 6.3.63, can be heard in the short transition, bars 219 – 220, between sections. Bar 220 is over a G and D drone which shifts by a minor third to an E and B decorated drone, fig. 6.3.64, as the voices enter. Bar 219 completes the previous section by imitating up an octave, the three descending pitches of the sopranos which were doubled at pitch by the first flute in the previous bar.

Flute 1

219

<ff *mf* *mp*

Fig. 6.3.63: bars 219 – 220, 1st flute only, showing two variations of the Earth Mother theme

In contrast to the more decorative bird-like call heard from various woodwinds and strings in bars 219 and 220 of which fig. 6.3.63 gives some indication, the following material is a decorated drone featuring the descending semitone and a variant of the dotted figure. The elements can be found in the incomplete transcription of bars 220 – 221, fig. 6.3.64. The bass voices and the tenor voices are doubled by the cellos and the second violins respectively. The violas are doubled by the first and second clarinets, taking a short segment each.

220

Tenor *mp*

In - gal - pir, In - gal - pir, In - gal - pir.

Bass *mp*

In - gal - pir, In - gal - pir, In - gal - pir.

Viola

Double Bass *p*

Fig. 6.3.64: bars 220 – 221, showing the main drone elements only

Edwards then repeats the material that began at bar 219 on the second half of the second beat, now placed on the last quaver of bar 221. Once again Edwards rhythmically displaces the material, this time by half a bar. The sopranos, now harmonised by the altos a third lower, take what was the original tenor soli entry of 'Scorpius' up an octave, fig.6.3.65. Only the alto harmony is added for this repetition. Once again Edwards alternates between a decorated drone that involves the low voices and instruments, and a short interjection involving the upper voices on this occasion supported by the low woodwinds. To vary the material a little Edwards adds the original interjection to the tenor in bars 224 and 225, supporting this with the low woodwinds and following a beat later with the soprano and alto 'Scorpius' of fig. 6.3.65.

Musical score for Soprano and Alto in 4/4 time, bar 222. Both parts are marked *mp* and play the lyrics "Scor - pi - us".

Fig. 6.3.65: bar 222, soprano and alto

Edwards uses a largely descending E major passage, fig. 6.3.66, over an E drone to conclude the first half of this section. The final chord of bar 227 of A flat major is more densely scored than indicated. Descending sigh-like endings like this are frequently found at cadential moments.

Musical score for bars 226–227, showing a descending wind figure that is also doubled by strings. The score includes parts for Flute 1 & Violins I, Flutes 2 & 3 & Violins II div., Cor Anglais & Violas, Bassoon, and Bassoon 2 & Violins II. Dynamics range from *f* to *ff*.

Fig. 6.3.66: bars 226 – 227, showing the descending wind figure that is also doubled by strings

The sopranos and altos begin the two bar introduction to the new section chanting 'Antares' to a second inversion A flat major chord, supported by the trumpets and timpani, and answered by the tenors and basses with an E major harmony that is doubled by the first and second clarinets, fig. 6.3.67. Once again Edwards makes use of the chromatic third relationship in alternation between the chords, A flat major and E major, when considering A flat as the enharmonic equivalent G sharp. The extended first tenor line in bar 229 seems to hint at the Earth Mother theme which is to become a feature of the setting of 'Archnar'.

228

Clarinet s
1 & 2

Bassoons
1 & 2

Trumpets
1, 2 & 3

Timpani

Sopranos

Altos

Tenors

Basses

ta - res. An - ta - res. An - ta - res.

ta - res. An - ta - res. An - ta - res.

Al - kar - in - ja. Al - ka rin - ja. ka - rin - ja.

Al - kar - in - ja. Al - ka rin - ja. ka - rin - ja.

Detailed description: This figure shows a musical score for bars 228-229. The score is in 4/4 time and includes parts for Clarinet 1 & 2, Bassoons 1 & 2, Trumpets 1, 2 & 3, Timpani, Sopranos, Altos, Tenors, and Basses. The woodwinds and brass play complex rhythmic patterns with various dynamics (f, mf, ff). The vocalists sing in unison, with lyrics: 'ta - res. An - ta - res. An - ta - res.' for Sopranos and Altos, and 'Al - kar - in - ja. Al - ka rin - ja. ka - rin - ja.' for Tenors and Basses. The timpani plays a rhythmic pattern with dynamics mf and ff.

Fig. 6.3.67: bars 228 – 229, reduction omitting low strings and harp

Edwards shifts to an F and C drone sustained by the cellos and double basses. The A flat of the tenors and basses completes an F minor chord, progressing simply from the previous A flat major chord. As well the first percussionist begins the ostinato, fig. 6.3.68, that accompanies the vocals until the end of bar 235.

Tom-toms

mp

Detailed description: This figure shows a musical score for Tom-toms. It consists of a single staff in bass clef with a 4/4 time signature. The pattern is a sixteenth-note ostinato: C4, D4, E4, F4, G4, A4, B4, C5, repeated. The first six notes are grouped with a bracket and a '6' above it, and the next six notes are also grouped with a bracket and a '6' above it. The dynamic marking is *mp*.

Fig. 6.3.68: tom-tom ostinato heard from bar 229 to 235

Edwards makes use of repetition in the construction of the bars 229 to 235, fig. 6.3.69. The unison melody from the tenors and basses is repeated immediately by the sopranos and altos up an octave then returns to the tenors and basses and finally repeated with an extension that includes a version of the Earth Mother theme by the sopranos and altos. Edwards adds interest to the passage by varying the accompanying instruments. The male voices are in unison with the first horn, and the female vocalists with the cor anglais and first bassoon initially, and the upper strings for their extended phrase. Once again a short descending sigh-like gesture, bars 232 to 233, joins to a shortened repetition of the material from bars 229 to 231. This time the repetition is displaced by half a bar in bars 233 to 235.

229

Cor Anglais & Bassoon I

Horn in F

Sopranos & Altos

Tenors & Basses

Violins I & II

mf

Ar-cher nar... Ag nu - ra.

Ar-cher nar... Ag - nu - ra. Ag - nu -

Ar-cher - nar... Ag - nu - ra.

Ar-cher nar... Ag nu - ra.

mf

mf

mf

232

Fl.

Fl.

C. A.

Hn.

S.

B.

Vln. I & II

mf

mf

mp

mp

mp

mp

mp

mf

p

p

pp

- ra.

Ar-cher-nar... Ag - nu - ra

Ar cher nar. Ag - nu - ra.

Ar-cher nar. Ag nu - ra.

Fig. 6.3.69: bars 229 – 235, reduction excluding low strings and tom-toms

Figure [36] – [40]

This section is structured simply with the opening a cappella choral lullaby exactly repeated after an instrumental reflection that finally settles to a short drone on D. The basic ternary structure can be given as A, B, A where A is the choral lullaby and B is the reflective string response. Edwards score indicates that the opening a cappella portion of this section, fig. 6.3.70, should sound 'Remote'. His intentions prior to writing is given in his own words on a sketch page as; "highlight quietly (that is) a cappella (like a lullaby, tenderly)".

In bars 236 to 242 the basses, when accompanying the upper voices, oscillate between low F and C, moving to G in bars 243 to 244 and returning to F to end their contribution to the section. This aspect of their contribution supports the harmonies used which initially oscillate between a second inversion B flat triad and a C minor triad with an added ninth and occasionally including the minor seventh. Over the G's Edwards largely defines E flat major, also with an added ninth. The limited harmonic palette contributes to the gentle lullaby nature of the writing. The writing is largely homophonic at the start with the setting of the text 'Centauri' being delivered by the sopranos or basses alone. The final bars make more use of contrapuntal techniques.

Other than the vocal and string material notated in the section, figs. 6.3.70 and 6.3.71, Edwards gives a supporting role to the harp. Six times the harp is heard in the section, once to reinforce the double bass entry on the low D drone at the start of bar 258, and five times during the vocal sections to support the harmony by sounding low B flat and F at the start of each repetition of the material first heard in bar 237. For this opening bar it is the early entry of the basses on their low F that supports the B flat second inversion triad.

235 [36] Remote

Tom-toms *pp*

Soprano *dolciss. pp*
Pro - xi - ma, Pro - xi - ma, Cen

Alto *dolciss. pp*
Pro - xi - ma, Pro - xi - ma,

Tenor *dolciss. pp*
Pro - xi - ma, Pro - xi - ma,

Bass *dolciss. pp*
Pro - xi - ma, Pro - xi - ma,

239

S. *dolciss. pp*
- tau - ri, Pro - xi - ma, Pro - xi - ma, Pro - xi - ma,

A. *dolciss. pp*
Pro - xi - ma, Pro - xi - ma, Pro - xi - ma,

T. *dolciss. pp*
Pro - xi - ma, Pro - xi - ma, Pro - xi - ma,

B. *dolciss. pp*
Pro - xi - ma, Cen - tau - ri, Pro - xi - ma, Cen - tau - ri, Pro - xi - ma,

243

S. *dolciss. pp*
Pro - xi - ma, Cen - tau - ri, Pro - xi - ma, Pro - xi - ma, Cen - tau - ri,

A. *dolciss. pp*
Pro - xi - ma, Cen - tau - ri, Pro - xi - ma, Cen - tau - ri, Cen - tau - ri,

T. *dolciss. pp*
Pro - xi - ma, Pro - xi - ma, Pro - xi - ma, Cen - tau - ri,

B. *dolciss. pp*
Cen - tau - ri, Pro - xi - ma, Pro - xi - ma, Pro - xi - ma,

Fig. 6.3.70: the a cappella vocal section from bars 236 – 247

The gentle and remote tone is maintained in the following bars, 247 to 253, fig. 6.3.71, by the strings alone. Edwards instructs the violinists to use the mute, produce a thin tone by bowing over the fingerboard and play very softly with only a little vibrato. He divides the first and second violins into three groups. A harmonic analysis of these bars reveals more frequent chord changes and greater use of sus4 or sus9 chords along with simple triads with the tonal centre finally settling on D at the entry of the cellos. The chromatic third relationship between A flat and F major triads can be found

between the last two beats of bar 250. The Earth Mother theme is heard from the upper first violins in bar 248 beginning on the D. The inclusion of this theme suggests that the instrumental contribution was intended as a meditation. This would be consistent with the composer's stated aim that his music and the Earth Mother theme in particular, should act as an encouragement to listeners to consider the natural environment and their own well being. The individual parts generally move in rhythmic unison at first with slightly more counterpoint towards the end of the phrase, making the upper melody with the Earth Mother theme more prominent, thus serving his purposes.

The image displays a musical score for strings, divided into two systems. The first system (bars 247-250) features four staves for Violin 1 and Violin 2. The second system (bars 251-253) features four staves for Violin 1 and Violin 2, and three staves for Viola, Cello, and Double Bass. The score includes performance instructions such as 'con sord.,tasto', 'pp poco vibr.', and 'con sord.'.

Fig. 6.3.71: bars 247 – 253, divided violins in counterpoint; the first and second group of 1st violins have been notated together on the upper staff

The low strings continue for a further six bars, fig. 6.3.72, finally settling on a D drone with a decorated falling semitone in bar 259. The violas sound the Earth Mother theme in bars 254 to 255. The underlying harmony of this section is largely triadic though with the inclusion of added seconds.

254

Violas

Violoncellos

Double basses

pp

pp

pp

Fig. 6.3.72: bars 254 – 259, low strings

Figure [40] to [49]

A comment on one of his planning pages states his intentions to “Highlight harp and crotales”. This section has the harp supplying the B, F# repeated 5th, a semitone above the B flat and F of its supporting role in the previous section, and three Burmese gongs take the role of the initially imagined ‘crotales’. These are joined by the contrabassoon, trombones, timpani and pizzicato double basses to supply the ostinato, fig. 6.3.73, found from bar 271 to 289. The Burmese gongs contribute the most obvious melodic aspect of this ostinato, driving to each new repetition.

271

Contrabassoon

p cup mute

Trombone 1

p cup mute

Trombone 2

p

Bass Trombone

p

Timpani

p

Percussion 3

3 Burmese Gongs

p

Harp

Double Bass

pizz.

p

Fig. 6.3.73: ostinato elements found in bars 217 – 289

There is an eight bar introduction before the voices commence. Edwards decorates this with the cor anglais and the alto flute fig. 6.3.74. The cor anglais asks related but simple questions beginning

each time on D# to which the alto flute eventually responds in a dance like manner achieved by the leaping acciaccatura pitches. The cor anglais and alto flute both begin with an upward inflection but the main contour of the alto flute descends. Their contribution features the B mixolydian mode. The pitches of A and B are sounded together in bars 274 and 275.

Fig. 6.3.74: bars 273 – 277, cor anglais and alto flute in dialogue

The construction of the vocal setting of the second brightest star, ‘Canopus’, and the Southern Cross ‘Crux Australis’ begins with a simple repetition, and a repeat with a varied ending, fig. 6.3.75, in a call and response pattern. The basses and tenors supply a rhythmic drone on B and F# in the response ceasing for bar 290 to allow the shift to E Phrygian. The dynamic level gradually increases over the three phrases making the chanting and the upper melody more insistent in preparation for the section to follow.

Fig. 6.3.75: the opening three phrases of the vocal setting of bars 279 – 290 arranged so that the endings can be compared

Decorative details, fig. 6.3.77, are added to bars 282 and 286 by the cor anglais to enhance the setting of ‘Australis’ and to bars 284 and 288 to enliven the sustained F# from the altos. The

descending demisemiquaver sigh-like endings to phrases once again feature in this passage. Here Edwards limits the selection of pitches to the scale in fig. 6.3.76 which includes the B major triad and elements of the B major scale though with a flattened second and seventh, hinting at B major Phrygian.



Fig. 6.3.76 scale featured in the decorative elements of bars 282 - 289

The final two bars give the flute figures associated with the E Phrygian section that begins in bar 290. The first violins are included for the first time since bar 253 doubling both flute elements at pitch.

The image displays a musical score for three systems of instruments. The first system (bars 282-285) includes Alto Flute and Cor Anglais. The second system (bars 286-288) includes Fl. 1, Fl. 2, and C. A. The third system (bars 289-292) includes Fl. 1, Fl. 2, and A. Fl. The score features various dynamic markings such as *mp*, *mf*, and *f*, and includes a quintuplet in the Alto Flute part in bar 292. The music is in 4/4 time and features complex rhythmic patterns and melodic lines.

Fig. 6.3.77: bars 282 – 292, decorative features from the winds

The short introduction to the contrasting setting of *Crux Australis* features two pianos with some elements doubled by the strings, fig. 6.3.78, and with contributions from harp and glockenspiel which have been omitted in the reduction. The rising semiquaver figure first heard in bar 290 is a feature of this section and is used later to join to the final coda of the symphony. For the first time in this work, if one excludes those parts that are performed without reference to the conductor's beat, there are metre changes; changes from what has been a steady four beats throughout. This allows for alternate grouping of beats which Edwards makes use of in the eight quaver bars that are grouped: 2,3,3.

The quaver phrase of bars 291 to 292 from the second piano supports the violin and flute semiquavers. The descending quintuplet seen in the context of the piano parts shows clearly its function as an ending, leading to the slightly reworked repetition of bar 290. This now begins on

beat three instead of beat two, being yet another example of Edwards rhythmic shifting of material, contributing to its aural impact and listener engagement.

The image shows a musical score for three instruments: Piano 1, Piano 2, and Violins 1, covering bars 290 to 294. Piano 1 is in the bass clef, Piano 2 in the treble clef, and Violins 1 in the treble clef. The score includes various musical notations such as rests, notes, and dynamic markings like *f* and *gliss*. A specific chord in Piano 1 at bar 293 is marked with an asterisk (*).

Fig. 6.3.78: bars 290 – 294, showing the two pianos and 1st violins only

The alternation between upper and lower vocal parts is enhanced by the instrumentation. The sopranos are doubled by the first trumpet, with the altos doubled by the second and third trumpets. The horns offer further harmony along with the piano 1 chord first heard in bar 293, fig. 6.3.78, with the treble doubled by the vibraphone.

The tenors and basses, fig. 6.3.79, are working at the unison though with a slight alteration that reinforces the accented 'raan'. These are doubled by the horns and first bassoon with assistance from the harp, cellos and double basses that provide the change of harmony to C major.

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass, covering bars 293 to 296. The lyrics are: Soprano: "Crux - Aus - tra - lis, Aus - tra - lis."; Alto: "Crux - Aus - tra - lis, Aus - tra - lis."; Tenor: "Ya - raan - do, Ya - raan - do,"; Bass: "Ya - raan - do, Ya - raan - do,". The score includes musical notation for notes, rests, and bar lines.

Fig. 6.3.79: bars 293 – 296, voices only

Edwards continues the section by repeating, with only very slight alterations, the material from bar 291 to 296.

Figures [44] to [46]

It is clear that Edwards thinks of this section as one to draw the disparate threads of the symphony together in a fitting conclusion. Elements from earlier in the work are reworked. The opening of this section is from bars 304 to 315, and draws elements from the 'sparkling', Orion section that began at

figure [17]. Edwards alternates between elements derived from the 'sparkling' section, and those taken from bar 293 to 294. Only the first portion of the first piano opening is copied in the opening, bar 304, from bar 100, figure [17], with Edwards adding complimentary roles for the woodwinds, percussion and the second piano. Even with this limited quotation, and new scoring, the reference to the earlier 'sparkling' Orion section is clear. Unlike figure [17], all parts are performed live and in time with the conductor. Once again Edwards uses the Lydian mode for its brightness and the tendency that the sharpened fourth has to rise to the fifth, this time a partial E Lydian. The tenors and basses, bar 305, working in sixths, answer this bar using the soprano melody from bar 293 and 294, now entirely within one bar of eight quavers. The voices are supported by strings, harp, and lower woodwinds.

Bars 306 and 307 use elements from the Orion section found at bar 138 where the flute entered. Edwards modifies the material to suit the new faster tempo and the new context, fig. 6.2.80. These figures are doubled on the two pianos.

The image shows a musical score for woodwinds and pianos. It consists of two systems of staves. The first system includes Flute 1, Flute 2, and Clarinet 1. The second system includes Fl. 1, Fl. 2, and Cl. 1. The music is in 4/4 time and features decorative figures using a partial C Lydian mode. The flute parts have melodic lines with slurs and fingerings (10, 6, 5). The piano parts double these gestures.

Fig. 6.3.80: bars 306 – 307, woodwind decorative figures using a partial C Lydian. Edwards doubles all gestures in the two piano parts.

This gossamer accompaniment, fig. 6.3.80, is in stark contrast with the chanting female voices, fig. 6.3.81, which make clear the C and G drone whilst also including the descending semitone sigh so typical of Edwards, G# to G.

The image shows a musical score for voices. It consists of two staves: Soprano and Alto. The music is in 4/4 time and features the lyrics 'Wa-na-mou-mi, Wa-na-mou-mit - ja. Wa-na-mou-mit - ja.' The Soprano part has a descending semitone sigh (G# to G).

Fig. 6.3.81: bars 306 – 307, voices only

The moving soprano line is doubled by the first oboe with help from the second oboe and Cor anglais. In his usual style for such doubling Edwards adds pairs of acciaccatura notes for the first oboe, fig.6.3.82. The second oboe offers the third, E, of C major while the first sounds F#, the sharpened fourth. The role of the other instruments, bassoons, horns, trumpets, harp, violas, and cellos is to sound the C and G drone.

306

Oboe 1 & 2

Cor Anglais

Fig. 6.3.82: bars 306 – 307, oboes and cor anglais

Edwards repeats bar 305 then 304 before a setting of the next star name, fig. 6.3.83, with the voices doubled by the horns and pizzicato cellos on A and E.

310

Tenor

Cen - tau - rus, Mir - ra - boo - ka.

Bass

Cen - tau - rus, Mir - ra - boo - ka.

Fig. 6.3.83: bar 310, vocal interjection supported at pitch by the horns

Edwards repeats bar 304, adding soprano and alto sustained E and B for three beats. Bar 310 is repeated followed by three repetitions of the accompaniment, bar 304 with voices added, fig. 6.3.84, to conclude this section.

313

Tenor

I - rit - jin - ga, Mir - ra - boo - ka. I - rit - jin - ga, Mir - ra - boo - ka. Mir - ra -

Bass

I - rit - jin - ga, Mir - ra - boo - ka. I - rit - jin - ga, Mir - ra - boo - ka.

315

T.

boo - ka, Mir - ra - boo - ka, boo - ka, Mir - ra - boo - ka.

B.

Mir - ra - boo - ka. Mir - ra - boo - ka. boo - ka. Mir - ra - boo - ka.

Fig. 6.3.84: bars 313 – 315, vocal parts only

Figure [46] to [49]

Edwards repeats the entire section without alterations from figure [40], bar 271 until bar 299. To assist the join to the final section figure [49] Edwards continues the ascending semiquaver figure of bar 290.

Figure [49] to the end

The tempo reverts to forty crotchets per minute, the speed of the opening, so that the ascending semiquaver figure from bar 290, now notated as demi-semi-quavers, is repeated over two bars at the same speed as previously due to the metric modulation where the previous minim equals a crotchet value. A sustained dynamically shaped low E is heard from the contrabassoon and double basses, exactly as the symphony began, bringing the work to the horizon by recapitulating the tonal centre, and opening material.

