A personal account of creative processes leading to the composition of 'Ebenezer', 'The Chimes', 'Meditations 1, 2, 3 and 4', and 'Bell-birds'

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A PERSONAL ACCOUNT OF CREATIVE PROCESSES LEADING TO THE COMPOSITION OF 'EBENEZER', 'THE CHIMES', 'MEDITATIONS 1, 2, 3 AND 4', AND 'BELL-BIRDS'

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No part of this essay has been submitted previously for a higher degree or similar award to any other University or institution.
This essay is in partial fulfilment of the degree of Doctor of Creative Arts. The main body of practical work for the degree has involved a multi-arts approach in the writing and composition of a two-hour music-theatre piece for marionettes, the composition and performance of a forty minute choral and orchestral cantata, the presentation of a fifty-minute composition for music computer, and the presentation of some sketches for a two-hour opera.
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Specializing in one area of artistic expression has always been a difficult consideration for me. Apart from being primarily a composer and performer/improviser of music, other expressions of creative drive have been manifest in painting, writing, puppet making and operation, and acting.

This essay elaborates on the multi-arts involvement approach in my music work, with particular emphasis placed on Ebenezer: a two hour music-theatre composition for marionettes adapted from Charles Dickens' A Christmas Carol; The Chimes: a two hour music-theatre piece for live performance adapted from Charles Dickens' Christmas tale of the same name; and Sell-Birds: a choral and orchestral work based on the Henry Kendall poem.

As far back as the middle 1960s, I was experimenting with multi-arts techniques. Seasonal performances of music-theatre 'events' or 'happenings' were often presented under my direction. These recitals created the most enthusiastic response from individuals and critics who were not merely music specialists, but who also had real theatrical know-how. In those days, such activity came under the umbrella of the fashionable term 'psychedelia'. In 1967, Jock Veitch of the Sydney newspaper, The Sun-Herald, wrote that "'psychedelic' happened along just as John Terry was starting to achieve musical maturity... what he
is trying to do is merge total sound into a new sort of contemporary music and at the same time team it with a series of shattering visual images." In those mid-sixties, however, not all critics were so enthusiastic about my multi-arts activities as Veitch. It must be remembered that at that time there was little or no multi-media performance or composite activity in Australia. I remember one music critic exclaiming that he left a performance with oscillating eyeballs, a headache and mild nausea!

In more recent times, it was suggested by a close friend, that the Dickens Christmas Books should be investigated as a means for my musical and dramatic adaption. I found these tales ideal for the purpose as they are strongly musical and theatrical. Further, I discovered that Dickens too was not solely a writer; he was personally interested in other areas. It was a delight for me to learn of his involvement in acting, music, public speaking and mesmerism. These facets ultimately gave me wonderful clues for music-theatre interpretations of his works: particularly the Christmas Books.

All five tales from the Christmas Books of Dickens - A Christmas Carol, The Chimes, The Cricket at the Hearth, The Battle of Life and The Haunted Man - are extremely suitable for music-theatre adaptions. In Sections 2 and 3 of this essay, it will be seen how A Christmas Carol and The Chimes can determine almost entire structural, musical and dramatic considerations for their realizations. Of course, the same can be said for the remaining three tales, particularly The Cricket. Here, like the other tales, Dickens does not refer to chapters. In this case, he refers to Chirps. This is a musical enough idea in itself. However, there are plenty of other wonderful musical and dramatic descriptions in The Cricket too. In Chirp the First, for example, we read Dickens' description of the cricket and a kettle by the fireside:
It's a dark night, sang the kettle... here, if you like, the cricket DID chime in! with a Chirrup, Chirrup, Chirrup of such magnitude, by way of a chorus... the kettle had the last of its solo performance... but the Cricket took first fiddle... the burden of the song was still the same; and louder, louder, louder still, they sang it in their emulation.²

Of course Dickens' description of the animation of the cricket and the kettle grows from his childhood fascination for non-human things coming to life. This provides, then, a clue for the possibility of the story's interpretation in a puppet version. Additionally, by reading other works of Dickens, an appropriate voice-type for this kettle can be determined. In Drawn From Life, Dickens describes a young lady who "in general has a voice like that of a tin kettle if it could speak, and takes more pride in reaching as high as a D sharp."³ This small example demonstrates the manner in which Dickens' content provides ample opportunity for any writer/composer to creatively approach setting of his works. This fact is elaborated upon in Section 2, 'Eben-ezer': Composition and Performance, revealing that there is more than ample room for fascinating multi-arts interaction in adaptions of Dickens.

Dickens and I have a common interest in bells. I also share the same interest with the nineteenth century Australian poet, Henry Kendall. For me, there is a special 'power' in the endless variety of timbres of bells. My 1960s psychedelic music incorporated complex utilization of treated bell sounds. I used to record all manner of bells and play them back at low speed, in reverse or at high speed. With Dickens, bells feature everywhere. The storyline to The Chimes revolves around church bells and their supernatural powers. Dickens generally features bells in many works. Cowan states that Dickens, more than other authors

...recognizes and plays with the beauty of bells. His poetic mind has surrounded those commonplace and familiar objects with a throng of tender fancies and dramatic associations which in themselves constitute a bell-
philosophy.  

Henry Kendall also makes constant reference to bells. His fascination with the bell-bird is obviously associated with his love of the bell sound. In his Evening Hymn, we read:

The raining mists are trooping down the folding hills behind,
And distant torrent-voices rise like bells upon the wind.  

We also read in Bells Beyond the Forest:

And I hear the bells beyond the forest,
and the voice of distant streams.  

In Christmas in Australia:

Ringing bells with bright glad voices,
ingling, greet the holy time.  

Like Dickens, Kendall's work is highly musical. It is interesting to note that he wrote the words for two Cantatas. Above all, there are countless musical references in his work, many of which are discussed in Section 4. Often he wrote on specific musical issues. One such example is to be found in his poem To the Spirit of Music. Kendall also provides clear visual indications in his work. Artists such as Caldwell have, for this reason, found no trouble at all in using his work as a stimulus.  

For me, setting Kendall is like setting Dickens. When working with either individual, various levels of artistic interactions are involved. It is the bell references, musical indications and vivid visual/dramatic features which have stimulated me to set the works of both individuals, and to sustain this activity into the future.
Section 1

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2. 'EBENEZER': COMPOSITION AND PERFORMANCE

_Ebenezer_, a music-theatre piece for marionettes, is based on _A Christmas Carol_, which is the first tale from Charles Dickens' _Christmas Books_. I wrote the words and music, and conceived all staging, scenery, costume and lighting designs. Later, I decided to re-write the piece for marionettes. This section outlines the marionette adaptation, characteristics in Dickens' writings and their interpretations, and puppetry as a medium for realization of Dickens. Following this, consideration is given to musical and dramatic features. This involves _Ebenezer's_ overall structure, lists of characters and musical numbers, the use of _God Rest Ye Merry Gentlemen_ as a fundamental music component of the marionette version, other musical issues of the original text which control musical issues in _Ebenezer_, and the manner in which Dickens' words act as stimuli in song lyrics. Finally, this section details computer and studio activity, and the 1987 marionette performance of _Ebenezer_.

1. The Marionette Version of 'Ebenezer'

_Ebenezer_ was originally written as a music-theatre piece for performance by young people. It was scored in a traditional manner, providing for live chorus, soloists and orchestral accompaniment. Nowadays, however, it is a totally different piece. For _Ebenezer_ has turned into a full length, two hour music piece for string puppets. It
has been totally rewritten and rearranged, incorporating the computer as a central musical feature, with marionettes acting/singing out their various roles.

The original stage version ofEbenezerwas successfully performed on several occasions. Productions were presented by various schools and bodies, including the School Friends of the Australian Opera with sponsorship from Unilever Australia. The School Friends of the Australian Opera presented the piece in a season of performances at the Seymour Centre in Sydney some time ago. Both the piece and its performance won very high praise from audiences and critics alike. Laurie Strachan, critic for The Australian newspaper, reviewed the performance:

Like Scrooge himself, I emerged converted and full of the Christmas spirit, charmed by a cast, music and production that blow like a fresh wind through the stuffy halls of the musical establishment... Terry has steered a careful course between popularity and sophistication. The music is basically well-crafted pop, full of beguiling melodies, but without the banality of most of the genre... In fact there are many marvelous numbers... and if someone doesn't put it on at Christmas, then we all need our heads read.1

There were many other similar reviews from national and major New South Wales newspapers. Despite the favourable critiques, however, I was still not happy about the realization. Feelings of something crucial being absent from the realization remained with me for some time. These same feelings were experienced with other settings of Dickens' classic novel. The Thea Musgrave version, for example, brought to Australia for performance by the South Australian Opera Company in 1981, in my opinion also lacked this certain 'quality' in its realization. I was not sure what this 'quality' was.

As well as the 'quality' aspect, the importing of the Musgrave work contributed to my determining Ebenezer's future over the next few years. This decision to import Musgrave's work created concern in some areas. An example of this concern can be found in a letter writ-
ten to the General Manager of the South Australian Opera Company on behalf of the Composer's Guild of Australia. This latter organization expressed the view that

...you appear to be looking overseas for new works instead of choosing from the body of excellent works by Australian composers... I ask that you...increase your support for Australian composers not only for their benefit but for the benefit of Australian music as a whole.2

These two factors - the elusive 'quality' and the imported Musgrave version - contributed to my decision to put Ebenezer 'to sleep' for a few years, and to resurface the piece in a completely different form at some future stage when the 'quality' had revealed itself.

In the meantime, my fascination for the writings of Dickens grew, and has continued to do so. Quite apart from the dramatic and musical features in his works - clocks, bells, vivid soundscapes, and so on - there is another dimension present in his works which deserves consideration. His writing can be intensely real, almost over-real. It can be so powerful and vivid that one can feel an energy which is magnetic, an energy which is mesmeric.

Energy seems to sparkle on the pages of Dickens' fiction, under the control of a purposeful will and in the interests of the exertion of power for some vision of how things might be as well as how things are. The act of creation demands the fullest use of this vital force.3

Even when Dickens gave public readings - of which A Christmas Carol was most popular - his incredible intensity in characterization was ever present:

When he was forty six he embarked on what became almost a second career: he began to read his works - or passages from them - in public, to huge audiences in Britain and America. He acted all the parts in turn and threw himself into them with all his prodigious energy. He seems almost to have hypnotized his audiences; and while he was engaged in the readings he existed in a state of continuous and heightened excitement. It seemed that more and more he had to have 'that peculiar personal relation between my audience and myself on which I counted most when I entered on this enterprise' of reading.4
Charles Mugleston - an actor presenting authentic re-creations of Dickens' readings (Figures 2.1 and 2.2) - has given many highly successful readings of *A Christmas Carol*. This gentleman became known to me when I travelled to England in 1983, to undertake research relating to Dickens and further possibilities in realization of tales from the *Christmas Books*. Upon speaking with Mugleston, it was very apparent he completely understood theories relating to unusual presences and extraordinary energy in works of Dickens. His delivery of *A Christmas Carol* (Figure 2.3) was a revelation. For it was the first time I understood the intensity of characterization necessary in all aspects of the interpretation of this tale. From then on, I knew that 'intensity of characterization in all aspects' would be a key phrase in a future reconstruction of Ebenezer as a new and definitive version.

Dickens' intense characterization aspects are really like forms of exaggeration; "Dickens characters are often said to be caricatures or to be exaggerated", affirms Allen. Earlier, he suggests that

...the world Dickens creates is the world as we normally conceive it transformed, heightened, in a sense cruder, more highly coloured, more violent. The beings that inhabit it are much more sharply differentiated one from another than people seem in 'real life'; they are altogether funnier, altogether richer in idiosyncrasy; or altogether more wicked; or altogether more kind-hearted.

The intensity of characterization, heightened state, exaggeration and caricature, is what the new version of Ebenezer had to demonstrate. It was certainly manifested in the Charles Mugleston authentic re-creation of Dickens' *A Christmas Carol* reading. So what could possibly be the answer for a truly convincing interpretation in the new Ebenezer? How was it possible to achieve this 'realer-than-real' quality? How could the characters and situations in *A Christmas Carol* become "altogether funnier", "altogether richer in idiosyncrasy", "altogether more wicked", and "altogether more kind-hearted"? I discovered the answers to these questions mostly by reading about Dickens' own childhood. For it
The Charles Dickens Theatre Company
(President: Sir Harry Secombe C.B.E.)
present
Charles Mugleston as Charles Dickens
in
an authentic re-creation of
The Dramatic Public Reading

"Charles Mugleston's recent Dickens reading in Ipswich Town gave the illusion that it was the great novelist himself who was speaking"

East Anglian Daily Times 1

Enquiries to: Sunrise House, Gibraltar Road, Otley, Ipswich,
A MUGLESTON HANDBILL

FIGURE 2.1
FIGURE 2.2

MUGLESTON'S HEIGHTENED INTERPRETATION

OF DICKENS IN HYDE PARK
FIGURE 2.3

ADVERTISEMENT FOR A MUGLESTON READING
was then that "he read his first story books and played them out for himself in a toy theatre." It is in relation to his childhood that we read of the "toy-world, animistic, infant environment of moving objects, and of faces in inanimate things."

I discovered that the answers for effective interpretation also lay in my own childhood. Here too, story books were played out in toy theatre form. They were the same sort of stories that Dickens would have played out: such as Beauty and the Beast and Little Red Riding Hood. Like Dickens, I was fascinated with the idea of inanimate objects, or inanimate representations of beings, coming to life. Sometimes these transformations were really horrible; sometimes they were really funny; sometimes they were really ugly; sometimes they were really very beautiful. My 'cardboard person' was like Dickens' 'cardboard man' (Figure 2.4) who came to life at Christmas! At around Christmas time in my childhood, there was plenty of time to present my productions, in which cardboard cut-outs of men and women came to life. Dickens had a cardboard woman too, apart from his cardboard man. In his Christmas recollections, it is easy to identify with his descriptions when he explains how she (the cardboard woman) was milder and was beautiful; but I can't say as much for the cardboard man, who used to be hung against the wall and pulled by a string; there was a sinister expression in that nose of his; and when he got his legs round his neck (which he very often did), he was ghastly, and not a creature to be alone with.

When I was in primary school a devoted teacher, Mr Henderson, introduced me to the magic of puppet making. This was wonderful enough in itself, but when Peter Scriven's famous puppet company made a very brief tour of the area, the experience was literally unforgettable. Seeing Scriven demonstrate with a simple glove puppet prior to the commencement of his marionette presentation of Hansel and Gretel was a spellbinding sensation. The floppy doll-like object suddenly sprang to something more than 'real to life' when dragged over the end of Scriv-
FIGURE 2.4

DICKENS' CHILDHOOD CARDBOARD MAN
en's hand. I fell in love with its sudden jerky movements, its seemingly instant changes of mood (from extreme sadness to over-elation), its naughtiness, its obedience. It could look horrible, and it could look beautiful. No-one else was nearly as entranced as I. Then Scriven disappeared behind the closed curtain. Shortly after, this same curtain burst open, luring me into the world of the marionettes. Hansel and Gretel was transformed to life in an over-real world on stage. That was 'real magic'. Hansel and Gretel were more gentle than gentle; they were more innocent than innocent. The witch was more wicked than wicked. It was a wonderful relief when she was burned to death in her own oven. It was impossible, though, to imagine how they managed to push the wretch into the oven, strings and all. That really was 'real magic'!

