

My Sister's Tears – a Review and Journal

26 April 2005

The nature of the previous journal type endeavours I have engaged in for this piece have elicited informative and thought provoking data but the opportunity to revisit this work along the lines of the [Jessie's Well journal](#) will enhance previous findings and illuminate the process of composition and its place in the broad musical landscape even further.

The process I will employ is to note the order of investigation, the date and time and the situation and environment, as I have done with Jessie's Well. The template used for those entries will be utilised here and the materials I will canvas will be those investigated previously – the sketch of the work, the full manuscript score, the journal entries and other associated data that I have collected since.

This process will not have the immediacy of the Jessie's Well, but it will bring a focus in a new way to that work that has become the centrepiece of my doctoral exploration.

My Sister's Tears – Journal No. 1

Day 1 of reviewing the sketch and score - April 26th 2005	First entry – 10.08 am	We begin – the mind is ready but the heart?
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Location and context:

I am sitting in the same place I have been investigating Jessie's Well. The door is open and the gentle breeze wafts in as I contemplate the mass of paper before me. Coffee in hand I engage in a battle of understanding and the heart. This will be an illuminating and agonising process I sense.

My thought is to go back to the fundamental data, the sketch and investigate it. I will play with the scanner and see if I can get it to copy with greater clarity, though the page may be darker.

Day 1 of reviewing the sketch and score - April 26th 2005	2nd entry – 11.03 am	Learning about the technology
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I have scanned the sketch and fiddled with the programs and Finale to see what I can do to compare the score and the sketch. I will still need to have the score reduced to A4 so I can scan it in to compare it and the Finale version.

This is all very interesting but I wonder about its value. I am sure it will display itself in the next few days.

Just thinking about some things and I will play around with the machines a little longer! 11.07

Day 1 of reviewing the sketch and score - April 26th 2005	3rd entry – 11.15 am	Learning about the machines and the technology – learning to manipulate to help me ‘speak’
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So, I think I can actually do some of the things I want to do from here without any more need to copy and reduce as noted above. This will allow me to move along and ‘speak’ as I mentioned without the hindrance of not being able to show examples of what I am dealing with. This may be a more informed commentary than before, though at a greater distance from the act of creation.

I am surprised with how much I actually remember from the act of sketching. One might think that the light would dim to a great extent or that the process of scoring and realising in rehearsal and so forth, may vary the way I remember things but there is a lot that is jabbing at my thoughts as I play around with the sketch and score during this ‘technology time’.

The sketch now – 11.21

Day 1 of reviewing the sketch and score - April 26th 2005	4th entry – 11.24 am	The right place?
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Should I read what I wrote before or consider it all again from scratch?

Well, I have looked the first page of transcript notes and I have decided that what I do will be an amalgam of the whole process. The idea might fall like this:

- Read the notes/transcript
- Consider the sketch
- Reflect on what has been realised in the score

Or:

- Consider the sketch
- Read and review the transcript
- Reflect on the score’s realisation

Let’s just stumble along for a while and see what happens;

11.27

Day 1 of reviewing the sketch and score - April 26th 2005	5th entry – 11.28 am	That didn't take long!
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Given I have read the first page of transcript and viewed the sketch and played with the score my mind is running with ideas.

I noted in the previous journal:

It's really quite interesting – I've sat and looked in the last few minutes at the blank score manuscript paper, but I'm being drawn back to look at these first few pages. In the discussions I talked about being a little unsure but I'm not as unsure, I'm sure about the architecture and there might be ways I can orchestrate it better to get the effect right.

And then:

I wonder how much of what I've talked about before will happen. When I think about it, I've got a general idea - and this sketch has given me a general idea, general architecture – and as I think about it I'm looking at the first few bars and I'm thinking how I will extend this as I write the score – it's almost like this is the “painting by numbers” queue and I'm actually about to get the oil paints out.

That surprises me, because I thought the general structure was sure from the sketch. When I consider what happened in Jessie's Well I could understand that what I am doing here is mulling over the final detail. The general structure is set but how do I put it on the page.

With today's machines and programs one can construct almost anything to suit the need of the ensemble or conductor. I am still working from the old paradigm of set staves on set manuscript. I wonder how this mind set will change over the years.

But – to get back to the thoughts that were flowing through the mind, I need to consider the impact of the notes (musical notes!) on my thoughts here.

I am also wondering about all the consideration of structure and technical matters here. This is a very emotional piece and my feelings are somewhat disjointed at present and I am reflecting on technique!

There is a very real sense of a lack of sureness!

I am remembering the wondering about the quality of the work in expressing what I wanted to say. I know from my intellect that I can write music but am I a good enough composer to be able to speak appropriately about such things as this or should I restrict myself to the easy things to tell about, like simple narratives for children.

They're very strong feelings here! It's not just about the issue of technique versus emotions; it's also about the review that is going through my mind now and my pondering on my skill. No, not my skill, I know that is solid but on my creativity. Can I speak well for Heather? They are potent and make me ponder what will come up in these next few days.

The opening is the dancing and floating that I have alluded to in other places. It needs the ephemeral qualities of the tinkling percussion and piano (not new age as I referred to in Jessie's Well). The fading in and out of sounds which can be so beautifully represented on those instruments. Yes, there is an almost ballet-esque essence in the beginning here and I can understand my thoughts about my sister and her dancing classes but it's more the ephemeral and the floating I think.

See how high it sits in the general register of the ensemble. It is something that also has trouble establishing a tonal centre I think. The beginning is floating around D and A major. Consider the example that follows (ex. 1):

Off to the physiotherapist – too much time at this desk!!! – 11.49

Ex. 1

Handwritten musical score titled "My Sister Tears". The score is written on five staves. The first staff has a tempo marking "Vrto 5/6" and a dynamic marking "mp". The second staff has a tempo marking "Vrto 5/6" and a dynamic marking "p". The third staff has a tempo marking "Vrto 5/6" and a dynamic marking "p". The fourth staff has a tempo marking "Vrto 5/6" and a dynamic marking "p". The fifth staff has a tempo marking "Vrto 5/6" and a dynamic marking "p". The score includes various musical notations such as notes, rests, and accidentals, along with handwritten annotations like "Vrto 5/6", "mp", "p", and "Vrto 5/6".

Day 2 of reviewing the sketch and score - April 27 th 2005	1 st entry – 9.42 am	Back here at last!
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Location and context:

Yesterday wiped out!

I went to the physio and she said I had torn muscles in my neck from my collarbone! Great! I wondered why it was so painful. So, more of me getting up and wandering for a walk between times of study and typing.