This is a very much shortened version of the opening section with the basses and tenors delivering the final star names alternately in a chant-like manner on the pitch B an octave apart. Their text is delivered with similar dynamic shading to the opening sustained pitches, and accompanied periodically by the descending semitone figure from the horns, first heard in bar 9. Whilst the double basses maintain a sustained E until the final two bars, the low woodwinds and trombones pass E and B between them. The final very soft first violin chord in harmonics provides a gentle wash of sound, brightening the tone colour a little. During this entire section the tam-tam has sounded at the beginning of every four bars. After all sustained sounds have ceased the tam-tam is struck one last time and allowed to vibrate until inaudible, holding the audience in a meditative mood for as long as possible.

In Summary

Symphony no 4: *Star Chant*, is structured according to the night sky of the southern hemisphere from the northern star to the southern horizon. Edwards treats each region of the sky differently with the exception of the final moments which give a short recapitulation of earlier material in order to have a fitting musical conclusion. The setting of each sky region is generally constructed in a clear manner. Some are a fairly standard A, B, A (or A') ternary, some have an introduction others a short coda and still others like the opening section have both.

Edwards structures the content at a phrase level, making frequent use of shifts of focus between two different musical elements in a kind of musical dialogue. He frequently concludes sections, or transitions to new sections, with the use of highly detailed figures that often are extended descending sighs of rapid short notes across a large range and featuring different instruments. Close observation of all of these structural features has led to the conclusion that his writing is mosaic in nature within this work.

Many sections remain with one tonal centre with either repetitions of the root and most often also the fifth, or sustained drones complete with the frequently found drone elements of the dotted figure and the descending sigh-like semitone. Both the instrumental forces and the voices take roles in presenting the drone elements. Some sections alternate between two centres or harmonies. A very few can be considered to make use of what could be considered traditional harmonic progressions, including chromatic third shifts.

The work makes use of a range of scale types; both partial and complete with the most commonly found being the Phrygian and Lydian modes. The bright sounding Lydian, with its sharpened fourth allows for a semitone pattern to the fifth, investing the 5th as a rival tonic through a leading note to tonic semitone, and the more sombre Phrygian, with its flattened second which allows the descending semitone to the root note, both are features of the language of Edwards.

Vertically major and minor chords in various inversions are to be found but most frequently with an additional second usually above the drone pitch. There are moments of tonal ambiguity such as those with both a major and minor third, and the use of partial modes. Frequently the scale of a section begins with a limited number of pitches which is added to as the section progresses. Only rarely can the use of portions or all of the chromatic scale be found.

The melodic material of many sections is made up of short cells which are varied rhythmically, extended or shortened, and placed in different places within bars. Development through varying pitch elements by transposition or sequence techniques is largely absent.

Instrumental melodic lines are frequently more complex than vocal lines, even when the instrument is doubling a vocal line, in these cases it is usually only through the addition of grace notes. Only the instrument lines, particularly the woodwind solo lines, can be said to be inspired by birdsong in this symphony.

In this work, as in the previous symphonies by Edwards, the upper strings are featured in much the same manner as the winds, and are frequently asked to play without vibrato, or with a more subdued tone colour, and mostly to supply contrasts, or climaxes.

Edwards makes use of word painting techniques in moments like his setting of '*Sirius*' the brightest star, and programmatic notions in the 'sparkling' Orion section, representing the summertime constellation, and through his music, making a connection with the drama of human life.¹⁶⁸

This work does not involve frequent changes of metre as many of his works do; instead most of the work makes use of four beat bars. It is the placement of material within bars on varying beats that supplies the rhythmic asymmetry that Edwards is known for.

Edwards includes varied forms of his ecological Earth Mother theme to remind audiences of his message for the environment. Both his sacred and Maninya styles are found along with a chorale lullaby.

¹⁶⁸ Edwards, R. Program note associated with the score as found in his D.Mus.

Chapter 7

Symphony No. 5: *The Promised Land* 2005

7.1 Genesis

This work is the fifth in what Edwards regards as related symphonies which have a common message, and should be considered together as one large unit.¹⁶⁹ It is scored for orchestra and children's choir and is dedicated to Renata & Andrew Kaldor.

The title came while Edwards was in New York browsing through an art book, trying to remember the name of an Australian painting which used the words 'promised land' in the title. Since 'a better Australia'¹⁷⁰ was what he had in mind for the message of the work, 'the Promised Land' was a suitable title. For Edwards the title is both utopian and ironic.¹⁷¹

His program notes,¹⁷² which incidentally have not been published with the score available through the Australian Music Centre, give insight into aspects of the composer's thinking for the work as a whole and for individual movements. These notes will be used to structure the discussion on the formative stages and intended purpose of the work, and used to give insight into the five movements. The opening paragraph speaks of his passion for discourse on a wide range of topics.

*It seems to me that in an increasingly divided society, music must inevitably play its part in the public discourse on such matters as fairness, tolerance, national identity and the way we view our history. My fifth symphony, like the other four, reflects my experience of being Australian in today's world and is, in part, an instinctual response to the political and spiritual climate of the times.*¹⁷³

This statement is consistent with his belief that his music must have a purpose. Clearly here his purpose is for a better Australia through discourse that is encouraged in part by his music. He also makes clear that there is a relationship with the four previous symphonies which he sees as a reflection of 'being Australian'. Notice that for him both the political, and the spiritual are worthy of his response. The following paragraph gives some insight into the latter.

There are five interconnected movements, some of whose titles make obvious reference to present-day Australia using symbols which, although universal, are loosely modelled on Tibetan Buddhist visualisations. Within the framework my own essential language is consolidated: shapes and patterns distilled from the natural environment as well as references to musical cultures of South-East Asia, pre-Renaissance Europe (plain-chant) and

¹⁶⁹ Edwards, R. Interview with the author 3rd Feb. 2014

¹⁷⁰ Edwards, R. Epiphanies ABC broadcast Transcript of a radio program Sunday 2nd July 2006 with Rachael Kohn found at <http://www.abc.net.au/radionational/programs/spiritofthings/epiphanies-ross-edwards/3319294#transcript> accessed 27th Feb. 2016

¹⁷¹ Edwards, R. Discussion of the fifth symphony on the Life flow site.

http://www.lifeflow.com.au/news/2006_Ross_Edwards_5th_symphony.php accessed 27th Feb. 2016

¹⁷² A printed copy of the program notes with hand written additions and corrections was given by Edwards to the author on 3rd Feb. 2014

¹⁷³ *ibid.*

*other works of mine, which interplay – especially in the third movement – with fresh material appropriate to the context.*¹⁷⁴

It was through his friend Dr Graham Williams, who began the *Life flow* meditation centre in the Adelaide hills, that Edwards was introduced to Buddhist visualisations. Williams studied to become a concert pianist at Adelaide University gaining a PhD¹⁷⁵ and gaining a study grant for three years in Paris with Olivier Messiaen and his concert pianist wife, Yvonne Loriod,¹⁷⁶ before continuing studies in Burmese mindfulness, and Tibetan mahamudra traditions.¹⁷⁷ It was during their Adelaide University days that Williams and Edwards established a friendship which continues to this day.¹⁷⁸ Whilst Edwards claims that he does not feel the need to participate in his friend's meditation trainings¹⁷⁹ he does admit to making use of Williams' visualisation techniques for this symphony.

*Graham introduced them (Tibetan Buddhist essence visualisations) to me during the symphony's gestation period and I was astonished by their relevance to the music I was starting to imagine.*¹⁸⁰

Edwards makes time for quiet reflection and meditation, seeking out places in the Australian landscape to assist, though as a busy composer he finds currently that most of his days are taken up in his studio from the time he rises in the morning. In relation to a question about his third symphony Edwards offered the following:-

*At the time, 1997, Helen and I had a house in Leura in the Blue Mountains, and I often used to follow a short trail to a cliff edge overlooking a shallow valley. I'd sit on a projecting flat rock and go into a trance-like state, staring into the blue distance.*¹⁸¹

Obvious nature-inspired elements are found in the symphonies including number 5, *The Promised Land*. As well there is a sense of calm in many moments within the works, and moments that Edwards hopes will encourage calm meditation from his audiences.

The influence of pre-Renaissance Europe, in particular, plainchant, features strongly in all of his symphonies including the fifth. Edwards includes many uses and transformations of the plainchant *Ave Maria gratia plena*, which is his Earth Mother theme. The significance of the theme and its various appearances are discussed elsewhere.

The inspiration of the natural environment can be heard in his distilled birdsong, insect and frog inspired rhythms; in the title of movement 2, 'Healing (Scene by the Brook)', and in the use of the approximately ten minute long recording 'a burbling sound of flowing water'¹⁸² to accompany the movement.

¹⁷⁴ *ibid.*

¹⁷⁵ Graham Williams gained his PhD through the University of Adelaide in 1978. His thesis is titled: *The theories of Olivier Messiaen: their origins and their application to his piano music.*

¹⁷⁶ Lifeflow website address:- <http://www.lifeflow.com.au>

¹⁷⁷ *ibid.*

¹⁷⁸ Edwards, R. interview with the author on 3rd Feb. 2014

¹⁷⁹ *ibid.*

¹⁸⁰ Edwards, R. on the Life flow site

http://www.lifeflow.com.au/news/2006_Ross_Edwards_5th_symphony.php accessed 27th Feb. 2016

¹⁸¹ Edwards, R. email to the author on 16th Jan. 2016

¹⁸² From the instrumentation listing in the score

The South-East Asian influence is largely specific to individual movements and will be examined as each are discussed.

Edwards gives only a brief comment about the first movement in the following:-

1. 'Compassion': *Calm, loving but sad, surrounded by rainbow light.*¹⁸³

The composer's program notes about the symphony posted on Williams' *Life flow* web site includes the word Chenrezig in brackets after the name of the movement. This is the name of the Tibetan Buddhist enlightened being known for compassion¹⁸⁴. The suggestion of the 'rainbow light' is not reflected in the lighting instructions for the movement which read simply as 'Gentle white light'. There are no other lighting instructions given until the final two bars of the movement which indicate in brackets 'Lights dim.' Rather than with lighting Edwards has achieved a 'rainbow' of sound through instrumental colour.

2. 'Healing': *Pervaded by water sounds, this movement fuses two Buddhist visualisations concerned with mind and body washing (a light shower of sunlit rain) and healing the body and emotions (a stream flowing through an acacia forest).*¹⁸⁵

On the Life flow web site Edwards expands the description by adding what does appear on the printed score as the subtitle of the movement, '(Scene by the Brook) a reference to the corresponding movement in Beethoven's Pastoral Symphony', along with reference to the recording of flowing water that is begun with the tam-tam that sounds in the penultimate bar of the previous movement, *Crossing*, and continues throughout the movement.¹⁸⁶ This was recorded for Edwards by Rosalind Page in a rainforest at Linderbrae, near Berry, New South Wales.¹⁸⁷ As well Edwards gives the names of the visualisations that are described in the program note, Vajra Sattva – mind and body washing, and Green Tara - healing the body and emotions.¹⁸⁸ When asked by Rachael Kohn on the ABC Epiphanies radio program, "What do you think music is for?" Edwards gave the following response which is relevant to an understanding of this movement and much of the composer's oeuvre.

*I like to think it's about healing, and I think that there's been a tradition in all musics of healing in some way. But this has not been present in Western music for perhaps some 500 years. Well it has, but it hasn't been the main thing. We've stuck it in concert halls and people have had to sit there and be still and absorb and it's usually some kind of a drama that's being enacted, it's going places, it's the upsurge of materialism in Western Europe and so on (that) is reflected in the music. Now I think for some time people are seriously questioning that, and they're bringing in music of other cultures and our music is affected and we are looking for other possibilities.*¹⁸⁹

¹⁸³ From the printed copy of the program notes

¹⁸⁴ From <http://www.dharma-haven.org/tibetan/chen-re-zig.htm> accessed 29th Feb. 2016

¹⁸⁵ From the printed copy of the program notes

¹⁸⁶ Edwards, R. on the Life flow site

http://www.lifeflow.com.au/news/2006_Ross_Edwards_5th_symphony.php accessed 27th Feb 2016

¹⁸⁷ From the printed copy of the program notes

¹⁸⁸ Edwards, R. on the Life flow site

¹⁸⁹ Edwards, R. Epiphanies ABC broadcast Transcript of a radio program with Rachael Kohn 2nd July 2006

There is a one hundred syllable mantra addressed to Vajrasattva seeking blessing, recognition, steadfastness and love, and requesting that the seeker is made pure in mind, and virtuous and be granted all accomplishments, with syllables devoted to praise and joy.¹⁹⁰

The Green Tara is one of the main forms of a goddess who has been worshiped as saviour and liberator for thousands of years by Tibetan Buddhists.¹⁹¹

That Edwards in the program, omits these names, that would be foreign to his audience, shows that he wishes his music to reach a wide audience.

Movement three is given the title *'The Dance of Life'* on the score, and in the program notes given to the author on the 3rd February 2014, this title is crossed out and *Kali Dancing* is written above by Edwards.

3. *'The Dance of Life': A wild female, both peaceful and wrathful, dancing on a corpse, naked, with a short curved sword cutting through all ideas'. I took this to be a representation of the life force, equivalent to the dancing Hindu goddess Kali or the frenzied Dionysian Maenads of Greek mythology – and a terrifying symbol of both the fecundity and destructive power of Mother Nature. An ostinato adapted from rock music and accompanied by an intense red glare (a burning bush) invites us to break free and energize ourselves in the ecstatic world of the senses.*¹⁹²

Kali is a fearful and ferocious Hindu deity.¹⁹³ The Dionysian Maenads are the 'female followers of the Greek god of wine, Dionysus. The word *maenad* comes from the Greek *maenades*, meaning "mad", or "demented." During the orgiastic rites of Dionysus, maenads roamed the mountains and forests performing frenzied, ecstatic dances and were believed to be possessed by the god. While under his influence they were supposed to have unusual strength, including the ability to tear animals or people to pieces.'¹⁹⁴ Edwards associates these images with the power of Mother Nature to give life and to destroy. Edwards refers to movement three as the Kali movement.¹⁹⁵

The lighting state indicated for performances of this movement is 'an intense red glare'. His comment in brackets of 'a burning bush' alludes to the Biblical story of Moses encountering God at the burning bush that was not consumed.¹⁹⁶

That this highly energetic movement, demanding of a physical response in keeping with the inclusion of the ostinato adapted from the rock tradition, is to be performed in a concert hall is somewhat contradictory. The comments made to Rachael Kohn by Edwards, given on the previous page, clearly show the composer's level of frustration felt for the constraints of the concert hall. Our culture expects that for symphonic performances the audience, needing to be within an ideal acoustic, is not free to respond to music in an active and sensual manner, but Edwards would have them dance if he could.

¹⁹⁰ A full translation of the mantra can be found in English at <https://www.bodhicittasangha.org/100-syllable-mantra/> accessed 1st Mar. 2016

¹⁹¹ <http://www.insightstate.com/video/green-tara-mantra-om-tare-tuttare-ture-soha/> accessed 1st Mar. 2016

¹⁹² Program note

¹⁹³ <http://hinduism.about.com/od/hindugoddesses/a/makali.htm> accessed 28th Feb. 2016

¹⁹⁴ Encyclopaedia Britannica on line at <http://www.britannica.com/topic/maenad> accessed 1st Mar. 2016

¹⁹⁵ Edwards, R. email to the author on 10th Feb. 2015

¹⁹⁶ Exodus chapter 3

4. 'Crossing': *A calm voyage across a lagoon to an island. This evocation of a waking dream is no doubt deeply symbolic in some way. The destination can only be the Promised Land.*¹⁹⁷

Edwards expanded on this in an email giving the following details of the work and its earlier appearance, along with a copy of printed notes.

Crossing is actually an orchestration of a short piece for piano quartet I'd composed in 1999, and originally titled Emerald Crossing. It was a response to a sort of waking dream I'd had in which a canoe was being paddled slowly across the clear green water of a lagoon towards an island. No doubt it was symbolic at a subconscious level and utopian in that the destination seemed full of promise – The Promised Land? - and a vision of hope and fulfilment. I also felt that some kind of ritual activity was suggested by the inexorable rhythm in the left hand of the piano. Although I didn't realise it at the time it was to acquire a significant place in my work.

*The piece as it stood seemed incomplete and a few years later I incorporated it into an instrumental septet commissioned by the Australia Ensemble to which I gave the title 'Island Landfall'.*¹⁹⁸

*You might say it's a sort of antipodean barcarolle, mysterious (though not at all lugubrious) and probably symbolic at an unconscious level. I had a feeling that some kind of ritual was being enacted and this is enhanced by the inexorable rhythm in the left hand of the piano.*¹⁹⁹

About the music Fred Watson's notes offers further insight.

*Reaching the island appears to represent some kind of fulfilment: exultant parrots shriek amongst lush vegetation, waves break on a shore...*²⁰⁰

When asked about the meaning of the falling semitone found in so much of his music including this movement Edwards offered the following which also shows just how significant the music of this movement has become for him. This third appearance of the music which has now been orchestrated follows closely the original work.

*I think for me it's definitely a gesture of lamentation – a long sigh – originating from my subconscious (there's no cultural significance). It made its appearance in the First Symphony, a long lament, and has stayed with me. It also occurs in the Crossing movement of the 5th Symphony. This movement is an orchestration of a piece for piano quartet, Emerald Crossing. It makes regular appearances in my work – there's a version for piano and string orchestra and smaller orchestral one in To the Green Island, the score for Nicolo Fonte's ballet, The 'Possibility Space'. As a matter of fact I'm using it in a segment of another ballet I'm working on at the moment for the Darwin Symphony about Cyclone Tracy. My working title is 'An Ominous Calm'. So it's become quite emblematic in my work of a transition, a voyage towards something desired - though not in the case of Tracy!*²⁰¹

Like Sculthorpe, Edwards chooses to rearrange and reuse works or parts of works in new contexts. For both composers it may be seen as an expedient way of fulfilling commissions on time, though in

¹⁹⁷ Edwards, R. Program notes

¹⁹⁸ Edwards, R. email to the author 8th Jan. 2013

¹⁹⁹ Edwards, R. forwarded to the author via email Jan 2014

²⁰⁰ Watson, F. notes forwarded by Edwards to the author via email Jan 2014

²⁰¹ Edwards, R. email to the author 16th Aug. 2015

this case for Edwards there seems to be a more fundamental reason for its inclusion in this symphony, and in other works. For him the image of moving towards something desired is in keeping with his purpose for the symphony as a whole, and his music in general, that of encouraging a 'better Australia' both politically and spiritually. For the listener it acts as a foil to the previous movement and offers an appropriate lead into the final movement which is also a reworking of the finale from *Island Landfall*, now with an added children's chorus.

The rest of the story is that I decided to orchestrate 'Island Landfall' as the finale of the Fifth Symphony. It seemed the perfect setting for the poem David Malouf wrote for me. I used 'Crossing' again in a smaller orchestration (which I prefer) as part of the score for the ballet 'The Possibility Space' (2008) – the choreographer's title: mine was 'To the Green Island', for obvious reasons. In this context it was aligned with an expanded version of my orchestral overture 'White Ghost Dancing', which became the new destination of the voyage. I now think of 'Emerald Crossing' and 'White Ghost Dancing' as belonging together as an 18 minute orchestral diptych – far more practical than any of its other contexts. I now await the opportunity for a performance. (The brief appearance of a children's choir at the end of a 40 minute orchestral piece is, of course, absurdly impractical, and a BBC performance some years ago sensibly used a female vocal trio instead).²⁰²

The use of the children's choir originally was part of the commission as the work was funded not only by the Sydney Symphony but also the Sydney Children's Choir through Symphony Australia and by the generosity of Renata and Andrew Kaldor, to whom the work is dedicated.²⁰³ Edwards discussed the implications of having a children's choir involved in a symphonic work, stating that performance times are almost always in the late evening past the bed time of most children, that waiting to be on stage in a program where a symphony is usually performed last and then to have children on stage in view of the audience and remaining still for the entire work in order to sing in the finale as is the case with this work, is entirely impractical. That the children managed the world premier in October of 2006 is a credit to them and their directors.²⁰⁴ The impractical nature of the use of a children's choir was reinforced for the composer prior to the second performance of the work when the selected children's choir pulled out, and Edwards was asked to rewrite the role for three female vocalists.²⁰⁵ Impractical or not, the children's choir add considerably to the impact of the work, and the clarity of its message.

5. 'The Promised Land': A vision of creative fulfilment for Australia. 'A yogi seated in a cave ... his eyes gazing joyfully at you. He is singing songs of realisation.' The Sydney Children's Choir sings David Malouf's luminous, subtle words – not so much a song of realisation as of becoming: a fragile, mysterious vision of wholeness of a virginal land of promised 'still to be entered, still to be found.'²⁰⁶

The only addition to the program note found on the Life flow web site are the words in brackets after the movement's title, '*Milarepa: Joy*'. Once again this is a Tibetan Buddhist reference, this time to Milarepa a most famous yogi and poet. Part of his name means 'Joy'.²⁰⁷

²⁰² Edwards, R. email to the author 8th Jan. 2013

²⁰³ Edwards, R. program notes

²⁰⁴ Edwards, R. interview with the author 3rd Feb. 2014

²⁰⁵ Edwards, R. email 22nd April 2016

²⁰⁶ Edwards, R. program notes

²⁰⁷ http://www.thranguhk.org/buddhism/en_milarepa.html accessed 2nd Mar. 2015

This movement is an orchestration of the third movement of the work *Island Landfall* commissioned by the Australia Ensemble. Fred Watson offers that the movement is:

*a lusty, joyful Maninya (Australian dance-chant) in which whirling plainchant fragments alternate with transformations of a children's song (composed by Edwards) in a celebration of the earth.*²⁰⁸

The main structure of *Island Landfall* is maintained however, to add the children's choir, there are some modifications. To accommodate the setting of David Malouf's text Edwards has made additions to the structure of the original work. Some elements of the original work are used to introduce and accompany the choral sections, though new material has also been composed for these sections. Immediate repetitions of the material from the opening, bars 1 to 22 are not found as they were in *Island Landfall*. The repetition at the opening has been moved until after the first contribution by the children's choir, and one repetition has been removed completely from the orchestral section after the conclusion of the choral role. This has the effect of giving the children's choir more prominence and impact. The choir's first two entries are introduced by short orchestral sections. The slight adjustments to the work still result in a well balanced structure. The addition of a decorated drone accompaniment for the choir's first entry helps to unify the symphony as a whole.