Following the Scriven experience and that of making puppets myself, I started writing and presenting musical plays for marionettes. One play written during my first year of secondary school was even performed in the Big Hall of the New South Wales Conservatorium of Music in Sydney. This marionette play, The Seasons, was set with piano accompaniment. Some characters – now thirty years old – have managed to survive (as can be seen in Figure 2.514).

At the same time, I commenced written communications with Peter Scriven and followed his marionette successes, The Tintookies and Little Fella Bindi, with great enthusiasm. Then on one occasion – still during secondary school – I contacted Norman Lindsay, with the view of adapting The Magic Pudding as a musical play for marionettes. He would have loved a 'youngster's version', but only the day before contact was made with him over the matter, the rights had been sold to Peter Scriven. Finally, in the mid-sixties, I was appointed Puppeteer by the Marionette Theatre of Australia – under the auspices of the Australian Elizabethan Theatre Trust – in revivals of The Tintookies,
FIGURE 2.5
EARLY TERRY PUPPETS
Little Fella Bindi and The Magic Pudding directed by Peter Scriven himself. These marionette musical plays toured extensively throughout Australia to all major cities and country areas. Following this period, the company made its well known South East Asian Tour, placing the Scriven puppets on the international scene.

Touring as a puppeteer provided enormous experience in understanding the 'power' of puppetry and the relationship of this to the matter of 'heightened reality' or 'over-realness'. An awareness of the 'quality' was sustained through the intervening years following this period of time spent as a professional puppeteer. Upon reflection, then, it seems so strange that consideration had not been given to the possibility of the realization of A Christmas Carol in marionette version. For marionettes can probably present this idea of 'over-realness' better than any other 'live' dramatic form. Their features can be pronounced and exaggerated. They can appear ridiculously funny, being able - with clever manipulation - to perform actions impossible for any human. Their features can be terribly intense too, especially with the use of clever, often subtle, lighting and shadow effects. Marionettes' expression can often reduce audiences to tears. Simple movements can evoke moments of heightened tenderness and beauty. It is this over-realness, exaggeration, that makes the realization of A Christmas Carol ideal for marionettes. Ebenezer, then, is that realization.

I often wonder why the over-realness in Dickens did not strike me as an overruling element in the conversion of the text. It pervades The Carol - as it does in other works of course - both in the text and in John Leech's original illustrations. The 'quality' is as glaringly obvious as the inherent musicality of the text. But with the original version of Ebenezer, this 'quality' in text - and illustrations - did not evidence itself clearly enough in either the dramatic or musical
character of the piece. So the new marionette Ebenezer version had to exhibit the 'quality' in both areas: the dramatic and the musical.

2. 'The Carol' and 'Ebenezer': Musico-dramatic Considerations

This section explains the connections between Dickens' A Christmas Carol and my marionette computer-assisted Ebenezer. It details the overall structure of the piece and then provides a list of characters and musical numbers. The tune God Rest Ye Merry Gentlemen, as specified by Dickens in his tale, is a fundamental component of the marionette version. Further musical issues in the original text are shown to control the music in several ways. Finally, this section demonstrates the manner in which Dickens' wording acts as a stimulus for song lyrics.

2.1. Overall Structure. Structurally, the novel A Christmas Carol is divided into Staves by Dickens. So, in keeping with the Staves principle, the marionette computer-assisted version of Ebenezer - hereinafter referred to simply as Ebenezer - employs the same idea. Before elaborating further, the synopsis is given:

SYNOPSIS

Stave One

Loud and joyous sounds of a spirited 1840s Christmas Eve can be heard.

Inside his office, the miser Scrooge is counting money while his underpaid clerk, Bob Cratchit, is copying letters. Scrooge's nephew, Fred, invites his uncle home for Christmas dinner and a gentleman, collector for the poor, urges for donations to help people in want of common comforts. Angered by Fred's invitation and the gentleman's request, Scrooge chases both individuals out.

After warning Bob Cratchit to return "all the earlier on Boxing Day", Scrooge leaves his office to go home. On the way, his anger is aroused once more by a young beggar boy singing God Rest Ye Merry Gentleman and begging for money. Inside his house, Scrooge is visited by Old Marley, who in his former life, was Scrooge's business partner.

Old Marley warns Scrooge that he will be visited by three spirits: the Ghosts of Christmas Past, Christmas Present and Christmas Future.
Stave Two

Christmas Past arrives at the predicted strike of the clock and takes Scrooge back to his early days firstly, to see himself as a young schoolboy alone at Christmas time.

A later Christmas reveals the Fezziwigs - Scrooge's old employers - who share the joys of Christmas with one and all.

Finally the Ghost of Christmas Past shows Scrooge an even later Christmas. Money and greed have now replaced Ebenezer Scrooge's affection for his old love, Belle.

Stave Three

The clock strikes once again and Christmas Present - a laughing Christmas-coloured individual who can grow from very small to very large - quite suddenly appears. He takes Scrooge on a 'special kind of walk' to Fred's house. Here, a small Christmas party is being held, where laughter and fun - at Scrooge's expense - fill the air.

Later, Christmas Present and Scrooge visit the Cratchits' house. Bob, Tiny Tim and Mrs Cratchit enjoy a very humble Christmas which is highlighted by Tiny Tim's first few steps.

Christmas Present leaves Scrooge in a bewildered state, which turns to terror as the Ghost of Christmas Future approaches.

Stave Four

Loud and joyous Christmas festivities, celebrating the death of someone whose name is not given, can be heard. Scrooge begs Christmas Future to reveal the identity of this dead person.

As they move about, several morbid episodes are viewed. Horrified by these events, Scrooge pleads to be shown some tenderness connected with death. Christmas Future grants this wish and they find Bob and Mrs Cratchit mourning the death of Tiny Tim at Christmas.

Stave Five

All apparitions having disappeared, Scrooge wakes to find that he is still alive, and now able to change both himself and the future. But he does not know what day it is. Then from his window, he hears the lonely beggar boy singing the Christmas carol.

Realizing that it is still Christmas Day, Ebenezer Scrooge celebrates this joyful time of year by making amends to all.

Dickens' use of five staves in The Carol itself is responsible for the corresponding five clear sections to Ebenezer. Ebenezer's Staves are distinct from each other dramatically and musically. The old stage version of Ebenezer - hereinafter referred to as 'the old version' -
did not outline these staves with clear definition. In Ebenezer, however, there is always a comic 'snoring' sequence between Staves. This means that the 'snoring' sequence is utilized four times in all. It further defines, musically and dramatically, the piece's five-stave form. During paused notes belonging to each sequence-associated musical phrase, Scrooge snores repulsively! Then the grumpy bassoon-like passage carries on:

\[ \text{Bassoon-like phrase} \]

With each snore, Scrooge's body quivers and shakes violently. This effect can produce roars of laughter from an audience. But much relies on the puppet manipulator (or operator), who must listen carefully to the accompanying music and shake the puppet's control in an appropriate fashion synchronized with the music: as though that control is a participant in performance of the musical accompaniment.

The five staves can occupy two acts. Interval can take place between Staves Three and Four. Dramatically, this is effective. As the Ghost of Christmas Future glides ominously towards Scrooge, beckoning with white-boned finger to look into a perfectly hideous future, the sudden interruption of Interval leaves the audience in a state of suspense which can only be resolved after Interval. The Synopsis detailed earlier tells us, at the end of Stave Three, of the building climax culminating in an ending to a first act. In the music, we hear such a build-up with persistently agitated chords built in fourths, pounding away over the threatening sound of a timpani-like roll. The final 'stab' sound represents the final and deliberate pointing of Christmas Future's white-boned finger. Again, the operator here must
be precise in 'playing' the control in time, synchronizing action with sound:

Only a marionette can glide the way Christmas Future should. In The Carol, Dickens describes how Scrooge "looked about him for the Ghost...and lifting up his eyes, beheld a solemn Phantom, draped and hooded, coming, like a mist along the ground." Only a marionette can shake its arm the way the Ghost of Christmas Future can. Only a marionette Christmas Future can POINT with such intensity on the last 'stab' sound of Stave Three, leaving the audience in its state of suspense for Interval. But there is a twist here, for that last gesture of Christmas Future can be a 'point' directly into the future. Christmas Future can point out the various future visions to Scrooge and straightway these events can appear in their turn. Consequently, Ebenezer can be in one act or two acts. The old version could only be in two as there needed to be a breather enabling the practical organization of all those future events.

2.2. Characters and Musical Numbers. Having outlined matters relating to Ebenezer's overall form and some related 'heightened' dramatic/musical features, it now seems appropriate to list the characters and musical numbers of Ebenezer.

LIST OF CHARACTERS
(in order of appearance)

Scrooge....................... Mean, avaricious, thin, with hook-nose, nasal voice, old.
Bob Cratchit............... Poor, nervous, in his middle thirties, kind and gentle.
Fred..................... Happy, positive, a middle
class young man.
Gentleman................ Sanctimonious and fairly
large.
Beggar Boy................ Sad eyes, very young, has
pure bell-like voice.
Marley.................... A Ghost. Dopey and comically
ghostly.
Christmas Past............. A Ghost. Flowing, neither
male nor female quality, ex-
pressionless.
Little Ebenezer........... Young, lonely boy.
Little Ebenezer's Sister. Young, sensitive, pretty
girl.
Mr Fezziwig................ Fat, jolly, middle-aged,
generous and gregarious.
Mrs Fezziwig................ Fat, with charm and charac-
ter, pretentious but good-
hearted.
Belle...................... Beautiful, with warm voice.
Christmas Present......... A Ghost. A laughing, jolly,
Christmas coloured individ-
ual, grows easily from small
to tall.
Mrs Fred................... Very pretty, middle class
young woman, slightly affect-
ed.
Topper..................... A flirt with a deep growling
voice.
Mrs Fred's Sister......... Fat, affected, flusters
easily.
Mrs Cratchit............... Controlled, loving and warm.
Tiny Tim................... Small, crippled, sensitive,
emotionally appealing, beaut-
ifull innocent voice.
Christmas Future.......... A Ghost. Threatening, omin-
ous, moves as though gliding,
communicates only by gesture,
neither male nor female
image.
Charwoman.................. Coarse.
Undertaker................ A rogue.
Mrs Dilber................ Laundress, nervous dispos-
iton, coarse.
Joe......................... An old rascal.

LIST OF MAIN MUSICAL NUMBERS

Stave One

Christmas Time in London Town Mixed Voices
Remember the Bells Poor woman
Decrease the Surplus Population Scrooge, Fred and
Christmas Comes But Once a Year Gentleman
God Rest Ye Merry Gentleman Scrooge and mixed
voices
Beggar Boy
You Wouldn't Wanna Be-Ye Like Me-Ye

**Stave Two**

I'm Just a Lonely Little Ebenezer

I'm Mrs Fezziwig

Sir Roger de Coverley

So I'll Leave You Now

**Stave Three**

I Am the Ghost of Criss-Christmas Present

We Are Most Amused Here

It's a Live Animal

Our Love Is Very Special

What Am I To Do?

**Stave Four**

Hurrah For He Is Dead!

Our Love Was Very Special

Really I'm a Different Man

**Stave Five**

God Rest Ye Merry Gentleman

Christmas Comes But Once a Year

Three Cheers For Ebenezer

2.3. Dickens and 'God Rest Ye Merry Gentleman'. Dramatically, Ebenezer draws upon Dickens' finely detailed descriptions of characters and plot. The text has been adhered to and has acted as a stimulus for musical considerations. The entire piece is constructed from fragments of the carol, God Rest Ye Merry Gentleman, which Dickens refers to early in Stave One:

The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of -

'God bless you merry gentleman! May nothing you dismay!'
Scrooge seized the ruler with such energy of action, that the singer fled in terror.\textsuperscript{16}

It is this very \textit{God Rest Ye} carol that caused Dickens's text to be named \textit{A Christmas Carol}. It, and fragments of it, permeate \textit{Ebenezer}. Indeed, \textit{Ebenezer} can be said to be haunted by it. 'I can't get that tune out of my brain' is a phrase that numerous people have made when referring to \textit{Ebenezer}. The English born composer Tristram Carey (now living in Australia) once asked why I chose \textit{God Rest Ye} as the basic theme. Upon explaining its textual relevance, he looked at me oddly and said: "That's strange, because I used it as basis for music for a cartoon of \textit{A Christmas Carol}. But I never knew reference was made to it in the original text." So the theme had haunted Tristram Carey apparently, without his ever knowing it. Perhaps Charles Dickens intended his story to 'haunt', for his "Ghost Story of Christmas" has an author's preface which reads

\begin{quote}
I have endeavoured in this Ghostly little book to raise the Ghost of an Idea which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it.\textsuperscript{17}
\end{quote}

There are too many occasions to mention here in full, where the \textit{God Rest Ye} theme appears. Sometimes its usage is blatantly obvious. On other occasions its appearances are more varied. Indeed, it can be noted in certain sections that its presence is so disguised that its intention seems to be to serve some subliminal function. One perfectly obvious statement is made in the little introductory instrumental section prior to the actual opening. Here a coldness is established. There is a chill in the musical accompaniment of high tremolo string sounds. 'Haunted' church bell sounds periodically protrude through the mistiness of musical accompaniment. An unadulterated \textit{God Rest Ye} floats velvety through like a french horn in an altered state.
With the old version, the matter of appropriate musical atmosphere was not as established as is demonstrated in the new Ebenezer. With regard to the introductory section, for example, rearrangement procedures finally established required musical character, by their utilization of such features as high trembling sounds, silver-tinkling sounds and resonating bell sounds. This concentration on sound character is much more in keeping with the ideas of over-realness and intense characterization. It was particularly important to place this theme in an appropriate musical setting, in order to convey clearly the essential haunting and ghostly perspective of Dickens' tale. (Much of the sound character is created by Ebenezer's total rearrangement for computer, but that matter is detailed later in Section 2:3)

Other obvious examples of a straightforward treatment of God Rest Ye occur in Staves One and Five. On both occasions, the beggar boy is pleading for money by gesturing, and by singing the carol's first phrase words and all. The pathos of this little 'owner of one scant young nose, gnawed and mumbled by the hungry cold', is performance-wise best brought out by a pure and innocent sounding voice. There should be no vibrato in this voice as this seems to detract from the essential 'innocence' quality which should almost verge on naivety. An actual youngster's voice would, in most cases, be too real rather than over-real. There needs to be something very enchanting - literally - about the whole interpretation. Scrooge's aggressive response to the boy in Stave One breaks the spell that the puppet character is weaving for a moment. The innocent phrase is sung over a very fluted and elaborated sound in the accompaniment:
The violent stab chords which follow the extract given, again, must be felt musically by the puppet operator for Scrooge. For he reacts violently and simultaneously with each FMNN+M13 added #15 chord:

On each of these stabs, Scrooge beats the beggar boy mercilessly. Puppets can appear very cruel indeed. This is one of those magical moments of over-realness where such cruelty can include a sense of the comic too. The beggar flees in terror, screaming. Here the operator must wiggle his leg-bar furiously as the little fellow toddles off, but at great speed.