I know that this process is not going as yet but much thought has gone into it since the last entry. The last entry yesterday reflected on the lack of tonal centre and the orchestration of that lack of centre might assist in understanding here. Example 3a and 3b show the first bars of the score. The examples are from the manuscript score and my reason for doing so is to keep as close to the compositional process as possible. The orchestration is integral to the process, it is not an after thought but part of the compositional continuum.

Ex. 3a

Very slow ♩ = 54-58

My SISTER'S TEARS

Rafael Hultgren ©

Flute 1-2.
Piccolo

Oboe 1-2

mf 2. players.

mf

mf

Ex. 3b

Very Slow ♩ = 54-58

Mallets 1. Vibraphone
2. players

Drums
cymbals

Aux-Percussion

Timpani

mf

mp

mf

It would be best to take the time in the next twenty minutes to organise my scanned scores more. I am beginning to think about how to use them but I

haven't completed all the scanning so best to not hold matters up by fiddling around! 10.08

Day 2 of reviewing the sketch and score - April 27th 2005	2nd entry – 10.38 am	While scanning
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It's amazing how much space there is in the score. There is a great transparency. It makes me think of Ellerby's comment about the transparency in my work and my lack of fear in writing like that. Fear I am not sure of but....

I will continue with the scans – 10.40

Again, the physical act of touching the paper makes me wonder about the digital domain. I am picking up each score page and thinking about it and turning it over and looking at what comes on the next page. It is like the pages have a life and a connection with each other. I know they are inanimate but the story written on them is not!

As I turn each page I muse over the scoring and the intent. I am thinking of the chords I changed after the first rehearsal. In my journal entry for that time I said:

The next thing that stands out is a technical thing, to an extent as well. There is one chordal structure that I just am very unhappy with so I've actually, in this editing, even before I've gone on the tape, I've gone in and edited that chord - it was just after section F – I'll find it and refer back to the original manuscript – anybody stupid enough that would want to - it is 6 bars after F and the bar before G, the chord on the first beat of the 6th bar and in fact the chord on the 3rd beat of the 2nd bar before G - I just don't like that chordal progression so I'm going to go with unisons on there and then move into the A major chord and then onto the F# major chord in one instance and into a D major chord in the other.

That was a physical reaction from what I remember. It was such a Hollywood style chord change – YUK! But, it was a physical reaction. What did Anne McGinty say about the wrong chord?

Have you ever heard a march with the wrong chords – that's wrong – it's not a rule that it has to go here only – it could go here or here or here but if it goes *here* it's wrong and it's a very personal thing as to what is right or wrong – but I know what is wrong with my stuff and I get rid of it. I *know* when it's wrong.

I knew it was wrong – no rules and no instruction from outside, it was wrong but it was wrong for that place in that piece. Back to scanning – 10.50

So much empty score!!!! When I was much younger I would think that you had to fill the score, especially if you were being paid for the piece! So much

space. It would be worth looking at the full score, either pencil or digital, to see what I mean.

I am to page eleven of the manuscript and tutti begin to develop (ex. 4) but it doesn't last for long. In fact there is little tutti in the whole work.

Ex. 4

Handwritten musical score for Ex. 4, featuring a full orchestra and woodwinds. The score includes staves for Flute, Oboe, Bassoon, B♭ Clarinet, E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets, F Horns, Trombone, Euphonium, Tuba (String Bass), Mallets & Vibes, Drums, Aux. Percussion, and Timpani. The music is in 4/4 time and features various dynamics and articulations.

Key markings and annotations include:

- Flute:** *accel*, *no 40.*, *mf*
- Oboe:** *mf*, *mf cresc.*
- Bassoon:** *mf cresc.*
- B♭ Clarinet:** *mf cresc.*, *mf cresc.*, *mf cresc.*, *mf cresc.*
- E♭ Alto Clarinet:** *mf cresc.*, *mf cresc.*
- B♭ Bass Clarinet:** *mf cresc.*, *mf cresc.*
- E♭ Alto Saxophone:** *mf cresc.*, *mf cresc.*
- B♭ Tenor Saxophone:** *mf cresc.*
- E♭ Baritone Saxophone:** *mf cresc.*, *mf cresc.*
- B♭ Trumpets:** *tutti*, *accel*
- F Horns:** *mf*, *mf*, *mf*
- Trombone:** *mp.*, *mp.*, *mp.*
- Euphonium:** *mp.*, *mp.*
- Tuba (String Bass):** *mp.*, *mp.*
- Mallets & Vibes:** *accel.*, *mf*, *mf*
- Drums:** *mf*, *mf*
- Aux. Percussion:** *mf*, *mf*
- Timpani:** *mf*, *mf*

False promise, it's a reprise of the opening – open, light and meandering

Now it seems I am reading the piece more fully. I find it interesting that what I have found here at page 15 (ex. 5) is a change again. At F the music was growing in boldness, almost statement like but it didn't reach the conclusion it seemed to be building too. Where was it going? It doesn't matter because now something lese has happened. Am I happy with this?

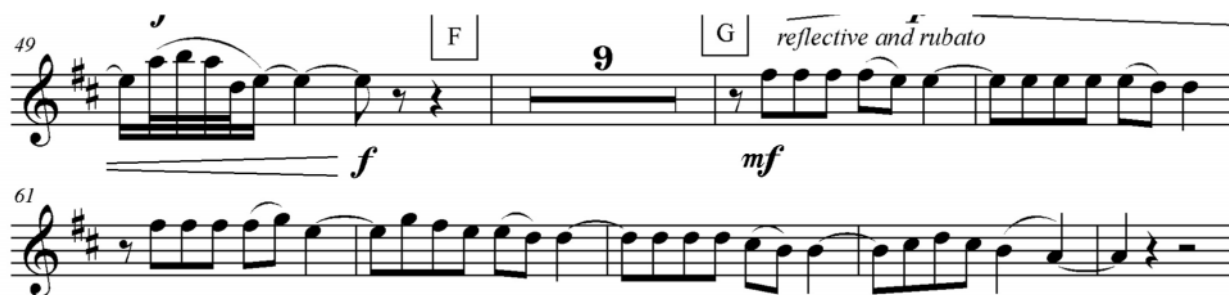
Let's think more – let's look across the notes I made previously. The notes say:

There are lots of sighing things in the bassoon bits and when they're sort of.... Ha ha (he sounds like he smiles here – transcribers comment) - this melody that comes in at 59 after that big brass chorale, when I was afraid of being melodramatic, is a little - clichéd maybe, I don't know, but it sighs, it sighs and then even the transitions before the tutti that the lines that all lead into the transition, the transition sighs and then after the restatement of that tune continues, those lines sigh again and the low flutes – that sound can just throb. That could be such a pure, beautiful sound.