²⁰⁸ Watson, F. notes on *Island Landfall* forwarded to the author by Ross Edwards via email Jan. 2014

7.2 Structural overview

Symphony No. 5: *The Promised Land*

Movement 1, 'Compassion'

Sections	Timed length	Details in brief
A – Opening to fig.[1] to [5]	3'01" Comprising 0'37", 0'30", 0'57", 0'22", 0'39"	a Opening to fig 1 – bars 1 - 8 a' Fig. [1] to [2], bars 8 – 16 b Fig. [2] to [3], bars 17 – 25 with a transition, bars 26 – 28 a'' Fig. [3] to [4], bars 28 – 34 b Fig. [4] to [5], bars 35 – 43 Repeat from fig [2], bars 17 - 25
B – Fig, [5] to [12]	3'32" comprising 0'39", 0'59", 0'26", 0'34", 0'54"	c Fig. [5], bars 44 – 52, Solo violins followed by the Earth Mother theme. d Fig. [6] & [7], Bars 53 – 71, a divided melodic line in short phrases is scored for various instruments e Fig. [8], bars 72 – 83, strings d' Fig. [9], bars 83 – 102 e' Fig. [10] to [12], bars 103 – 114 – includes a copy of bars 74 – 82 at bars 103 - 113 2 bar altered extension of the above to lead into the return of the A section.
A' – Figure [12] to the end	2'47"	a, a', b, a'', b. Exactly repeated 2 bar coda leading into movement 2. Segue into movement 2.

Fig. 7.2.1: Symphony No. 5, movement 1, 'Compassion', showing the structure and recorded timings

Movement 2, 'The Healing (Scene by the Brook)'

The Movement is sectional in a mosaic manner with a middle climax and a return to the opening sections, and is much like Symphony No. 1 in structure. The lighting instructions give some sense of the shape. Recorded accompaniment 'of flowing water' is heard throughout the movement. The recording began on the tam-tam strike in the penultimate bar of the first movement, thus joining the two movements without a break.

Sections	Timed lengths	Details in brief
Introduction in darkness Fig. [17] and [18]	c. 1'00"	not conducted in darkness Fig. [17], 10 seconds of the tape Fig. [18], 50 seconds of soft alternating bowed D and G# (tritone) on the vibraphone
A ♩ = 60 Fig. [19] to [27]	2'46" (0'47", 0'12", 1'47")	conducted a. Fig. [19], piano, tuned cowbells and flute with sustained horn BmMaj7 chord. Fig. [20], similar to fig [18] but with added clarinet b. Fig. [21], Low C drone– dotted figure – sliding semitone from trombones - rising piano figure from a. c. Quasi recitando ♩ = 90 (= previous ♩ in a triplet) ma liberamente e flessibile Fig [23] – recitative style harp over the C drone and sliding semitone now from the double basses, followed by a short transition.
B Tempo giusto ♩ = 90 (ma grazioso) Fig. [27] to [29]	0'19"	Fig. [27], strict tempo and gracefully divided strings (no double basses) E Phrygian. The Earth Mother theme is included, 6 bars are repeated with additional instrumentation and minor rhythmic alterations.
C Lights come up Strengendo poco a poco Lights by now dazzling, suddenly extinguished	0'26"	Fig. [29], gradually increasing in speed. The quaver is the only subdivision until 6 bars before fig. [31], which is the climax.
The audience remains in the dark until the end of the movement. Subito lento calmo, ♩ = c. 60 A' Fig. [31] to [38]	3'46" (1'00", 0'45", 2'01")	a' Fig. [31], taken from figures [19] and [20] b' 7th bar after Fig. [32] - Taken from figure [21]. c' Fig. [36], against the repeats of the low string material a concerto like cor anglais solo is heard. Fig. [37], includes some elements from bars 60 – 61 of the 1 st movement
A'' Fig. [38] to Fig. [43] (end of the movement) lights come up. Segue into movement 3.	2'13"	Fig. [38] to the end, includes elements from fig. [21] – [24] mostly over a C drone Fig. [41], the recording continues alone for approximately another 10 seconds as it did at the start Fig. [42], approximately 5 second silence

Fig. 7.2.2: Symphony No. 5, movement 2, 'The Healing', showing the structure and recorded timings

Movement 3: *The Dance of Life*

Lighting: Intense red glare

Allegro strepitoso (lively and fast – noisy, boisterous) ♩ = c. 132

Structure:- Rondo Character:- Lively, boisterous dance

Sections	Timed lengths	Details in brief
Introduction Fig. [43] to Fig. [45] (4 bars each)	0'10"	Fig. [43], floor tom rhythmic introduction 4 bars – continues until fig [55]. Fig. [44], trombone glissandi between B and F (a tritone)
A Refrain: a, a', b of 4, 4, 8 bars respectively Fig. [45] to [49]	0'33"	a Fig. [45] a' Fig. [46] b Fig. [47] & [48], featuring the Earth Mother theme Percussion interlude of 8 bars, Fig. [49] & [50] Introduction material reworked
Interlude Fig. [49] to [51]	0'19"	Fig. [49], from fig. [43] with timbales added Fig. [50], timpani over the floor tom rhythm – (B \flat , F, A \flat) final bar – rising chromatic scale from strings, 1 st clarinet and 1st bassoon
A' Refrain Fig. [51] to [55]	0'32"	a from Fig. [45] with trumpet added a' from Fig. [46] with glockenspiel, harp and piano added b from Fig. [47] & [48] with added flutes and first violins
Interlude Fig. [55]	0'7"	The woodblock takes over the floor tom rhythm Low strings take the glissando figure initially presented by the trombones (fig. [43] and [44])
B Fig. [56] to Fig. [60]	0'31"	The rhythm from fig. [43] continues, now with new melodic material from the strings (muted, very soft, bowed tremolo at the point of the bow) and muted trumpets.
A'' Refrain 4, 4, 8 bars Fig. [60] to Fig. [64]	0'21"	a from fig [45] with a varied opening bar, timpani omitted and added violas and cellos a' Fig. [46] copied b Fig. [47] & [48] with only one minor change for the contrabassoon
Trombone glissandi Fig. [64]	0'07"	Fig. [44] repeated
A''' Refrain Fig. [65] to [69]	0'32"	a Repeat of fig [51] (Fig. [45] with changes) a' Repeat of fig [52] (Fig. [46] with additions) b Repeat from fig. [53]
C Fig. [69] to [80]	1'25"	c, c', glissandi from horns and trombones, transition, d, transition, d' with extension 8, 8, 4, 4, 4, 8, 4 + 4 bars
A'''' Refrain with interlude material Fig. [80] to [87]	0'48"	The trumpet Earth Mother theme section is omitted. a, trombone glissandi, a,extended,

		horn and trombone glissandi 7, 4, 4 + 4, 6. Fig. [80] to [87]
Coda Fig [87] to [91]	0'35"	tutti – trumpet one bar motive repeated 12 times Earth Mother theme from two solo violins Fig. [90]

Fig. 7.2.3: Symphony No. 5, movement 3: *The Dance of Life*, showing the structure and recorded timings

Movement 4: *Crossing*

Gentle emerald light

A Tempo – Andante misterioso e sereno ♩ = c.56

This movement is entirely in simple triple metre. It is a free fantasy, though loosely structured, fig. 7.2.4, over a B drone and the falling semitone sigh-like figure of C to B from the double basses.

Various instruments supply the melodic focus. This is an orchestration of an earlier work by Edwards, *Emerald Crossing*.

Section	Timed lengths	Details in brief
A Fig. [91] to [93]	1'00"	Piano solo over the drone using the B Phrygian mode with major and minor 3 rd , (could be considered a combination of the Japanese In Sen and Hirajoshi scales)
B Fig. [93] to [99]	3'00" Comprising (1'53", 0'31", 0'36")	Fig. [93] to fig. [97] features the upper strings in counterpoint Fig. [97] flutes in loose canon at the octave Fig. [98] viola and flute imitative entries introduce a short piano cadenza
A Fig. [99] to [101]	1'11"	From the opening with minor alterations to the accompaniment
B Fig. [101] to [103]	1'12"	Related to fig. [93] & [94] with the winds now in counterpoint.

Fig. 7.2.4: Symphony No. 5, movement 4, 'Crossing', showing the structure and recorded timings

Movement 5: *The Promised Land*

Vigoroso e gioioso ♩ = 132

White light with a halo around the choir

This is an orchestration of the third and final movement of *Island Landfall* by Edwards with the addition of a children's chorus.

Section	Timed lengths	Details in brief
Refrain Orchestra only Fig. [103] to [106]	0'17 Comprising (0'07", 0'06", 0'04")	Fig. [103] G Lydian Fig. [104] E Mixolydian The Earth Mother theme is the main melodic material in both. Fig. [105] E decorated drone continues with falling semitone F to E and dotted figure. This acts as an introduction to the children's choir.
Chorus Children's choir Fig. [106] to [108]	0'31"	The children sing over a decorated drone centred on E
Refrain Orchestra only Fig. [108] to [111]	0'17"	Repeat of figures [103] to [106]
Introduction to verse 1 Fig. [111] to [112]	0'04"	Piu mosso ♩ = c. 160, Lydian on A (4 bars with shortened 3 bar repeat)
Verse 1 Children's choir Fig. [112] to [116]	0'43"	C# root(C# natural minor)
Chorus Children's choir Fig. [116] to [119]	0'11"	C and G drone (largely C major) fig. [116] – [118] Children's choir. Fig. [119] Instrumental concluding phrase
Introduction to verse 2 Fig. [119]	0'4"	Repeat of fig. [111]
Verse 2 Children's choir Fig. [120] to [123]	0'24"	C# drone(C# natural minor) Similar to verse 1.
Instrumental reflection Fig. [123] to [127]	0'33"	C# drone, shifts enharmonically to D \flat at fig. [125]
Introduction Fig. [127] to [129]	0'15"	Including a repeat of fig. [111]
Commonwealth celebration Children's choir Fig. [129] to [133]	0'35"	Fig. [129] and [130] are repeated
Introduction to Chorus Fig. [133]	0'11"	Loosely based on fig. [115]
Chorus Children's choir Fig. [134] to [136]	0'14"	Repeat of fig. [116] to [119] C major shifting to C Phrygian over a C and G drone
Codetta Orchestra Fig. [136] to [142]	0'56"	Building to the climax and the freely whispered text from the choir over solo violins with the Earth Mother theme.
Refrain and Coda Orchestra only Fig. [142] to the end	1'08"	Fig. [142] to [145] is a repeat of the opening, fig. [103] to [106] Fig. [145] begins with a slightly varied version of fig.[111] The coda begins at fig. [147]

Fig. 7.2.5: Symphony No. 5, movement 5: *The Promised Land*, showing the structure and recorded timings

7.3 Analysis of content

Movement 1, 'Compassion'

Part a and a': bars 1 – 8 and 8 - 16

Can the opening motive be considered to have been inspired by a bird call and in its translation to orchestral instruments one that has been lowered considerably in pitch? Consider bar 1 of fig. 7.3.1. Simple birdcalls of one or two notes frequently diminish in volume over the call. Edwards has certainly indicated this with the dynamics. Yet this falling semitone with its decrease in volume could also be recognised as his musical sigh. The falling semitone has been used in other works by Edwards, notably the first symphony where it clearly has more of a function for its emotional content, but in the context of the fifth symphony could it be reflecting nature and in particular bird song?

Fig. 7.3.1 gives the opening bars of Symphony No. 5 showing only the use of the descending semitone motive. Notice the varied number of beats between each repetition of the figure and the rhythmic variations of the figure itself. Both aspects seem to suggest the randomness of natural sounds.



Fig. 7.3.1: bars 1 – 6, contrabassoon and 1st bassoon use of the opening descending motive

Many of the following figures are more obviously, and by the composer's own admission, inspired by bird calls, though are not intentionally transcriptions of actual calls. The first of these is given by the bassoon immediately after the falling semitone. Here the grace notes rising to the staccato F# create a bird-like call although one that has been lowered in pitch.



Fig. 7.3.2: bar 6, 1st bassoon

A purely theoretical account of this figure would label the beginning C as an appoggiatura resolving to the B of the Drone heard from the double basses, the A, a simple neighbour note and the final B to F# leap of a perfect 5th playing its part in establishing the B Major Phrygian mode that is used throughout this opening section. However that would only be part of the intended function of this within the movement.

The case for claiming the inspiration from bird calls strengthens with what follows, though again the purely theoretical analysis would indicate that the bass clarinet's rising flourish seen below is simply the sounding of pitches from the B Major Phrygian scale or mode, fig. 7.3.3.

B. Clarinet (B \flat)

B Major Phrygian

1 \flat 2 3 4 5 \flat 7

Fig. 7.3.3: bar 6 – 7, bass clarinet and partial B Major Phrygian mode

The rhythmically quite short notes of this flourish make the resultant sound more of a glissando. The final A could be seen as sounding the seventh of the dominant seventh on B, but this is not, I believe, the intention of the composer²⁰⁹, and from the context it can easily be shown that this is not functioning as a dominant seventh chord within the opening section. Nor is the following bassoon melody functioning in this manner, though it begins with the rising minor 7th, a gesture that can be found in other works by Edwards. This gesture is followed by an almost complete B mixolydian, or B dorian, as the third is omitted that largely descends over bars 7 and 8, fig. 7.3.4.

Bassoon

7

mf *mp* *p* *pp*

3

Fig. 7.3.4: bars 7 – 8, 1st bassoon

Again the details of the melody, its rhythm and dynamic variety, seem to be suggesting inspiration from nature, in particular from bird calls within the Australian landscape.

With still more examples in this movement to be found it is timely to be reminded of the composer's intentions that although one specific bird call has been identified and named in his work, exact transcriptions have been unintentional, though the sounds of nature have inspired much of his writing.²¹⁰

Many birds rarely repeat a call exactly, though frequently a call will begin in the same manner successively. Consider the alterations when the figure heard in bar 7 returns in bar 14, fig. 7.3.5.

Bassoon

14

mf *mp*

3

Fig. 7.3.5: bar 14, 1st bassoon

In the manner of bird calls this version is shortened and altered slightly in both dynamic directions and ending. It would be quite fair to view this as a composer responding to the effect of memory shrink in his listeners, a phenomenon of our human memories that remembers something heard as shorter than it actually was. Composers have been responding to this in their writing long before

²⁰⁹ Edwards, R. interview with the author on 3rd Feb. 2014

²¹⁰ *Ibid.*

Edwards. It would also be fair to suggest that bar 8 gives a fairly final sounding ending on the B of the drone, establishing the root note, fig. 7.3.4, and that bar 14 with the F# or fifth above the drone, fig. 7.3.5, provides a less final sounding phrase ending. All of this would be true but the function here is to allow the bass clarinet bird-like melody space to be heard much like birds in close proximity stop calling to listen, fig. 7.3.6.



Fig. 7.3.6: bars 14 – 16, bass clarinet

These final bars act as a conclusion to the section, and a transition to the new. That it features a slightly varied descending partial scale to that of the first bassoon in the opening of bar 14, driving towards the root note, B, is typical of phrases with a cadential function.

Part b: bars 16 – 28

This section divides the elements between instrument families. Firstly the muted trombones announce their questioning figure in bars 16 to 17, fig. 7.3.7. This is like a slow and distant bird-like call, perhaps inspired by the sounds heard in the Blue Mountains where Edwards would sit and meditate whilst living at Leura.²¹¹



Fig. 7.3.7: bars 16 – 17, muted trombones, a harmonised and distant bird-like call

The divided violas and cellos answer this with a slightly varied and harmonised version of the Maninya motive of the rising minor seventh and falling minor third, fig. 7.3.8.



Fig. 7.3.8: bars 17 – 18, violas and cellos including in the upper part a version of the Maninya motive

Both the trombone and string interjections could be viewed as distilled bird calls.

²¹¹ Edwards, R. email to the author 16th Apr. 2014

What follows relates to his decorated drones, including the falling semitone and the dotted figure, this time from the four muted horns. To ensure that the entry has strength, Edwards has the initial falling semitone scored for all four horns. Horns three and four are not given the entire figure thus ensuring that the interjection fades quickly in volume, fig. 7.3.9.

18 *con sord.*
Horns 1&2 *p* *pp*
Horns 3&4 *p* *pp*

Fig.7.3.9: bar 18, horns, notice the descending semitone and the dotted figures

The violins doubled by the first flute, fig. 7.3.10, announce yet another bird-like call, initially over the sustained chord which was first heard in bars 17 – 18 from the violas and cellos.

20 *mp* *p* *mf* *f*
Violins 1
Flute 1
Violins 2
div. *mp* *p* *mp* *mf*

Fig.7.3.10: bars 20 – 24, reduction of upper strings only

Edwards concludes the first phrase in this section in bar 21 with a descending partial scale heard from the remaining flutes, fig. 7.3.11. Once again this descending gesture has a cadential function, with both parts ending on the root of the section, B. The scale used is a five note partial B Phrygian.

21 *p* *pp*
Flute 2
Flute 3
(Alto flute)

Fig. 7.3.11: bar 21, descending gapped B Phrygian from the flutes as a cadential figure

Edwards repeats the trombone figure of bars 16 to 17 in bar 22, answers it with the horns, this time with a largely descending figure that is harmonised homophonically and further extended with the material in bars 23 to 24 from the strings, fig. 7.3.10. The flutes complete their contribution with descending partial scale figures ending on B to introduce his most important melodic motive, the Earth Mother theme sounded by the first bassoon and first horn, bars 24 and 25, fig. 7.3.12. The message for this movement about care of the environment is encapsulated in these two bars, which

are heard again at similarly strategic moments in the movement, beginning in bars 42, 138 and 156. On each occasion the descending partial scale ending, functions as a cadence to the passage.

Fig. 7.3.12: bars 24 – 25, Earth Mother theme

To transition to the repeat of the opening bassoon melody Edwards has a chorus of bird song from clarinets and oboes, bars 25 to 28, fig. 7.3.13, covering the beginning of the bassoon solo in bar 28. This mostly features a partial B Phrygian modal scales, and arpeggiated figures.

Fig. 7.3.13: bars 25 – 27, decorative bird-like transition

Part a'': bars 28 – 34

These are largely a copy of bars 10 to 16 with minor alterations to the scoring. In particular, the equivalent of bar 14's bass clarinet contribution is now up and octave and heard from the first oboe and first clarinet. Edwards adds the first and second violins with a bird inspired interjection, fig. 7.3.14. Once again Edwards indicates that the first violins play with a flute like tone colour, this time to more realistically mimic birdsong.

Violin 1

Violin 2

Fig. 7.3.14: bars 28 – 31, addition to the repeat of the a' material from bars 10 – 16

Part b, bars 34 – 42

Edwards repeats bars 17 to 25.

Section B: bars 44 – 115

Part c: bars 44 – 52

Edwards begins this with seven solo first violins, see the reduction, fig. 7.3.15. All are muted and asked to play 'flautiss.' or with a flute like tone. Notice the inclusion of the Earth Mother theme in bars 46 to 47 which is marked 'in rilievo', literally 'in relief', and played in artificial harmonics. Notice the close harmony and the use of major and minor seconds. In this range and at this dynamic the chords supply background colour and support to the upper part. Harmonic movement is created without resorting to traditional progressions, but by the addition of pitches that colour the chords and give a sense of forward motion. Edwards has maintained at least two common pitches between one chord and its neighbours making his changes sound quite subtle. The pitches C and D are heard together in all but the chord on the second beat in bar 45, giving stability to the harmony.

Violins 1 div. (7 soli)

Violins 1 div.

Con sord. flautiss. pp

Earth Mother Theme in rilievo

Fig. 7.3.15: bars 43 – 48, reduction of divided 1st violins

The divided violins continue until the end of bar 51, with the upper violin part continuing to present a melody that includes fragments of the Earth Mother theme, while the other first violins supply rhythmically arranged chords that support the interjections from the harp, alto flute, first clarinet, and second violins, fig. 7.3.16 bars 48 – 52. A delicate filigree is supplied by the celesta in a one bar ostinato involving partial scales, a gesture that is repeated four times, see fig. 7.3.17.

Alto Flute

Clarinet 1

Harp

Violin 2

Fig. 7.3.16: bars 48 – 51, interjections

The celesta ostinato overlaps by one semiquaver on beat one in each following bar, alternating between D and G the fifth and root of the section.

Celesta

Fig. 7.3.17: bar 48, celesta ostinato, reduction to one staff, showing right hand and left hand divisions through the stem directions rather than the staves as found the score

The piccolo sounds the Earth Mother theme over the celesta ostinato, fig. 7.3.18. The appoggiatura version of the Earth Mother theme follows to conclude the section this time from the first group of first violins using harmonics fig. 7.3.19.