So the first phrase of the carol has appeared unaltered with an innocently elaborated and fluty accompaniment - not included in the old version - leading to Scrooge's outburst. In Stave Five, where Scrooge is 'reclaimed by Christmas', the same extract occurs. The trilled crescendo illustrated at the phrase's end gives the impression, at this point, that the same violent response may occur again. It is a relief to hear it suddenly explode into an ecstatic expression of Christmas.

A less obvious treatment of God Rest Ye is to be found in the two Cratchit family scenes. The first of these occurs toward the end of Stave Two, and the second is featured during Stave Four. Each of the two scenes is quite brief but extremely poignant. The same ballad is common to both, and is musically and dramatically a most important highlight to Ebenezer. It is first sung in the present tense by Tiny Tim, as Our Love Is Very Special. Later, when Tiny Tim is dead in the vision of the future, Mrs Cratchit reprises the ballad in its entirety by changing the tense to Our Love Was Very Special. The song has haunted many, just as Dickens' God Rest Ye phrase three fragment haunts the entire song.
Another less obvious treatment of God Rest Ye can be found in the totally rewritten conclusion to Stave Three and/or Act One (depending on whether production takes the one or two act course). In the old version, Scrooge merely went to bed and upon being woken by his striking clock, Christmas Future entered. Scrooge really needed a specially composed song to be inserted at this point, expressing his fear of the future and his ambivalence regarding change. As a consequence, the completely new song, What Am I To Do?, was written for Ebenezer and inserted in this very place. Some of my words from this song seem to define Scrooge's feelings:

What should I do to ease my mind?  
Should I give up my ways and be the gentle kind?  
Or should I say to that: "No fear"??!!  
And carry on the same as any other miserable, insufferable year!

Clearly, it can be seen that the main theme of this song is built mainly from the first half of the third phrase of the God Rest Ye theme in diminution:

The fourth and fifth bars of What Am I To Do? utilize, sequentially,
the falling third represented by the second and third notes of the God Rest Ye phrase also given:

The last bar of the example of What Am I To Do?, however, is derived from the God Rest Ye fourth phrase:

There are various other examples in Scrooge's new song which typify this process of God Rest Ye fragments haunting the song. Generally, the technique of 'fragment haunting' was used much more in Ebenezer than in the old version. Its constant presence permeating material is like the existence of ideas and thoughts in the subconscious, which incite heightened responses to various things and events.

In a musical interlude to this same new song of Scrooge - What Am I To Do? - threatening Future's entry, there is a harsh and brassy phrase which moves in a series of Mm7#9 consecutive harmonies. The melodic outline of this phrase is taken solely from an 'A' segment and 'B' segment reversed, both of the third phrase of God Rest Ye.

The manner in which the first segment (A) and the reversed second segment (B) manifest themselves in this threatening interlude may be easily recognized:
The fragments 'haunt' even in this simple but demonstrative extract. They haunt, just as Scrooge is haunted by his heightened concern for what the future might hold. His feelings of being under threat are conveyed in a more vivid manner — more threatening than threatening — by the weaving of electronically produced sounds like thunderbolts and ominous thunder-rumblings, in and out of the surrounding musical accompaniment to his song.

Another more complex illustration of 'fragment haunting' may be seen in another entirely new recitative and song written for Scrooge at the end of Stave Four. Before elaborating on the way in which the technique is applied, however, it is well to explain the necessity for this particular new material. The old version had, at this point in the piece, a song entitled I Mean I've Been Mean, sung by Scrooge. There seemed to be definition lacking in some way. There seemed to be a slump too, in the shaping of the old version's second half, and this was, as it turned out, due to I Mean I've Been Mean (effective in itself as it was). Sadly, as with many other sections to the piece, the song and surrounding material was discarded. I Mean I've Been Mean, musically and dramatically, dwelt too much on Scrooge's commiserations relating to past wrongs. What needed to be 'defined' was the element of change. The transition from negative to positive was not clear enough for any audience. That the matter lay with the subject of definition was not evident until re-examination of the text. Scrooge's change in Dickens' original text has no need, there, to be made a topic in itself. Dickens' descriptions of Scrooge's ecstatic manner is, of course, enough to clearly indicate this change. What Ebenezer had to
do, was to let the audience know of Scrooge's change, in words and music, just as clearly as Dickens did.

In general terms, any adaption of a novel needs to demonstrate awareness of those points in a text which require elaboration in stage adaption, that did not require this treatment in the original text. With Ebenezer then, this matter of 'required elaboration in stage adaption' was finally dealt with when I Mean I've Been Mean was replaced with Really I'm a Different Man. This is sung by Scrooge at the end of Stave Four. Some of the words from this song seem to illustrate Scrooge's transformation:

I've changed deep inside.
Deep inside I really care.
Suddenly I want to share
My life with you.
Don't think I'm strange!
All that's happened is I've changed!
I'VE CHANGED!!
And really I'm a different man.

The song is completely based on a complex treatment of fragments of the third phrase of God Rest Ye:

Fragment 'A' always appears in reverse as an ascending fourth. All fragments are treated rhythmically and at different transpositions:

The 'haunting' technique has become so complex, that Scrooge's song has taken on a character bearing no overt resemblance to the original material from which it was derived. In the same way that dramatic and musical features have undergone change, so too has the personality of Scrooge.
Really I'm a Different Man provides Scrooge with the opportunity for a very poetic expression of his sudden awareness that he has 'changed deep inside'. The Scrooge puppet should be kept quite still for this actual song. Deep, reflective moments can often be beautifully conveyed with few and simple movements. A subtle tilt of the head or a slight hand gesture can convey great feeling, but these types of movement must be executed at moments suggested directly by the music. Words and phrases from the libretto can initiate subtle movement, but this must be choreographed to the music. "Suddenly I want to share my life with you" is a line from the song. It presents an ideal opportunity for the manipulator to direct the puppet's gesture towards the audience with one simple movement on the word "you", and precisely on this word's first beat of the bar. "This old heart has opened wide" is another line:

```
1, 2, 3, 4, 5,
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This old heart has opened
Hand moves on heart
extended out
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On the second beat of the previous example's first bar, the puppet places its hand to its heart. It moves its hand away, and on the second beat of the next bar, it is extended out. Actions need to be precisely choreographed in keeping with the concept of over-realness.

Length of ballads is an important consideration in puppet music-theatre. Really I'm a Different Man itself is just long enough for the puppet to sustain poetic expression. Needless to say, its surrounding musical sections allow for considerable contrast. The preceding recitative section conveys Scrooge's glee at knowing he is really still alive after all:

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I say! I say!
The blankets are still on my bed!
My nightcap is still on my head!
And I am still here!
```
What's more, I'm not dead!
NOT DEAD!! NOT DEAD!!

The recitative section includes fast and excitable phrases of tremoloed string-like quality. These allow Scrooge to dart about madly, displaying his light-headedness:

![Musical notation]

The puppet operator must employ quick leg-bar movement as Scrooge rushes about. He can even fall over quickly on occasions. All this frivolity is in great contrast to the song itself. The matter of great and sharp contrast is an essential element in the interpretation of Dickens' story.

2.4. Dickens and Other Musical Demands. God Rest Ye makes appearances right throughout Ebenezer. However, Dickens also specifies other musical matters in his original text. These I have also further developed. The old English dance, Sir Roger de Coverley is described in vivid detail during Stave Two of the original text, when the Fezziwigs are holding a festive Christmas party for their employees. Initially, we read: "In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches." Then the highlight of the evening is described by Dickens:

But the great effect of the evening came after the Roast and Boiled, when the fiddler (an artful dog, mind! The sort of man who knew his business better than you or I could have told it him!) struck up 'Sir Roger de Coverley'. Then old Fezziwig stood out to dance with Mrs. Fezziwig.19

As the highlight of the Fezziwig party, I too 'struck up' the Sir Roger de Coverley. With the old version, a more straightforward arrangement of this dance was written. The opening statement of the melody in the bass, for example, was left exposed. In Ebenezer, the
melody is treated still in the bass, but more humorously, being tossed between a hefty string bass sound and a low, gruff, brassy one. Over this again appears other ideas, including one played in a jazzy, bouncy, honky-tonk fashion. All this seems to portray the rotund and amusing characters of the Fezziwigs:

The dance continues with the melody being taken higher up with interchanging xylophone and flute sounds, followed by an harmonica now on melody, with brassy, syncopated jabs on the last eighth-note of each group of three eighths ($\frac{3}{8} \overbrace{\frac{3}{8}}^{\text{3}}$). At this stage, the feeling is something like a jocular barn dance. The quaint collection of sounds seems to describe Mr and Mrs Fezziwig's rather dotty personalities. Finally, the fiddler joins in the melody in the last section, which commences very slowly and concludes 'faster than fastest'. At the beginning of this section, a continuous flute-cum-piccolo plays an elaborate counter-tune which becomes so 'fast' at the end of the dance, it would probably be impossible for any live player to perform. This is, of course, another example of exaggeration or over-reality typical of the musical arrangement of this piece.
Later at Fred's party in Stave Three, Dickens relates two separate incidents, the first a guessing game and the second, the singing of a catch:

After tea, they had some music. For they were a musical family, and knew what they were about, when they sung a Glee or a Catch, I can assure you: especially Topper, who could growl away in the bass like a good one, and never swell the large veins in his forehead, or get red in the face over it. Scrooge's niece played well upon the harp; and played among other tunes a simple little air.20

As a result, the guessing game is sung out in the form of a musical round. The origin of the words to this round can be clearly seen by examining the text in the relevant part of Stave Three:

It was a game called Yes and No, where Scrooge's nephew had to think of something, and the rest must find out what ... he was thinking of an animal, a live animal, rather a disagreeable animal, a savage animal, an animal that growled and grunted sometimes, and talked sometimes, and lived in London.21

All members of Fred's party take part in the singing of this round with Topper "growling away in the bass":

Certainly Scrooge's nephew was not thinking of any 'normal' animal, as can be seen by the words of Dickens. Apart from the phrase, "not a normal animal", which is implied in no uncertain terms anyway, other ideas are very direct products: "It's a live animal" and "disagreeably". "Abnormalinanimally" is an absurd conglomeration of 'abnormal', 'normal', 'inanimate' (almost), and 'animal'. Such absurdity is a general reflection of caricature in this scene. Later in the round, the words change when Fred is being asked to give some clues for the benefit of the various members of his inebriated party. Again, the
origin of the words can be seen in Dickens' text. Fred explains that it

...was not a horse, or an ass, or a cow, or a bull, or a tiger, or a dog, or a pig, or a cat or a bear. At every fresh question that was put to him, this nephew burst into a fresh roar of laughter.22

Puppet operators of the singing members of the round must listen very carefully to the musical performance. It cannot be said too often that manipulators should regard their puppet controls as musical instruments. In this case, particular observation is made to each puppet's musical entry. The puppet gestures deliberately each time the part starts or re-starts. Following this, gesturing should not overcrowd others' subsequent entries. In musical performance, the singing voices must over-enunciate each word and each syllable in an over-precise, exaggerated middle-class English accent. This stylized singing and gesturing can create an extremely amusing effect in the delivery of Dickens' dialogue.

2.5. Dickens' Wording. As can be seen, Fred's party generally is a good example of how the origin of Dickens' dialogue can be seen in Ebenezer's libretto. It is also a good example of how the origins of Dickens' descriptions can directly manifest themselves in Ebenezer's musical and dramatic characterization. Earlier at Fred's party, Dickens describes the assemblage:

'Ha, ha!' laughed Scrooge's nephew. 'Ha, ha, ha!'... When Scrooge's nephew laughed in this way: holding his sides, rolling his head into the most extravagant contortions: Scrooge's niece, by marriage, laughed as heartily as he. And their assembled friends being not a bit behindhand, roared out lustily. 'Ha, ha! Ha, ha, ha, ha!'23
There is a wonderful sense of caricature in "rolling his head into the most extravagant contortions". It is this 'extravagance' of facial expressions that is so important in a puppet version of The Carol. Although the example of appropriate characterization for Fred's party in Figure 2.6 contains more individuals than the same Ebenezer scene, it demonstrates an excellent understanding of over-reality in facial expression for Dickens' characters:

The many 'ha, ha's' in Dickens' text become the subject for the 'tipsy' song sung by Mrs Fred at the opening of Fred's party, in Ebenezer:

Mrs Fred's song is based, of course, on The Laughing Song from Die Fledermaus, Op. 367 by Johann Strauss, Jnr. The marionette laughter-shaking is in complete synchronization with the 'ha, ha, ha's' which are performed strictly in time with the musical accompaniment. Similarly, the inebriated 'Hics' must be rhythmically precise. The musical accompaniment contains effervescent xylophone sparkles and cork-popping effects. In the Terry-Woodward 1987 production, for example, the entire scene is set with the characters performing from inside champagne glasses (Figure 2.7), and politely squelching about in their bubbly setting. All these dramatic features could not be present in the old version. In Ebenezer, the audience finds the whole effect 'most amusing'.
FIGURE 2.6
APPROPRIATE FACIAL EXPRESSIONS
FOR FRED'S PARTY
FIGURE 2.7
INEBRIATED PUPPETS
There are numerous other occasions where the origins of Dickens' dialogue and descriptions can be manifested in dramatic and music interpretations. Early in Stave One, Dickens portrays Scrooge:

Oh! but he was a tight-fisted hand at the grindstone. Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner!... the cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice.  

Fluck and Law's illustration of Scrooge (Figure 2.8) certainly adheres to Dickens' description. This image of Scrooge was the kind I had intended for Ebenezer. His 'shrewd' and 'grating' speaking voice is a vital feature in performance, and must be sustained until his transformation at the end of the piece. His first song in Ebenezer seems a direct expression of the Fluck and Law illustration, and certainly aptly represents Dickens' description. The song's title is taken directly from the original text, where collectors are seeking donations for needy people, many of whom would "rather die". Scrooge says, "if they would rather die... they had better do it, and decrease the surplus population." Consequently, Scrooge's first song in Ebenezer is entitled Decrease the Surplus Population. My words to the opening of this song follow:

Decrease the surplus population,
Release the burden it inflicts!
I simply have no hesitation in saying it:
'Paying for its welfare MAKES ME SICK!!'

The musical material is taken from the opening of God Rest Ye:

The musical accompaniment adds to the general unsavoury character with some 'squeezing', 'wrenching', 'grasping', 'scraping' sounds. The
FIGURE 2.8

SCROOGE: THE MISERLY OLD SKINFLINT
Dickens' expression for Scrooge, "Bah Humbug!", is used throughout the song:

Against the accentuated accompaniment to 'BAH!', a xylophone trill is played so fast it would be unplayable for any live performer. The effect is a grasping, scraping one. Again, to represent Scrooge's outrage at being asked to 'donate money for the poor', the musical introduction includes a xylophone passage which is so fast it would normally be impossible to play. As Ebenezer's accompaniment is computer-generated, anything is possible. The rapid musical passage also adds a touch of humour to Scrooge's complete rage. It is also an example of musical 'exaggeration'.

Another example of musical and dramatic effects originating in Dickens' descriptions and dialogue can be seen in Stave Two. Here is a very touching description of Ebenezer Scrooge as a lonely school boy.