These are informative comments and ones that make me aware again. I know that this could be very clichéd here but that is also one of the reasons I am doing this to help the conductor not make such errors. It is the sighing and the sadness tinged with love. My word, that sounds soppy!

But look at example 6. It is the melodic line taken from the oboe part.

Ex. 6



It displays the shape of the sighing in the melody and now look at the harmony and the structure in the sketch (ex. 7) and it can be seen that the music is sighing over and over. This is not sop but weeping inside! It should be acquitted thus!

Ex. 7



I will come back to this later. I am going to go and make coffee and stretch. The neck and back are aching now – old crock!!!

11.20

Day 2 of reviewing the sketch and score - April 27 th 2005	3 rd entry – 12.25 pm	After lunch and a walk
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I will continue this process now.

As the time has passed on my walk I have thought about the manner of this investigation. It is somewhat constructed in that I have already done much of this but not in the depth required. That being so, should I now continue with this scanning and commenting and then come back and add to it, given that I will look at the whole work, or should I finish this and use it as part of the overall pursuit of understanding here and therefore construct a more thorough study following this? I am not sure at present.

The section leading out of the melodic portion mentioned above (ex. 7 etc) moves into another sparsely covered page of score and a time when individual voices speak. The chorale ideas may be back.

This is making me decide about my process. Come back for a more thorough investigation Ralph!

An interesting note here – I had not thought of this before. My scores don't have everything placed on them on every staff. For example, the descriptors such as *andante* (not that I would use that term at all) are noted above the first woodwind, brass and percussion staves. Changes in and of tempo similarly. I am at J now and example 8a, b and c displays this situation.

Ex. 8a

Ex. 8a shows the beginning of a section for Flute 1-2, Piccolo, Oboe, and Bassoon. The Flute 1-2 and Piccolo staves are empty. The Oboe staff has a single note. The Bassoon staff has a melodic line starting with a forte (*f*) dynamic and a decrescendo (*dim*) marking. Above the staves, the tempo marking "a little slower" is written, followed by a circled "J". A circled "22" is in the top right corner.

Ex. 8b

Ex. 8b shows the beginning of a section for Eb Baritone Saxophone and BB Trumpets. The Eb Baritone Saxophone staff has a melodic line starting with a forte (*f*) dynamic and a decrescendo (*dim*) marking. The BB Trumpets staff has a melodic line starting with a piano (*p*) dynamic and a decrescendo (*dim*) marking, followed by a mezzo-forte (*mf*) dynamic and a mezzo-piano (*mp*) dynamic. Above the staves, the tempo marking "a little slower" is written, followed by a circled "J".

Ex. 8c

Ex. 8c shows the beginning of a section for Mallets, Drums, and Aux. Percussion. The Mallets staff has a melodic line starting with a mezzo-piano (*mp*) dynamic. The Drums and Aux. Percussion staves are empty. Above the staves, the tempo marking "a little slower" is written, followed by a circled "J".

So, am I thinking in choirs all the time, is there an antiphonal concept at work persistently or is this just short hand and saving time?

I know I think antiphonally many times and also very contrapuntally therefore the subconscious may be even more predisposed to such a method of composing.

I have now arrived at the full reprise of the beginning – page 25 of the manuscript. This looks and feels ‘right’. The story is being remembered in its own remembrance. The music is coming to a close as the story does. More of this discussion later.

Enough – more of all of this later; it is the best way to go I sense.

I have scanned almost the complete score and as I look over these last few pages I note the openness again and the transparency. The music is again meandering in a total centre in the beginning of this final section. It is in D major for the brasses and lower woodwind but it leans toward D major and then away again in the upper woodwinds, percussion and piano. It could easily resolve into A major and be content to rest there to conclude but....

More later!

Day 2 of reviewing the sketch and score - April 27th 2005	4th entry – 2.07 pm	Lots of work on the score and pasting and selecting the examples
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Now I will go back to the beginning again and review the score from a similar perspective to Jessie’s Well. I will use the score though and refer back to the sketch when required.

The opening sequence is soft, transparent and delicate. Above comment was made on the scoring and the views of Martin Ellerby vis a vis my writing style. Interestingly, I don’t think the work is like me in many ways. It is not loud, bombastic or pretentious. It is soft, reflective and mostly calm. Julie transcribed most of the tapes for this project and when I noted the fact that I didn’t think this was like me she disagreed (in the transcription – her prerogative she suggests!).

I am pleased she ‘butted’ in at those times. This comment is very insightful and her commentary suggests to me she may have more understanding of my style and language than I do. The comments I made and her rebuttal went like this:

But yes it was lovely to have their (the Con wind orchestra members) reaction to that and following that was the reaction of Julie that she liked what she had heard – and she is quite a severe critic and almost needs to be convinced of a new work a couple of times or more before she’ll say whether she likes it or not and generally she comes to like my music - but she was taken by it. It would be easy, and I think

somewhat dismissive to say that she was taken by it because it was about Heather and because of the emotional connection with me I think more that she was taken by it because it was unexpected, it was a way of speaking which was somewhat unexpected from me. NO, I WOULDN'T AGREE WITH THAT – THIS PIECE, THOUGH DIFFERENT TO YOUR OTHERS HAS A DISTINCT HULTGREN TAG – SO VERY BRIGHT SUNLIT MORNING – ABSOLUTELY EMOTIVE, AN ALONENESS IN THE SOUND, MAYBE A QUIET PEACE THROUGHOUT. MAYBE THE TWO PIECES EVOKED SIMILAR EMOTIONS FROM YOU. AT THE TIME, SEPT 11 WAS AN ENORMOUS PERSONAL TRAGEDY. SIMILARLY, NOVEMBER 5TH AN ENORMOUS PERSONAL TRAGEDY.

I am caught by the comment, “an aloneness in the sound”. What could she mean? Is it the solo voices? That would be too easy to ‘see’. Is it the openness of the scoring? That is so easy to point to as well.

What is it then?

I cannot help but suggest that she is still lead to the emotion and is very personally touched by it. That ‘aloneness’ is therefore part of her. Other must tell me if there is an ‘aloneness’ here because I can hear it because I have felt it. Do others? Will others? Will the conductor be able to translate these dots and dashes to mean that “aloneness”?

To the music structures themselves and less of the discussion of narrative now.