Piccolo

Fig. 7.3.18: bars 50 – 51, Earth Mother theme

Violin 1

Fig. 7.3.19: bars 52 – 53, Earth Mother theme in harmonics from the upper 1st violins

Part d: bars 53 – 71

The melodic line is divided in these bars between several instruments, beginning with the low strings, and including the woodwinds as seen in fig. 7.3.20.

The low E from the double basses begins the section, accompanied by the harp which, by bar 54, establishes E major Phrygian. The rising figures in bars 54 and 55 from the double basses, along with the dynamic markings, swell the opening with a hopeful gesture that continues in various guises over the following bars. The melody can be divided into musical phrases of varying length bars. The opening phrase ends in bar 57 with a descending semitone to centre on E. The new phrase begins with material derived from bar 54. The cellos take another hopeful ascending figure which is answered by a rapidly descending partial A mixolydian scale, ending on E, as a short cadential moment. The first bassoon begins as the cellos did though up an octave and louder, to be answered by a repeated figure decorated with grace notes, heard first from the second clarinet with the first oboe, then the bassoon an octave lower. There are changes of metre in this six bar phrase. The final main melodic feature is first heard from the first bassoon in bar 64. Again this new phrase begins with a hopeful ascending gesture in the form of a partial scale, this time, over C from the double basses in bar 64, returning to E in the following bar. This ascending scale undergoes transformations to be heard now from the bass clarinet and then modified further for the cor anglais and finally repeated by the first bassoon with a slightly altered answer, bar 70, from the more extended versions found in bar 65.

The image displays a musical score for six instruments across four systems, focusing on melodic features from bars 53 to 70. The instruments and their parts are:

- System 1 (Bar 53):** Double Bass. The melody starts on a low E in 3/4 time, marked *pp*. It features a series of dynamic markings: *p*, *mp*, *mf*, *mp*, *p*, and *mp*.
- System 2 (Bar 59):** Violoncello (Vc.) and Bassoon. The Vc. part begins in 3/8 time with a melody marked *p*. The Bassoon part enters in 3/4 time with a melody marked *mp* and *mf*. Clarinet 2 & Oboe 1 also play in 3/4 time.
- System 3 (Bar 63):** Bassoon and Bass Clarinet. The Bassoon part continues in 3/4 time with dynamics *mp*, *pp*, and *p pp*. The Bass Clarinet part enters in 3/4 time with a melody marked *p pp*.
- System 4 (Bar 67):** Cor Anglais and Bassoon. The Cor Anglais part begins in 3/4 time with dynamics *mp* and *f*. The Bassoon part continues in 3/4 time with dynamics *pp* and *p*.

Fig. 7.3.20: bars 53 – 70, melodic features only

In bar 58 the divided violas, accompanying the double basses, lead into what sounds like a two note bird call in bar 59, repeated in bar 61. Close position chord voicing is used which gives strength to the interjection due to the tone colour combination, and the voice leading, particularly of the first oboe, leaving a fifth, from A to E, and the semitone movement from D# to E. Fig. 7.3.21 does not show the voice leading used by Edwards.

Fig. 7.3.21: bars 58 – 59, reduction of the interjection (This does not show the voice leading.)

Rapid partial A mixolydian follow the second interruption, supported by the double basses and harp. This is a bird inspired decoration with a cadential function if only briefly.

Fig. 7.3.22: bar 62, decorative figures from the upper woodwinds

Once again Edwards concludes the section with further descending figures this time from the cor anglais and first oboe, taking the same falling figure in imitation at the octave, with both ending on G over the harp bass of C, fig. 7.3.23. The bar has a cadential function, concluding the section and allowing a seamless move to the new section.

Fig. 7.3.23: bar 71, cadential gesture

Part e: bars 72 – 83

Edwards divides the first violins into eight voices, all very soft but without the mute. Fig. 7.3.24 gives his exact scoring in order to show the contrapuntal lines that weave across each other. The upper two voices with their first three notes announce the feature that is observed with variants in the entries of the divided violas, bar 74, divided second violins, bar 76, and the divided cellos, bar 78. Each of these groups is divided into four parts rather than the eight of the first violins. The semiquaver figure of bar 73 as heard by the third line from the top, and supported by three more parts, features again in bar 77, 78 and 81.

Some of the supporting lines are written in such a way to produce smooth stepwise legato, others employ leaps. All have three slurred groups, though not all slurs occur simultaneously. It is the horizontal effect of each line that is important in this passage, and in the further string passages of this section, and not the vertical harmony. In this manner the writing is similar to early free Organum. The overall effect gives a rich tone at this restrained dynamic.

Although these bars at figure [8], bars 72 – 83, are similar in concept to the section that began at figure [5], bar 44 with the divided violins, the melodic material does not related directly, and the Earth Mother theme, which featured strongly in the earlier section, is not included.

The section contrasts with the previous section, and acts to transition to a repetition of the material from figure [6] bar 53. In this repetition Edwards adds first violins, with their first phrase relating to their entry at bar 72, fig. 7.3.24.

Violin I
(div. a 8)
senza sord.

Fig. 7.3.24: bars 72 – 74, divided 1st violins, showing the voice leading

Part d': bars 83 – 102

This material was heard from bar 58. Here, Edwards makes only minor alterations to the scoring, with the first violins added to the original scoring that began in bar 85, fig 7.3.25, and the addition of one bar at bar 89 to allow for a repetition of a variant of the Earth Mother theme in a brighter and more prominent setting through the addition of the first violins and piccolo, fig. 7.3.26.

Violins 1

Fig. 7.3.25: bars 85 – 86, violin addition sounding material related to bar 72

Violin 1 & Piccolo

Violin 1 div.

Violas div.

Fig. 7.3.26: bars 88 – 90, showing the additional bar 89, notice the Earth Mother theme in bar 88 from the upper violas

Part e': bar 103 – 114

Edwards returns to the divided strings material from figure [8], omitting the divided first violins, and beginning immediately with the divided violas entry. This section is an exact repetition of bars 74 – 82 now at bars 103 – 113 with one additional measure where the cellos repeat their previous bar, 113 in order to lead into the return of the A section from the opening of the movement.

Section A': bar 115 to the end of the movement

Edwards exactly repeats the opening sections:- a, a', b, a'', b. To conclude the movement a further two bars are added in which the cellos present the appoggiatura version of the Earth Mother theme in answer to the bassoon and horn version first heard in bar 24 of the movement. The staging instructions for lighting and the start of the recording that will continue throughout the second movement is given in bars 158 and 159 respectively.

Bassoon 1

Horn 1

Fig. 7.3.27: bars 156 – 157, Earth Mother theme

157 (Lights dim.)
rall. $\text{♩} = 35$ segue

Tam-tam

Violoncellos
pizz. *pp*

Double Bases
p

Recording of flowing water
(start with Tam-tam)

Fig. 7.3.28: bars 157 – 159, Earth Mother theme ending the movement

Movement 2, 'Healing (Scene by the Brook)'

Introduction

The recording of flowing water continues as the sound of the softly struck tam-tam from the last bar of the previous movement dies away. The lights have faded and the audience is now in darkness. Players have their music illuminated, and for the next fifty seconds the conductor is still. Edwards is taking the audience into the outdoors in their imaginations through the recording, and the music of this movement, in the hope that this will be a meaningful healing, and meditative experience. A bowed vibraphone begins without the conductor, dynamically shaping firstly a D then G# a tritone higher, and with a following rest repeating this pattern until the end of bar 26, fig. 7.2.29. The player determines the length of the pauses.

$\text{♩} = \text{c. } 60$ independent of conductor

Bowed Vibraphone

ppp *mp* *ppp* *mp*

l.v. l.v.

Fig. 7.3.29: bowed vibraphone opening bars of movement 2, *Healing*

Section A, Part a: bars 1 - 13

A bird-like flourish played on piano in the high treble begins in what is numbered as bar one. There are two elements to this opening phrase, the upward leaping flourish which is tonally ambiguous, and the chords of bar three that describe B minor with a diminished octave (or major seventh). The four horns begin with this piano chord and sustain the same pitches through much of the following three bars.

conductor resumes beating. $\text{♩} = 60$

Piano

p *pp* *p*

8va 5 8va 5 8va 5 8va 5

Ped. Ped. Ped. Ped.

Fig. 7.3.30: bars 1 – 4, piano

Edwards reinforces the diminished octave leaps in bar three with the first flute, fig. 7.3.32. Flutter tonguing on B \flat is featured in bar 3, fig. 7.3.32, along with the cencerros, (tuned cow bells), fig. 7.3.31, creating an unusual and striking bird-like tone colour.

Fig. 7.3.31: bar 3, cencerros (tuned cow bells)

Fig. 7.3.32: bar 3, flute interjection

The focus shifts to the first clarinet, fig. 7.3.33. Again upward leaps are a feature, including the ascending leap of a minor ninth, and a decorated descending leap which concludes with a minor ninth. This figure also describes B minor. The second repetition of this is extended through the sustained upper pitch, D and includes further decoration. Edwards answers this with what was found in bars 3 - 4. The final two repetitions of this clarinet figure are copies of bar 8.

Fig. 7.3.33: bars 8 – 13, 1st clarinet

The pitch centre of the section is made clear by the material in bar 3 and the first clarinet figure of bar 8, but even without considering the grace notes the scale is ambiguous and highly chromatic as can be seen from fig. 7.3.34 where the semitones have been marked with a slur.

Fig. 7.3.34: scale of pitches heard in the opening up to bar 13 without the grace notes (semitones marked)

The addition of grace note pitches makes this scale almost fully chromatic. D \flat has been omitted as its enharmonic equivalent C \sharp is present.



Fig. 7.3.35: scale of pitches heard in the opening up to bar 13 including the grace notes (semitones marked)

Section A, Part b: bars 14 – 27

It is here that Edwards introduces his decorated drone above C. The reason for the request that at least half of the double bass instruments be capable of playing low C below the staff becomes apparent in the scoring of this section. To the usual descending sliding semitone from $A\flat$ to G the fifth above the root C, Edwards adds further decorations from the piano, bass clarinet, trombones and tuba. Fig. 7.3.36 shows the piano part only as the bass clarinet, trombones and tuba merely double elements of the piano part.

The divided double basses supply sustained C's at the octave, and the Burmese gong supplies a sustained G. When the piano, and bass clarinet, are not involved in the decorations they too sustain these pitches. The trombones in bar 17 take variants of the piano part, including a glissando from $A\flat$ to G, the long sigh as found in the opening of his first symphony. The tam-tam, which is frequently associated with his sacred or meditative music, highlights the beginnings of the slurred groups in bars 14 and 17.



Fig. 7.3.36: bars 14 – 19, piano only showing the decorations to the drone and the C and G drone

The piano concludes this section with two repeats of bar 1, and a pair of minor ninths in quick succession, fig. 7.3.37.



Fig. 7.3.37: bars 20 – 21, piano part reduced to a single staff

Over the sustained drone the two bassoons sound a bird influenced figure that is treated in short variable cells. The first bassoon's repeated D's added to the drone result in quintal harmony, a feature that is part of his harmonic language.

The image shows a musical score for four bassoon parts. The top two staves are for Bassoon 1 and Bassoon 2, and the bottom two are for Bsn. 1 and Bsn. 2. The score is divided into two systems. The first system covers bars 14 to 17, and the second system covers bars 18 to 20. The time signature is 3/4. The music is written in bass clef. Dynamics include *p* (piano) and *pp* (pianissimo). The notation includes various note values, rests, and slurs.

Fig. 7.3.38: bars 14 – 20, 1st & 2nd bassoon

To conclude this section Edwards repeats portions of bars 14 to 19 with two bars omitted and one bar extended. This approach is in keeping with his rhythmic asymmetry.

Section A, Part c: bars 28 – 57

The decorated drone is simplified to a sustained low C from the second group of double basses and the occasional sliding semitone from D \flat to C an octave higher than the first group of double basses. The simplification was necessary to allow for the recitative style harp solo. The harp is initially tuned to the C major Phrygian mode, with the retuning of the D \flat to D and A \flat to A at later moments in the solo. The change of tempo from the previous section which had 60 crotchets per minute to the new tempo of 90 crotchets per minute is also given by Edwards as a metric modulation indication in brackets. Along with the new tempo marking is also the instruction ‘*ma liberamente e flessibile*’ which indicates that the section should be played freely and flexibly. Bar 37 and 38 have several indications ‘*meno, poi Accel. ... Rall. ... A Tempo*’, meaning less or slower, then accelerate, gradually slow, and finally return to the original speed, all of this for a subdivision of 9 quavers played in the time of 6 quavers.

The opening of the harp solo is marked *pianissimo ma in rilievo* (but in relief) and *poco marc.* (a little marked or accented) and finally the word ‘*table*’ is found in brackets to indicate that the strings are to be plucked close to the sound board. The echo in bar 29 is marked ‘*ord.*’, to be plucked in the normal position, though the following bar once again indicates that the player should pluck near the sound board. Plucking in this position encourages more of the high harmonics thus changing the tone colour.

Rhythmically this solo is full of variations, from feathered beaming that indicates that the speed increases, to various grouping such as triplets, 4:3, 9:6, 5:3 and 5:4 which all vary the subdivisions of beats within the frequently changing metres. Edwards uses grace notes to good effect, a glissando to the climax on high G, and doubles the harp in this moment with the glockenspiel. He also reinforces this loud moment in bar 43 by writing accented high treble chords for the harp, the only chords found in the entire solo.

Following the climax Edwards marks the speed as *Tempo comodo* (at a comfortable speed), suddenly beginning softly and gradually rising then falling in volume over the final bars. Once again Edwards concludes with a largely descending figure, this time ending with a descending semitone from $D\flat$ to C and finally a soft, low C that is allowed to ring on.

Short Transition bars 51 – 57

The simply decorated drone from the divided double basses continues with sustained C's and the falling semitone until the end of bar 54 and continues with occasional pizzicato C's to the beginning of the new section at bar 58. The cellos supply a fingered tremolo figure that is altered on the two further repetitions by altering the length. These slight variations to the initial cell-like figure are typical of his approach to rhythmic elements, fig. 7.3.39.

Fig. 7.3.39: bars 51 – 54, cellos showing treatment of a short cell by Edwards

The tempo slows to a crotchet equals about 72 as a rising one bar figure is heard from the upper group of double basses, and first bassoon, followed by the first clarinet, and divided cellos. A short one bar solo is heard from the alto flute followed by a descending partial C major scale from the first flute, a typical section ending or cadential figure, though this time accompanied by divided first violins, and the first oboe, fig. 7.3.40.

Fig. 7.3.40: bar 57, 1st oboe and divided 1st violins

Section B: bars 58 – 72, *Tempo giusto* ♩ = 90 (*ma grazioso*)

After the freedom of pulse in the previous section Edwards indicates that the new section should be played in strict tempo but with a sense of grace. The initial two bar entries heard first from the divided violas, then the divided violins move the root from C to E so that by bar 60 E minor is sounded. The build in intensity over these four bars has been directed towards the appearance of the Earth Mother theme, heard first by the second violins then the first violins an octave higher, fig. 7.3.41. Edwards ends the fragments with both the rising and falling appoggiatura to conclude on an E, the pitch centre of the section which has been made clear by the pizzicato E minor cello arpeggios and through the divided upper strings in close harmony, fig. 7.3.42.

Violin 1 upper group

Violin 2 upper group

mf *mp*

Fig. 7.3.41: bars 62 – 63, Earth Mother theme

Violin 1 div. a 2

Violin 1 div. a 2

Violin 2 div. a 2

Viola div. a 2

mf *mp*

Fig. 7.3.42: bars 62 – 63, Earth Mother theme with supporting upper string parts only

Edwards repeats these six bars, 58 to 63, with only a minor rhythmic change to the final bar and the addition of vibraphone glissandi over E Phrygian along with woodwind support for the repeated Earth Mother theme.

Three bars of material that relates to bars 58 and 59 leading into the new section are heard from the violas over a sustained E minor from the vibraphone. The harp chord that begins these bars contains an additional F, the minor 2nd of E minor.

Section C: bars 73 – 92, Lights come up. *Stringendo poco a poco*

Edwards constructs the opening of this section with short ascending cells from the brass that are in dialogue, fig. 7.3.43. It is a hopeful gesture due to the articulation, ascending pitch, and dynamic indications. These six bars prepare the audience for a brief but exciting journey to the climax in bar 92. The lights are becoming brighter and the tempo is gradually increasing. There are no moments of silence or relaxation, and will be none until bar 92. These bars are in A major with alternations between the tonic and subdominant harmony. The trombone figure in bar 74 is similar to the gesture found in bar 59 of first movement, though transposed.

73 Lights come up
Stringendo poco a poco

Trumpets 1,2&3
Trombones 1&2
& Bass Trombone
Tuba
senza sord.

76
Tpt. 1,2&3
Tbn. 1&2
& B. Tbn
Tba.

Fig. 7.3.43: bars 73 – 78, ascending brass dialogue

It is the harmonised descending semitone first heard in this section in bar 77 that is used in dialogue between the trumpets and strings, doubled by the woodwinds in the following six bars. These bars begin at the tempo of $\text{♩} = 120$ and accelerate to $\text{♩} = c. 132$.

At bar 87 Edwards halves the note values, increasing the excitement and frenetic energy. Fig. 7.3.44 shows the first trumpet line. This is doubled and harmonised by the strings, without the double basses, and upper woodwinds, but with assistance from the horns.

87 ($\text{♩} = c. 132$)

Trumpet 1

Fig. 7.3.44: bars 87 – 92, 1st trumpet

Rhythmic asymmetry is created by the changing metres and the various placements of material within measures, particularly in the section featuring the descending semitone repetitions from bar 81 to 86. Repetition with unequal periods and varying cell lengths is used here to build excitement. Edwards draws from nature once more, perhaps the sounds of a flock of birds, a multitude of insects, or a heavy downpour. The final crashing, fortississimo chord from all but the low brass includes a suspended cymbal, a Burmese gong, and tam-tam. The last two are instructed to allow their instrument to continue to vibrate. The divided double basses begin with the final chord, but are marked 'con sord.' (with the mute) and pianissimo. It is only the sound of the gong, tam-tam and double basses that continue, now in darkness after the dazzling light that accompanied the final

moments has been extinguished. Edwards marks the new section 'Subito lento calmo, ♩ = c. 60' (suddenly slow and calm). These bars, 92 – 94, function as the join to the return of the A material.

Section A' part a': bars 95 – 108

Bars 1 to 13 are copied with some additions and changes of roles. The vibraphone from the introduction is not heard, but in its place, beginning in bar 99, the equivalent of bar 4 are two Dobachi, a pair of Chinese bowl shaped bells tuned to the same tritone, D and G# and, like the earlier vibraphone introduction, are to be played without reference to the conductor until bar 105. The divided double basses continue to sustain their perfect fifth F# and C#, begun in bar 92 for a further almost four bars in this new section, allowing for a smooth join of sections. One bar prior to the beginning of the repeat of the material from bar one Edwards introduces a rhythmic element reflective of the natural world, this time perhaps frogs, using a small high maraca that is to play independent of the conductor and at a faster speed, fig. 7.3.45. This pattern is then repeated until figure [37], bar c. 142, to resume again at figure [38] bar 154.

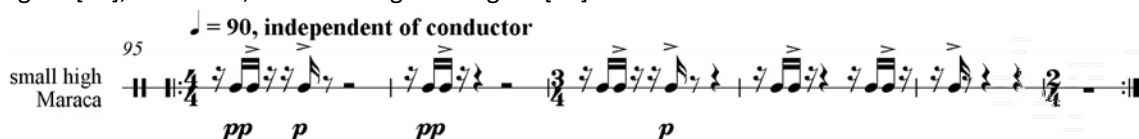


Fig. 7.3.45: bar 95 and following, small maraca rhythm

It is clear that Edwards intends for the audience to engage with him in meditation, or a spiritual journey. His writing conjures a natural scene complete with birds, insects and frogs as well as the recorded tape of the sound of flowing water. His use of the two Dobachi or Chinese bowl bells reminds listeners of the sound of sacred rituals that are a part of many of the cultures of Australia's Asian neighbours, and are now somewhat familiar within the Australian multi-cultural society.

Section A' part b': bars 109 – 122

The maraca rhythm continues as the decorated drone, originally beginning at bar 14 recommences. It has been reworked for low strings and percussion. The sustained C drone remains though now the divided double basses no longer have the C notated below the staff. The cello fingered tremolo cells from bar 51 to 53 appear in shortened versions, occasionally interrupting the double basses' sustained drone. The sliding semitone heard in bar 14 from the first trombone has been assigned to the upper groups of cellos and violas, and the dotted figure from the piano and bass clarinet to the lower groups of cellos and violas. Absent are the bassoons, trombones, tam-tam, and Burmese gong. Additional interest is supplied by the small and medium claves with feathered beamed rhythmic figures that are repeated independent of the conductor, again conjuring the sounds of nature. Further interest is achieved through the addition of the falling semitone glissando A♭ to G, and the rapid ascending and descending interjections from the upper group of violas, fig. 7.3.46. From bar 116 the drone has settled into a seven bar unit that is repeated exactly, though of course the independent percussion parts will result in variations.

Fig. 7.3.46: bars 123 – 126, upper violas, first heard in bar 116 – 122 and repeated until bar 136

Section A', part c': bars 123 - 141

Over these repetitions Edwards scores another solo, this time from the cor anglais which is to be played independent of the conductor. The solo begins with a long D, a tone above the C of the drone. It has an initial dynamic of pianissimo with a swell to piano followed by the instruction 'e poi a piacere' with means then at the discretion of the performer. By this Edwards gives over responsibility for expressive playing and dynamic shading to the performer. Edwards unifies the solo through the repetition of the fourth and fifth bars later in the solo. The solo uses the C major scale but with the addition of chromatic notes. It concludes with the repetition of leaps of the tritone between $A\flat$ and D to finally end on G the fifth above the C drone.

