

# The Child

A brief report is provided on the final page.

Chris Nash

Student ID: 02162920 1 BQ

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Piano, Harpsichord, 2 Flutes, 2 Oboes, Cor Anglais in F, 3 Horns in F, Timpani, Xylophone, Tubular Bells, Cymbals, Gran Cassa, Tam Tam, Choir, Violins I, Violins II, Violas, Violoncellos, and Double Basses. The score begins with a tempo marking of *♩ = 120 Scherzo*. The Piano part starts with a dynamic of *f*. The Cor Anglais part has a *p cresc.* marking. The Xylophone part has a *f* marking. The Violins I and II parts have *f pizz.* markings. The Viola part has *f pizz.* and *arco* markings. The Violoncello and Double Bass parts have *pp cresc.* markings. The score is written in 4/4 time and features a variety of musical notations, including dynamics, articulation, and performance instructions.

Musical score for orchestra and choir, measures 17-18. The score includes parts for Ph., Hpschd., Fl., Ob., E.H., F.H., Timp., Xyl., T.B., Cymb., G.C., T.T., Cho., VII., VI.H., Va., Vcl., and Cb. The score features various dynamics such as *mf*, *mp*, *f*, and *ff*, and includes performance instructions like *laissez vibrer*. The Xyl. part has a *ff* dynamic marking. The Cymb. part has a *laissez vibrer* instruction. The Vcl. part has a *mf* dynamic marking. The Cb. part has a *mf* dynamic marking. The Timp. part has a *ff* dynamic marking. The E.H. part has a *mf* dynamic marking. The Fl. part has a *mf* dynamic marking. The Ob. part has a *mf* dynamic marking. The Ph. part has a *mf* dynamic marking. The Hpschd. part has a *mf* dynamic marking. The F.H. part has a *mf* dynamic marking. The Cho. part has a *mf* dynamic marking. The VII. part has a *mf* dynamic marking. The VI.H. part has a *mf* dynamic marking. The Va. part has a *mf* dynamic marking. The Vcl. part has a *mf* dynamic marking. The Cb. part has a *mf* dynamic marking.

Ph.

Hpschd.

Fl. *mf*

Ob.

E.H. *f*

F.H.

Timp.

Xyl. *mf*

T.B.

Cymb. *g* *laissez vibrer*

G.C.

T.T.

Cho.

VII. *mf*

VI.H. *f*

Va. *mf*

Vcl. *f*

Cb. *f*

Detailed description: This is a page of a musical score, measures 28 through 30. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), English Horn (E.H.), French Horn (F.H.), Timpani (Timp.), Xylophone (Xyl.), Trombone (T.B.), Cymbal (Cymb.), Gong/Castanets (G.C.), Tom-tom (T.T.), Choir (Cho.), Violin I (V.I.), Violin II (V.II), Viola (Va.), Violoncello (Vcl.), and Contrabass (Cb.). Measures 28 and 29 are mostly rests for most instruments. In measure 30, the Flute and Xylophone play a melodic line marked *mf*. The English Horn plays a sustained note marked *f*. The Cymbal has a roll marked *g* and the instruction *laissez vibrer*. The Violin I and II, Viola, and Contrabass have more active parts in measure 30, with the Violin I and II and Viola marked *mf* and the Contrabass marked *f*.

This page of a musical score covers measures 45 through 50. The instruments and parts are arranged as follows from top to bottom:

- Ph.** (Flute): Measures 45-46 are rests. From measure 47, the flute plays a melodic line starting on a half note G4, moving stepwise up to a half note G5, with a *mf* dynamic marking.
- Hpschd.** (Harp): Rests throughout.
- Fl.** (Flute): Rests throughout.
- Ob.** (Oboe): Rests throughout.
- E.H.** (English Horn): A sustained, low note (likely G2) with a long slur from measure 45 to 47.
- F.H.** (Fagott): A melodic line starting on a half note G2, moving stepwise up to a half note G3, with a *f* dynamic marking.
- Timp.** (Timpani): A sustained note on G2 with a long slur from measure 45 to 47.
- Xyl.** (Xylophone): A melodic line starting on a half note G2, moving stepwise up to a half note G3, with a *mf* dynamic marking.
- T.B.** (Trombone): Rests throughout.
- Cymb.** (Cymbal): A cymbal crash at measure 47, followed by the instruction *laissez vibrer*.
- G.C.** (Gong): Rests throughout.
- T.T.** (Tamtam): Rests throughout.
- Cho.** (Choir): Rests throughout.
- V.I.** (Violin I): A complex rhythmic pattern of eighth notes, starting with a *ff arco* marking and transitioning to *mf pizz.* in measure 49.
- V.II.** (Violin II): Similar rhythmic pattern to Violin I, with *mf pizz.* markings.
- Va.** (Viola): Similar rhythmic pattern, with *mf pizz.* markings.
- Vcl.** (Violoncello): Similar rhythmic pattern, with *mf pizz.* markings.
- Cb.** (Contrabass): A melodic line starting on a half note G2, moving stepwise up to a half note G3, with a *f* dynamic marking.

This page of a musical score covers measures 61 to 63. The instruments and their parts are as follows:

- Ph.** (Piano): Measures 61-62 are silent. In measure 63, the right hand plays a melodic line starting on G4, moving up to D5, while the left hand plays a bass line starting on G2, moving up to D3. Dynamics include *mf* and *f*.
- Hpschd.** (Harp): Silent throughout.
- Fl.** (Flute): Silent throughout.
- Ob.** (Oboe): Measures 61-62 play a melodic line with *mf* dynamics. In measure 63, the part is silent.
- E.H.** (English Horn): Silent throughout.
- F.H.** (French Horn): Silent throughout.
- Timp.** (Timpani): Silent throughout.
- Xyl.** (Xylophone): Measures 61-62 play a rhythmic pattern of eighth notes. In measure 63, the part is silent.
- T.B.** (Trombone): Silent throughout.
- Cymb.** (Cymbal): Silent throughout.
- G.C.** (Gong): Silent throughout.
- T.T.** (Tubular Bell): Silent throughout.
- Cho.** (Choir): Silent throughout.
- V.I.** (Violin I): Measures 61-62 play a melodic line with *mf* dynamics. In measure 63, the part is silent.
- V.II.** (Violin II): Measures 61-62 play a melodic line with *f* dynamics. In measure 63, the part is silent.
- Va.** (Viola): Silent throughout.
- Vcl.** (Violoncello): Silent throughout.
- Cb.** (Contrabass): Silent throughout.

Additional markings include *laissez vibrer* with a fermata symbol over a note in the Cymbal part in measure 63, and *arco* markings for the Violin I and II parts in measure 63.

Ph.  
Hpschd.  
Fl.  
Ob.  
E.H.  
F.H.  
Timp.  
Xyl.  
T.B.  
Cymb.  
G.C.  
T.T.  
Cho.  
V.I.  
V.I.H.  
Va.  
Vcl.  
Cb.

mf  
mf  
f  
mf  
f  
laissez vibrer  
pizz.  
f arco  
pizz.  
arco  
mf  
mf

Detailed description: This page of a musical score covers measures 80 to 90. It features a variety of instruments including woodwinds (Flute, Oboe), strings (Violins I & II, Viola, Violoncello, Contrabass), percussion (Timpani, Xylophone, Cymbals, Gong, Tom-toms), and keyboard (Piano, Harpsichord). The score includes dynamic markings such as *mf*, *f*, and *mf*. Performance instructions like *laissez vibrer* and *arco* are present. The string section (V.I., V.I.H., Va., Vcl., Cb.) has a prominent role, with many notes marked with accents (*>*) and some measures featuring *pizz.* (pizzicato) or *arco* (arco) markings. The woodwinds and strings play sustained notes, while the percussion instruments provide rhythmic support.