I am consumed by the lovely sound that can come from the inclusion of the piano in the orchestral sound. It is not about the instrument as a solo voice, though it may be one (ex. 9), it is about the timbre it can add to the band sound, either as a percussion sound (ex. 10) or as an enhancement to the wind sounds particularly (ex. 11).

Ex. 9

Handwritten musical score for Ex. 9. The score is written on a single staff with a treble clef. It includes handwritten notes: "Aux. Percussion", "Timpani", and "Piano". The music features a series of rhythmic patterns, including a sequence of eighth notes followed by a rest, and a series of sixteenth notes. The dynamic marking "mf" (mezzo-forte) is present. The score is marked with a "1" at the beginning and a "2" at the end.

Ex. 10

Handwritten musical score for Ex. 10. The score is written on a single staff with a treble clef. It includes handwritten notes: "Very slow", "My SISTER'S TEARS", and "Ralph Hultgren ©". The music features a series of rhythmic patterns, including a sequence of eighth notes followed by a rest, and a series of sixteenth notes. The dynamic marking "mf" (mezzo-forte) is present. The score is marked with a "1" at the beginning and a "2" at the end. The woodwind parts are labeled: "Flute 1-2", "Piccolo", "Oboe 1-2", and "Bassoon 1-2".

Ex. 10 (cont)

Handwritten musical score for Ex. 10 (cont). The score is written for five staves, each with a different instrument or group of instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Euphonium**: Staff 1, bass clef.
- Tuba (String Bass)**: Staff 2, bass clef.
- Mallets 1. Vibraphone 2 players**: Staff 3, treble clef.
- Mallets 2. Glock 3. Crotals**: Staff 4, treble clef.
- Aux. Percussion**: Staff 5, treble clef.
- Timpani**: Staff 6, bass clef.

Handwritten annotations include:

- "Very slow $\text{♩} = 54-58$ "
- "D-Bass (written) pizz mf"
- "glock"
- "crotals"
- "mp"
- "piano"

Ex. 11

Handwritten musical score for Ex. 11. The score is written for five staves, each with a different instrument or group of instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Flute Piccolo**: Staff 1, treble clef.
- Oboe**: Staff 2, treble clef.
- Bassoon**: Staff 3, bass clef.
- B♭ Clarinet**: Staff 4, treble clef.
- Mallets 1 Chime**: Staff 5, treble clef.
- Mallets 2. Drums Crotals**: Staff 6, treble clef.
- Aux. Percussion**: Staff 7, treble clef.
- Timpani**: Staff 8, bass clef.

Handwritten annotations include:

- "mf"
- "dim"
- "mf"
- "mf"
- "mf"
- "piano"

At the bottom of the page, the text "BROCA MANUSCRIPT" is visible.

Also the double bass; I just love the texture it adds to the tubas and to the lower woodwind when it works with them alone. Also, the pizzicato that can be used is a delightful enhancement, just as is in the opening (ex. 10 above).

The other sounds I enjoy here are the percussion ones. I think that there is so much wonderful tone to be garnered from the percussion and too often people think of them only as timekeepers or noisemakers. Consider, for example:

- The bass drum and those wonderful *fortissimo* off beats in the *Dies Irae* in Verdi's Requiem and the potent entries at the end of the *Chaconne* in Holst's First Suite in E flat.
- The muffled field drums in the second movement (*When Jesus Wept*) of William Schuman's New England Triptych.
- The triangle at the end of a Rossini *crescendo*
- The delightful glockenspiel and Celeste in the Amor volat undique in Orff's Carmina Burana

These are but simple examples of where the percussion are not time keepers or *just* noise makers.

In this work there is obviously no place for time keeping or noise making and the percussions role is to add to the atmosphere. The sound is lacking a tonal centre, as noted above, but it is suggested and suggested at in more than one direction. The sparkle of the percussion, the enhancement of the ethereal and the resonance of the tonal variety present in the parts provides a character in the timbre that is less than secure but not insecure.

I am not describing this well so let's see what is in the music. Example 12 displays the matters to be discussed below.

The opening 6 bars can be analysed to be in D or A major, though there is no G sharp. The resolutions of the suspensions found throughout the opening could be either to A or to D. For example, the B in bar 3 could resolve to a C sharp or that part could resolve to an F sharp at the start of bar 4.

Ex. 12

Handwritten musical score for "My Sister Tears" by John Williams. The score is written on ten staves, with various musical notations and annotations. The title "My Sister Tears" is written at the top center. The tempo/mood is indicated as "Very slow" at the top left. The score includes various musical symbols, including notes, rests, and dynamic markings. Annotations include "Violins", "Viola", "Cello", "Piano", "Clarinet", and "Bass". The score is marked with a circled "1" in the top right corner.

The G in the bass in bar 4 is a tonal 'red herring' in that it is meant to 'not fit' and to provide tonal ambiguity as I noted in the Jessie's Well journal. I was describing the adding of fifths to the harmony to secure a varied tonality and noted that:

The addition of the fifth of the lowest tonality here ensures the securing of that tonal centre and also adds weight to the overall timbral mix, which is ***diminished by the spread of tonal centres***. (emphasis added)

So what the G does is leads us even further away from a 'home base' for our ear BUT the leading away is gentle as the sounds that present it are gentle.

I am going to stop now and have a coffee – too long at the desk I can hear the physio wail! – 3.25

And off line for a while to check email too – 3.59

My Sister's Tears – Journal No. 2

Day 2 of reviewing the sketch and score –May 2nd 2005	First entry – 8.00 am	Such a long tie to get back to this!
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Location and context:

I have been quite ill with this physical thing that the physiotherapist treated. I thought I was doing OK but the last few days have been quite difficult.

I took Thursday to help with the senior Religious Instruction day at the kid's school. There were some good thoughts there for some work I am preparing for the instrumental teachers conference in Perth. It is compelling how close spiritual discussion, consideration and instruction can be closely related to music making and understanding. The principles I have been considering for my presentations in Perth are about relationships and such connections are so similar in construction to spiritual relationships it is uncanny!

The work I have to do for Perth includes a keynote address (Adding Meaning to the Music); a conducting workshop with strings and advanced conductors for half an hour then a session for them alone which is up to me to title and present; a conducting workshop for winds (using Holst Suite in E Flat, IN Praise of Gentle Pioneers by Holsinger and the Viva Musica of Reed) and a session on how to glean the most from the score.

I also have to sessions to prepare for the American Band College Masters program in Oregon in late June. I know that one session is to be my "Process not Content – Making Paper Planes" activity and then there will be one I will prepare along the lines of what I am doing in my study at present.

So there is much to be done along with what is to be done here.