Transition: bars 142 – 154

The transition begins with material from bar 54 and following, now used in an antecedent and consequent pattern where the two bar rising figure is answered by a two bar descending figure, repeated, and extended. The final five note phrase is repeated with rhythmic variation. For a melodic reduction refer to fig. 7.3.47.

Tempo comodo, poco meno mosso

Fig. 7.3.47: bars 142 – 152, melodic reduction

The transition is over a decorated C drone. The final two bars are accompanied by ascending and descending glissandi on the harmonics of the C string from the upper group of both the cellos and violas.

Section A'': bars 154 to the end of the movement

Edwards returns to the scoring from bar 114, including the independent percussion for the decorated drone accompaniment, and adds a trio of solo instruments beginning with the cor anglais, and which includes reference to the earlier solo through the repetition of bars 125 and 126, and later bar 131. The first clarinet enters, taking first a dynamically shaped G, then the tritone leaping element from the earlier cor anglais solo. Edwards employs counterpoint using the C major Phrygian mode between these three instruments once the first oboe enters, fig. 7.3.48. The final melodic

element is significantly the Earth Mother theme. To highlight the importance of this theme Edwards reduces the string accompaniment to sustained C and G, though with the continued support of the small and medium claves, maraca and the flowing water recording.

The image shows a musical score for three instruments: Oboe 1, Cor Anglais, and Clarinet 1. The score is in 3/4 time and marked with a key signature of one flat. The Oboe 1 part starts with a triplet of eighth notes (G4, A4, Bb4) and continues with a melodic line. The Cor Anglais and Clarinet 1 parts enter later, also with triplets. The final five bars of the section feature a sextuplet of eighth notes in the Oboe 1 part, which corresponds to the 'Earth Mother theme' mentioned in the caption. Dynamics include *pp* and *dolciss.*

Fig. 7.3.48: trio of solo instruments from letter [A]. The Earth Mother theme is heard in the final 5 bars

The drone ends slightly after the last note of the Earth Mother theme. Ten seconds of the flowing water continue with three seconds fading to silence follow by five seconds in which the audience lights come up. Edwards indicates that the third movement should follow immediately with the word 'segue'.

Movement 3. 'The Dance of Life'

Allegro strepitoso ♩ = c. 132

Introduction: bars 1 - 4

At the beginning of the movement the lighting changes to an intense red glare. The floor tom, played with wooden mallets, begins very loud and forcefully in complete contrast with the meditative ending of the previous movement. The opening four bar rhythm, fig. 7.3.49, is a feature of this movement, with the floor tom repeating it until figure [55], bar 49, with only minor alterations. The wood block takes a related rhythm until figure [60] bar 69 where the floor tom returns, continuing until figure [75] bar 125. The medium bongo takes the same four bar rhythmic ostinato until figure [80] bar 148 until once again the floor tom takes over, repeating the rhythm until figure [87], bar 174, and then repeating the final two beats of the rhythm continuously until the climax at figure [90], bar 186. Edwards achieves several changes in tone colour through the percussion changes.

...to an intense red glare.

Allegro strepitoso ♩ = c. 132
wooden mallets

Floor Tom 

Fig. 7.3.49: bars 1 – 4, floor tom solo beginning the third movement, 'The Dance of Life'

Trombone glissandi: bars 5 - 8

While the floor tom pattern is repeated together with the addition of offbeat quavers on a hi-hat cymbal using side drum sticks, the first and second trombones glissandi between B and F, a tritone. The interval of the tritone is to feature at times within this movement. The falling figure from the bass trombone, bar 8 – 9, ends on the root note, B \flat with the double basses and timpani, fig. 7.3.50.



Fig. 7.43.50: bars 5 – 9, trombone glissandi

Section A, Refrain a: bars 9 - 16

The refrain begins on a B \flat major chord. It is structured in two bar antecedent and consequent phrases with the main focus on the divided violins, fig. 7.3.51. Edwards shifts to the chord of F# major, (enharmonically G \flat), a chromatic third relationship from B \flat , though continues to spell the new third as B \flat rather than A# the enharmonic equivalent. The last beat in the consequent sounds C \flat major, the chord a semitone above the B \flat which could be considered the tritone substitute chord as it is used to lead back to B \flat . The antecedent melody is harmonised until the descending partial B \flat Lydian scale, and the consequent is in unison until the final three quavers. Both are in rhythmic unison throughout. As is usual, Edwards avoids repeated pitches in single parts. The reduction below does not show the composer's voice leading in bar 10.

These two bar phrases, bars 9 – 10, and bars 11 – 12, contrast in rhythm and range. The rhythm of bars 9 and 10 is livelier due to the more varied rhythm, the leaps, and the articulation, whereas the second phrase, bars 11 and 12, with its stepwise motion, and lower range, seems slightly more reflective in nature, its final staccato rising and harmonised quavers lead into a varied repeat. Edwards emphasises beat two of bar 10 with an accent, and with the semitones between the D and

E towards the resolution on F the fifth above the root B \flat . The descending B \flat Lydian on the last beat of bar 10 has both a cadential and joining function.

Fig. 7.3.51: bars 9 – 12, string announcement of the refrain

The timpani supply accents and harmonic support through bars 9 and 10, fig. 7.3.52. This contributes to the more lively nature of these bars. The scoring for timpani is limited at this stage to the root and fifth of the movement. Edwards changes the rhythmic grouping within successive bars, and varies the displacement of the two note figure, and the accents. These subtle alterations are a feature of rhythmic asymmetry and the manipulation of short motives or cells found throughout the symphonies.

Fig. 7.3.52: bars 9 – 10, timpani

Edwards repeats the material from bars 9 to 12 with added upper winds an octave higher for the first two bars, and thus brightening and strengthening the tone. The bass clarinet and first bassoon join the violins for the consequent phrase, with the upper woodwinds joining on the second beat of the same bar. At this speed the dotted crotchet at the start of the upper woodwinds' bar would allow breathing between phrases and thus more certainty in the playing. The upper winds offer harmony, and with flutes, and oboes, in the next octave above the violins result in a brighter, richer, and more forceful tone.

Refrain b, The Earth Mother theme: bars 17 – 24

A brass variation of the Earth Mother theme as a lively dance occurs four times in the movement with slight alterations. It is first heard beginning at bar 17, fig. 7.3.53, and later beginning in bars 41, 77, and finally 97. The initial leaps at the start of each short phrase makes this version dance, and disguises the theme a little, but its derivation from the plainsong chant is made clear by the phrase endings of repeated pitches.

The musical score for brass instruments (Trumpet 1, Trombone 1, Trumpet 2, Trombone 2, Bass Trombone) for bars 17-24. The score is in 8/8 and 4/4 time signatures. It features dynamic markings like *ff*, *f*, and *mf*, and includes articulation marks such as accents and slurs.

Fig. 7.3.53: bars 17 – 24, The Earth Mother theme variant from the brass

Percussion Interlude: bars 25 – 32

The opening floor tom rhythm is heard twice with a quaver off beat hi-hat rhythm and an addition of timbales used to highlight the first beat of some bars through accents, fig. 7.3.54. For the second four bar pattern Edwards adds a rhythmically more complex timpani line than previously heard, this time using three pitches B \flat , F, and A \flat , fig. 7.3.55.

The musical score for percussion instruments (Timbales, Timpani) for bars 25-32. The score is in 4/4 time signature. It features dynamic markings like *ff* and includes articulation marks such as accents.

Fig. 7.3.54 bars 25 – 33 additional timbales rhythm

The musical score for Timpani for bars 29-32. The score is in 4/4 time signature. It features dynamic markings like *ff* and includes articulation marks such as accents.

Fig. 7.3.55: bars 29 – 32, timpani with a third pitch and busier rhythm than previously (fig. 7.3.52)

Section A', Refrain a, b: bars 33 – 49

Edwards returns with the material from bars 9 – 25 with minor alterations to the scoring. For the a' material he adds trumpets to the first four bars, and piano, and harp, to the next four to vary the return. To the opening of the trumpet version of the Earth Mother theme section Edwards adds flutes, and first violins, fig. 7.3.56, to give a brighter tone having the flutes, and violins, echo, or accompany the trombone figures. Slight adjustments to the rhythm have been made. The flute in bar 42 is copying the trombone one crotchet later; similarly in bar 43 the flute copies the trumpet a crotchet later. This form of counterpoint is common in his writing, though only within similar brief moments.

The image shows a musical score for four instruments: Flutes 1&2, Violin 1, Trumpet, and Trombone. The score is in 8/8 time and consists of four measures. The Flutes 1&2 and Violin 1 parts are in the treble clef, while the Trumpet and Trombone parts are in the bass clef. The Trombone part starts with a forte (ff) dynamic. The Flutes 1&2 part has a five-measure rest in the third measure. The Trumpet part has a five-measure rest in the third measure. The Trombone part has a five-measure rest in the third measure. The Flutes 1&2 part has a five-measure rest in the fourth measure. The Trumpet part has a five-measure rest in the fourth measure. The Trombone part has a five-measure rest in the fourth measure.

Fig. 7.3.56: bars 41 – 44, showing some of the brass version of the Earth Mother theme now supported by flutes and 1st violins

Percussion and string interlude: bars 49 – 52

Once again Edwards uses the rhythm from bars 1 – 4 this time to accompany low strings in a very soft version of the trombone glissandi. The offbeat quaver rhythm that was heard from a cymbal is now heard from muted cellos playing 'col legno', on the wood of their bow, and thus producing a percussive effect where marked 'battuto', beaten, and an unusual tone colour when marked 'tratto' drawing the wood across the strings. It is the double basses that mainly have the glissandos first heard from the trombones in bars 5 to 8, this time from G to D \flat , the interval of a tritone. It is the interval of the tritone that features in the next section.

Section B: bars 53 – 68

The trumpets are muted. The first with a straight mute and the second with a wa-wa mute. The trumpets begin the section, fig. 7.3.57, with the first trumpet shaping a flutter tongued D \flat . The cell and its variants that follow highlight the tritone G to D \flat , and D \flat to G. The use of the mutes and the emphasis on the tritone melodic leap gives a distinctive colour to this passage.

The image shows a musical score for four trumpets. The first system (measures 53-56) features Trumpet 1 and Trumpet 2. Trumpet 1 is marked 'con. sord. (straight)' and has dynamics *p*, *pp*, and *mp*. Trumpet 2 is marked 'con. sord. (wa-wa)' and has dynamics *p*, *pp*, and *mf*. The second system (measures 57-60) features Tpt. 1 and Tpt. 2. Tpt. 1 has dynamics *mp*, *pp*, and *mp*. Tpt. 2 has dynamics *pp*, *mf*, *mp*, and *f*. All parts include triplet markings and accents.

Fig. 7.3.57: bar 53, the 1st and 2nd trumpet opening and following cell figure, note the extensive melodic use of the interval of a tritone

Edwards accompanies the trumpets by passing very soft tremolo figures from one group of divided string instruments to the next, fig. 7.3.58, that descend in pitch towards the final moments of the section. All string parts are divided in halves. In the reduction fig. 7.3.58 empty staves have been omitted. All instruments are muted with all but the double basses asked to achieve the tremolo at the point of the bow. Some are also asked to play near the bridge. All of the instructions for the playing of this section result in a subdued yet changing string tone colour as the cells are passed between the divided instrument groups. The first four repeat the initial cell at different octaves, though the fourth, now with the viola, is extended, as is the trumpet figure at this moment, and harmonised by the lower violas. The tremolo figure is fragmented until it descends from the climax of bar 61. The low C# of the double basses, beginning in bar 61, moves to B \flat in bar 63, which allows the return of the timpani in the manner of the material from bar 9, now with the additional A \flat , fig. 7.3.59.

The image displays a musical score for string accompaniment, specifically focusing on bars 53 through 68. The score is arranged in systems, with each system containing staves for different string instruments.

System 1 (Bars 53-56):

- Violin I:** Starts at bar 53 with a tremolo marked *pp* and *con sord. pontic. (punta)*. It continues with a tremolo in bar 54, then rests in bar 55, and resumes a tremolo in bar 56 marked *pp* and *con sord. (punta)*.
- Viola:** Rests in bars 53 and 54, then plays a tremolo in bar 55 marked *pp* and *con sord. (punta)*, continuing in bar 56.
- Violoncello:** Rests in bars 53 and 54, then plays a tremolo in bar 55 marked *pp* and *arco ord. (punta)*, continuing in bar 56.

System 2 (Bars 57-61):

- Vln. 1 (top):** Rests in bars 57 and 58, then plays a tremolo in bar 59 marked *pp* and *ord.*, continuing in bar 60.
- Vln. 1 (middle):** Rests in bars 57 and 58, then plays a tremolo in bar 59 marked *pp* and *con sord. (punta)*, continuing in bar 60.
- Vla.:** Rests in bars 57 and 58, then plays a tremolo in bar 59, continuing in bar 60.
- Vc.:** Rests in bars 57 and 58, then plays a tremolo in bar 59 marked *pontic.* and *con sord. (punta)*, continuing in bar 60.
- Db.:** Rests in bars 57 and 58, then plays a tremolo in bar 59, continuing in bar 60.

System 3 (Bars 62-64):

- Vln. 1 (top):** Rests in bars 62 and 63, then plays a tremolo in bar 64.
- Vln. 1 (middle):** Rests in bars 62 and 63, then plays a tremolo in bar 64.
- Vla.:** Rests in bars 62 and 63, then plays a tremolo in bar 64.
- Vc.:** Rests in bars 62 and 63, then plays a tremolo in bar 64.
- Db. (top):** Rests in bars 62 and 63, then plays a tremolo in bar 64 marked *arco ord.*
- Db. (bottom):** Rests in bars 62 and 63, then plays a tremolo in bar 64.

System 4 (Bars 65-68):

- Db. (top):** Rests in bars 65 and 66, then plays a tremolo in bar 67 marked *mp*, continuing in bar 68.
- Db. (bottom):** Rests in bars 65 and 66, then plays a tremolo in bar 67 marked *mp*, continuing in bar 68 marked *mf*.

Fig. 7.3.58: bars 53 – 68, string accompaniment featuring tremolos

65
Timpani

pp *mp* *mf*

Fig. 7.3.59: bars 65 – 68, timpani

Refrain Extended comprising:

A, (a, b): bars 69 – 84

Trombone glissandi: bars 85 – 88

A, (a, b): bars 89 – 104

Edwards has altered the first bar, and moved the timpani role to the divided cellos in the ‘a’ portion of the refrain, and brought forward the contrabassoon entry in ‘b’, but otherwise this is a copy of the first refrain, bars 9 to 24

The trombone glissando section is a repeat of bars 5 to 8 which is followed by a repeat from bars 33 to 48.

Section C: bars 105 – 148

Like all of the previous sections of this movement it is a mosaic of several short musical ideas mostly of eight bars in length with the exception of the partial scale, or glissando section, which is only four bars, and one section that has two distinct parts. Each will briefly be considered separately.

Section C, Parts c and c’: bars 105 – 120

Edwards begins by sounding most of the new scale, the G major Phrygian mode, as a chord. It is the horns, trombones, and tuba, that are the focus in the first eight bar section, accompanied by the floor tom rhythm taken almost exactly from bars 1 to 4.

Fig. 7.3.60 shows the horn role in the first six bars. Edwards uses the second, third and fourth horns to support the melody of the first. The voice leading in bars 109 and 110 is typical of his smooth voice leading approach, and his use of seconds when harmonising climactic moments. Once again descending semitones feature with $A\flat$ descending to G, the root of the section, and $E\flat$ to D the fifth.

The first trumpet repeats the $A\flat$ to G in bar 111, the timpani joins sounding G, D and F to lead to a repeat of the eight bar section, and its initial chord once more. Bar 112, prior to the repeat, has trumpets, upper woodwinds, and timpani, confirming the root.

To the repeat of these eight bars Edwards adds flutes and violins in harmonised counterpoint to the horns, fig. 7.3.61. Just as the first horn melody has a large pitch range so too does the counter melody.

Edwards alters the note grouping in the bars of eight quavers. The transcriptions show the actual beaming of quavers in both fig. 7.3.60, and 7.3.61. The accents in the horn parts do assist in revealing the intended quaver groupings.

105 3+2+3

Horn 1&2

Horn 3&4

108 3+3+2

Hn.

Hn.

3+2+3

Fig. 7.3.60: bars 105 – 110, horn reduction showing voice leading

113 2+3+3

Violin 1

Flute 1 & 3

ff

3+2+3

116 3+3+2

Vln. 1

Fl. 1&3

3+3+2 Vln 1

Fig. 7.3.61: bars 113 – 118, 1st violins doubled by 1st & 3rd flutes. The divided 2nd violin harmony has been omitted.

The Maninya motive, upward leap of a minor seventh followed by a descending minor third is heard from the upper woodwinds, and glockenspiel, at the join of sections, fig. 7.3.62. The harmonisation is not shown.

121

Flute 1

Fig. 7.3.62: bar 120 – 121, Maninya motive

Horn and Trombone glissandi: bars 120 – 124

This is the fourth of six short phrases of glissandi that are spaced throughout the movement. The horns play a partial G Lydian scale with a flattened seventh beginning and ending on D, fig. 7.3.63. The horns will play the glissando using G1 fingering. The trombones, also fig. 7.3.63, would lip their entire glissando figure in fourth position. The rising major second from F to G of the trombones is significant in the following section.

The image shows a musical score for four instruments: Horn 1&2, Horn 3&4, Trombone 1&2, and B. Tuba. The score is divided into two systems. The first system covers bars 121 and 122, and the second system covers bars 123 and 124. In the first system, the Horn 1&2 and Horn 3&4 parts feature glissandi (indicated by 'gliss.' and a slur) over sixteenth-note patterns, with a '6' marking above the notes. The Trombone 1&2 and B. Tuba parts play a descending sixteenth-note figure with a '6' marking above. In the second system, the Horn 1&2 and Horn 3&4 parts continue with glissandi, while the Trombone 1&2 and B. Tuba parts play the same descending sixteenth-note figure. The key signature has one sharp (F#) and the time signature is 4/4.

Fig. 7.3.63: bars 121 – 124, horn and trombone glissandi

The Maninya motive, fig. 7.3.62, is heard once more across the bar from bar 122 to 123, proving its significance as an icon of celebration.

Once again Edwards uses a descending figure from the upper woodwinds as a cadence to the four bars, fig. 7.3.64. He ends the figure with a rising major second between F and G. This marks the beginning of the next section and announces the initial musical material.

The image shows a musical score for three instruments: Flute 1&3, Oboe 1&2, and Clarinet 1,2&3. The score covers bars 124 and 125. In bar 124, the Flute 1&3 and Oboe 1&2 parts play a descending sixteenth-note figure with a '6' marking above. The Clarinet 1,2&3 part plays a similar descending sixteenth-note figure. In bar 125, the Flute 1&3 and Oboe 1&2 parts play a rising major second (F to G), while the Clarinet 1,2&3 part plays a descending sixteenth-note figure. The key signature has one sharp (F#) and the time signature is 4/4.

Fig. 7.3.64: bar 124 – 125, descending cadential figure

Transition: bars 125 – 129

The pitch centre of G remains clear from the double basses sounding G, D and F in various arpeggio arrangements. The four bar floor tom rhythm now moves to the medium bongo, remaining there until the return of the refrain. A short solo from the first clarinet, concluded by the oboe, and piccolo, end the section, fig. 7.3.65. The ending from both the first oboe and piccolo is an ascending hopeful gesture of a major second.

Fig. 7.3.65: bars 127 – 130, transition

Part d: bars 129 – 139

It is the falling second that is featured in this section, imitating bird calls. The vibraphone, harp, and piano, initiate the call in a high tessitura, fig. 7.3.66, which is eventually passed down through the strings, fig. 7.3.68. Here there are two descending semitones $A\flat$ to G and C to B over a G pedal from the double basses.

Fig. 7.3.66: bars 130 – 133, descending semitone bird-like call

Cencerros or tuned cow bells sound the root and fifth in bars 130 to 132, fig. 7.3.67.

Fig. 7.3.67: bar 130, cencerros (pitched cow bells)

The low strings largely accompany the descending semitone figure in the opening four bars of this section, taking the focus, with the addition of the violins, in the following bars, fig. 7.3.78. The descending semitones of $E\flat$ to D and $A\flat$ to G are a feature.

The image displays two systems of musical notation. The first system, labeled '133', covers bars 133 to 139. It includes staves for Flute 1&2, Clarinet 1&2, Violin 1 div (marked 'half of Vln I'), Violin 2 div (marked 'All Vln I'), Viola div, Violoncello, and Double Bass. The woodwinds play complex rhythmic patterns with slurs and accents. The strings play a steady accompaniment, with the Double Bass featuring a triplet in bar 139. The second system, labeled '137', covers bars 137 to 142. It includes staves for Vln. 1, Vln. 2, Vla., Vc., and Db. The woodwinds continue their patterns, and the strings play a similar accompaniment, with the Double Bass marked 'pizz.' in bar 142.

Fig. 7.3.68: bars 133 – 139, strings and upper winds

Transition: bars 139 – 142

Edwards copies and extends the woodwind material from bars 127 – 130, fig. 7.3.65, extending it through repetition of what was the oboe interjection at bar 129. The first clarinet retains the solo, but Edwards reassigns the other elements, scoring this section for flute, piccolo, and two clarinets. His extension overlaps the beginning of the return of what was heard in bar 129.