The Spirit touched him on the arm, and pointed to his younger self, intent upon his reading ... 'Why, it's Ali Baba!' Scrooge exclaimed in ecstasy. 'It's dear old honest Ali Baba! Yes, yes, I know! One Christmas time, when yonder solitary child was left here all alone, he did come ... just like that ... Poor Robinson Crusoe, where have you been, Robinson Crusoe?'

Thus in Little Ebenezer's song of Stave Two, I'm Just a Lonely Little Ebenezer, fairly obvious treatment of God Rest Ye is used to set my lyrics, the origin of which can be clearly seen in Dickens' text.
Dickens' description of Mrs Fezziwig has a direct bearing on the character of her song, which introduces the Fezziwig party scene in Stave Two of Ebenezer (further information about this scene was given in 2:2.4). "In came Mrs Fezziwig, one vast substantial smile" seems to sum up her warm-hearted and charming character. Her vast "substantial smile" becomes a laugh or a 'giggle'. The last syllable of her name, 'wig', has great possibilities for development, and connotations in keeping with the general character of the Fezziwig scene. 'Wig' rhymes with 'jig'; 'wiggling' rhymes with 'giggling' and 'jiggling'. As Dickens characters are very often typified by their names, there is no reason why a 'party' given by the Fezziwigs should not be described, using a play with words, as a 'Fezzipartywig'. The lyrics for Mrs Fezziwig's song, then, can be appreciated as being in keeping with a caricature feeling suggested by her very name itself.

I'm Mrs Fezziwig!
I invite you all here
Again this year
To delight you with
A cheerful Fezzipartywig
Tonight!

Have fun at the Fezziwigs!
It's quite right to laugh,
Quite alright! In fact
You might just find you just can't
Stop a Fezzigiggling
All night!

The third verse concludes Mrs Fezziwig's number:

Mrs Fezziwig should swing this song and deliver it with true verve. The last blue note of each verse (Bb) should be sung with a real jazz
feel, and should then slide down to the keynote. It is as though Mrs Fezziwig has accidentally forgotten her English refinement for a moment. Both aspects of her personality - the nicely pretentious English touch and the temporarily forgotten refinement - should be exaggerated, and are very important to the interpretation of her character in the vocal line and the music generally. The introduction, consisting of swing bass character and a kind of jazz piano fill above, sets the mood for a lively time:

There are off-beat brass punctuations and imitations of improvised bridge sections between verses. These 'imitations' are obviously not 'real' improvisations, for these phrases are typed into the computer with meticulous instructions relative to phrasings and appropriately stylistic rhythms. The outcome is definitely one of an improvisation representation, and very in keeping with the ideas of altered state and heightened features.

The next two major solo songs in Ebenezer contain lyrics whose origins are well defined in Dickens' Carol. The first of these is sung at the end of Stave Two by Scrooge's old love, Belle. As money and greed have replaced Ebenezer Scrooge's affection for her in this vision of the past, Belle leaves to form a new life. Her dialogue in the text of A Christmas Carol is moving, her parting words potent with meaning as she says: "I release you. With a full heart, for the love of him you once were." Belle's song in Ebenezer easily reflects these sentiments:

So, I'll leave you now,
I'll leave you now
With a full heart
And memories of someone
Right at the start.
Thus, So I'll Leave You Now contains lyrics that are just like re-statements of Dickens. It is as though his words, thoughts and feelings still live through those words of the song. His God Rest Ye also lives through the song, with its fragment from the second-last phrase haunting it:

As with other ballads of Ebenezer, poetic expression must be carefully handled. The composure of the piece should dictate to the manipulator the need for only occasional gesture, and the appropriate musical moments for synchronization of this.

The second of the two major songs in question - I Am the Ghost of Criss-Christmas Present - is half sung and half spoken by Christmas Present early in Stave Three. This Ghost's acrobatic and good hearted nature can be identified on various occasions in The Carol.

It was a remarkable quality of the Ghost...that notwithstanding his gigantic size, he could accommodate to any place with ease; and that he stood beneath a low roof quite as gracefully and like a supernatural creature...it was the pleasure the good Spirit had in showing off this power...it was his own kind, generous, hearty nature.32

Consequently, this "jolly Giant, glorious to see",33 should be able to grow from very small to very large. The whole 'jolly' personality can be just as expansive, requiring a very agile vocalist in performance. The ghost needs to laugh and sing raucously from anywhere between lower-than-lowest and higher-than-highest. As a puppet, this Ghost needs shrinking legs which can unfold from mere stumps to great long storks34 as in Figure 2.9. The words to Christmas Present's song are derived directly from the text. Early in Stave Three, Dickens' Ghost says to Scrooge: "I am the Ghost of Christmas Present ... Look upon
FIGURE 2.9
CHRISTMAS PRESENT: SMALL TO TALL
me!" A little later, the Ghost asks: "Have never walked forth... in these later years?" These sections of dialogue, coupled with Christmas Present's 'hearty' nature, distinctly account for the first part of his opening verse:

I am the Ghost of Criss-Christmas Present,
Look at me!
A-ha-ha-ha, ho-ho-ho,
Look at me!
You'll find, you'll find I'm vair-very pleasant,
Come with me!
A-ha-ha-ha, he-he-he, come with me!

Dickens added descriptive headlines to his 1869 edition of A Christmas Carol. In Stave Three one of these headlines, in reference to Christmas Present, reads Over Land and Sea. This accounts for the wording of the continuation of Christmas Present's song, as well as for its word association and humorous play on words. Christmas Present's voice should fluctuate greatly in a jazz, scat-like manner.

Christmas Present's scat enables him to lead Scrooge into a crazy 'walk'-dance. Scrooge attempts to follow the Ghost's dance instructions. Very funny episodes follow when Scrooge tries to grow taller and taller like his dancing partner. When he suddenly finds himself in mid-air as a result - unlike Christmas Present whose feet are still firmly on the ground - he collapses to the floor. Only puppets can create great moments of fun in this way. Indeed, both characters finally end up walk-dancing "over land and sea", high up in mid-air, gyrating to the musical accompaniment of syncopated brass punctuations, boogie-woogie bass, and drum solo fills:
The drum solo gives the effect of 'ad lib'. Of course, it is not really 'ad lib', due to its having been carefully typed into the computer. Again, the effect is more of a representation, and is essential to stylization.

Another instance of Dickens wording providing clues is in the vision of the future. Here, Scrooge's belongings are being sold by Joe, whom Dickens calls "a grey haired rascal". He describes Joe's beetling shop:

For in this den of infamous resort, there was a low-browed, beetling shop, below a pent-house roof, where iron, old rags, bottles, bones, and greasy offal, were bought. Upon the floor within, were piled up heaps of rusty keys, nails, chains, hinges, files, scales, weights, and refuse iron of all kinds. Secrets that few would like to scrutinize were bred and hidden in mountains of unseemly rags, masses of corrupted fat and sepulchres of bones.

The illustration by Fluck and Law reveals the seedy atmosphere required for Joe's scene; as can be seen in Figure 2.10. In Ebenezer, the scene can be effectively presented with the use of glove puppets situated around a laundry basket. The sudden transition from marionette to glove puppet is highly effective. The difference between the two forms of animation is most striking. The four characters - Charwoman, Undertaker, Mrs Dilber and Joe - operated by four puppeteers, can select the various belongings easily, bobbing in and out of the laundry basket. Joe's scene employs spoken dialogue only, over a tense and persistent rhythm: \[ \text{Weaving in and around this is computer-generated wind, highlighting the spine-chilling effect of this scene. A few lines from this moment in Dickens' original text are compared with those of Ebenezer.} \]
'What odds then! What odds, Mrs Dilber?' said the woman. 'Every person has a right to take care of themselves. He always did.'
'That's very true indeed!' said the laundress.
'No man more so.'
'Why then, don't stand staring as if you was afraid, woman; who's the wiser? We're not going to pick hole in each other's coats, I suppose?'
'No, indeed!' said Mrs Dilber and the man together. 'We should hope not.'

Charwoman: What odds then! What odds Mrs Dilber? Don't worry. Every person 'as a right to take care of 'emselves. He always did.

Mrs Dilber: That's very true. In fact no man more so.

Charwoman: Well then! Don't stand starin' as if you was afraid woman! Especially as 'e's dead, no one's the wiser!

Mrs Dilber: }
Undertaker: } No! We should hope not!
Joe: }

2.6. Dickens' Cast. In Dickens' original text, there are numerous characters. This 'bigness' is of course typically Dickensian. The realization of the old version could be very much in keeping with this; there could be as large a chorus as any production could accommodate—numerous personalities constituting a chorus of aristocrats, middle class people, poor people, urchins, beggars and thieves.

Various busy street scenes of the original text indicate a Dickensian 'bigness'. Early in Stave One of The Carol, for example, we read one such account, full of animation:

...people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way... at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze... the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant... The Lord Mayor...gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should.
This 'bigness' in Dickens' textual colourings is, of course, essential to any interpretation of his original intent. With Ebenezer, it can be expressed in a different but just as convincing way. Feelings of 'bigness' and its associated qualities - the hustle and bustle of street scenes and the frenetic whirlings of a large and joyful dance - can be accomplished with subtle manipulations. As few as four puppet operators can achieve just as animated and 'heightened' effects, with clever yet simple suggestion techniques and unobtrusive alternative procedures available only to the world of puppetry.

'Bigness' is a feature of the Fezziwig scene too. Dickens clearly describes the characters that take part in the jig. There would be far too many of these for puppet operators to manage; there is an equally effective alternative. Instead of Fezziwig guests dancing, Christmas gifts can come to life, joining in the celebrations with the Fezziwigs. A Christmas parcel, for example, opens merely with the flick of one string; out pops a pair of pants with the help of an extremely simple control of one length of dowling; the pants prance about bodiless simply by wiggling the control. Christmas streamers may dash about too. Operation procedures are very minimal here, allowing one manipulator to effect different events.

The main street chorus numbers in Ebenezer are Christmas Time In London Town, Hurrah For He Is Dead!, and Three Cheers For Ebenezer. In the old version these were all much more extended musically. In Ebenezer, they are more concise and exuberant. In Christmas Time In London Town, which introduces Stave One, this quality is accomplished with vivid musical colourations generated by the computer. The joy and sparkle of the welcoming opening street chorus is magnified by the unrestrained use of silvery, tinkly, bell sounds so typical of the Christmas atmosphere. These bright and joyous Christmas-sounding
features weave their way in and around London street cries, and general exclamations of Christmas spirit and cheer:

There is a tremendous excitement created by the passage. This excitement could, with a live stage version, be represented easily with numerous characters involved in the general hustle and bustle of a busy street scene. In *Ebenezer*, however, this excitement is not represented on-stage by hundreds of marionettes rushing about. The answer lies in major part with the employment of shadow techniques. In each hand, one puppeteer can operate at least one animated cardboard figure representing a group of people. These figures are seen by the audience as moving silhouettes in the various street windows. Four manipulators can operate at least eight different situations. This moving silhouette technique is most effective. Its transition into the following scene for marionettes themselves - Scrooge's office - is like moving from one world into another.

The same shadow technique is also the basis for street animation in *Hurrah For He Is Dead!*. This number introduces Act Two or Stave Four in exactly the same way that *Christmas Time In London Town* introduces the first Stave. The silhouetted characters are enthusiastically celebrating Christmas, as well as the death of Scrooge:

The bizarre character of this introduction is reflected in an orchestration representing something of a 'home-made band'. The brass
doesn't sound quite like brass; the snare drum does not sound quite like a snare drum; the trombone doesn't sound too much like a trombone. The strings on the off-beat sound more like a chorus of bowed rubber bands. The xylophone sounds bonier than bones. The flute/piccolo's melody would be too hard to play. Eventually, we see why the accompanimental music sounds odd: soon a trolley is wheeled onto the stage, comprising a band of players operated by one puppeteer. Their brass instruments are petrol funnels, their flutes are gnawed bamboo sticks, and the drum part seems to be played on the sole of an old boot.

The silhouette idea is yet again incorporated in the Finale. Here, with Three Cheers For Ebenezer, the computer-generated orchestration is highly coloured with joyous bell-peals which can, if deemed necessary, be assigned to a sampler using midi. This can result in a whole new range and variety of bell sounds appropriate to the relevant passage:

\[
\begin{align*}
\text{Brass} & \quad \text{Bells} \\
& \quad \text{Strings} \\
& \quad \text{Drums}
\end{align*}
\]

During this last number, operators leave their silhouettes motionless. They roll out on to the stage the entire cast of marionettes, now hanging quite lifelessly on their trollies, midst the commotion of the music. Spread now across the stage are Ebenezer's characters; now inanimate objects that had previously transformed Dickens' famous tale to life on stage. Once again and quite suddenly, they all spring to life. Each puppeteer simultaneously operates a number of marionettes hanging on their trollies. Together the whole marionette cast joins in singing ecstatically the last verse of the song:
3. Computer Activity

Some reference has already been made to the character of sounds and their appropriateness to Dickens' text. In keeping with the idea of intense characterization and caricature, it was decided to completely rearrange and rewrite the entire instrumental score of Ebenezer for music computer. After lengthy investigation, the computer chosen was a Yamaha CX5MII; it is reasonably priced, has an inbuilt set of voicings, and is accessible to performing groups. Many schools, for example, utilize Yamaha facilities, including its music computers and DX synthesizers. Using midi features, individual parts available in the CX5MII may be assigned to other synthesizers and samplers.

I spent over 3700 hours typing the newly arranged and re-written version of Ebenezer into the CX5MII computer, using its FM Music Composer II Program. As the cost of printing the entire computer generated score - in total over 2500 manuscript pages - was prohibitive, it has been saved on floppy disk (see Appendix A).

The computer itself offered a twofold function. At one level it served a performance purpose. At the other level, it acted as a composition medium. It was at its keyboard, and in the typing process, the rewriting and rearrangement took place. There was no pen to paper; it all went straight into the computer, and then to floppy disk. The total procedure took such a long time mainly because of the various parameters which had to be entered separately. Details relating to dynamics, phrasings and attacks had to be entered continuously, often to each individual note of a phrase. According to the 'character' of sound required, one note, apart from its actual duration (quarter note, eighth note, half note, etc), most often needed to have its staccato
length, legato length or tenuto length determined according to a given ratio. As well, dynamics and balance had to be specified in the same manner. But all of that plus the 'characteristic' voicings made the result well worth waiting for, as what eventuated in sound was a direct replica of what was captured in my imagination. I was far more in control of the musical outcome than I would have been in a situation regarding a live performance. Moreover, the matter of Dickens' characterizations were manifest in the sound itself, with sharp definition.