This page of a musical score covers measures 95 to 100. The instruments and parts are arranged as follows:

- Ph.** (Percussion): Two staves, mostly empty.
- Hpschd.** (Harp): Two staves, featuring a complex, tremolo-like texture starting in measure 97.
- Fl.** (Flute): One staff, mostly empty.
- Ob.** (Oboe): One staff, mostly empty.
- E.H.** (English Horn): One staff, playing a melodic line with dynamics *f*, *ff*, and *mf*.
- F.H.** (French Horn): One staff, playing a melodic line with dynamics *ff* and *mf*.
- Timp.** (Timpani): One staff, playing a rhythmic pattern with dynamics *ff*.
- Xyl.** (Xylophone): One staff, mostly empty.
- T.B.** (Trombone): One staff, playing a melodic line with dynamics *f*.
- Cymb.** (Cymbal): One staff, with markings for *laissez vibrer* (let ring) and dynamic accents.
- G.C.** (Gong): One staff, mostly empty.
- T.T.** (Tamtam): One staff, mostly empty.
- Cho.** (Choir): Two staves, mostly empty.
- VII.** (Violin I): One staff, playing a complex, tremolo-like texture with dynamics *f* and *ff*.
- VI.H.** (Violin II): One staff, playing a complex, tremolo-like texture with dynamics *f* and *ff*.
- Va.** (Viola): One staff, playing a melodic line with dynamics *f* and *mf*.
- Vcl.** (Violoncello): One staff, playing a melodic line with dynamics *f* and *mf*.
- Cb.** (Contrabass): One staff, playing a melodic line with dynamics *f* and *mf*.

110  
Ph. *mp*

Hpschd.

Fl.

Ob.

E.H. *mf* *f*

F.H. *f* *mf* *mf*

Timp.

Xyl.

T.B.

Cymb. *sec* *laissez vibrer*

G.C. *laissez vibrer*

T.T. *f*

Cho. *ff*

VII.

VI.H. *mf* *f*

Va. *mp* *mf* *mf*

Vcl. *mf* *f*

Cb. *mf* *f*

Detailed description: This page of a musical score covers measures 110 to 119. It features multiple staves for various instruments and a choir. The Flute (Ph.) and Harpsichord (Hpschd.) parts are prominent in the upper section. The Flute (Fl.), Oboe (Ob.), English Horn (E.H.), and French Horn (F.H.) parts are in the middle section. The Timpani (Timp.) and Xylophone (Xyl.) parts are below them. The Percussion section includes Cymbals (Cymb.), Gong/Cymbal (G.C.), and Tom-toms (T.T.). The Choir (Cho.) part is shown in the lower middle section. The String section (V.I., Va., Vcl., Cb.) is at the bottom. Dynamics range from *mp* to *ff*. Performance instructions like *sec* and *laissez vibrer* are present. The score includes various musical notations such as notes, rests, slurs, and articulation marks.



Ph.  
122  
124  
*mf*

Hpschd.

Fl.  
124  
*mf*

Ob.  
124  
*mf*

E.H.

F.H.  
124  
*f*  
*mp*

Timp.  
124  
*mp*

Xyl.

T.B.

Cymb.  
124 *laissez vibrer*

G.C.  
124

T.T.  
124 *laissez vibrer*

Cho.

V.I.  
122  
*f*  
124  
*mf*

VI.H.  
124  
*f*  
*mf*

Va.  
124  
*mf*

Vcl.  
124  
*mp*

Cb.  
124  
*mp*  
*f*  
*mp*

Detailed description: This is a page of a musical score for orchestra and strings, covering measures 122 to 124. The score is arranged in a standard orchestral layout. The top section includes Percussion (Ph.), Harpsichord (Hpschd.), Flute (Fl.), Oboe (Ob.), English Horn (E.H.), French Horn (F.H.), Trombone (T.B.), Cymbals (Cymb.), Gong/Cymbal (G.C.), and Tom-toms (T.T.). The bottom section includes Chorus (Cho.), Violins (V.I.), Violins II (VI.H.), Violas (Va.), Violas (Vcl.), and Cellos (Cb.). The percussion parts (Ph., Timp., Xyl., Cymb., G.C., T.T.) feature various rhythmic patterns and dynamic markings such as *mf*, *f*, and *mp*. The strings (V.I., VI.H., Va., Vcl., Cb.) play melodic and harmonic lines with dynamics ranging from *f* to *mp*. The woodwinds (Fl., Ob.) have melodic passages marked *mf*. The French Horn (F.H.) has a long, sustained note marked *f* and *mp*. The Cymbals (Cymb.) and Tom-toms (T.T.) have specific instructions like *laissez vibrer* (let ring) and *mp*. The overall texture is complex, with many instruments playing simultaneously.