The keynote address is one where I want to strive to connect the conductors with relationships. I am going to present the idea of the "Cargo Cult Conductor" and how they prepare themselves with all the outward forms of

what a conductor is but do they fully appreciate the connect to and with the ensemble and the composer. That is directly related to what I am doing for this study.

For now then, I will put all of this away while I work on papers for Perth. I will keep this open for when the connections are so relevant and intense that noting them here is an imperative. Maybe in the conducting notes - let's see!

8.30 am

Much written – 3,400 word key note address

3.18 pm

My Sister's Tears – Journal No. 3

Day 3 of reviewing the sketch and score –May 6th 2005	First entry – 7.35 am	In Perth to present at a conference
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Location and context:

It has been a busy period preparing for this conference and I could engage in a significant presentation of how what I have prepared to present here is related to this doctoral study BUT I just continue to take myself away from the focus of My Sister's Tears.

It's early in the morning for here though I have been awake for three hours and have even started another piece for children. Again, ideas floating in the mind and beginning to be born here; if I put this down I think I would have the piece finished in about an hour.

BUT – to MST; I will review where I am in my considerations and then commence here again.

7.38

Day 3 of reviewing the sketch and score –May 6th 2005	2nd entry – 7.42 am	Review of previous writing
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I have been investigating the score step by step and I will continue that. The last comments were about the "spread of tonal centres". Such a consideration is important and I am sure there may have been investigations of such matters over the years and centuries BUT I am considering me here and why and how I use devices such as 'spread tonal centres'.

I am trying to get a handle on what it is about the tonality. I am very seldom tonally ambiguous in a significant way and only occasionally atonal. I remember a part of Masada where the two concepts (Jewish and Roman) are

evident in the section where the doors are set alight (an after thought?). When the bass voices enter after the flourishes of trumpets and the ever advancing feet of the legion, they enter in another key completely from the tonal centre present. It doesn't fit in that instance and I remember consciously choosing to do that and to provide an obvious difference. It was like an "entry"!

When I do as I discussed above at bar 4 of MST (ex. 12) I am doing as I noted there. I am leading away from the tonality in a gentle fashion. The place I go is still related (the subdominant) but it is 'away' and it gives a sense of spaciousness in this type of placement and utilisation. The most important matter for me here and in other similarly constructed places is that the conductor is aware of the difference and the relationship so that they do not miss the point of the tonal variation.

Later on I stack triads (ex. 13)

Ex. 13

Handwritten musical score for Ex. 13, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Annotations include "becoming animated and proceeding" written across the top staves, "cresc." (crescendo) and "f" (forte) markings, and a circled "50" at the beginning. The score is written in a fluid, handwritten style with some corrections and markings.

No I don't!

I had a sense that I stack triads there, to give the tonal spread being discussed BUT I don't. I actually use alternative triads/harmonic choices. In fact in this piece I don't just the triadic stacking that I use in so many of my

works. Why? I think it's the clarity and openness idea I discussed at the opening of this journal. What did I say again?

The opening is the dancing and floating that I have alluded to in other places. It needs the ephemeral qualities of the tinkling percussion and piano (not new age as I referred to in Jessie's Well). The fading in and out of sounds which can be so beautifully represented on those instruments. Yes, there is an almost ballet-esque essence in the beginning here and I can understand my thoughts about my sister and her dancing classes but it's more the ephemeral and the floating I think.

Yes, it's because of the innocence and the openness I believe. I love to 'go to' the wrong place – I am the interrupted cadence king! Look at these examples.

Ex. 14



This is a standard interrupted cadence that goes to the dominant and the tonic without transiting through the supertonic in a circle of fifths feel. It comes from the gently mixed tonality of the opening into this standard harmonic construction.

In example 15 the journey is a little more distant; the music goes to the relative minor of the dominant (i.e. F# of A Major) Still a comfortable connection and one that is actually related in that it is taking the music to the

dominant. Bar 20 leads us to the cadence in F# minor, which leads us into the cadence in A major bar 24/25. What ex. 15 also displays is my interrupted cadence sovereignty – King of the Interrupted cadence (or is it a dictatorship of the mind alone?). Note that bar 27 begins in G major yet the bar before had ‘become’ A major. That ‘step away’ that spreading the locus of the tonal centre allows for an enticement to the ephemeral again. I talk about ‘transiting through’ and to describe something as ephemeral is to say it is transitory but in a more gentle and emotive manner. So, my journey to A major lasted a measure and then I commence my journey back to D with now subtlety or tact or is it just with simplicity and lack of applied knowledge just an inner awareness?

All a little metaphysical Stephen!! Though the more I think of this and look over the sketch the more I see that landscape and therefore the communication of an idea that I am discussing here.

Ex. 15

The image shows a handwritten musical score for Ex. 15, consisting of three systems of staves. The notation is in a sketchy, handwritten style with various musical symbols, including notes, rests, and bar lines. There are several annotations in cursive and circled numbers:

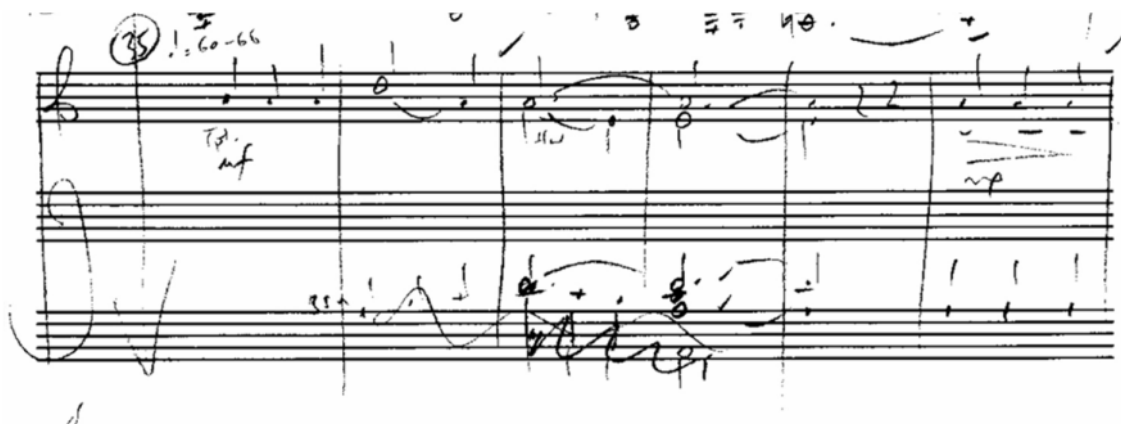
- System 1:** The first staff has a circled number 23. The second staff has the word "change" written above it. The third staff has the word "change" written below it.
- System 2:** The first staff has the word "change" written above it. The second staff has the word "change" written below it. The third staff has the word "change" written below it.
- System 3:** The first staff has the word "change" written above it. The second staff has the word "change" written below it. The third staff has the word "change" written below it.