The FM Music Composer II Program "allows for the performance of a maximum of 8 parts." This may seem limiting; a composer/arranger, however, can use the "8 parts" (Part 1, Part 2, Part 3, Part 4 etc to Part 8) with great skill. Voicing changes can occur any number of times within each of these parts. So it is possible to produce a whole spectrum of colours. Part Two, for example, might move from electric bass to piccolo to low strings, in a space of just one bar. At the same time, a composer needs to understand the idiosyncratic features of the CX5MII before embarking haphazardly on such an exploitation of sound contrasts. Quickly changing voices quite often necessitates the incorporation of rests between changes. For often a bump can appear in the sound. At other times, where there is a maximum load of certain voice combinations, the tempo can drag. Therefore, tempo adjustments have to be made. For one reason or another, situations regarding voicing complexity can create considerable fluctuation in tempi. It can require hours of entering extraordinary combinations of tempi instructions before the sound is finally stabilized. Nonetheless, when the composer knows how to score competently for this 'instrument' the result can be striking. The initial voicings for Ebenezer were selected from those of the Yamaha FM Sound Synthesizer unit (Figure 2.11).
FIGURE 2.11

YAMAHA FM SOUNDS SYNTHESIZER

UNIT VOICINGS

<table>
<thead>
<tr>
<th>Unit Number</th>
<th>Voice Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>01-03</td>
<td>BRASS</td>
</tr>
<tr>
<td>04-06</td>
<td>STRING</td>
</tr>
<tr>
<td>07-09</td>
<td>STRING</td>
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<td>10-12</td>
<td>PIANO</td>
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<tr>
<td>13-15</td>
<td>ORGAN</td>
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<tr>
<td>16</td>
<td>FLUTE</td>
</tr>
<tr>
<td>17</td>
<td>PICCOLO</td>
</tr>
<tr>
<td>18</td>
<td>OBOE</td>
</tr>
<tr>
<td>19</td>
<td>CLARINET</td>
</tr>
<tr>
<td>20-22</td>
<td>LOCKEN</td>
</tr>
<tr>
<td>23</td>
<td>XYLOPHONE</td>
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<tr>
<td>24</td>
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<tr>
<td>25</td>
<td>ZITHER</td>
</tr>
<tr>
<td>26</td>
<td>CLAVICORD</td>
</tr>
<tr>
<td>27</td>
<td>CARILLON</td>
</tr>
<tr>
<td>28</td>
<td>HAMMOND</td>
</tr>
<tr>
<td>29-31</td>
<td>STEEL DRUM</td>
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<tr>
<td>32</td>
<td>TIMPANI</td>
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<tr>
<td>33</td>
<td>TUBA</td>
</tr>
<tr>
<td>34</td>
<td>HORN</td>
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<td>35</td>
<td>WHISTLE</td>
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<td>36</td>
<td>STORM</td>
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<tr>
<td>37-39</td>
<td>RM-BRASS</td>
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<td>40</td>
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<td>41</td>
<td>RM-HORN</td>
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<td>RM-CORN</td>
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<tr>
<td>43-45</td>
<td>BASSDR</td>
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<tr>
<td>46</td>
<td>SNARE DR</td>
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<td>47</td>
<td>CYMBAL</td>
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<tr>
<td>48</td>
<td>PERC</td>
</tr>
<tr>
<td>49</td>
<td>CSM</td>
</tr>
</tbody>
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Command menu:
- vlist
- uulist
- help
- score

FM Music Composer

Vlist 1Bar 162/0B Bank 1
It is possible for Ebenezer to employ in its accompaniment, the CX5MII's internal synthesizer unit only, and without incorporating midi. The inbuilt sounds are very satisfactory in themselves and can be used to effect in portraying Dickens' characters and atmosphere. In Marley's scene of Stave One, Old Marley's character is aptly suggested with the CX5MII's Voice 29 (or #29). This 'smadsyn' sound seems to sum up Marley's dopey, comical character most effectively. The voice has a warped effect in it, sometimes sounding like 'wayow' on a reasonably sustained note. This is comparable to Old Marley's dialogue in the libretto to Ebenezer: when Scrooge pleads with Marley for "comforting words", Old Marley says: "Have none to gi-yiv... except y'd better chayange y' wayays." Making a kind of 'wow' sound on each note, the 'smadsyn' sound is incorporated into Marley's song:

Heightened dramatic effects are created by computer-generated sounds. At the end of Act One or Stave Three, Christmas Future enters Scrooge's bedroom. The wind (computer-generated) howls as tension builds. Finally Christmas Future descends upon Scrooge who lies trembling in bed. Hints of death are intermingled with the agitated string-like accompaniment as Voice 22 - a quasi-xylophone sounding like skeleton bones - doubles the topmost tone of each chord-jab. As the Ghost draws nearer, the scene begins to close off. The impact of the actual moment of closing is musically represented by the explosive sound of Voice 36. This sound - like the most terrible roll of thunder - exemplifies one of the many 'heightened' features of musical scoring.

There is something about the imitation quality of the CX5MII's voicings, which seems so appropriate to the idea of caricature. These
voicings are not quite real, yet at the same time they are such good musical descriptions of character. In Stave One, Scrooge is growling away about Christmas, suggesting that it is as well it only comes once a year and not more! The introductory solo line to his song, Christmas Comes But Once a Year, sounds nearly, but not quite, like a bassoon. In fact, the voicing is that of oboey Voice 8 played in an unusually low register. The result is very, very 'grumpy' indeed. Above this almost-bassoon line, quasi-muted trumpets are 'mean' in sound and convey that aspect of Scrooge's personality:

Grumpiness and meanness persist in the accompaniment when Scrooge sings his song:

There are twenty seven computerized segments for Ebenezer. All these are on the disk. The first twenty six are labelled 'A' to 'Z' respectively, and the remaining one is labelled 'AZ'. Each segment is described in context with its Stave:

COMPUTER SEGMENTS

Stave One

A  Musical Introduction
Christmas Time In London Town (mixed voices)
Remember The Bells (solo)
Fade Out

B  Decrease The Surplus Population (Scrooge solo)

C  Christmas Comes But Once a Year (Scrooge solo)

D  God Rest Ye Merry Gentleman (Beggar Boy solo)
Marley's Entry

E  You Wouldn't Wanna Be-Ye Like Me-Ye (Marley Solo)
Fade Out
F  Marley's Exit
   Scrooge To Bed Music
   Snoring Music and Clock
   Christmas Past's Entry

Stave Two

G  I'm Just a Lonely Little Ebenezer (Little Ebenezer solo)
H  I'm Mrs Fezziwig (Mrs Fezziwig solo)
I  Sir Roger de Coverley (dance)
J  Music Under Dialogue
K  So I'll Leave You Now (Belle solo)
L  Christmas Past's Exit
   Snoring Music and Clock
   Christmas Present's Entry

Stave Three

M  I Am the Ghost of Criss-Christmas Present (Christmas Present solo)
   Christmas Present
N  We Are Most Amused Here (Fred and Mrs Fred solo)
   Oom-cha-cha Fill Music
O  Oom-cha-cha Fill Music
P  We Are Most Amused Here (Topper solo)
   Music Under Dialogue
Q  It's a Live Animal (vocal ensemble)
R  Is It a Pig (vocal ensemble)
S  Music Under Dialogue
   Our Love Is Very Special (Tiny Tim solo)
T  Music Under Dialogue
   What Am I To Do? (Scrooge solo)
   Christmas Future's Entry

Stave Four

U  Hurrah For He Is Dead! (mixed voices)
V  Joe's Scene
W  The Dead Man In Bed
   To the Cratchits'
   Our Love Was Very Special (Mrs Cratchit solo)
X  Music Under Dialogue
   The Gravestone
   Scrooge To Bed
Y  Snoring Music and Clock
   Really I'm a Different Man (Scrooge solo)

Stave Five

Z  God Rest Ye Merry Gentleman (Beggar Boy solo)
   Music Under Dialogue
   Christmas Comes But Once a Year (Scrooge solo)
ZA  Three Cheers For Ebenezer
In preparation for presentation of Ebenezer, it is obviously necessary to locate segments for concentrated rehearsal of specific sections. As with traditional rehearsal procedures, it is very often necessary to concentrate on a section commencing at a particular bar, to be located anywhere within that section. It is entirely possible to do all this, of course, by providing appropriate instructions to the computer. There especially needs to be a Table of Voicings for each segment of the entire piece, to make voicing location readily possible. For each of the eight parts can change voicings any number of times, and at any stage during their courses. A Table of Voicings is particularly useful where midi is employed. This helps greatly to expedite the whole procedure of internal voice location and external voice replacement. It is not feasible, however, to replace an internal voice with one of completely unrelated character (violin to tuba, for instance). Some of the high sustained strings in ballads, for example, could be replaced by ones of superior, perhaps mellower, quality. The clock strike in snoring sequences might be replaced with a different clock strike. The process needs proper treatment, particularly in the case of some sampled sounds, where the result could occasionally be too real rather than over-real. A selective Table of Voicings (representing Segments 'A', 'B', 'C' and 'U') is provided in Appendix B. Computer printouts for Parts 1-8 of Segments 'D', 'I' and 'ZA' are provided in Appendix C. The Parts are separate from each other and, as explained earlier, could not be presented in conductor's score layout.

4. Studio Activity

Controlling computer-generated music, midi procedures, singing and acting is best dealt with in a studio. For the marionette presentation, all words, sound effects and music are put down on multi-track
tape. Therefore, presentation of Ebenezer takes the form of marionettes performing against a pre-recorded sound-track (audio cassette tape 1, Appendix D).

The sound-track was put down in the Peter Bondy Studios at Ryde. I supervised the whole activity, with the assistance of sound recordist and mixer, Peter Bondy. We used an 8-track Otari tape recorder, a 16-channel Tascam mixer, and Yamaha Rev7 and R1000 effects units. Two echo units - Yamaha D1500 and Korg SDD3000 - were most beneficial in parts of ghosts' scenes. The Yamaha CX5MII music computer played the central role in supplying the accompaniment, and in driving synthesizers - Yamaha DX7, Sequential Circuits Prophet VS, and Oberheim Systems X-Pander - and two samplers: Ensoniq Mirage and E-mu Systems Emax. The sampled sounds were most effective and exciting. Howling wind created eerie colourations in Marley's scene and in Joe's scene. Sounds of crashing glass accompanied the stab chord to Christmas Present's entry. For the Fezziwig party, a 'country dance fiddle' sound was found in a whole library of other sounds utilized. Without a Table of Voicings (Appendix B), these effects would, needless to say, have been impossible. Locating them so readily made it possible for them to contribute toward the creation of even more colourful and 'heightened' scenes.

The element of appropriate stylization was clear in the pre-recorded sound-track's musical, dramatic and vocal interpretations. Working in the studio over a two-week period provided the opportunity of working with actors/singers in order to establish the importance of appropriate characterization in interpretation. The Gentleman character in Scrooge's office scene was splendidly portrayed by May Pussey. Her voice suited well, as it presented a very pompous quality, with the feminine speaking tone adding the essential unreal touch. Similarly, Dale Woodward performed a cleverly caricatured version of Mrs Fred.
The male tone in Mrs Fred's voice here placed just a hint of ridiculousness in her inebriated but 'terribly-terribly' middle class English accent. I spoke and sang the role of Scrooge, as well as the character roles of Christmas Present, Fred and Topper. I sang the parts of Marley, Gentleman and Undertaker, and spoke the role of Mrs Fred. As well, I led and sang in the chorus. All other parts were acted and sung out well and in good style by various individuals, including members of the Arcadian Players from Wollongong. Their sense of commitment to the performance of Ebenezer is greatly appreciated. The small collection of mixed voices for chorus sections created interesting vocal contrasts. Using the multi-track recording techniques, multiples of these same voices created effective aural illusions.

5. The 1987 Performance of 'Ebenezer'

In 1987 I collaborated with Dale Woodward of Wollongong presenting Ebenezer in my newly conceived marionette form (Appendix 'E' is the VHS video tape result of this collaboration). As the result, the Dale Woodward Theatres, with Woodward himself as producer, presented Ebenezer in a series of performances at the Bridge Theatre, Wollongong on December 9, 10, 11 and 12. The Bridge Theatre seemed an interesting challenge to Ebenezer's flexibility. It has a flat stage, and the audience seats slope down to, and stretching right around, the stage area. With no proscenium arch, the design of this theatre is quite near to theatre in the round.

I was one of four puppeteers. It was not possible for one manipulator to operate a character exclusively. Christmas Future, for example, initially operated by myself, had to be passed on to other puppeteers when it was necessary for me to take over Scrooge.

The collaboration with Woodward was an interesting experiment. Both of us had extensive experience as puppeteers and puppet makers.
In regard to the latter, however, it was decided that Woodward should accept that responsibility. Both he and his wife took part in making the puppets. They even incorporated older puppets from previous presentations. Mrs Cratchit, for example, had been a previous member-of-cast of Woodward's production, Cinderella, performed some years ago (Figure 2.12).

The matter of design was an essential consideration in all areas, with the ideas associated with caricature featuring strongly. For this reason, I supplied Woodward with my previously written and copious instructions on matters of stage design, scenery and costumes. As a result, he and his wife undertook the responsibility of implementing these in the marionette version of Ebenezer.

Stage design for the 1987 performance in Wollongong was relatively consistent with my intent. Here, the basic idea was to provide minimal scenery - used for suggestion, never interfering with the essential conception of a continuum of events. Easily manoeuvrable, large book-like constructions were used - in keeping with my original design - in both the small areas UPSTAGE PROMPT and UPSTAGE O.P. These book-like areas were basically used to establish situations as they occurred. Once established, these situations could incorporate the whole stage. Marley's entry, for example, involved his flying in through mid-air, continuing his whirlings about, and taking up a large area of stage space. In response to Marley's carry-ons, Scrooge leaves his bedroom, also assuming a much greater spread of stage. Consequently, the remainder of this scene continues to operate in this spreaded stage area, and is no longer confined to Scrooge's bedroom.

The interior and exterior designs on the book-like constructions was to have been Dickensian, employing an exaggerated style. This exaggeration should have applied to all art work for all scenes. I found most art work to be suggestive rather than exaggerated or carica-
FIGURE 2.12

MRS CRATCHIT
tured. Figure 2.13 provides examples of one of the book constructions opened, and the other closed. Figure 2.13 demonstrates an effective and imaginative way around the problem of operators being exposed to an audience when there is no usual bridge for manipulation purposes. Of course, with limited financial resources, bridges were out of the question. They are a relatively costly construction, and Woodward's way around the problem was commendable. For here, we operators were all dressed in totally black gowns, like a team of Christmas Futures controlling and revealing situations.

One problem with manipulation seemed to lie in the area of musical response. Operators were not playing their controls as musical instruments. Puppeteering for the piece was not stylized enough. There are many moments of musical punctuation with which puppet movements should be synchronized. I managed this with Scrooge's snoring scene, and his fearful response to Ghosts on sharply enunciated chords. Yet many musical moments intended for dramatic synchronization were lost. For instance, during a non-vocal section in Christmas Comes But Once a Year, the string and bassoon-like theme grumpily appears:

\[\text{Here Scrooge should hobble in a mingy fashion and in time with that exposed solo bass-line. At the end of the phrase, on the first beat, his head can turn sideways to the audience, revealing his sour expression. This is one of the many scenes where - with Woodward's manipulations - my original ideas on marionette performance interpretation were unfortunately missed.}

Another example of inappropriate response to musical issues lay in the treatment of the opening numbers to each Act. Christmas Time In London Town and Hurrah For He Is Dead! were most unimaginative and disappointing. Here, celebrative instrumental music with mixed voices...
FIGURE 2.13
BOOK-LIKE SETS FOR EBENEZER'S MARIONETTES
was left exposed, accompanied by no dramatic action or suggestion of any kind whatsoever. As outlined earlier (2:2.6), silhouetted effects would have suggested beautifully the required hustle and bustle, the celebration and joy of this 1840s Christmas. Additionally, the finale's Three Cheers should have been given the same treatment with respect to the dramatic demands of ecstatic and joyful behaviour. Instead, this closing ever so happy Finale was used as curtain-call music!