The image shows a page of a musical score for an orchestral piece. The score is arranged in a standard orchestral layout with staves for various instruments. At the top, there are staves for Piano (Ph.) and Harpsichord (Hpschd.). Below these are staves for Flute (Fl.), Oboe (Ob.), English Horn (E.H.), French Horn (F.H.), Timpani (Timp.), Xylophone (Xyl.), Trombone (T.B.), Cymbals (Cymb.), Gong (G.C.), Tom Tom (T.T.), Choir (Cho.), Violin (V.I.), Viola (Va.), Violoncello (Vcl.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings. Specific markings include 'laissez vibrer' and 'f' (forte) in several places, particularly in the Cymbals and Tom Tom sections. The score is divided into measures, with some measures containing multiple notes or rests.

**Equipment** Technics *SX-P50* digital piano, Yamaha *EX5r* synth and sequencer, Fatar *CMK37* MIDI controller, STAudio *DSP-2000* soundcard, Midiman *MIDISport* MIDI interface, Intel P4 PC with *Renoise 1.26*, Steinberg *Cubase SX* (incl. *Halion* sampler) and Coda *Finale 2002*.

**Background** "The Child" forms the fourth installment to a classical suite I began writing back in the 90's. Each movement in the suite is a short piece about different personalities, with the first three: "The Explorer", "The General" and "The Gentleman". At the time, I had just been introduced to a computer music program, which, as a computer scientist, I could readily see (and hear) the potential of. However, my musical background did not extend to composition and my early attempts in the area were poor. However, my previous approach to learning the piano had stood me in good stead - find a piece several leagues beyond my ability and practice it until I could play it. So, I surmised that a similar approach might work for *writing* music, and took another dive in the 'deep end' by setting myself, as a study, the challenge of writing for full orchestra.

My progress was marked; even the first two movements showed some merit, but by "The Gentlemen", a waltz, I was beginning to tacitly think about forms, structures, timbres, etc. After a while, though, the synthesized sounds I was using became a bottleneck for orchestral music, and I decided to return to contemporary music and see where my new found skills took me.

Over the subsequent years, I have gradually defined my own 'sound' - a loose derivative of Jean Michel Jarre, Massive Attack and Craig Armstrong - and even enjoyed minor successes, with nightclub performances and magazine reviews. However, newfound interest in scoring for film, coupled with a fondness for contemporary 'popular' artists that employ more classical flavours in their music (eg. Rob Dougan, Craig Armstrong), have long prompted my return to the orchestra. Since coming to Trinity College, I have been afforded this opportunity (in part thanks to the course's sample library) and have been introducing orchestral flavours into most of my music since. Thus, I thought this assignment a fitting stage to write a piece of music in tribute to the original suite, through which I find myself where I am today, and through its continuation, I further my education.

As the name suggests, the piece draws its inspiration from the life of a child, following him (for it is a boy) through the early years of his life. However, before I continue, I implore the reader to audition the piece *before* delving into the following paragraphs, which dissect the work and may affect the listening experience, albeit in a neutral way.

The piece's timbres makes the subject evident from the outset - comprising plucked strings and a xylophone, as well as melodies in the piano's higher registers - sounds akin to music boxes, lullabies and the nursery environment in general. The isolation of these instruments at the beginning represents the newborn. The subsequent introduction of the harmonious string and wind instruments gradually gives this infant an identity - like the child, the music's 'character' begins to develop.

The music can be broken down into sections, mirroring stages in the young person's life, punctuated by momentous events - such as walking, talking, etc. In each case, the music changes. In some cases, it will acquire complexity; for example, additional instruments may be introduced, often playing a variation of a previous (or concurrent) melody or perhaps a new, faster tune. In other cases, volume may be gained, as the child becomes more forceful and confident.