The score is written on three systems of staves, with various musical notations and annotations. The handwriting is cursive and includes several circled numbers (23, 27, 31, 35) and the word "change" written multiple times. The notation includes notes, rests, and bar lines, with some additional markings like "Tuba + P. 1st" and "60-66".

Even now on the simple step by step journey back to D major the music is dislocated again, though gently. (I can hear some AMEB theory teachers saying it's not gentle, it's wrong!) From 27 to 31 and into that section it is an obvious movement toward D. Then the motion of secondary dominant impulse is interrupted (that lovely term – so much better than deceptive as the Americans label it), by moving from b minor to C major in bar 33. This is quite unrelated but not in today's ears. The young listener and music consumer is used to a harmonic structure that does not 'transit' or move smoothly in the classic western harmonic language sense. Kids today (and their Mum's and Dad's) are used to tonic – flattened leading note – subdominant chordal pattern so the diversion to C major at 33 is a gentle push away from the tonal centre, another sense of 'spread tonal centres'.

The sound that comes then from the section at 35 (ex. 16) is consistent with the narrative. Lone voices in a simply varied tonal landscape (ex. 17) that journeys, in the same manner, to C major again at 43 and then into a reminder of the opening again at 45 which brings me back to the place I started this morning, the displaced triadic harmony of bar 50 (ex. 13). This is Ellerby's point about my writing coming through again. Here I take out sections I had written – clever counterpoint ideas but ideas intruding on the bareness and fragility of the musical narrative.

Ex. 17



If the score is considered here what is obvious is that bareness (Ex. 18)

Ex. 18

10

Flute 1-2-
Piccolo

Oboe

Bassoon

B♭ Clarinet
1
2
3

E♭ Alto Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone
1
2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets
1
2
3

F Horn
1
2
3
4

Trombone
1
2
3

Euphonium

Tuba
(String Bass)

Mallets

Drums

Aux. Percussion

Timpani

BROLGA MANUSCRIPT

CAT No. BMP09

(Stephen – I will re scan the score pages so I don't have to cobble them together)

So, as I finished the first day so I finish the third day of this review (maybe more later depending on preparation for the conference).

I have found that sparseness and fragility are present and that the usual use of triad stacks is not evident and the use of interrupted type cadence structures and associated harmonies are prevalent. The reasons why are explicit in this commentary but possibly not as explicit as they should be. More later

8.56 am

Just another thought before I go.

I am beginning to really consider the conductors relationship to all of this very much so. With what I have had to do to prepare the materials for the conference I am focused on what they don't know and what they either are not aware of or refuse to consider. That may be my next encounter on this investigation.

8.59 am

Day 3 of reviewing the sketch and score –May 6th 2005	3rd entry – 2.00 pm	Continuing the review
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Location and context:

The day has been a delight, a walk around the city and along the river and through the gardens – this is a lovely city! I commence work at the conference in a couple of hours and I want to note a few things before I get ready.

We I left of this pursuit early this morning it was concentrating on the matter of harmonic language and the impact that has on the narrative of the work. I know that there are some long bows that may be drawn in the next few paragraphs but I don't hesitate to draw them because any refuting of what I say can only be based in some constructed analysis that cannot sit as solidly as mine. I come from the mind of the writer not from the mind of the analyst BUT I also come from the position in the second instance because of my position as conductor and teacher.

An example I might give is the suggestion that I have heard innumerable times from class music teachers that "composers write interrupted cadences to extend the work". That is all well and good for those who don't compose to assume such a thing because writing an interrupted cadence does extend the piece.

Take for example an interrupted cadence in this work, the one I cite above where the tonal journey arrives at C major (ex. 16 bar 33). That place is not a place where I choose to extend the work, it's only 33 bars long then any way; it has a long way to go yet! What is happening in this situation is that the composer has made a statement and in doing so he has asked the listener if they are paying attention for a tonal interruption such as happens there and happens in such a cadence in other places and works, produces an affective

response in me and therefore I assume in others. My suggestion is then that when I want to draw attention to something I have said or am about to say then using such a tonal and aural signpost is more telling than a cymbal crash or a bass drum thump. More subtle too!

Now let me consider this situation at 50 once more and deconstruct the rationale for the harmonic choices made. To begin we are confronted with C major and then the interrupted cadence at 50 – 51 (ex. 13). Notice that the cadence speaks a major form of the submediant. That produces a sheen in the leading of the tonality, not only three major chords in a row but arguably three tonalities implied also. There is something imminent here.

What follows then is a considered track through B to E major and on to C# major at 53. Though taking a little longer to get there than the three chord steps at 50 – 51 the structure is very similar and intensified via the suspension of the C# major chord for two beats. At 55 I changed what was written in the sketch. As noted elsewhere:

The next thing that stands out is a technical thing to an extent as well. There is one chordal structure that I just am very unhappy with so I've actually, in this editing, even before I've gone on the tape, I've gone in an edited that chord - it was just after section F – I'll find it and refer back to the original manuscript – anybody stupid enough that would want to - it is 6 bars after F and the bar before G, the chord on the first beat of the 6th bar and in fact the chord on the 3rd beat of the 2nd bar before G - I just don't like that chordal progression so I'm going to go with unisons on there and then move into the A major chord and then onto the F# major chord in one instance and into a D major chord in the other.

The chordal position originally was (ex. 19):

Ex. 19

The image shows a handwritten musical score for Ex. 19. It consists of several staves of music. The notation is complex, featuring various chords, accidentals, and dynamic markings. A circled '59' is visible in the middle section, and there are handwritten notes like 'later in 72-74 = 66-68' and 'Sar'. The score appears to be a sketch or a working draft, with some parts being crossed out or revised.

The sample of the original score looked (ex. 20):

Ex. 20

Ex. 20 shows a musical score for five instruments: B♭ Trumpets, F Horn, Trombone, Euphonium, and Tuba (String Bass). The score is written in 4/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *cresc* (crescendo). The score is organized into five staves, each corresponding to one of the instruments listed on the left.

(I'll fix this!!)

And then the revised score in Finale – as noted above after the first rehearsal (ex. 21)

Ex. 21

Ex. 21 shows a revised musical score for the same five instruments as Ex. 20. The score is written in 4/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *ff* (fortissimo), and *cresc* (crescendo). The score is organized into five staves, each corresponding to one of the instruments listed on the left. The revision includes changes to the dynamics and the overall structure of the piece, as indicated by the text "(I'll fix this!!)".