Apart from production faults, characterization in the puppets themselves could have sometimes been more intense. In Figure 2.14 the comparison of two Marleys - one by a Dickens illustrator, and the other by Woodward - is interesting. The Dickens illustration seems to convey Marley's ghostly comical character. His protruding eyeballs are ghastly!

Bob Cratchit as seen by Woodward certainly presents the character well, in all his nervousness (Figure 2.15). However, Fluck and Law seem to present this aspect of Cratchit's personality well too, as he struggles helplessly with all those cash books in Figure 2.16. Belle is a magnificent Woodward puppet (Figure 2.17), but I often wonder if Dickens' description of this "fair young girl" or "beautiful young girl" fits.

A good deal of time was spent in my rehearsing with Woodward's Scrooge - an excellent puppet to work with (Figure 2.18). This marionette's response to manipulation was very direct and easily controlled, and operating Scrooge during his snoring scenes gave me the opportunity of demonstrating the appropriate style of puppeteering that I originally had in mind. Additionally, his features worked well with the thin, nasal voice brought out in my vocal interpretation. However, there should have been a second version of Scrooge, in his night attire, which would have appropriately demonstrated his exclamation, "I've
FIGURE 2.14
TWO INTERPRETATIONS OF MARLEY
FIGURE 2.15
WOODWARD'S BOB CRATCHIT
FIGURE 2.16
HARD-WORKING BOB CRATCHIT
FIGURE 2.17

BELLE
FIGURE 2.18

WOODWARD'S SCROOGE
This Scrooge should have been a much happier one, showing that he has "changed deep inside" as outlined in the libretto. As can be seen in Figure 2.19, the Fluck and Law illustration \(^{32}\) presents this 'change', as Scrooge jumps for joy at his bed. The 1987 Wollongong production's Scrooge \(^{33}\) needs to exemplify definite facial 'changes' in expression (Figure 2.20).

Despite some conflict between the interpretation demands of Eben­
ezer and its 1987 Dale Woodward Theatres presentation, the re-written version for marionettes proved to be the most effective form for the realization of Charles Dickens' *A Christmas Carol*. My thanks go to Dale Woodward for assisting in the establishing of this fact.
FIGURE 2.19
A CHANGED SCROOGE
FIGURE 2.20

EBENEZER SCROOGE
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30. Dickens 1954:34.
32. Dickens 1954:43.
42. Yamaha 1987:27.
49. Lane, Fluck and Law 1979:8.
52. Lane, Fluck and Law 1979:66.
3. 'THE CHIMES' SKETCH: PRE-COMPOSITION PROCEDURES

There has already been, in the previous section, a certain amount of elaboration on aspects of pre-compositional procedure. Additionally, there will continue to be some further discussion of this in the following section. However, I thought it necessary to devote one complete section to pre-composition processes in order to provide a fully amplified account of the research that I always undertake before embarking on the actual creation of any composition.

I most often look for musical inspiration in novels, paintings, poems and so on, seeking characteristics which are translatable into musical terms. Often, characteristics are musical in themselves, requiring some further research. Various works of Dickens, for example, require research relating to musical matters inherent in his texts. Inspiration does not rely on music research alone, however. Often I look in depth at other artistic related and extra-artistic related issues. As an example of all of this, I wish to outline in this section pre-compositional procedures already completed that are providing the basis for a realization currently being undertaken. This realization is of The Chimes - the second of Charles Dickens' Christmas books. It will take the form of a two hour music-theatre piece. Explanation of the pre-compositional processes of The Chimes will, in this section, encompass information on research relating to its storyline, the importance of the text's central setting, music material
related to text, literary and historical influences in the text's realization, and the discovery of previously unknown historical issues. All of this research serves as a crucial ingredient in the inspiration essential to compositional realization of The Chimes. This section concludes with a sketch of one musical extract from my upcoming music-theatre piece.

1. Dickens' 'The Chimes'

The Chimes is Dickens' second Christmas book. Set around New Year's Eve, it highlights the desperation and needs of the lower classes in Victorian England, and at the same time satirizes and attacks the attitudes of the well-off. Its central character, Toby Veck (or Trotty) is in a sense similar to the central personality of Dickens' A Christmas Carol, Scrooge. Both Toby Veck and Ebenezer Scrooge experience changes in attitudes of mind: Scrooge, from mean to generous; and Toby, from negative to positive. John Forster explains that when Dickens came "to think of his new story for Christmas time, he resolved to make it a plea for the poor."¹ Forster later goes on to say that

...the hero of his imagination was to be a sorry old drudge of a London ticket-porter, who in his anxiety not to distrust or think hardly of the rich, has fallen into the opposite extreme of distrusting the poor. From much distrust it is the object of the story to reclaim him...²

Toby Veck, of course, was that "sorry old drudge of a London ticket-porter" in The Chimes. He ran messages and delivered parcels. In fact, he had "perfect faith - not often tested - in his being able to carry anything that a man could lift."³ His well-known waiting place was in a niche in the wall of St Dunstan-in-the-West, Fleet Street, London. This church's tower-bells seem, in Toby's mind, to have communicated with him, and finally demonstrated visions of a possible future. As with A Christmas Carol, the central character experiences this vision of the future and the results therein, should present
attitudes sustain. In the case of The Chimes, Toby witnesses various future events, of which one involving his own daughter attempting to drown both herself and her baby seems to act as the triggering device for Toby's turning point. There are many other facets to this story. However, the brief outline given here represents the most crucial, skeletal dramatic aspect of the general story-line.

2. 'The Chimes' and Musically Related Material

The text, Life of Charles Dickens, refers to various letters written by Dickens in 1844 to his friend Forster. In one of these letters from Genoa, where The Chimes was created, Dickens writes that it is "a great thing to have my title, and see my way how to work the bells. Let them clash upon me now from all the churches and convents in Genoa, I see nothing but the old London belfry I have set them in." In referring to the original illustration of this belfry (Figure 3.1) in the first edition of The Chimes, Michael Slater reveals that the

...belfry illustrated by Doyle and Stanfield is that of St Dunstan-in-the-West, Fleet Street. Presumably they were acting on Dickens' instructions but St Dunstan's in 1844 was not an old church. The medieval church (mentioned in Barnaby Rudge) had been pulled down in 1830 and the present edifice built by John Shaw, the high tower (no steeple) being regarded as his masterpiece. It is more likely that if Dickens had any overall musical thematic connection with the text in mind, it would have been associated with the newer St Dunstan-in-the-West, Fleet Street. After all, the illustration by Doyle and Stanfield is that of the new St Dunstan's, and Fleet Street is where Dickens worked as a journalist. The older Fleet Street church (Figure 3.2) was demolished in 1830, the rebuilt church (Figure 3.3) ringing bells from the steeple as early as 1834. The Chimes was written by Dickens in 1844, at least ten years after bells first rang from the rebuilt church.
FIGURE 3.1

THE BELFRY OF THE NEW

ST DUNSTAN-IN-THE-WEST
FIGURE 3.3

EXTERIOR VIEW OF NEW

ST DUNSTAN-IN-THE-WEST
Establishing the crucial peal of the actual church tower-bells proved confusing. One example of this confusion and difficulty is evident in a correspondence received from the Keeper of Enquiries of the City of London, Guildhall Library. The letter provides ample information on the St Dunstan clock, but of the tower-bells it reveals that no reference had been found "to there ever having been a carillon at St Dunstan's. Charles Mackeson's *A Guide to the Churches of London* of 1866 refers to a peal of ten bells, although the 1889 edition of the same guide mentions only eight." All attempts made from Australia to acquire the necessary information - including communications in writing with relevant bodies, and even with St Dunstan church authorities themselves - proved fruitless. For this reason, in 1983, I travelled to England in an attempt to acquire certain musical information relating to the tower-bells of St Dunstan-in-the-West, leading to the discovery of these bells' actual musical theme which surely could easily have identified St Dunstan-in-the-West in the mind of Dickens.

Two pieces of information seemed necessary in order to determine the St Dunstan Peal. These were the tuning of the tower-bells themselves, and the method of ringing applied to them. The latter information initially seemed unobtainable, as no tower-bells were rung in recent times according to St Dunstan authorities. There was even speculation about the bells' present existence. Indeed, there seemed to be no recollection of the church's steeple ever having been opened up for recent inspection.

Permission to enter the steeple resulted in the confirmation of a previous suspicion - that the bells had been removed. One small bell (Figure 3.4) used for simple ringing, had obviously been installed at some stage following the removal of the old bells. Subsequent contact with the London Bell-Foundry resulted in the discovery that the bells had been melted down in the early 1960s due their being damaged. These
FIGURE 3.4

THE SOLE BELL OF

ST DUNSTAN-IN-THE-WEST
same enquiries also brought to light there having been eight bells
tuned to an E Major diatonic scale. However, I rediscovered in the
steeple two inscribed tablets,¹¹ hidden beneath layers of dust accumu­
lated over a period of many years¹² (Figures 3.5 and 3.6). Unknown to
recent authorities, these revealed an important part of the information
sought after. The older tablet, dated 1834, divulges the most crucial
information - that of the peal for the ringing of the tower-bells. It
reveals that on April 1, 1834 (ten years prior to the birth of The
Chimes), "was rung in this Steeple, a true and complete Peal of Grand­
sire Tripples, consisting of 5040 changes in 3 Hours & 5 Minutes by
the following Members..." The members are named. Then follows: "This
being the first Peal in the above method rung in this Steeple."¹³

The Central Council of Church Bell Ringers makes it clear that
"with the Grandsire method - in Doubles the plain course gives us only
30 changes out of a possible 120 and in Triples the plain course gives
us only 70 changes out of a possible 5040."¹⁴ As already detailed,
this latter number of changes was performed complete on Tuesday April
1, 1834 (Figure 3.5) in the time space of three hours and five min­
utes.¹⁵ The following permutations represent several of a possible
5040:

```
\begin{align*}
\text{Permutation 1:} & \quad \text{some symbols and notes} \\
\text{Permutation 2:} & \quad \text{some other symbols and notes}
\end{align*}
```

The complete 5040 rows occupying over three hours of performance time
provide major and crucial material for musical realization of The
Chimes. In fact, the idea of permutations acting as an inspiration,
resulting from their association with bell-ringing, can also generate
exciting applications in compositional areas of this piece other than
those directly associated with the bells themselves. Indeed, the idea
of continually recurring and strictly ordered note series, with tones
FIGURE 3.5

A TABLET IN THE STEEPLE OF

ST DUNSTAN-IN-THE-WEST
FIGURE 3.6
A MORE RECENT TABLET IN THE STEEPLE
OF ST DUNSTAN IN THE WEST
emerging from or floating out of them in their particular order, in or not in accordance with some particular system, has almost become an overriding compositional technique for me.

Apart from the obvious possibilities mentioned for realization relating to the overall musical structure of *The Chimes*, there are various internal features of the text which act as direct stimuli for their equivalent internal musical considerations. Such features may create tremendous visual impact, feelings and ideas, providing clear indications to the composer in the process of musical realization. For example, in the early part of the First Quarter of *The Chimes*, Dickens, in describing the atmosphere of night in an old church, says that the wind "wails and howls", and describes its "gliding round and round the pillars, and tempting the deep organ."16 A little later he writes, "it has an awful voice, that wind at Midnight, singing in a church!"17 Of the bells themselves, Dickens provides, apart from the overriding thematic material already discussed, distinct clues for the bells' musical characteristics. He positively claims that they were "not speechless... far from it. They had clear, loud, lusty, sounding voices... Much too sturdy chimes were they... they would pour their cheerful notes into a listening ear right royally..."18

Toward the end of the First Quarter, the bells almost reprimand Toby when he indicates distrust in the reason for existence of himself and others of his kind. Dickens relates the manner in which "the chimes came clashing in upon him as he said the words. Full, loud, and sounding."19 A short time later Dickens writes: "Still the Bells, pealing forth their changes, made the very air spin."20 Again in the same manner, but toward the end of the Second Quarter, "the Chimes took up the words so suddenly - burst out so loud, and clear, and sonorous - that the Bells seemed to strike him in his chair."21 Indeed Dickens, in the Third Quarter, even tells of "the uproar of the Bells, which all
this time were ringing." Yet there is indication of the character and voice-type of individual bells here as well. When the Great Bell comes to life, Dickens says that "the voice was low and deep, and Trotty fancied that it sounded in the other figures as well." Musical accompaniment is suggested, more or less at the same time, when Dickens describes the manner in which the organ

...sounded faintly in the church below. Swelling by degrees, the melody ascended to the roof, and filled the choir and nave. Expanding more and more, it rose up, up; up, up; higher, higher, higher up; awakening agitated hearts within the burly piles of oak, the hollow bells, the iron-bound doors, the stairs of solid stone; until the tower walls were insufficient to contain it, and it soared into the sky.

Following Toby's revelation toward the end of the Fourth Quarter, the Chimes were heard to "ring the joy peals for a New Year." A short time after, still "they were ringing! Bless their sturdy hearts, they WERE ringing! Great Bells as they were; melodious, deep-mouthed, noble Bells... when had they ever chimed like that before!"

It is even possible for a Finale to be determined by the text's penultimate paragraph, which reads:

To the music of the band, the bells, the marrow-bones and cleavers, all at once; and while the Chimes were yet in lusty operation out of doors; Trotty, making Meg and Richard second couple, led off Mrs Chickenstalker down the dance, and danced it in a step unknown before or since; founded on his own peculiar trot.

The "marrow-bones and cleavers" inclusion in the earlier part of this second-last paragraph refers to the custom in which "the shin-bone of an ox striking a butcher's cleaver provided 'rough music' at weddings and other festivities of humble life." Marrow Bone and Cleaver may be defined as the "traditional music of the British butchers. It is occasionally still (or was until recently) to be heard at London weddings of members of the blood-stained fraternity." James Lightwood states that

...Dickens' orchestras are limited, both in resources and in number of performers; in fact it would be more
correct to call them combinations of instruments. Some of them are a kind not found in modern works on instrumentation, as, for instance, at the party at Trotty Veck's when a 'band of music' burst into the good man's room, consisting of a drum, marrow-bones and cleavers, and bells, 'not THE bells but a portable collection on a frame.' We gather from Leech's picture that other instrumentalists were also present. Sad to relate, the drummer was not quite sober.\(^{30}\)

Possibility, then, can be seen in interesting musical and theatrical interpretations of this scene, not the least of which could be the incorporation of the 'marrow-bone and cleaver' idea.