Part d' with extension: bars 141 – 148

The vibraphone, harp, and piano, contribution is shortened to two bars taken from bars 130 – 131, fig. 7.3.66 and 7.3.67, with additional scoring including a rapid ascending G major Phrygian mode

from the first violins. The first flute, piccolo, and first and second violins, continue with the figure in a varied form, fig. 7.3.69, still effectively a descending semitone from $A\flat$ to G.

The musical score for bars 144-146 features four staves: Flute 1, Piccolo, Violin 1, and Violin 2. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The Flute 1 and Piccolo parts play a descending semitone figure (A-flat to G) in the first two bars, then repeat it in the third bar. The Violin 1 and Violin 2 parts play a similar figure, with Violin 1 playing the final notes in the third bar. Dynamics are marked as *mf* for Flute 1, Piccolo, and Violin 2, and *mf* for Violin 1 in the first two bars, and *f* for Violin 1 in the third bar.

Fig. 7.3.69: bars 144 – 146, decorated descending semitone figure only

The strings have ascending lines to accompany the bird-like calls, with the double basses occasionally sounding the root note, G, fig. 7.3.70. The first violins are used for the bird calls and only the final two bars of the ascending line. Once again Edwards has reserved the first violins for the climax in order to make an impact with the bright tone colour associated with the high tessitura. The final notes from the cellos lead into the final repeat of the refrain, and assist with the return of $B\flat$ as the root.

The image displays two systems of musical notation for string instruments. The first system covers bars 144 and 148. It includes staves for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat), and the time signature is 4/4. Dynamics include *mf* and *mp*. The second system covers bars 146 and 148. It includes staves for Vln. 1, Vln. 2, Vla., Vc., and Db. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 3/4. Dynamics include *f* and *ff*. Performance instructions include *pizz.* and *div a3*.

Fig. 7.3.70: bars 144 – 148, strings only

Refrain: bars 149 - 173 comprises the following :

Part a varied: bars 149 – 155

Trombone glissandi: bars 156 – 159

Part a': bars 160 – 167

Horn and trombone glissandi of partial scales: bars 168 – 173.

Edwards returns to the refrain, but this time omitting the contrasting 'b' material, and interrupting the return of the 'a' material with a four bar repeat of the opening trombone glissandi before a final repeat of the 'a' material followed by the horn, and trombone, partial scales.

Refrain a: bars 149 – 155

Edwards reworks and slightly re orders the material from the first appearance beginning in bar 9 for the opening four bars. The labelling of bars on some of his sketches for other symphonies suggest that even in the sketching stage Edwards thinks of possible re ordered arrangements of bars within sections. The sketches for this symphony however are mostly early drafts of whole sections so do not show this working method directly, however it can be inferred from the re ordering of material in these four bars. The following four bars are an extension using some of the elements in new ways. The final two bars begin with the first violins and descend to the double basses to bring about the cadence to the section.

Trombone glissandi: bars 156 – 160

Edwards transposes the glissandi down so that it is now from E to B \flat , again a tritone, played mostly by the second trombone. Together the two trombones shift the pitch centre to B \flat ready for the return of the final announcement of the opening refrain.

The image shows a musical score for four trombone parts. The top two staves are labeled 'Trombone 1' and 'Trombone 2', and the bottom two are 'Tbn. 1' and 'Tbn. 2'. The music is in 4/4 time. Bar 156 is marked with a '156' above the first staff. The first two staves have a dynamic marking of 'ff' and a 'gliss.' marking with a slur. The second two staves also have a 'ff' marking and a 'gliss.' marking with a slur. The score shows various notes and rests, with some notes marked with a 'b' (flat) and a '#' (sharp). The glissandi are indicated by slurs over the notes, suggesting a sliding effect.

Fig. 7.3.71: bars 156 – 160, trombone glissandi

Refrain a': bars 160 – 167

This is the material first heard beginning in bar 13 though scored mostly as it appeared from bar 37 with slight additions, and alterations, and with a four bar extension.

Horn and trombone glissandi: bars 168 – 173

Edwards alters what has previously been heard beginning at bar 121 by extending the length to six bars, omitting timpani, harp, and piano, and adding, or altering upper woodwind parts. This leads immediately into the final ecstatic dance.

Coda: bars 174 – 186, Tutti, 'Ecstatic dance'

A recorded alarm bell that is panned wildly between the two speakers on either side of the hall begins at the start of this section and continues until the chord beginning bar 186. This is almost over powered by the orchestral tutti of these bars.

The focus, or at least the tone colour heard above all others, is the trumpet repeated motive. This is heard throughout the section, being played twelve times in total, fig. 7.3.72.

Trumpet 1

Trumpet 2

Trumpet 3

Fig. 7.3.72: bar 174, trumpet ostinato that is heard in the following eleven bars

The double basses sound the E drone with the timpani sounding continuous semiquaver B's, and the cellos decorating this with the descending semitone, and the dotted rhythm, fig. 7.3.73. Edwards also adds the bassoons (omitted in fig. 7.3.73) with the usual descending semitone and dotted rhythm figures either together with the cellos or separately, making an ostinato pattern over two bars.

Timpani

Violin 1

Violin 2

Violoncello

Violoncello

Double Bass

Fig. 7.3.73: bars 174 – 175, drone elements that continue throughout the section in these two bar units

To further increase the volume and texture Edwards adds a two bar percussion ostinato, fig. 7.3.74.

Floor Tom

Snare Drum

Bass Drum

Fig. 7.3.74: bars 174 – 175, percussion ostinato

The Flutes 1, 2, and 3, doubled with minor adjustments by clarinets 1, and 2, have a one bar ostinato of rapid partial E Lydian ascending and descending scales, adding further brightness to the already busy, exciting and swirling texture, fig. 7.3.75, and 7.3.76. It is as though Edwards has commanded Dervishes to whirl at their most energetic level, celebrating life through dance.

This musical score shows three staves for Flute 1/Clarinet 1, Flute 2 (Piccolo), and Flute 3/Clarinet 2. The music is in 4/4 time and features a rapid, repetitive melodic pattern of eighth notes. The pattern consists of an ascending scale from E4 to G#5, followed by a descending scale from G#5 to E4. The notes are: E4, F#4, G4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4, F#4, E4. The pattern is repeated four times across the two bars. The notation includes dynamic markings (>) and fingering (5) for the flute parts.

Fig. 7.3.75: bars 174 – 175, flutes and clarinets

The oboes and cor anglais take turns with the material from the beginning of this section, overlapping legato phrases. Edwards gives pairs of horns short portions of the same material beginning where each oboe enters. These phrases begin on different beats of the bar.

This musical score shows three staves for Oboe 1, Oboe 2, and Cor Anglais. The music is in 4/4 time and features a rapid, repetitive melodic pattern of eighth notes. The pattern consists of an ascending scale from E4 to G#5, followed by a descending scale from G#5 to E4. The notes are: E4, F#4, G4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4, F#4, E4. The pattern is repeated four times across the three bars. The notation includes dynamic markings (>) and fingering (5) for the oboe parts.

Fig. 7.3.76: bars 174 – 176, oboes and cor anglais

This tutti section includes all instruments with the exception of the violas which are silent until the final triple forte, accented, and staccato, chord of C# major, though the third is notated as F rather than the expected E#. The red light which has accompanied this movement snaps off with the last chord leaving the two solo violinists to play the highly significant melodic fragment, his Earth Mother theme, in the dark, fig. 7.3.77. The second violin has a slightly varied yet still unmistakable version.

red light snaps off

Subito lento. $\text{♩} = \text{c.}69$ solo flautiss. **rit.** fade up emerald green light

Violin 1

Violin 2

Fig. 7.3.77: bars 186 – 188, Earth Mother theme concludes the third movement

Movement 4, 'Crossing'

The fourth movement, *Crossing*, is an orchestration that fairly closely follows the piano quartet, *Emerald Crossing* of 1999, with only minor additions, and alterations. These additions and alterations, along with a discussion of the orchestral colours Edwards employs, will feature in the analysis.

The movement begins with the stage lit in a gentle emerald light in keeping with the composer's vision. It is marked A Tempo – Andante misterioso e sereno at $\text{♩} = \text{c.}56$, so contrasts greatly with the previous fast, energetic, and celebratory movement. Edwards structures the movement in a loose ternary form in the following manner.

A	bars 1 - 19
B part 1	bars 18 – 46
B part 2	bars 47 – 61
Cadenza	bars 62 - 68
A'	bars 45 – 87 Largely a copy of bars 1 – 19 with slight alterations to the orchestration.
Coda	bars 90 – 105 (the end) Featuring material from B part 1.

Section A: bars 1 – 19

The opening accompaniment from the left hand of the piano in *Emerald Crossing* has been moved to the vibraphone that is played without the motor, producing a soft but clear attack, and tone. Edwards has added F#, the fifth above the root, B, which isn't heard as part of the original ostinato drone figure until bar 6 of *Emerald Crossing*.

The image shows the first bar of music for Vibraphone and Harp. The Vibraphone part is written in a treble clef with a 3/4 time signature. It starts with a half note C (with a sharp sign) and a quarter note B, both marked *pp*. Above the staff, the instruction "senza motore" is written. The Harp part is written in a grand staff (treble and bass clefs) with a 3/4 time signature. The right hand has a whole note B, and the left hand has a whole note B, both marked *pp*.

Fig. 7.3.78: bar 1, ostinato, vibraphone and harp

The ostinato accompaniment begins very softly in bar 1 with the harp harmonic of B, sounding an octave higher than the notated pitch, and the vibraphone presenting the drone B and F[#], both accompany the descending semitone C to B, his sigh-like figure. Like the opening of the symphony this could also be considered to have been inspired by birdcalls, though a musical sigh is more probably the composer's intention in this movement. The soft harp harmonic B begins each repetition of the ostinato figure even when this figure undergoes rhythmic transformations of the type inspired by insect rhythms, fig. 7.3.79. This descending semitone sigh has featured often in the symphonies. Here it is intended to add to the mysterious nature of the musical scene being painted in sound. An Asian influence is first seen clearly in bar 2 with the addition of the low B from the pitched Burmese Gong on beat three, but can be heard from the beginning through the use of the vibraphone, for its tone colour closely relates to the Gamelan particularly when used in this context.

The use of the semitone B and C intensifies with the additional accompaniment from the divided double basses, and the piano left hand. This second is reinforced with a very soft single tam-tam stroke that is allowed to ring, a usual feature of his sacred style.

The image shows bars 6-7 of music for Piano and Double Bass. The Piano part is written in a grand staff (treble and bass clefs) with a 2/4 time signature. The right hand has a half note C and a half note B, both marked *pp*. The left hand has a half note C and a half note B, both marked *pp*. The Double Bass part is written in a grand staff (treble and bass clefs) with a 2/4 time signature. The right hand has a half note C and a half note B, both marked *pp*. The left hand has a half note C and a half note B, both marked *pp*. The Double Bass part is marked "div. a 2".

Fig. 7.3.79: bar 6 – 7, piano and double basses

Minor adjustments to the rhythm are found, though the regularity of the harp harmonic is maintained throughout the section until bar 14. The notation of the left hand piano is altered, though not the effect of the part, fig. 7.3.80.

Fig. 7.3.80: bar 8, piano and double basses

The only change to the vibraphone, and harp, ostinato is the reduction in value of the C to a quaver otherwise all elements including the period of repetition remain the same, fig. 7.3.81.

Fig. 7.3.81: bars 6 – 9, vibraphone and harp

The B heard from the Burmese Gong now appears periodically on the second quaver of beat 2 to give more prominence to its role as it sounds where others within the accompaniment are sustaining pitches.

Although this accompaniment only features three pitches, B, F[#], and C there is great interest due to the choice of instrumental timbres, and their rhythmic roles. Each of the instruments, and their assigned roles, are somewhat unusual in the symphonic context when taken separately. Timbral interest is intensified in the combination of vibraphone, harp harmonic, Burmese gong, tam-tam, and piano, in the lower octaves with the divided double basses. This is further enhanced by rhythm where Edwards places elements in their own auditory space, giving the sense of motion, and life to the ostinato drone. The vibraphone, harp combination takes one auditory space, and is independent of the piano left hand, divided double basses, and tam-tam combination which is heard in another space. The Burmese gong fills short spaces between the main features of both groups.

The simplicity of the pitch elements allow for a highly varied melodic line from the piano, fig. 7.3.82.

Fig. 7.3.82: bars 1 – 19, piano melody

Fig. 7.3.82: bars 1 – 19, piano melody

Initial impressions from the notation are of a melody with extremely varied rhythm and beat subdivision including ornamentation, and a large pitch range with the rhythmic aspect typifying a slow movement melody. Even with all of this movement the melody is intensely calm.

The pitches used can be summarised with the following B Phrygian mode.

Fig. 7.3.83: B Phrygian Mode

Fig. 7.3.83: B Phrygian Mode

However because the G and D pitches are only rarely used the aural effect is that of the Japanese In Sen scale, yet another Asian influenced aspect to this movement.

Fig. 7.3.84: In Sen (Japanese) scale beginning on B

Fig. 7.3.84: In Sen (Japanese) scale beginning on B

A recurring feature, used seven times in this melodic line, has two elements that are also found in other works by Edwards including other symphonies. That is the movement of a second followed by a sustained pitch of varying lengths. This time a rising tone from E to F# that begins a sustained F#

of varying lengths as illustrated in the table below. The table indicates the lengths in demisemiquavers of each sustained F sharp. The table shows how Edwards varies the placement of the gesture within the bars, and how he alters the rhythmic value of the E.

Bar	Figure
2 to 3 F# = 20	
4 to 5 F# = 35	
5 F# = 2 Note that E is a quaver	
7 F# = 15	
8 to 9 F# = a little over 31	
11 to 13 F# = a little over 15	
13 to 14 F# = 23	

Fig. 7.3.85: arranged to show the treatment of the E to F# figure

In Bars 9 there is a decorative fall to the lower F# extending the sense of the sustained pitch further. The decorative fall of bars 12 to 13, ends on the lower drone pitch, B.

The sforzando found in bar 14 at the climax of the melody is reinforced with flutter tongued flute, and piccolo, parts sounding in unison with the piano, and continuing through bar 15.

Section B, Part 1: bars 18 – 46

In contrast to the opening section the texture features counterpoint from the upper strings while maintaining the role of the divided double basses for the drone.

The scale of the passage still has all of the pitches of the In Sen scale, and continues to centre on B. To this Edwards adds both a major and minor third as well as initially, a major sixth, and from bar 35, a minor sixth. Edwards places the minor third, D, in two climactic moments, those found in bars 36 and 41 – 42 and in the chromatic movement of the viola solo.



Fig. 7.3.86: initial pitches found in bars 18 – 46

If the D natural, which only appears in bars 34 to 36 in the viola, and first violin parts, is omitted then the scale could be named B mixolydian $\flat 2$. The use of the minor and major 3rd is not a surprisingly new innovation as this is a feature of improvised blues. When asked about the use of added notes to scales in current use within a section, Edwards admitted that additions do occur but that the underlying scale is generally maintained.²¹²

Close examination of the two pages of fig. 7.3.90 reveals much about contrapuntal techniques and approaches employed by Edwards. On the score additions and alterations from the string trio writing of the piano quartet, *Emerald Crossing* have been marked. In general the added material offers decoration to the underlying drone.

The added viola part in bars 21 to 22 includes two frequently found elements, the descending semitone sigh figure and the dotted figure. Both are found in the opening of Symphony No. 1: *Da Pacem Domine*.



Fig. 7.3.87: bar 22, violas, additional material

The added cello part from bars 25 to 35, fig. 7.3.89, repeats the viola figure, and also features tremolos, the first implying C major, the second, and subsequent tremolos, implying B mixolydian. The final two descending semitones G to F \sharp , and C to B, relate to the B and F \sharp drone.

²¹² Edwards, R. interview with the author on 3rd Feb. 2014

The image shows two staves of musical notation. The top staff is for Violoncello, starting at bar 25. It features a series of notes with slurs and dynamic markings of *p* and *mp*. The bottom staff is for Viola (Vc.), starting at bar 30. It includes dynamic markings of *p* and *ppp*, and performance instructions for *pizz.* and *arco*.

Fig. 7.3.88: bars 25 – 35, additional material for the cellos

The previous section featured the ascending second from E to F \sharp . Edwards reverses this for the opening entry of the cellos, and both violin entries, fig. 7.3.90.

He also makes a feature of the descending partial scale fig. 7.3.89, with five appearances, each with varied beginnings and endings.

The image shows a single staff for Violin 2, starting at bar 24. It depicts a descending melodic line with a series of eighth notes and a final half note, illustrating the descending partial scale mentioned in the text.

Fig. 7.3.89: bar 25, 2nd violins descending figure

Imitation can be found in bars 29 and 30 between the second, and first violins, and in bars 35 between the violas, and first violins.

It is clear from the additional, or altered articulation indications, and dynamic directions that Edwards took great care in translating his earlier work into one for orchestra.

The whole section, but particularly the final viola solo of bars 43 to 46, demonstrates the pitch and rhythmic freedom that Edwards finds possible over his drones. The level of detail in this passage is high, yet the music sounds uncluttered, calm, and reflective. Although Edwards tethers his drone elements as sounded by the divided double basses to the three beats as he did from the start of the movement, the pulse of the melodic elements is cleverly obscured through his varied rhythmic choices.

The musical score is presented in three systems, each with four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature has two sharps (F# and C#) and the time signature is 3/4.

- System 1 (Bars 18-23):**
 - Violin 1: Rests throughout.
 - Violin 2: Rests until bar 23, then a trill (3 notes) with dynamics *p* and *mp*.
 - Viola: Rests until bar 23, then a trill (3 notes) with dynamics *pp* and *added*.
 - Violoncello: Starts with *pp*, then *p*, and features a trill (3 notes) in bar 23.
- System 2 (Bars 24-27):**
 - Violin 1: Starts in bar 24 with *p*, then *mp* in bar 27.
 - Violin 2: Starts in bar 24 with *p*, then a trill (3 notes) in bar 27.
 - Viola: Starts in bar 24 with *mp*, then *p*, and features a trill (3 notes) in bar 27.
 - Violoncello: Starts in bar 24 with *mp*, then *p*, and features a trill (3 notes) in bar 27.
- System 3 (Bars 28-35):**
 - Violin 1: Starts in bar 28 with *mf*, then *p* in bar 31.
 - Violin 2: Starts in bar 28 with *mp*, then *mf* in bar 31, and *p* in bar 34.
 - Viola: Starts in bar 28 with *mp*, then *mf* in bar 31, and *p* in bar 34.
 - Violoncello: Starts in bar 28 with *p*, then *mp* in bar 31, and *p* in bar 34.

Fig.7.3.90: bars 18 – 46, scoring for strings with the drone elements omitted. (Page 1, continued on next page)

2

32

Vln. 1 *p* *mp* added *non div.* 3

Vln. 2 *mp* altered

Vla. *pp* added *p* 3 3 *mp*

Vc. *pp* pizz. arco added part ends *p* *mp*

38

Vln. 1 *pp* from piano *mp* *mf* *f* grace notes added

Vln. 2 *pp* added altered *f* tr

Vla. *p* *pp* *p* 3 3 *mp* *mf* 5 *mf*

Vc. *p* *pp* altered *mp* *mf* 6 3 *f* altered

43

Vln. 1 *mp=p* 5

Vln. 2 *mf* (tr)

Vla. *mf* solo 5 *pp* 5 5 *mf* *p* *pp*

Vc. *mf* pizz. *mp* *p*

accel. rall. A tempo

Fig. 7.3.90: bars 18 – 46, scoring for strings with the drone elements omitted

Over the last two bars of the viola solo Edwards reintroduces the drone elements, this time supplementing the beginning with a soft tam-tam strike, and low B from the harp. Both are asked to allow the sound to continue to vibrate. In preparation for this return of the drone Edwards has the divided double basses cease two and a half bars previously, part way through bar 42. This not only makes for a more obvious beginning of the opening version of the drone, but also allows auditory space for the final descending first violin phrase, and the solo viola.

Section B, Part 2: bars 50 - 61

A canon at the octave begins the contribution of the first, and alto, flutes, which in the original was taken by the violin, and viola, fig. 7.3.91. Where three voices exist in the original, from bar 57 to 61 the original scoring for cello and viola has been maintained.

The musical score for bars 50-61 is presented in three systems. The first system (bars 50-53) features Flute and Alto Flute. The Flute part begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The Alto Flute part also starts piano and features a triplet of eighth notes. The second system (bars 54-56) includes First Violin (Fl.) and Alto Violin (A. Fl.). The Fl. part has a forte (*f*) dynamic and includes a triplet of eighth notes. The A. Fl. part has a forte (*f*) dynamic and includes a triplet of eighth notes. The third system (bars 57-61) includes Fl. and A. Fl. parts. The Fl. part has dynamics of mezzo-forte (*mf*), mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*). The A. Fl. part has a mezzo-forte (*mf*) dynamic. The Viola and Violoncello (Vc.) parts are also shown, with dynamics of mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*).

Fig. 7.3.91: bars 50 – 61, 1st flute & alto flute (drone omitted)

Cadenza: bars 62 - 69

A short piano cadenza begins in bar 63 has been largely taken from the *Emerald Crossing*, though slightly reworked. Edwards keeps this in the B major Phrygian mode of the section, and maintains his decorated B drone through the violas, and cellos. The cadenza mostly features rapid, frequently ascending semitone movements to member pitches of the C major triad, and scale elements, making use of the large range of five octaves over the piano, and a wide range of dynamics from very soft to very loud.