It's now 2.44 and I will need to have shower and get ready to terrorise the WA instrumental teachers!

My Sister's Tears – Journal No. 4

Day 4 of reviewing the sketch and score – May 7th 2005	First and only entry today – 7.50 am	In Perth – second day of the conference
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Location and context:

It was an excellent evening and there was much animated discussion. My method and my content is not what might normally be presented at something like this. The Advanced conducting activity was particularly memorable.

Why write in this place about it then?

I have found that all I have mused over and considered in these last few weeks (this journal and Jessie's Well) has really focused me on how little the conductor is aware. I am talking very much about the conductor in the school and community environment so I would want to make that very clear. It may have relevance in other places too but.....

For instance, last night there was a more than interested discussion on interpretation and the role of the composer as an adjudicator. "Surely you would excuse yourself from adjudicating bands that play your pieces because you have the only correct interpretation of the work in your head".

A reasonable proposition to an extent but one that denies comments like Cook's

"...the essential note to note structure is only part of the music. For between and around these notes, so to speak, lies a vast domain of interpretive possibility..." Ibid p64

Well, enough because I need to get ready but this is fascinating and will be more so after today I am sure.

Day 4 of reviewing the sketch and score – May 7th 2005	2nd entry – 11.50 am	Found some time at the conference
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The session I just ran had some more questions and consideration of matters I have been working through in my mind.

Interpretation – what is the benchmark that can be set? I wonder about this because of the question from last evening about what truth is there in the composers' interpretation? That is something that concerns my only in that there seems to be a conception that the composers' interpretation is the only viable one. I can't understand that because what do we know in depth of how

Bach wanted works interpreted. What do we know even of Holst and his benchmark works for wind band?

Last night, after I had said in the session I was running that the best performance comes from you immersing yourself in the score and then bring your musicianship to the altar with the composers', via the score, than one of the delegates asked where he could get recordings of my works. I asked why and he said it was because they were the benchmark. I had just said that it is the union of musicianship but he said he needed a datum from which to begin. I wondered about that and what I had said.

Analysis – what is analysis in the sense of preparing for rehearsal? What analysis do we do given that the ensemble member may never need to know the depth of explanation and description but what do they need to know and what do the conductors need to know? How much of the narrative and its depth do they need to honestly and affectively portray *My Sister's Tears*? Do they need to know about Russell Bauer and me in respect of our former differences to be able to interpret that honestly and affectively? It makes me wonder about this study!!!

Rehearsal method – what place does it have in the understating of the score? What I mean there is when and how does the intuitive manifest itself? I find that as I was working through this program this morning I used many of my tried and true methods but I also reacted to situations intuitively. It's like the discussions you and I have had on the Mozart project Stephen. When do you know to do what? When do you know that the decisions you have considered must be discarded? Let's talk a little more on that as we get closer to the discussions I will have regarding conductors and the score.

I know that has little to do with the story of MST so far but it has really stirred the mind to wonder about other questions that will be beginning to emanate from the work thus far.

Let's go back there and continue that investigation.

The tonality and the interrupted cadence were the matters under consideration.

A final reflection on the harmony at 50 – 59 is required. I hold to the position noted above. There is a solid impression here that the music is not floating between tonalities but sliding across them. The relationships are less a concern than the fact that they are not presented in a fractured or tonally diluted way. The strength of the structure is unambiguous and therefore the narrative speaks confidently. I noted above that: *"My suggestion is then that when I want to draw attention to something I have said or am about to say then using such a tonal and aural signpost is more telling than a cymbal crash or a bass drum thump."* That means at 50 that the signposts are there but a little less subtle.

As 59 arrives the concerns I had before present again. I mentioned them above (pg 8) and I know I could wander around that discussion again but I will continue the wondering about harmony and such. I am aware that this reflection has really meandered around and lacks the focus that Jessie's Well did but I find there is a connection to matters outside of the music itself – the conducting and so forth – so I am happy to not try and 'fix' the lack of focus.

The harmony at 59 is structured to reinforce the narrative. Above I noted that the music *...sighs, it sighs and then even the transitions before the tutti that the lines that all lead into the transition, the transition sighs and then after the restatement of that tune continues, those lines sigh again and the low flutes – that sound can just throb. That could be such a pure, beautiful sound.* So the nature of the tutti that follows (bar 68) is worthy of consideration too (ex. 22 and 23).

Ex. 22

Handwritten musical score for Ex. 22. The score is written on five staves. The first staff has a circled '18' and the word 'tutti' written above it. There are several handwritten annotations in pencil and ink, including 'more impassioned', 'U.S. + H.S.', 'Tpt', 'mp', and 'But'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ex. 23

Handwritten musical score for Ex. 23. The score is written on five staves. The first staff has a circled '18' and the word 'tutti' written above it. There are several handwritten annotations in pencil and ink, including 'more impassioned', 'U.S. + H.S.', 'Tpt', 'mp', and 'But'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

I noted on page 9 that I would come back to this discussion but what I did was went on to investigate the next section from bar 79. So I will come back to this as I had proposed then.

The melody is located across 3 octaves, which in itself produces a fullness and resonance. The harmonic accompaniment in the trombones and euphoniums (ex. 22 and 23) is a realisation of what was implied in the section at 59 (ex. 24 and 25).

Ex. 24



Ex. 25



The simple counter motific idea that is presented in the trumpets and then a more complete counter melodic idea in the horns and euphoniums are added to the architecture here. The orchestration should be noted next (ex. 26).