Other musical features can also be taken into account in the transformation process from text. For an example, near the beginning of the Second Quarter, Toby has delivered a note from an Alderman Cute to the house of Sir Joseph and Lady Bowley, containing a recommendation for Will Fern — another important character to The Chimes' text — to be "put down". Of Will Fern, relates Dickens, Lady Bowley says,

Let him be made an example of, by all means... Last winter, when I introduced pinking and eyeletholeing among the men and boys in the village, as a nice evening employment, and had the lines,

Oh let us love our occupations,
Bless the squire and his relations,
Live upon our daily rations,
And always know our proper stations,

set to music on the new system, for them to sing the while; this very Fern — I see him now — touched that hat of his... Who can expect anything but insolence and ingratitude from that class of people?\(^{31}\)

Lady Bowley's expression, "music on the new system", is discussed by Lightwood:

The reference to the 'new system' is not quite obvious. Dickens may have been thinking of the 'Wilhem' method of teaching singing which his friend Hullah introduced into England, or it may be a reference to the Tonic Sol-fa system, which had already begun to make progress when The Chimes was written in 1844.\(^{32}\)

Lightwood's latter notion is the more likely of the two. For Curwen's Grammar of Vocal Music had been published prior to the writing of The Chimes, in 1842. The intentional use of this system at its relevant point during the Second Quarter could contribute to the bite and satir-
ical effectiveness in the scene's realization. The following extracts from Curwen's Grammar are among some suitable for development and inclusion during this part of the Bowley scene. They are particularly suitable for application to Lady Bowley's "lines" referred to above, for forming a type of song:

\[\text{Lady Bowley}\]

\[\text{Oh let us love our occupations, ray me fah soh, ray me fah soh}\]

\[\text{Bless the squire and his relations, la fah ran doh, la fah ran doh.}\]

The Dickensian - a remarkable journal devoted to the life, works and memorabilia of Charles Dickens - presented in 1951 an article written by Arthur W. a'Beckett entitled A Stage Version of 'The Chimes'. A'Beckett, in discussing the story's first conversion to a stage play (the piece has never been played as a full music-theatre piece), comments that "the first scene showed the belfry close to the house of Alderman Cute. A band of 'original Tivoli professors' were engaged in playing 'I Dreamt that I Dwelt in Marble Halls', the famous ballad from Balfe's Bohemian Girl, an opera then in the freshness of its youth."33 The following example illustrates the opening basic thematic material contained in that Ballad by Balfe:34

\[\text{Marble Halls}\]

\[\text{I dreamt that I dwelt in marble halls, with}\]

\[\text{vases and seats at my side.}\]

Earlier in his same article, a'Beckett - whose father collaborated with Mark Lemon for the first official stage version of The Chimes for the Adelphi Theatre - speaks of his "peculiar fascination" for The Chimes. He says it "was one of the stories that my father, the late Gilbert Abbott a'Beckett, metropolitan police magistrate, dramatist and journalist, adapted at the request of Charles Dickens for the stage."35 It
would seem, then, that if Dickens did "request" the adaption he would be quite likely to approve its finished state. Consequently, it is probably quite reasonable that a composer's utilization of Balfe's theme in the process of musical realization of The Chimes could be deemed an act of considered responsibility. However, a composer holding beliefs in superstition may view utilization of the theme as a very seriously considered responsibility, for it is interesting to note a reference in The Concise Oxford Dictionary of Music to the Drawingroom Song, Good-Bye, by Tosti. It suggests that this particular song, and I Dreamt that I Dwelt in Marble Halls, are both regarded as being unlucky in "the theatrical profession".36

Arthur w. a'Beckett writes in his article: "as I write the (first official stage) version is before me."37 This first stage version reaches its Finale, according to a'Beckett, as

...Jacob, the head of the street musicians (German bands had yet to be imported), invites his colleagues to a house round the corner. 'They're werry partial to Marble Halls, if you give it 'em with inflections,' says he, adding that 'he'll be down in time for the polka.' It was a far more complicated affair than the present figure, and included a slide and kick something after the fashion of the barn dance of today, or rather yesterday.38

The 'polka' obviously refers to the big Finale which, among other ideas, incorporates the 'shin-bone and cleaver' notion previously mentioned. Thematic material derived from the bell-peals plus Marble Halls treated in a manner similar to a polka could result in an interesting Finale. Marble Halls as a polka-like idea might easily be considered along lines similar to the following:
The illustration by John Leach, in Figure 3.7, was included in the original text for *The Chimes*, at the conclusion of the Fourth Quarter, the Finale referred to earlier. It clearly illustrates the dance Dickens must have had in mind, and its spirit. It also conveys a strong musical feeling provoking further thought in regard to instrumentation for this polka-like dance which could be based upon *Marble Halls*. There are other possibilities for the application of *Marble Halls*. These are discussed later in the present section.

There are many instances in Dickens' original *The Chimes* where the text itself, without presenting any specific musical examples, provides distinct and direct indications for what is musically appropriate. Near the end of the First Quarter, Alderman Cute and followers discover the remnants of tripe being relished by Toby, on Cute's doorstep. Mr Filer - one of Cute's followers - furnishes a studied account of 'the Waste' involved in Toby's eating of such tripe. Dickens seems to present the delivery of this gentleman's lines in a definite musical context. Mr Filer speaks the following lines:

> Tripe is without an exception the least economical, and the most wasteful, article of consumption that the markets of this country can by possibility produce. The loss upon a pound of tripe has been found to be, in the boiling, seven eighths of a fifth more than the loss upon a pound of any other animal substance whatever. Tripe is more expensive, properly understood, than the hot-house pine-apple. Taking into account the number of animals slaughtered yearly within the bills of mortality alone; and forming a low estimate of the quantity of tripe which the carcasses of those animals, reasonably well butchered, would yield; I find that the waste on that amount of tripe, if boiled, would victual a garrison of five hundred men for five months of thirty-one days each.⁴⁰

Mr Filer's name describes him. He is a 'facts and figures' man. Everything is meticulously worked out and proven "by tables". His utterances seem to pour forth in the form of flowing but carefully controlled chanting. This chant-like utterance, as demonstrated in the
FIGURE 3.7

FESTIVE DANCE TO END 'THE CHIMES'
There are numerous other instances where the text strongly suggests not only musical appropriateness, but the musical form of its transformation as well. At the conclusion of the Third Quarter, Lilian - known to Toby's daughter Meg since infancy - makes a tragic return to Meg and dies. As with most of the libretto for *The Chimes*, here it would only be necessary to extract dialogue directly from the original text. The following lines between Meg and Lilian represent the first part of the extracted dialogue under discussion. It can bear immediate consequence on the musical form of its completed state as a joint aria.

**MEG:** Lilian! Up dear! Up! Lilian! My own dearest!

**LILIAN:** Never more, Meg; never more! Here! Here! Close to you, holding to you, feeling your dear breath upon my face!

**MEG:** Sweet Lilian! Darling Lilian! Child of my heart - no mother's love can be more tender - lay your head upon my breast!

**LILIAN:** Never more, Meg; never more! When I first looked into your face, you knelt before me. On my knees before you, let me die...41

Each character's individual statement is, in a sense, self-contained, employing some form of development and variation in its next turn. Precisely the same form, then, could apply to the musical realization of the complete joint aria.

Another example of where the text can be allowed to determine musical form is to be found half way into the Fourth Quarter, where Toby awakes from his dream or vision of the future. The bells inter-sperse phrases - one in each turn - throughout and between various events, ending with the most horrific one of all, where Toby sees Meg
in the process of drowning both her baby and herself. These interspersed phrases — mainly consisting of the demand to "Follow her!" — plus developments from that demand — appear as follows:

(1): Follow her! Follow her!  
(2): Follow her! Learn it, from the creature dearest to your heart!  
(3): Follow her!  
(4): Follow her!  
(5): Follow her! To desperation!  
(6): Follow her! To desperation! Learn it from the creature dearest to your heart!42

Because of the bell's statements recurring constantly at various points throughout the section of the Fourth Quarter referred to previously, form is immediately established. Additionally, this same 'dream or vision of the future' section of the story is an appropriate one for inclusion of Balfe's theme, which in his own opera The Bohemian Girl, is entitled The Dream. The bells' recurring phrases or demands to "Follow her!" provide a fitting opportunity for disguised utilization of the Balfe theme. "Follow her! To desperation!" might be musically realized as follows:

Needless to say, all other bell phrases relevant to the section under discussion would be thematically very similar, in order to establish the musical form discussed.

There are numerous examples, too, where the text has no hesitation in providing the names of songs or arias. Moreover, each title sums up the whole meaning behind the corresponding song or aria. It provides the composer with positive clues for the required musical character. Some titles can be as follows:
1. **Put It Down**: An expression regularly used, particularly by Alderman Cute. For example, in the First Quarter, he says to Toby: "You see my friend... there's a great deal of nonsense talked about Want - 'hard up', you know: that's the phrase isn't it? ha! ha! ha! - and I intend to Put it Down...

2. **The Good Old Times**: A 'gentleman' - un-named by Dickens - who is a Cute follower, in remarking that ticket-porters were not as they used to be once, criticizes Toby by saying: "Look at him! What an object! The good old times... Those were the times."

3. **The Poor Man's Friend**: During Toby's visit to Sir Joseph and Lady Bowley to deliver a note, Sir Joseph remarks to him: "I am the Poor Man's Friend... As such I may be taunted. As such I have been taunted. But I ask no other title."

Other suitable titles could be Facts and Figures, Toby Veck, and Follow Her to Desperation.

3. **Literary and Historical Influences in Realization of 'The Chimes'**

Dramatically, the text directly determines the overall structure of its realization into Quarters. Even the first stage version in December 1844 "was divided into quarters or acts," according to a'Becckett. Generally speaking, the libretto can consist of the direct extraction of dialogue from the original text, as already stated. Some minor adjustments to dialogue may of course be necessary, but these would never interfere with the essential Dickens intentions; nor would they imply changes to the actual Dickens wording. Rather, they would only represent modifications to dialogue shaping, in order to accommodate the needs of stage adaption.
There are instances, however, where external and deeply significant literary and historically related aspects underlying the Dickens text can be brought to light. For example, in the Third and Fourth Quarters, mainly consisting of Toby's vision of the future — hereinafter often referred to as The Dream because of its association with Balfe's The Dream — there are episodes based on actual incidents of social concern to writers such as Thomas Hood and Charles Dickens. Such issues included arson, suicide, infanticide and so on. Both Hood and Dickens based works — all or in part — on these issues. Sometimes their works inspired by these events were written at slightly different times. On other occasions — as will be demonstrated later on — their works and expressions on a particular issue or event were presented quite intentionally at the same time. Of the themes in common to both these writers, which can be found in The Dream of the Third and Fourth Quarters of The Chimes, I have chosen two for discussion and consideration of their being opened out and included in the text's realization.

Firstly, in The Dream, Toby sees his daughter, Meg, hard at work sewing. Dickens says of Toby

...that his daughter was again before him, seated at her work. But in a poorer, meaner garret than before ... The frame at which she worked was put away upon a shelf and covered up... Meg strained her eyes upon her work until it was too dark to see the threads; and when the night closed in, she lighted her feeble candle and worked on.\(^47\)

John Leech's illustration\(^48\) for the original text, Richard and Margaret, shows Meg at work (Figure 3.8). The scene described by Dickens, and the Leech illustration, relate to a similar issue described by Thomas Hood in his famous poem The Song of the Shirt,\(^49\) "the best known, most popular of Hood's poems, (which) expresses the poet's indignation at the miserable working conditions under which London seamstresses eeked out a pitiful existence."\(^50\) The poem was inspired by the case of a woman named Biddell.
FIGURE 3.8
RICHARD AND MARGARET IN A
VISION OF THE FUTURE
She had contracted herself to sew trousers together for a slopseller named Henry Moses at 7d. the pair. Her wages not sufficing to feed herself and her two children, she pawned several pieces of the material entrusted to her. Unable to redeem the pawn, she had been hauled into court.31

This, then, served as the basis for Hood's inspiration. It, or one or more of other various cases, also inspired the scene referred to in the relevant part of Dickens' original text to The Chimes. Clearly, Hood's poem could serve well as the basis for Meg's aria for that same part in the libretto adaption of The Chimes. Apart from its overall relevance, various internal lines from The Song of the Shirt seem particularly poignant in terms of the scene in question, of Dickens' plot. These include:

Verse 2: Where woman has never a soul to save,
If this is Christian work!
Verse 4: A shroud as well as a shirt.
Verse 5: Because of the fasts I keep
Verse 7: From weary chime to chime
Verse 8: In the dull December light32

Reference has already been made earlier to the climax in The Dream where Toby Veck sees his own daughter attempting to drown both herself and her baby. This climactic point represents the second issue chosen for discussion and consideration. Again, based on real fact, its related original issue was one of common concern for both Dickens and Hood. In this case, they wrote simultaneously on the subject, creating much controversy and action. There is an early warning sign of the climax-point of The Dream. As early as the Second Quarter Dickens describes how Toby after taking the newspaper from his pocket, reads of

...an account (and it was not the first he had ever read) of a woman who had laid her desperate hands not only on her own life but on that of her child. A crime so terrible, and so revolting to his soul, dilated with the love of Meg, that he let the journal drop and fell back into his chair, appalled!33

Toby's acceptance of negative thoughts - "wrong every way", "born bad", "no business here" and so on - are later reflected in "The Dream", by
his associating the account of the "crime so terrible"\textsuperscript{34} with his own daughter, Meg. In \textit{The Dream} Toby sees how Meg

...wrapped the baby warm. With her fevered hands she smoothed its limbs, composed its face, arranged its mean attire. In her wasted arms she folded it, as though she never would resign it more. And with her dry lips, kissed it in a final pang, and last long agony of love.\textsuperscript{35}

In desperation, Meg speeds on to "the rolling River". Dickens describes how Toby tries to touch her, but she continues on "going down to its dark level." Toby follows Meg, to see how she "paused a moment on the brink, before the dreadful plunge."\textsuperscript{36}

As mentioned, this climactic point in Toby's vision of the future stems from that newspaper account read by Toby in the Second Quarter. This account directly relates to an actual one read by Dickens in \textit{The Times} of April 17, 1844. Here it is reported how "Mary Furloy, aged 40, was indicted for the willful murder of her infant child, George Furley."\textsuperscript{37} The article goes on to describe how this woman had been, with her two children, in the Bethnal-green workhouse. On March 20 she left, having been distressed by the conditions there, and stayed with some friends. On one occasion she attempted to buy material for dress caps she needed to make; for it was her intention to sell these for money in an attempt to feed her child. However, as her purse was stolen or lost, her only prospect left was to return to the workhouse. Indeed, she had been heard to say a number of times "that she and her children would meet a watery grave."\textsuperscript{38} Finally, she chose death for herself and her child - the younger child of the two, George.

There are even effective portions of \textit{The Times} article which could be used to great dramatic advantage. The last part of the article, for example, contains the address delivered by a Mr Justice Maule, after the jury's decision of 'Guilty'. The 'learned Judge' is reported to have said:
You have been convicted of the crime of willful murder, which crime is proved to have been committed under circumstances of evident premeditation. Your act, which would have been at any time cruel, is rendered more so by the fact of the crime being committed by you—the mother of the child. I do not wish to excite your feelings by prolonging this painful scene, but I honestly recommend you to turn your attention to your spiritual affairs, which are now of infinitely more importance to you than any other worldly consideration, for you have but a short interval, I fear, before the sentence I am about to pass will be carried into execution. I therefore entreat you to turn your attention to your God, and to fortify your mind against the time when your sentence will be carried into effect.