Section A': bars 69 – 87

But for slightly altered orchestration in the opening six bars this is an exact copy of bars 1 to 18.

Coda: bars 87 – 105 (the end)

Comparing the bars 18 – 46, fig. 7.3.90, above with fig. 7.3.92, it can be seen that Edwards has reworked, and represented the same material. The cor anglais opening now sounds the figure first heard from the cellos beginning in bar 18, now beginning on the root note, B rather than the fifth. This section has only been altered from the original *Emerald Crossing* in the assignment to wind players with their particular needs and capabilities in mind. The longer string phrases have been divided between the winds, and the articulation indications have been altered, making the parts effective on these instruments.

The descending semiquavers from A only appear twice in this passage. These serve to bring the movement to a gentle conclusion. The Maninya motive of ascending minor seventh followed by descending minor third is played by a solo violin in a manner that imitates the tone colour of the flute. Edwards marks the A and F[#] to be played as harmonics, giving these two notes a pure tone.

The image displays a musical score for woodwind and solo violin parts, spanning bars 87 to 102. The score is organized into four systems, each containing multiple staves for different instruments.

- System 1 (Bars 87-91):** Includes Oboe 1, Cor Anglais, and Clarinet 1. The Oboe 1 part begins at bar 87 with a *pp* dynamic and a triplet of eighth notes. The Cor Anglais part starts at bar 88 with a *pp* dynamic and a melodic line. The Clarinet 1 part begins at bar 91 with a *pp* dynamic and a triplet of eighth notes.
- System 2 (Bars 92-95):** Includes Oboe 1, Cor Anglais (C. A.), Clarinet 1 (Cl. 1), Bassoon 1 (Bsn. 1), and Solo Violin (Vln. 1). The Oboe 1 part features a rapid sixteenth-note passage. The Solo Violin part begins at bar 92 with a *pp* dynamic and a melodic line.
- System 3 (Bars 96-98):** Includes Cor Anglais (C. A.), Clarinet 1 (Cl. 1), and Bassoon 1 (Bsn. 1). The Cor Anglais part starts at bar 96 with a triplet of eighth notes. The Clarinet 1 part begins at bar 97 with a melodic line. The Bassoon 1 part starts at bar 98 with a triplet of eighth notes.
- System 4 (Bars 99-102):** Includes Clarinet 1 (Cl. 1) and Bassoon 1 (Bsn. 1). The Clarinet 1 part begins at bar 99 with a melodic line. The Bassoon 1 part starts at bar 100 with a melodic line.

The score includes various musical notations such as dynamics (*pp*), articulation (accents), and phrasing (slurs and breath marks). The key signature is one sharp (F#) and the time signature is 3/4.

Fig. 7.3.92: bars 87 – 102, woodwind and solo violin parts only

Movement 5, 'The Promised Land'

The movement begins with a lighting change so that there is a white light creating a halo around the choir. It is marked *Vigoroso e gioioso* at a crotchet equals 132, so is intended to be fast, vigorous and joyful. This is an orchestration of the third movement of the work *Island Landfall* by Edwards, with some reworking to accommodate the children's choir.

Orchestra: refrain, bars 1 - 22

From the reduction of the orchestral opening, fig. 7.3.96, it can be seen that Edwards uses varied repetitions of his main musical ideas, short phrases, and varying metres. He has structured the opening in an antecedent which is the Earth Mother motive, consequent pattern with the consequent, or cadence to conclude the first three phrases being descending partial scales played by the upper winds. The first partial scale in bar 3 implies G major, the second and third, bars 6 and 9, imply E major. The C# that is heard frequently in the opening bars implies the G Lydian mode, a scale Edwards uses here to convey joy.

At bar 9 Edwards shifts to E Lydian with a flattened second, a chromatic third relationship with the opening G Lydian. From bar 12 the texture is developed by using imitation. Finally by bar 16 an E drone with the usual decorative features of the descending semitone F to E, and the dotted rhythm is established. It is interesting to note that although the metre changes the initial cello pizzicato E's, stems up from bar 18, begin evenly spaced at three quavers apart until the final two bars where the spacing becomes every second quaver.

As is typical, the harmonic language at this point features a mixture of triads, G major in bar 1, and chords with added seconds making quintal chords such as the first beat of bar 2, G, D, and A.

It is the melodic fragment that is the main focus of this movement, and a key focus in the music of Edwards. Close examination reveals that it is yet another joyous variant of his plainsong derived Earth Mother theme. It is played by the trumpet at the opening, and notated below, fig. 7.3.95, on the upper treble with stems up of fig. 7.3.96. This is slightly varied from the opening of the third movement of *Island Landfall*, fig. 7.3.94, for practical reasons in its translation to the trumpet from violin. Both grace notes and the open string, D, of the second bar have been omitted making it more idiomatic and playable for the trumpet in a style of rejoicing, fig. 7.3.95.



Fig. 7.3.94: *Island Landfall*, 3rd movement, bars 1 – 2, decorated Earth Mother theme

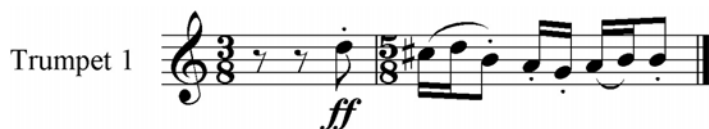


Fig. 7.3.95: bars 1 – 2, 1st trumpet with the Earth Mother theme with some decorative elements removed

Vigorous e gioioso, $\text{♩} = 132$

ff

7

14

18

mf

mp

p

pp

mp

p

pp

Fig. 7.3.96: bars 1 – 22, score reduction

Children's choir: chorus or refrain, bars 23 - 38

The children's choir enters at bar 23, singing in unison for all but the phrase beginning in bar 29 where the harmony sounds E major, D minor and finally E major. Edwards is using the E major Phrygian mode which includes an augmented second between G# and F, found in his voice leading in bar 29 for the lower part. The first two phrases have upward leaps mostly within the E major triad making this a hopeful and celebratory gesture. The mystery of the final phrase of this section, beginning in bar 34 is created by Edwards through the use of the three progressively larger ascending leaps, along with the changes in tempo.

23 $\text{♩} = 132$
pp
 Voices Land of prom-ise, prom-ised land. Still to be en-tered still to be

27
 Voices found Still to be en-tered, still to be found.

33 *rall.* *pp* *Meno mosso* *rall. morendo*
 Voices but close, mys - te - ri - ous, mys - te - ri - ous.

Fig. 7.3.97: bars 23 – 38, children's choir only

It is a decorated drone that softly supports the voices, fig. 7.3.98. Here the descending semitone is decorated by a fingered tremolo from the cellos that was previously found in bars 144 to 146 of the third movement, played there by the violins, and flutes. This section did not appear in *Island Landfall*, and has been added to accommodate the children's choir in order to fulfil the commission, and as an uplifting, and hopeful conclusion to the work. For practical reasons the entire vocal part was reworked for three female voices in preparation²¹³ for the work's second performance. It is this movement that Edwards hopes to revise a little to strengthen, and lengthen it.²¹⁴

The drone elements tie the section to the symphony as a whole, relating back to the opening bars of the first movement, and the initial inspiration of nature that saw its first use in works in the late 1970's by Edwards. It is significant that he has used nature-inspired elements to accompany the children as they deliver hopeful yet mysterious lyrics about the land of Australia.

²¹³ Edwards, R. Scoring for the female vocal trio included in an email to the author, 22nd April 2016.

²¹⁴ Edwards, R. Email to the author 16th February 2018.

Violoncello

Double Bass

ppp

ppp

Vc.

Db.

32

rall. Meno Mosso rall.

Vc.

Db.

34

Fig. 7.3.98: bars 23 – 38, decorated drone, cellos and double basses

The voices are answered by the clarinets, and doubled by the harp at the end of each phrase, fig 7.3.99. The tenuto E in bar 29 from the bass clarinet, and harp, reinforces the tonality for the entry of the voices in harmony at that moment.

Clarinet 1
Harp

pp dolce

Clarinet 2
Harp

pp dolce

Cl.1
Hp.

Cl.2
Hp.

B. Cl.
Hp.

p > pp

Fig. 7.3.99: bars 42 – 33, clarinets and harp

Refrain: bars 39 – 61

The orchestral opening from bars 1 to 22 is exactly repeated. This is the delayed repetition that in *Island Landfall* followed immediately beginning in bar 23.

Introduction to verse 1: bars 61 - 67

The tempo is increased to approximately a crotchet equals 160, the tonality shifts to A major, and a hopeful four bar gesture is announced followed by a shortened three bar copy. A reduction of the melodic material only is given in fig. 7.3.100. Edwards reinforces some gestures with muted horns, or trumpets, and the first beats of bars 61, 63 and 65, with divided pizzicato violins, and cymbals, a medium suspended cymbal for bar 61 and a small one for the other bars.

Fig. 7.3.100: bars 61 – 67, reduction of the upper woodwinds only

Children's choir: verse 1, bars 68 - 84

The metre for this section remains constant as simple triple, however some note grouping in the vocal lines produce syncopation that can also suggest compound duple, or dotted crotchet beats, fig. 7.3.101. The melodic features of the setting of this verse are quite different from the choir's first section. Here repeated C#'s feature. This is the new tonic, for now the scale is a partial C# natural minor. The Earth Mother theme is used for the setting of 'seeking its sky body in this covenant', used here because of its resonance with the spiritual nature of the text.

Fig. 7.3.101: bars 68 – 84, verse 1 children's choir only

A two bar pattern, fig. 7.3.102, is used almost continuously to support the voices as an ostinato though with minor adjustments. Edwards includes most of the material from *Island Landfall*, merely

extending the section by repeating, or varying figures to accommodate the length of the text. Bars 68 to 69 introduce the choir, and are repeated to accompany the opening phrase.

Fig. 7.3.102: bars 68 – 69, accompaniment C# natural minor

The decorative elements are supplied by the first flute, second violins, and violas, fig. 7.3.103, and are taken exactly from *Island Landfall*, fig. 7.3.104. The initial flute phrase at bar 73 to 74 sounds while the vocalist are singing with a melodic line that ends in the same manner as the setting of the text 'coral reefs' in bar 131. The counterpoint created by the three instruments in bars 76 to 78 answers the voices during their resting bars. Once again the cadence to this instrumental interjection is a rapid descending partial scale ending on C#. It is the cellos and double basses that take the return of the ostinato as heard in bars 68 to 69, prior to the entry of the voices in bar 79. This passage is an elaboration of the plainchant Ave Maria, or his Earth Mother theme.

Fig. 7.3.103: bars 73 – 78, 1st flute, 2nd violins & violas Earth Mother theme

Edwards makes changes to the *Island Landfall* version, fig. 7.3.104, dividing the line between the flute, and violas, and rearranging the order so that the second violins play the motive found in the final bar of fig. 7.3.103, prior to the figure heard from the violas at bar 77. This is an elaboration of the Grace motive from the Plainchant *Ave Maria gratia plena*.²¹⁵

Fig. 7.3.104: the original elaboration of the plainchant found in *Island Landfall*

²¹⁵ Edwards, R. email to the author on 21st April 2016.



Fig. 7.3.105: 'Grace motive' or Earth Mother theme as found as a portion of the plainchant *Ave Maria gratia plena*

The instrumental ending of this verse concludes with three repetitions of the Earth Mother theme, the first two from the first flute, and the third from the first violin. As can be seen from the reduction, fig. 7.3.106, Edwards harmonises these melodic phrases in rhythmic unison with his usual harmonic vocabulary.

Fig. 7.3.106: bars 85 – 90, Note the three appearances of the Earth Mother theme in the upper pitches

Chorus or refrain with introduction: bars 95 - 108

A short cadential section of four bars descending in pitch with partial scales leads to the new pitch centre of C and a four bar introduction to the return of a shortened version of the chorus, or refrain, fig. 7.3.107. The melodic line and rhythm have both been simplified from the opening version as the vocal parts have simply been added to the original music from *Island Landfall*. The two bars preceding the choir's entry contains a version of the Earth Mother theme, fig. 7.3.108, which is repeated in bars 101 – 103, and then in two further varied forms. On this occasion Edwards claims that this theme is derived from the early piano work for children fig. 7.3.109.

Fig. 7.3.107: bars 99 – 108, short refrain, children's choir

Fig. 7.3.108: bars 97 – 99, Earth Mother theme from the violas

The early piano work for children was written by Edwards while in Darwin as he waited for rehearsals for a concert of his guitar music to begin. It was included in *Island Landfall* because to

Edwards this melody has an affinity with the plainchant.²¹⁶ Bar 2 of this melody is a rhythmic variant of pitches 8 – 13 of the plainchant, the most frequently used phrase for his Earth Mother theme.



Fig. 7.3.109: Melody from a piano work for children by Ross Edwards

This melody is found slightly varied in the viola in bars 101 and following.



Fig. 7.3.110: bars 101 – 103, violas

The divided double basses sound C and G throughout the section excepting the first minim of bar 105 where F from the double basses, and A from the upper violas, complete a second inversion F major chord which resolves on the next minim beat to C major, a Plagal cadence.

The instrumental ending to this section includes the descending semitone sigh gesture, and the ascending and descending partial scales, fig. 7.3.111.

Fig. 7.3.111: bars 111 – 116, Note the use of descending semitones and gapped scales

Children's choir: verse 2, bars 124 - 141

Edwards exactly repeats the introductory bars from 61 to 67 and much of the accompaniment of verse 1 for the new text. The rhythm is slightly simplified from verse 1. The phrases have been aligned in fig. 7.3.112 for easy comparison. It is clear that rhythmic elements have been adjusted to accommodate the text, but also adjusted in keeping with the composer's approach to rhythm using

²¹⁶ Edwards, R. email to the author on 21st April 2016.

displacement and diminution. The accompaniment is taken from *Island Landfall* with only slight alterations of the rhythm, and the occasional altered pitch.

Fig. 7.3.112: bars 124 – 141, verse 2, children’s choir

Instrumental Reflection: bars 142 – 176

It is customary for Edwards to offer moments of reflection in his works. This section is taken from *Island Landfall* and orchestrated for all instruments except trumpets, trombones, and percussion. There are two variants of the Earth Mother theme featured in this section, fig. 7.3.113. Harmony supporting lines in rhythmic unison have been added in the orchestration.

Clear versions of the Earth Mother theme with the initial E displaced by an octave can be heard in bars 145 to 146, bar 150 to 151 and 156 to 157.

Fig. 7.3.113: bars 142 – 157, 1st violins only, including the Earth Mother theme

A section of rapid descending and ascending partial D flat Lydian scales of featuring the woodwinds, harp, playing glissandi, and strings, is followed by a short section of strings only in the manner of a decorated drone over D \flat . Reference to the Earth Mother theme is made. Both are orchestrations of the material from *Island Landfall*.

Celebration of the Commonwealth: bars 177 - 217

Introduction: bar 177– 183

Once again Edwards copies bars 61 to 67 and moves to C# natural minor.

Children's choir 'Commonwealth': bars 184 - 217

The vocal line includes short fragments of the appoggiatura ending associated with the Earth Mother theme mostly for the setting of the text '*Commonwealth, commonweal*'. The word 'commonweal' can be summarized 'for the common good, or for public health and happiness'. It is entirely appropriate that Edwards has set these words with elements of his Earth Mother theme that is pregnant with such meanings.

184 $\text{♩} = 160$ *ff*

Voice Com-mon-wealth Com-mon-wealth Com-mon weal

192

Voice All that holds us, All that we hold, this com-mon sto-ry

200

Voice built of breath. Com-mon-wealth Com-mon weal Com-mon-wealth

208

Voice Com-mon weal All that holds us, keeps us

213

Voice whole All that holds us keeps us whole.

Fig. 7.3.114: bars 184 – 217, celebration of the Commonwealth, children's choir

Edwards shortened the transition that originally began in bar 85, making slight alterations to the scoring and following this with a repeat of bars 91 to 116.

Chorus or refrain including the introduction and cadence section: bars 218 - 248

An only slightly altered copy of material first heard from bar 85 to 116 concludes the children's choir's sung contribution.

String reflection and building excitement: bars 248 – 289

It is the strings that offer a moment of reflection on this occasion, with the piccolo, and first clarinet, joining towards the exciting climax. This section is taken exactly from *Island Landfall*. Edwards shifts to C Phrygian over the C and G from the cellos. From bar 251 until 267 in every alternate bar Edwards adds a decorative feature related to his frequently used dotted figure in the form of a grace note F prior to the sounding of the open strings, C and G. As the volume, and excitement builds the cello drone changes to firstly include harmonics on the same strings, then the alternation of fifths briefly implying quintal harmony, and finally beginning in bar 276 the pitches are presented as an arpeggio. Fig. 7.3.115 gives examples of the elements omitting the final eleven bars which repeat the arpeggio, and the fifth on G in a rhythmically asymmetric manner.

Violoncello

248 pizz. arco

Repeat until bar 267 gradually louder

Vc.

268

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

Detailed description: This figure shows two staves of music. The top staff is for the Violoncello (Cello), starting at bar 248. It begins with a pizzicato (pizz.) section in 3/4 time, marked with a piano (*p*) dynamic. At bar 250, it switches to arco (arco) in 2/4 time, marked with a pianissimo (*pp*) dynamic. A box above the staff indicates that the music from bar 250 to 267 is to be repeated, with the instruction 'Repeat until bar 267 gradually louder'. The bottom staff is for the Viola (Vc.), starting at bar 268. It features a series of chords and melodic lines with dynamics ranging from mezzo-forte (*mf*) to forte (*f*), and back to mezzo-forte (*mf*).

Fig. 7.3.115: bars 248 – 288, elements of the pedal or drone from the cellos

A short section from the opening of the strings in this section has been included here to show the counterpoint, fig. 7.3.116. As the section progresses, and develops in excitement and volume, the violins play in harmony and in rhythmic unison while the violas give support to the cellos. The descending semitone from D \flat to repeated C's is heard on four occasions in this short example.

Violin 1

Violin 2

Viola

248

p *pp* *pp*

Vln. 1

Vln. 2

Vla.

254

Detailed description: This figure shows three staves of music for Violin 1, Violin 2, and Viola. The top three staves cover bars 248 to 259. Violin 1 and Violin 2 enter at bar 250 with a pianissimo (*pp*) dynamic. The Viola part starts at bar 248 with a piano (*p*) dynamic and continues through bar 259. The bottom three staves cover bars 254 to 259, showing the continuation of the Violin 1, Violin 2, and Viola parts. Dynamics include *pp* and *p*.

Fig. 7.3.116: bars 248 – 259, the opening of the string section

The climax features repetition of two single bar motives in an asymmetrical manner typical of Edwards, fig. 7.3.117, beginning loud and forcefully at bar 276, and in the final bars becoming faster and even more forceful until the final chord, bar 289. For a complete contrast, and an attention grabbing moment of meditation Edwards has a solo violin play the Earth Mother theme in harmonics, calmly, very softly, and restrained followed by an equally restrained solo cello with the appoggiatura version of the same theme. Over this the choir independently, and freely, whisper the text, 'Land of promise. Close. Mysterious. Promised Land. Still to be entered, still to be found.' Once again this theme is prominently placed so that its ecological message to society is clear.

Violin 1

Violin 2

Viola/Cello

276

284

290

Lento e molto calmo $\text{♩} = \text{c. } 60$ rall. $\text{♩} = \text{c. } 50$

accel.

Prestiss.

8^{va}

solo

sub. *ppp*

solo

ppp dolciss.

Fig. 7.3.117: bars 276 – 294, melodic material from the climax, concluding with the Earth Mother theme

Final Instrumental section: bars 295 – 358

This section is an orchestration of the corresponding section of *Island Landfall* almost exactly, and acts as a recapitulation and coda. Edwards returns to the opening, copying bars 1 to 22 exactly. He omits the repeat of these bars that are present in *Island Landfall*, and moves to the decorated repeat of bars 61 to 67 now with the pitch centre of C, a third higher than the opening version. Edwards omits the final bar. The decorations are supplied by flutes, first oboe, and piano, with largely descending figures using only four different pitches in bar 319. These hint at A major, and in bar 323 the C Lydian mode, fig. 7.3.118, and fig. 7.3.119.

Flutes 1 & 3

Flute 2 (Picc.)

Oboe 1

319

ff

6

6

6

Fig. 7.3.118: bar 319, Upper woodwinds (the piano doubles the 2nd flute and 1st oboe)

Fig. 7.3.119: bar 323, upper woodwinds (the piano doubles the 1st & 3rd flutes)

Variants of the bird-like decorative figures of bar 323 interject between short melodic phrases, including yet another variant of the Earth Mother theme, fig. 7.3.120, from the first violins. The sharpened fourth occurs in most bars of this section, though not bar 326. The use of the Lydian mode together with the upper winds, and piano, in a high register results in a bright tone colour for the section.

Fig. 7.3.120: bars 325 – 326, 1st violins, Earth Mother theme variant

Four bars give a hint of the final material based on the descending second and played by the upper woodwinds, glockenspiel, and piano, fig. 7.3.121, answered by three bars of material relating to bar 327, before beginning again in bars 339.