Ex. 26

Ex. 26 is a musical score for a large orchestra, featuring various instruments and their parts. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments and their parts are as follows:

- Fl. 1**: Flute 1, starting at measure 66, marked *f* (forte) and *more impassioned*, ending with a *slow* section marked *mf* (mezzo-forte).
- Fl. 2**: Flute 2, starting at measure 66, marked *f*, ending with a *slow* section marked *mf*.
- Ob. 1**: Oboe 1, starting at measure 66, marked *f*.
- Ob. 2**: Oboe 2, starting at measure 66, marked *f*.
- Bsn.**: Bassoon, starting at measure 66, marked *f*.
- Cl. 1**: Clarinet 1, starting at measure 66, marked *f*, ending with a *slow* section marked *mf*.
- Cl. 2**: Clarinet 2, starting at measure 66, marked *f*.
- Cl. 3**: Clarinet 3, starting at measure 66, marked *f*.
- A. Cl.**: Alto Clarinet, starting at measure 66, marked *f*.
- B. Cl.**: Bass Clarinet, starting at measure 66, marked *mp* (mezzo-piano) and *f*.
- 1 + 2**: Two parts, starting at measure 66, marked *f*.
- T. Sax.**: Tenor Saxophone, starting at measure 66, marked *f*.
- B. Sax.**: Baritone Saxophone, starting at measure 66, marked *mp* and *f*.
- Tpt. 1**: Trumpet 1, starting at measure 66, marked *mp* and *f*, ending with a *slow* section marked *mf*.
- 2 + 3**: Two parts, starting at measure 66, marked *mp* and *f*.
- 1 + 2**: Two parts, starting at measure 66, marked *f*.
- 3 + 4**: Three parts, starting at measure 66, marked *f*.
- Hrn. 1**: Horn 1, starting at measure 66, marked *mf* and *f*.
- 2 + 3**: Two parts, starting at measure 66, marked *mf* and *f*.
- Euph.**: Euphonium, starting at measure 66, marked *mf* and *f*.
- Tuba**: Tuba, starting at measure 66, marked *f*.
- D.B.**: Double Bass, starting at measure 66, marked *f*.
- Cel. l.**: Cello/Double Bass, starting at measure 66, marked *mf* and *f*, ending with a *slow* section marked *mf*.

Lunch – 1.00 pm

Day 4 of reviewing the sketch and score – May 7th 2005	3rd entry – 1.50 pm	Back after lunch
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What are the implications for the narratives validity in the orchestration of the work at this point?

The music still ‘sighs’ and simple consideration of the score above (ex. 26) displays such aspects in:

- Bassoons and euphoniums
- Horns
- Trombone accompaniment
- The last sigh in the suspension in the last bar going to the fermata

There is a sense of uplift in the use of timbre in that:

- The trumpets upward leap over the bar at G
- The multiple octave scoring of the melody with horns singing high in their mid register
- Openness of the scoring allows the music to be more transparent, even in the tutti

The orchestration allows voices to speak without compromising the melodic line, such as:

- Trumpet motific idea
- Scoring of trombones, euphoniums and bassoons as the only accompaniment to carry the harmony
- Use of contrasting timbres in presenting the various ideas such as noted above

Earlier the discussion revolved around this transition out of this section (pg 9 and 10) and I will continue as above and reflect on the use of harmony here. I had said then:

The section leading out of the melodic portion mentioned above (ex. 7 etc) moves into another sparsely covered page of score and a time when individual voices speak. The chorale ideas may be back.

This is making me decide about my process. Come back for a more thorough investigation Ralph!

So I am back here and I note that the harmony is very like the opening passage. Suggestive of D Major, redolent with a variety of tonal vapours as the first voice plays into a D major motive and the responsive voice answers suggestive of A major. The sound is D Major but it doesn’t settle and that leads to a close in A at 86 (ex. 27)

Ex. 27

Handwritten musical score for Ex. 27, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- System 1:** Markings for *tutti* and *HN* (Horn).
- System 2:** Markings for *as Segno (87) at 27*, *1st Tot 60*, and *Bass Contre*.
- System 3:** Markings for *Piano* and *Rit* (Ritardando).
- System 4:** Markings for *L.V. gong.* (Larghetto Vivace, gong).

The score is written in a fluid, handwritten style, with various musical notations and annotations throughout.

What is found here is connected to the former presentation of this material and retains its gentle tonal spread and suggests what it has before.

The movement into C major discussed above, and evident here at bar 93, is now used as a vehicle to move back into a substantial reprise of the opening. The movement is modal and as such enhances the argument about tonal spread.

The completeness of the quotation from the opening can be found in the sketch (ex. 28).

Ex. 28

The sketch consists of three systems of musical staves. The first system contains measures 1 through 4, with measure numbers circled. The second system contains measures 5 through 9, also with circled measure numbers. The third system contains measures 10 through 12, with measure numbers circled. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. A large, stylized 'Z' shape is drawn at the end of the third system. Annotations include 'slowly', 'like the beginning', and 'tuba etc her'.

This leads comfortably into the coda like ending. As can be seen above in example 28, and as I noted above, *"The opening is the dancing and floating*

that I have alluded to in other places. It needs the ephemeral qualities of the tinkling percussion and piano."

Here it is blended with the chorale based voices of the trombones. Here the music seems to come together to speak its final farewell and allow itself its final remembrance. Following the section in example 28 (bar 107) comes a more complete display of what I have just suggested (ex. 29).

Ex. 29

A handwritten musical score for strings, consisting of three systems of staves. The notation includes various string techniques such as trills, tremolos, and sustained notes. Performance markings include dynamics like 'ff' (fortissimo), 'mf' (mezzo-forte), 'mp' (mezzo-piano), and 'p' (piano). There are also tempo or mood markings like 'ad lib.' and 'ruba'. A circled number '18' appears in the second system. The handwriting is fluid and expressive, typical of a composer's sketch.

At 107 there is the faint hint of the chorale but the brasses and lower reeds are now just saying farewell; not an amen but a farewell, a gentle memory. The busyness of the woodwinds, piano and percussion in the section from 107 to the end is contrasted with the calmness in the other voices. They call in counterpoint and almost an antiphonal mode. The brass et al sit speak serenely; there is peace here.

I come to the end and wonder about my reaction when I first wrote in answer to your questions Stephen. I said, speaking of this final portion of the work:

That could be such a pure, beautiful sound. Anyway, the trumpet speaks again, the chorale ideas come back again – with all the illusions to the beginning filter through in a full restatement of the beginning again and then a bit of a paraphrase of the tune, and then as beginning ideas are coming to rest as Stephen was talking about yesterday, Stephen Cronin. Even the melismas are more scalar and not as leaping around and when they come back like the beginning, they're more finely structured – they don't leap as much – they leap a little bit, but not much and then it just (he sings).....comes to rest.

Oh look at that! The end says, a niente - to nothing.

Oh Lord, where is my sister and can I wipe the tears please?

I sit here amongst others and wonder at the emotion of that time, sitting alone in my study at home. The sadness fills me still. What I really want is to have the music tell Heather's story and mine too. Whether it does or not is up to others to tell, at another time. It is sufficient to say that here is my honest outpouring and my heartfelt emotion and my only request is that when others play this work they will do so with a sense of that honesty and emotion. This is not music to evoke pity though it may evoke sadness. It is not music to evoke pain but it may bring a sense of hurt to those who have experienced this type of tragedy or maybe any type of tragedy that reflects the pointless waste of a human life.