The first such event - a crescendo leading into the exposition of the main melody (26) - represents the toddler's tentative first steps. The lumbering bass line, in the subsequent passage, is symbolic of this inelegant, yet resolute, march - while the higher wind instruments retain a predominant character of innocence and joviality.

This passage is concluded with a second crescendo, broaching a more powerful development of the first theme, with the orchestra's full-bodied sound exuding triumph, satisfaction and pride, be it parental or self. The

life, but is more a generic embodiment of the trials and tribulations so abundant in our formative years. Building on the previous triumph, however, the progression to running or cycling works well in this context. In the latter case, a particular powerful image is the first departure from a parent's steadying hand, on a bicycle with no stabilisers.

In the next phrase, volume is sacrificed for a more subtle development; the initial instruments of the piece return (59) but, instead of representing their former innocence and defencelessness, boast more of a furtive character, as the child begins to bend rules and becomes more independent and even devious.

At the end of this interlude, the main theme returns, with a stronger piano accompaniment. The darker streak, however, persists, and the Cor Anglais strains to mimic the innocent melody of the opening. The gratification of the listener's musical expectation, with this recapitulation, further serves to embody the young mind's assimilation of 'routine' - one of the prevalent aspects of adulthood; one we either embrace or reject. We thus find, in our child, two minds: the citizen and the 'rebel'. It is the struggle between these two that defines him and, transitively, the rest of the piece - if not, all of us.

The listener soon bears witness (84) to the angst, alienation and pressure of teenage years, which ends climactically (104). Our youth, however, survives the ordeal - but home soon becomes a confinement, with both parents pleading for their progeny's future (mother, with flute in 108, and father, with horn in 110, respectively), and our 'child' bids his family farewell (112) to embark on his future (120).

The piece's end is nothing if not final - no pun intended. If I'm honest, however, I haven't decided what events specifically transpire during the final bars of the music. If I imagine an arrival in 'the big city' in 120, then the subsequent passages suggest our subject is suddenly absorbed and marginalised by the metropol. On an equally cynical tact, I can also picture the departure of a troop ship in 120, bound for hostile lands, which suggests a tragic end to our story.

But there is only one message I truly aimed to portray here, true in both previous cases: that youth and the happy family homelife have been lost.

**Technique** The piece was mainly written using tracker software (*Renoise 1.26*) but, as before, the result was transferred (via the *Yamaha EX5r*) to sequencer software (Steinberg *Cubase SX*) for the final arrangement, which again employed Peter Siedlaczek's *Advanced Orchestra* and Spectrasonic's *Symphony of Voices* samples, together with a harpsichord from the *Yamaha EX5r* and the *Technics SX-P50's* piano voice. Dismayed with Siedlaczek's snare drum samples I went straight to the infamous 20th Century Fox fanfare and used Sonic Foundry's *Sound Forge* software to extract individual hits and rolls, which I spliced together to form my own rhythm in the *Cubase* arrangement window. I find it acutely ironic, that the source for these sounds was a DVD movie about an innocent boy who gradually develops a 'dark' streak before his life ends in tragedy: *Star Wars*.

Many of the instruments boast a significant variation in playing techniques, not natively supported in MIDI sequencers. The strings, for example, use *naturale* and *détaché* bowing, as well as *pizzicato*. In the sequencer, these are permissible through the use of three different voices and tracks, respectively.

Scoring the piece, in *Coda Finale 2002*, was thus made more complicated (even more than it already is) by the necessity to unite these lines of music and apply appropriate performance directions. Such was the case with both violin sections, the viola and cello, as well as the horn (for *staccato* and *legato* variations) and both timpani and cymbals (for crescendos, rolls and hits). Significant time was also spent embellishing the scores with dynamics, directions and articulation, and transcribing the split keyboard and xylophone parts into forms that would facilitate their performance. Note, in the case of the piano, the use of smaller notes in dynamics markings, to avoid the myriad use of more cumbersome traditional notation. Furthermore, since each choir sample was in itself a chord, it was also necessary to use *Sound Forge's* spectrum analyser to reliably ascertain the actual notes being heard, and enter them manually.