Fig. 7.3.121: bars 331 – 332, piano showing the C pedal and the descending figure

The strings repeat elements of previous material, related to the first violin part of bar 326 between pairs of the descending second until the descending figure takes over and leads to the final chord. Fig. 7.3.122 shows the glockenspiel part in the final section. The flutes play this in octaves with the

glockenspiel. The clarinets supply harmony to the line. Edwards omits the brass from this section with only the trumpets joining in the final two bars, fig. 7.3.123.

339
Glockenspiel

346
Glock.

352
Glock.

stringendo

ff *fff*

Fig. 7.3.122: bars 339, to the end of the movement, glockenspiel

The final chord is A major, the tonal centre that Peter Sculthorpe reserved for 'Australia'.²¹⁷

357 Tpt. 1

358

fff

Fig. 7.3.123: bars 357 – 358, the final bar, trumpets

Opinion is divided about this movement. Some, who hoped for a bold and patriotic hymn to Australia, were disappointed while others see the movement as a fitting conclusion to the work and in keeping with the youthful and forward looking country that Australia is. Edwards says of the movement:-

*I wanted to complete the journey with a simple, optimistic statement rather than the expected conclusion that stirred patriotic fervour. I particularly ask David for words that didn't. Predictability is something I like to avoid! Also bombast.*²¹⁸

²¹⁷ Sculthorpe, P. In conversation during the Australian Society for Music Education National Conference July 4 – 8 2003, Darwin

²¹⁸ Edwards, R. email to the author on 19th October 2016

8 Conclusion

The analysis of the symphonies by Edwards has revealed much about the man, his beliefs and passions. It is clear that he believes in the power of music to transform the individual, and speak into wider community contexts. His extensive use of meditative music in what has been called by others, and now Edwards himself, his 'sacred style', attests to his desire for individual healing, and the reintroduction of meaningful community rituals. What has been named his 'Maninya style' is equally prominent in these works, and is the composer's encouragement for all to celebrate life joyfully. In both, and in fact in almost everything Edwards writes, there is a relation to dance in some way, ranging from the slow and sombre to the exuberant and frenetic.

Within sections Edward often relies more upon slight changes in rhythm, accent and period rather than developmental techniques that rely on alterations of pitch or harmony. Although his music lacks the drama that earlier symphonists created through developmental processes that rely on pitch and harmony, Edwards presents, within these symphonies, a range of emotions. Contrasting sections are juxtaposed to highlight different emotional states, and the purposes he hopes for his works. The single movement first symphony offers restrained sorrow and yearning, in something of a sombre dance, while the multi movement symphonies offer a range from thoughtful meditation to lively exuberance. Though there are mysterious moments these always seem to be looking outward in a positive manner rather than looking inward to confronting and dark emotions. These five symphonies are forward looking, hopeful and full of the wonder of the earth and its place in the universe. Edwards has presented his messages in a manner that he hopes individuals and the wider community will find appealing and may thus be drawn to his meanings so that action is taken particularly towards individual well being and the care of the environment. His strongest message is delivered through the many and quite varied incarnations of the *Ave Maria* chant, his Earth Mother theme.

The intuitive construction of his symphonies has resulted in changing musical landscapes. He makes use of repetitions, dialogues between two or more aspects, highly detailed melodic lines over stable drones in ways that even on repeated hearings gives pleasure to, and maintains interest for, the listeners. Only the Orion movement of the fourth symphony may lose its impact on repeated hearings, for in this moment Edwards represents, through a large collection of simultaneously repeated melodic fragments, the nature of the Orion cluster as seen in the night sky. On first hearing this section is appropriately overwhelming just as the night sky is as seen in central Australia away from city lights. Some moments in the symphonies, including the Orion movement, use planned and notated aleatoric techniques to paint pictures in sound, or to give opportunities for meditation, or to transport audiences in their minds to peaceful surroundings. Mostly though, Edwards uses the orchestra in a conventional, fully notated and conducted, manner, presenting a musical landscape that takes inspiration from the sounds of insects, birds, frogs and other elements of nature, distilling and translating these onto the orchestral palette.

The appeal that his music holds is partly created by Edwards through his modal language. His is not a language of functional tonality and voice-leading according to consonance and dissonance principles. He is thus freed from the expectations that exist within such traditions. Instead, Edwards looks back to the modal writing of early music and to the scales found in folk music, particularly of Japan in

these symphonies, and songs of the Australian Aborigines, from which to develop his own voice. His use of drones allows particular freedom for his melodic writing. His move away from functional harmonies has resulted in his development of alternate cadential gestures that rely more on rhythmic or melodic inflections.

His colourful and somewhat individual approach to the arrangement and use of instruments singly and in combinations also contributes to the appeal of the symphonies. Whilst the low strings feature strongly, particularly in their contribution to drones, Edwards treats the upper strings in much the same manner as he treats the woodwinds, using them sparingly for their ability to enhance climactic moments, supply contrasting timbres or engage in musical dialogue.

For inspiration Edwards has largely looked to nature, though not exclusively. Only in one instance has Edwards been found to incorporate a single literal transcription of a birdcall, all other representations of nature have been filtered such that Edwards has captured the essence, often using this in a completely new manner or context. It is his ability to incorporate musical elements from a range of musical traditions that has allowed him to create his original musical voice, a voice most apt to convey his meanings, and allowing broad international appeal for his music. From his first experiments in the 1970s there has been a steady development of his musical voice. Over the fifteen year period it took to write these five symphonies, 1991 to 2005, there has been further development in the composer's musical style.

It is obvious from the care taken with staging and lighting instructions that Edwards aims for the performances of these symphonies to minister to individuals within his audiences in an ideal setting. A symphony concert, by its very nature, needs to be held indoors in a suitable acoustic. Edwards looks to lighting to help focus the attention of his audience. He was so encouraged by the stillness of the audience in reaction to the darkened hall during the section using chime bars in his third symphony that he lengthened its timing. Darkness is used as a strategy to draw attention in key moments to his Earth Mother theme, reminding listeners of the importance for the individual and environment of the message. The change from great brightness to sudden darkness is used to enhance the impact at the change from a full tutti section to solo violin in moments such as within the movement 'Healing' in his fifth symphony.

Whilst the seemingly static drones used may seem like a constraint it has been found that these allow freedoms in other aspects, particularly freedom of melody and rhythm. The drones define a root and frequently a fifth yet they do not define the mode or scale that can be used for the construction of melodic lines. The decorations found in the drones that take inspiration from the rhythmic unpredictability of insect calls frequently result in asymmetry. Both aspects afford Edwards great creative scope in the construction of individual sections, and whole works. The resultant symphonies are works that are highly detailed for his listeners, while seeming deceptively simple, allowing for audience engagement at a range of differing levels.

The musical style of Edwards, through the elements he uses, and his methods of transforming each, has a consistency yet also shows a development over the course of the five symphonies. Particular elements and gestures have been developed and reused in new contexts across these works. This has the effect of making his music immediately recognisable, and supports the connected nature of the five symphonies which has been the intention of the composer. Some elements are exceedingly simple such as the openings of both his first and fifth symphonies, while others, particularly his solo

melodic writing, have a complexity that challenges performers. Some drone and some uses of his Earth Mother theme are immediately obvious to most listeners as being part of the composer's voice, while others are more hidden. This thesis has attempted to draw attention to both the immediately obvious and less easily recognised.

This study has tried to bring to the fore the purposes Edwards has for his music. He aims to reintroduce sacred rituals and exuberant celebrations by providing opportunities to audience members to meditate and celebrate with him. Opportunities for inward reflection, and encouragement for action in the care of the environment, have been found to be woven into the fabric of these works. The study aims to shine light upon the methods by which these are achieved through detailed examination of his symphonic writing.

Most aspects of his musical language can be easily understood, even the use of the *Ave Maria* plainchant code (the Earth Mother theme) and its intended meaning provided that it becomes sufficiently familiar to the listener. His largely modal language is accessible to most listeners even with its reliance upon the harmonic effects of semitones and the melodic opportunities of less common interval leaps. His complex yet free sounding rhythms and his repetitions of short cells that rely on his intuitive rhythmic asymmetric placements are at once appealing and interesting. His orchestration has a transparency that allows all details to be heard. His celebratory and fast paced dance sections abound in all but his first symphony which features a more sombre dance. All are immediately engaging. It is little wonder therefore that he has been commissioned to compose a range of substantial works including scores for ballet.

The symphonies have been the focus of this study so that a thorough understanding of this body of work by Edwards might be presented. It has neglected the very broad nature of his compositional output, leaving much for further investigation. It is hoped that similar detailed studies of selected concertos, his scores for ballet, chamber or solo works would be undertaken as these are needed to fully understand the work of this accomplished Australian composer.

Since the primary aim of the study was to examine the musical details of each symphony revealing the compositional techniques of the composer, it has been possible to only touch briefly on his place as an Australian symphonist. It is hoped that a study with a broader focus be undertaken to examine his place as an Australian, and international, symphonist.

Any conclusions about the composer's future directions are impossible to make while he is still composing. Already the *Ave Maria* plainchant that features extensively as his Earth Mother theme in the symphonies has been replaced in more recently composed concertos with another plainchant, the *Ave Maris Stella*, derived motive, which according to Edwards aims to serve a similar purpose. No doubt there will be further gestures and techniques that will appear in new works and thus become part of his ongoing compositional language. What will be certain though is that new works will build on the musical discourse through which Edwards communicates in his five symphonies.

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 Conductor Jorge Mester
 Orchestra West Australian Symphony Orchestra

Symphony No. 2: *Earth Spirit Song*
 Soprano solo Greta Bradman
 Conductor Arvo Volmer
 Orchestra Adelaide Symphony Orchestra
 Redorded and broadcast by ABC Classic FM Kevin Roper

Symphony No. 3: *Mater Magna*
 Conductor Markus Stenz
 Orchestra Melbourne Symphony Orhchestra
 Recorded and Broadcast by ABC Classic FM
 From: *Music for Federation*, ABC Classics 2001, CD 4618302

Symphony No. 4: *Star Chant*

Singers Adelaide Chamber singers directed by Carl Crossin
the Adelaide Philharmonia chorus directed by Timothy
Sexton
Conductor Richard Mills
Orchestra Adelaide Symphony Orchestra
Performed Feb. and March 2002, Adelaide Festival of Arts.
Released 2007 by ABC Classics 4766161

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Appendix

Index:

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1: Sketch of elements of the opening of the Orion Movement, Symphony no. 4 *Star Chant* figure [17] of the final score.

Pluades 1 2 Perc. with ~~glock~~ glock. 67

Fig 17 1 2 Perc. with vibrato.

Harp Perc. with glock

liberamente 1 Perc. with 2 cups small, med + tamtam

but make a pattern mark on (Perc)

2 amplified pianos Cymbals (?)

Perc Tambour!

Perc 2

Db dir. 3/166

Vlc dir. 57

Perc 2

Perc 2

Perc 2

Perc 2

Fig 18

leiber successively

A

me-a me-i me-a me-i

TB

liberamente

UP OCTAVE

Keep going

me-a me-i

me-a me-i

me-a me-i

me-a me-i

2: Draft pages of the score at figure [17], the Orion movement, symphony no. 4, *Star Chant*.

The image shows a page of handwritten musical notation for the Orion movement of Symphony No. 4, 'Star Chant'. The score is written for multiple instruments and includes the following elements:

- Percussion III:** Features a tempo marking of $d.c. 40$ and dynamic markings of ff and f . It includes performance instructions like *Vibrato* and *motor off*.
- Percussion I:** Also marked with $d.c. 40$ and ff , with a *Ped.* instruction.
- Piano I:** Marked with $d.c. 50$ and ff . It includes a *Ped. hold down* instruction and circled numbers 17 and 2.
- Piano II:** Marked with $d.c. 50$ and ff . It includes a *Ped. hold down* instruction and circled numbers 2 and 3.
- String Sections (VI div., VII div., Vla div., Vlc div., Db. div.):** Each section contains complex melodic and harmonic lines with various articulations and dynamics.

At the bottom of the page, there is a note: **Independent of the conductor's beat*. The page is numbered 344 at the top center.

17 Sparkling

Handwritten musical score for Percussion II, Percussion III, Percussion I, Piano I, and Piano II. The score includes tempo markings such as $\text{♩} = c. 54^*$, $\text{♩} = c. 40^*$, and $\text{♩} = c. 50^*$. It features various musical notations including notes, rests, and dynamic markings like *ff* and *f*. There are also performance instructions such as "Ped. → (hold down)" and "vibrato (motor off)". The score contains several instances of heavy scribbles, likely indicating deletions or corrections. At the bottom, there are circled annotations: $(\text{♩} = 40)$, (a) , and (5) .

This page contains a handwritten musical score for a percussion ensemble, piano, and string section. The score is organized into several systems of staves:

- Percussion (Perc I, II, III):** The top three staves. Perc I has a complex rhythmic pattern with many sixteenth notes and rests. Perc II and III are mostly blank, with long horizontal lines indicating sustained sounds or rests.
- Piano (Pno I, II):** The next two staves. Pno I features a melodic line with slurs and fingerings. Pno II has a more rhythmic accompaniment with slurs and fingerings.
- Violins (VI div., VII div., Vla. duo):** The middle section. VI div. and VII div. have melodic lines with slurs. Vla. duo has a more rhythmic accompaniment with slurs.
- Violoncello (Vla. duo):** The next staff, with a melodic line and slurs.
- Double Bass (Pb. duo):** The bottom staff, with a rhythmic accompaniment and slurs.

Handwritten annotations include "Ped. sempre" at the end of the piano section, "N.W." above the cello staff, and "heck div." and "Vla." with an arrow pointing to the cello staff. The score is written in a clear, legible hand with various musical notations such as slurs, ties, and fingerings.

3: First page from figure [17], the Orion movement, symphony no. 4, *Star Chant*, from the published score.

17
Sparkling
♩ = c.40
Vibrato (note off)

Perc 1
♩ = c.40
Perc 2
♩ = c.54
Perc 3
♩ = c.40
P1
♩ = c.50
P2
♩ = c.50
Violins I
Violins II
Viola
Violoncello
Double Bass

Percussion 1, 2 & 3 and Piano 1 & 2 - independent of the conductor's beat.

4: Selected Works – Ross Edwards

The following list of works was supplied by the composer, August 2017

Orchestral

- *Mountain Village in a Clearing Mist* (1972)
- Piano Concerto (1982)
- *Maninyas*, Violin Concerto (1981-88)
- *Yarrageh*, Nocturne for Percussion and Orchestra (1989)
- Symphony No. 1 *Da Pacem Domine* (1991)
- *Veni Creator Spiritus* for string orchestra (1993)
- *Arafura Dances*, Concerto for guitar and string orchestra (1995)
- *Chorale and Ecstatic Dance* (1994) for string orchestra
- *Chorale and Ecstatic Dance* (1995) for full orchestra
- Symphony No. 2 *Earth Spirit Songs* (1996-7)
- *White Ghost Dancing* (1999, rev. 2007)
- *Emerald Crossing* (1999)
- Symphony No. 3 *Mater Magna* (1998 – 2000)
- Symphony 4 *Star Chant* (2001)
- *Bird Spirit Dreaming*, Oboe Concerto (2002)
- *The Heart of Night* for shakuhachi and orchestra (2004-5)
- Symphony No. 5, *The Promised Land* (2005)
- Clarinet Concerto (2007)
- *Spirit Ground* for violin and orchestra (2010)
- *Full Moon Dances*, Saxophone Concerto (2011)
- *Frog and Star Cycle*, Double Concerto for Saxophone and Percussion (2015)
- *Entwinings*, for string orchestra (2016)
- *Dances of Life and Death*, for wind orchestra(2017)

Vocal

- *The Hermit of Green Light* – Four Poems of Michael Dransfield (1979)
- *Maninya I* (1981)
- *Maninya V* (1986)
- *Maninya VI* (1995)
- *Christina's Lullaby* (2010)
- *Five Senses* – Five Poems of Judith Wright (2012)

Choral

- *Five Carols from Quem Quaeritis* (1967)
- *Eternity* (1973)
- *Ab Estatibus Foribus* (1980)
- *Flower Songs* (1986-7)
- *Dance Mantras* (1992)
- *Dawn Mantras* (1999)
- *Dawn Canticle* (2000)
- *Mountain Chant* – Three Sacred Choruses (2002-3)

- *Southern Cross Chants* (2004)
- *Mantras and Alleluyas* (2007)
- *Mass of the Dreaming* (2009)
- *Sacred Kingfisher Psalms* (2009)
- *Miracles* (2014)

Opera, Dance and Music Theatre

- *Christina's World*, chamber opera to libretto by Dorothy Hewett (1983)
- *Sensing*, dance video with Graeme Murphy and the Sydney Dance Company (1992)
- *Maninyas* – ballet to Edwards' violin concerto *Maninyas* choreographed by Stanton Welch for the San Francisco Ballet (1996)
- *The Cries of Australia*, with Barry Humphries (1997)
- *Koto Dreaming* for the 2003 Asian Music and Dance Festival, Sydney
- *To the Green Island*, orchestral score for Nicolo Fonte's ballet *The Possibility Space* for The Australian Ballet (2008)
- *Zodiac*, orchestral score choreographed by Stanton Welch for the Houston Ballet (2015)

Instrumental Music

- *Bagatelle*, for oboe and piano (1968)
- *Monos I*, for solo cello (1970)
- *The Tower of Remoteness*, for clarinet and piano (1978)
- *Marimba Dances* (1982)
- *Ten Little Duets for Treble Instruments* (1982)
- *Ecstatic Dances*, for two flutes or flute and clarinet (1990)
- *Ecstatic Dance*, arranged for two woodwinds or two strings
- *Prelude and White Cockatoo Spirit Dance (Enyato II)*, for solo violin or solo viola (1993)
- *Ulpirra*, for a solo woodwind (1993)
- *Guitar Dances*, for solo guitar, arr. Adrian Walter (1994)
- *Four Bagatelles for Oboe and Clarinet* (1994)
- *Enyato IV*, for bass clarinet and marimba (1995)
- *Raft Song at Sunrise*, for solo shakuhachi (1995)
- *Binyang*, for clarinet and percussion (1996)
- *Blackwattle Caprices*, for solo guitar (1998)
- *Two Pieces for Solo Oboe*, 1. *Yanada*, 2. *Ulpirra* (1998)
- *Djanaba*, for guitar and marimba, also arr. for two guitars (2002)
- *Prelude and Laughing Rock*, for solo cello (1993-2003)
- *Water Spirit Song*, from *Koto Dreaming*, for solo cello and various solo woodwinds (2003)
- *More Marimba Dances* (2004)
- *Two pieces for Organ* (2004)
- *Nura*, sonata for flute and piano (2004)
- *The Harp and the Moon*, for solo harp (2008)
- *Mystic Spring – Songs and Dances for a Treble Woodwind* (2009)
- *Exile*, for violin and piano (2010)
- *Melbourne Arioso* for solo guitar (2016)

Keyboard Music

- *Monos II*, for solo piano (1970)

- *Five Little Piano Pieces* (1976)
- *Kumari*, for solo piano (1980)
- *Three Little Piano Pieces for the Right Hand Alone* (1983)
- *Etymalong*, for solo piano (1984)
- *Three Children's Pieces*, 1. *Fipsis*, 2. *Gamelan*, 3. *Emily's Song* (1983)
- *Pond Light Mantras* for two pianos (1991)
- *Three Australian Waltzes*, 1. *Sassafras Gully Waltz*, 3. *Sandy Stone's Waltz* (1997-8)
- *A Flight of Sunbirds – Nine Bagatelles for Four Hands* (2001)
- *Mantras and Night Flowers*, 9 bagatelles for solo piano (2001)
- *Two Pieces for Organ* (2004)
- *Piano Sonata* (2011)
- *Bird Morning*, for two pianos and didjeridu (2015)
- *Sea Star Fantasy*, piano solo (2015)
- *Lake Dreaming*, for two pianos (2017)

Ensemble Music

- *Laikan*, sextet for flute, clarinet, percussion, piano violin and cello (1979)
- *Maninya II*, for string quartet (1982). Withdrawn and partly incorporated into *String Quartet No. 3* (see below).
- *Reflections*, sextet for piano and percussion (1985).
- *Maninya III*, for wind quintet (1985), later incorporated into *Incantations* (see below)
- *Prelude and Dragonfly Dance*, for percussion quartet (1991)
- *Chorale and Ecstatic Dance* for string quartet. Also known as *Enyato I*. (1993)
- *Veni Creator Spiritus* for double string quartet (1993)
- *Arafura Dances* arranged for harp and string quartet (1995)
- *Tyalgum Mantras*, for variable ensemble (1999).
- Piano Trio (1999)
- *Emerald Crossing*, for piano quartet (1999). Later incorporated into *Piano Quartet* (see below).
- *Dawn Mantras*, for shakuhachi, tenor saxophone (or cor anglais), didjeridu, percussion, child soprano, children's choir, men's choir. (1999)
- *Enyato V*, for flute, guitar, percussion, violin and cello (2001)
- *Island Landfall*, for flute, clarinet, piano, 2 violins, viola and cello (2003)
- *Incantations*, for wind quintet (2006)
- String Quartet No. 1 *Sparks and Auras* (2006, revised 2009)
- String Quartet No. 2 *Shekina Fantasy* (2008, revised 2010)
- String Quartet No 3 *Summer Dances* (2012)
- *Gallipoli*, for string quartet (2014)
- *Animisms*, suite for flute, clarinet, percussion, violin and cello (2014)
- *Bright Birds and Sorrows*, suite for soprano saxophone and string quartet (2015)
- *Voice of the Rain*, for shakuhachi and string quartet (2016)
- Piano Quartet (2017)