The 'learned Judge'—Mr Justice Maule—then passed sentence of Death.

The above statement might serve as an introduction to Meg's flight to the river. The music dialogue and actions that follow would elaborate upon this. Or, alternatively, this address could be interspersed throughout, and/or superimposed upon, the scene. Indeed, in its complete state—as above—it could be used to conclude the scene. Much, of course, would depend upon other related material, of which some is yet to be discussed.

In his chapter entitled The Home for Homeless Women, Collins refers to the work of various sophisticated writers of the period. "Hood's Bridge of Sighs and Mrs Gaskell's Mary Barton, in the 'forties, provide familiar examples of this concern for the Fallen Woman, which recurs in many novels..." He goes on to say that Hood's 'Bridge of Sighs', however much over-written, was based on an actual case, which had evoked comment from Dickens and The Times among others (though for artistic reasons Hood had shifted the scene from the Regent's Canal to the Waterloo Bridge, a notorious favourite for suicides).

According to Lightwood, Dickens in one of his letters makes special reference to the singing of the Hutchinson family. Writing to the Countess of Blessington, he says:

'I must have some talk with you about these American singers. They must never go back to their own country without your having heard them sing Hood's Bridge of Sighs.'
Hood and Dickens, however, did not merely write simultaneously on the Mary Furley case. Their intentional joint efforts in treating this particular subject, for example, can be clearly seen. In fact, Dickens actually wrote a letter which preceded the May 1844 publication of The Bridge of Sighs in Hood's own journal, Hood's Magazine. Dickens - in his letter dated April 23, 1844 and headed Threatening Letter to Thomas Hood, from an Ancient Gentleman: By Favour of Charles Dickens - refers in no uncertain terms to the Mary Furley case:

There is only one judge who knows how to do his duty, now. He tried that revolutionary female the other day, who, though she was in full work (making shirts at three half-pence a piece), had no pride in her country, but treasonably took it in her head, in the distraction of having been robbed of her easy earnings, to attempt to drown herself and her young child; and the glorious man went out of his way, sir - out of his way - to call her up for instant sentence of Death; and to tell her she had no hope of mercy in this world - as you may see yourself if you look in the papers of Wednesday the 17th of April. He won't be supported, sir, I know he won't; but it is worth remembering that his words were carried into every manufacturing town of this kingdom, and read aloud to crowds in every political parlour, beer-shop, news-room, and secret or open place of assembly, frequented by the discontented working men; and that no milk-and-water weakness on the part of the executive can ever blot them out. Great things like that, are caught up, and stored up, in these times, and are not forgotten, Mr Hood. The public at large (especially those who wish for peace and conciliation are universally obliged to him. If it is reserved for any man to set the Thames on fire, it is reserved for him; and indeed I am told he very nearly did it, once.83

Hood's Bridge of Sighs, which follows Dickens' letter, provides an excellent opportunity for a musical setting for a 'Chorus of Bells'. It could be sung, against dialogue and action, by the Chorus of Bells during the course of Meg's flight to the river (Mr Justice Maule's statement could either be sung or spoken prior 'Meg's flight' or it could be interspersed throughout).

The Bridge of Sighs

"Drown'd! drown'd!" - Hamlet

One more Unfortunate,
Weary of breath,
Rashly importunate,
Gone to her death!

Take her up tenderly,
Lift her with care;
Fashion'd so slenderly,
Young, and so fair!

Look at her garments
Clinging like cerements;
Whilst the wave constantly
Drips from her clothing;
Take her up instantly,
Loving, not loathing. -

Touch her not scornfully;
Think of her mournfully,
Gently and humanly;
Not of the stains of her,
All that remains of her,
Now is pure womanly.

Make no deep scrutiny
Into her mutiny
Rash and undutiful:
Past all dishonour,
Death has left on her
Only the beautiful.

Still, for all slips of hers,
One of Eve's family -
Wipe those poor lips of hers
Oozing so clammy.

Loop up her tresses
Escaped from the comb,
Her fair auburn tresses;
Whilst wonderment guesses
Where was her home?
Who was her father?
Who was her mother?
Had she a sister?
Had she a brother?
Or was there a dearer one
Still, and a nearer one
Yet, than all other?

Alas! for the rarity
Of Christian
Under the sun!
Oh! it was pitiful!
Near a whole city full,
Home she had none.

Sister, brotherly,
Fatherly, motherly
Feelings had changed:
Love, by harsh evidence,
Thrown from its eminence;
Even God's providence
Seeming estranged.

Where the lamps quiver
So far in the river,
With many a light  
From window and casement,  
From garret to basement,  
She stoo, with amazement,  
Houseless by night.

The bleak wind of March  
Made her tremble and shiver;  
But not the dark arch,  
Or the black flowing river:  
Mad from life's history,  
Glad to death's mystery,  
Swift to be hurl'd -  
Any where, any where  
Out of the world!

In she plunged boldly,  
No matter how coldly  
The rough river ran, -  
Over the brink of it,  
Picture it - think of it,  
Dissolute Man!  
Lave in it, drink of it,  
Then, if you can!

Take her up tenderly,  
lift her with care;  
Fashion'd so slenderly,  
Young, and so fair!

Ere her limbs frigidly  
Stiffen too rigidly,  
Decently, - kindly, -  
Smothe, and compose them:  
And her eyes, close them,  
Staring so blindly!

Dreadfully staring  
Thro' muddy impurity,  
As when with the daring  
Last look of despairing  
Fix'd on futurity.

Perishing gloomily,  
Spurr'd by contumely,  
Cold inhumanity,  
Burning insanity,  
Into her rest. -  
Cross her hands humbly,  
As if praying dumbly,  
Over her breast!

Owning her weakness,  
Her evil behaviour,  
And leaving, with meekness,  
Her sins to her Saviour!64

The poem may need very sensitive modification, but only for reasons of accommodating stage adaption. Such modifications should not involve any changes to Hood's wording or intentions. Rather, they merely involve re-shaping. An ideal opportunity, for example, exists for a
Refrain to be incorporated into the setting of the above poem, as the Chorus of Bells. A Refrain can simply be represented by repeated references to Verse 2:

Take her up tenderly,
Lift her with care;
Fashion'd so slenderly,
Young, and so fair!

5. Influence of Previously Unknown Historical Issues

I have given consideration to the underlying creative processes and interactions pertaining to The Chimes. It can be seen that this has partly led to an interesting convergence of artistic and historical matters. This is particularly evident with the real case of Mary Furley and this case's ramifications in a realization of 'Meg's flight to the river' scene. However, it is interesting to note that in the process of exploring these artistically and historically related aspects for use in the realization, one exclusively historical matter, apparently previously undiscovered, has revealed itself. It is interesting too that this re-discovery relates absolutely and directly with that all-important issue in Dickens' story: that of a need for positive 'Change and Justice'.

In explaining the implications of Dickens' concern about the Mary Furley case, as exemplified in The Chimes and other writings, Slater affirms that

...after a public outcry, in which Dickens joined... her sentence was commuted to seven years' transportation. The most horrific part of Trotty's vision of Meg's future in The Chimes was clearly directly inspired by the Furley case.

Hood also joined in the outcry. Similarly, "like The Song of the Shirt, Hood's Bridge of Sighs had its origin in an actual incident: the case of Mary Furley." Mention here is made of "the outcry her plight aroused... Nor was the Times's outcry without effect: the execution of Mary Furley was postponed, her sentence eventually commuted to trans-
portation for seven years."68 All references to the Furley case therefore point to her sentence being commuted to seven years' transportation. Even as early as April 27, 1844, there was a definite interruption to her planned hanging. A Respite Order addressed to "The S. of London and Middlesex" commands "that the execution of the Sentence of Death passed upon Mary Furley, a Prisoner in the Gaol at Newgate, be Respited until further investigation of Her Majesty's Pleasure."69 As might be expected, following this Respite Order, on May 1 a Conditional Pardon addressed "To our Trusty R. Our Justice of the Central Criminal Court. The Sheriff of the City of London, County of Middlesex and all others...", extends "our Grace and Mercy unto her and to Grant her our Pardon... on condition that she be Transported beyond the Seas for the term of Seven Years, to be computed from the time of her conviction. Our Will and Pleasure..."70

That Mary Furley "be Transported beyond the Seas for the term of Seven Years" became a matter of compelling interest. Consequently I attempted to trace Mary Furley's movements, activities and whereabouts during "the term of Seven Years" beyond the seas. A detailed study was made of convicts transported 1844-1850, convict prisons, and miscellaneous Registers 1800-1850. References to Mary Furley were non-existent.

The reason for being unable to trace Mary Furley's movements, activities and whereabouts during this period finally revealed itself. Indeed, the results of the outcries involving Hood and Dickens were far greater, it would seem, than research to date has revealed. In being so absorbed in Dickens' powerful account of 'Meg's flight to the river', and its extraordinary historical and literary associations, I persisted in locating the information relative to the future of Mary Furley. Two crucial pieces of information were finally uncovered, the first being found in a document dated April 14, 1845. This Free Pardon, addressed to Millbank Prison (Figure 3.9), transcribes as follows:
FIGURE 3.9
MARY FURLEY’S FREE PARDON
Whereas Mary Furley is now under sentence of Transportation in Millbank Prison, she having been convicted of felony... We in consideration... are graciously pleased to extend our Grace and Mercy unto her and to Grant her our Free Pardon for the Crime of which she stands convicted.71

The Discharge Orders for Mary Furley are also dated April 14, 1845. These request "that Mary Furley for whom Her Majesty's Free Pardon is about to be forwarded to Millbank Prison, may, on her discharge therefrom be conveyed to the Refuge for the Destitute."72 To my knowledge, this information has not been disclosed in any relevant text on the subject to date. Not only is this information crucial and freshly uncovered, it relates very directly to Dickens' text. The Chimes has much to do with 'ringing out the old' and 'ringing in the new'. It is about positive 'Change and Justice'. The unearthing of this new information also acts as a great source of inspiration in the realization of this great novel: one which is perhaps overlooked in recent times.

It can be seen that research already undertaken relative to The Chimes has been substantial, and acts as a crucial element to my inspiration. I look forward to the final transformation of The Chimes to life on stage.

5. Sketch of Numbers from the First Quarter of 'The Chimes'

I have written the first 15 minutes of the First Quarter of The Chimes. Appendix F consists of the first three lengthy numbers in sketch form.
REFERENCES

1. Forster 1874:357.
2. Forster 1874:357.
4. Forster 1874:357.
15. St Dunstan-in-the-West 1834.
17. Dickens 1954:82.
18. Dickens 1954:82.
32. Lightwood 1912:17.
33. a'Beckett 1905/1906:316.
34. Balfe 1843.
35. a'Beckett 1905/1906:316.
37. a'Beckett 1905/1906:315.
38. a'Beckett 1905/1906:316.
39. Leech 1978:244.
41. Dickens 1954:137.
42. Dickens 1954:145-150.
44. Dickens 1954:95.
46. a'Beckett 1905/1906:316.
47. Dickens 1954:133.
52. Hood 1953:3393.
57. The Times 1844:8.
59. The Times 1844:8.
60. Collins 1962:94.
69. Graham 1844.
70. Graham 1844.
71. Graham 1844.
72. Phillips 1845.
Bell-Birds was written in 1988. It is scored for two flutes, two oboes, two clarinets, two horns, two trumpets, timpani, percussion (including celeste, chimes, glockenspiel, marimba, xylophone, vibraphone, chinese bell-tree, cymbals, triangle, tambourine, large tam-tam, maracas), piano, harp, mezzo-soprano solo, S.A.T.B. choir and strings.

This section details the musical background to the composition, my interest in Kendall and his poetry, information on the bell-birds that held a fascination to Kendall, and analytical material relevant to the composition itself.

1. My Interest in Kendall and His Poetry

As a consequence of coming from an established Australian colonial family, it should not be surprising that I have always been very interested in Australian colonial writers. Henry Kendall, "like most of the other Australian colonial writers, fell into partial eclipse from the 1920s until the 1950s when the revival of interest in the colonial phase started." Even now, it still sometimes appears to be unfashionable to display interest in this literary area; I have been criticized for setting Kendall, for example. Such works are considered to suffer from English overtones. As for setting the Englishman Dickens, one is often made to feel as though charged with a criminal offense. Never-
theless, the English influence on Australian art in colonial times is undeniably an important part of the Australian heritage.

There is a good deal of 'darkness' in Kendall's life. I believe much of this is connected with his birthdate. His earlier days were not easy ones; later on in life, he lost his daughter, Aralven; later still, his marriage disintegrated. These were among some of his problems. Around ten years prior to the end of his life, he was found in a completely derelict condition in the bush of the Gosford area on the east central coast of New South Wales. Of course, Henry Kendall was not the only literary figure of earlier Australian times to demonstrate a troubled heart. For T. Inglis Moore, in speaking about C.J. Brennan, says that he (Brennan), "like Kendall and Lawson before him, wandered the streets of Sydney drunk and destitute."

I place special emphasis on Kendall's birthdate of April 18 (1839). My own birthdate is April 17; exactly one hundred years to the day prior to that (April 17, 1844), Mary Furley's sentence of death for the 'murder' of her infant child, George, was reported in The Times (this was referred to in Section 3:5). I have found numerous instances of blackness and disaster associated with dates around the 17th of April. The great earthquake of San Francisco - a city I love - is another example. It is interesting to note too that among the group of poems of which Bell-Birds is part, there are various poems associated with that mid-April date. In The Valley, for example, was first printed in the Australian on April 17, 1869. The poem's final verse is interesting:

Then the whispering flower of the fern
Said, "who will be sad at the death,
When summer blows over the burn,
With the fierceness of fire in her breath?"
And the mouth of the flower of the sedge
Was opened to murmur and sigh,
"Sweet wind-breaths that pause at the edge
Of the nightfall, and falter, and die."
Earlier on in that group of poems, we read *At Euroma*. The first verse reads:

They built his mound of the rough red ground,
By the dip of a desert dell,
Where all things sweet are killed by the heat,
And scattered o' er flat and fell.
In a burning zone they left him alone,
Past the uttermost western plain;
And the nightfall dim heard his funeral hymn
In the voices of wind and rain.4

According to Reed, the poem to which the above verse belongs is about Charles Gray, who "died on 17 April 1861 during the Burke and Wills Expedition."5 The element of death is common to both works. So too, is the date of April 17.

As already mentioned, Kendall's and my birthdate virtually coincide. Like Kendall, I have experienced blackness periods in my life. The most crucial of these is in fact connected with the Gosford area, where Kendall ended up as a wandering 'hobo' at one stage. I find these mental connections manifest themselves as inspirations in the process of my musically realizing his text. I feel that the melancholic aspects of Kendall's personal nature are responsible for producing his highly evocative responses to Australian landscape. These responses are evident in *Bell-Birds*, even though this poem was written when he was only twenty eight. These responses represent an escape from his previous 'realities'. At other times they evoke tremendous feelings of introspection, sensitivity and reflection. Inglis Moore says that with Kendall, "a personal melancholy did not prevent him finding in his coastal bush a radiant loveliness that flashed and dazzled, gleamed and glowed, in his lyrics."6 I found that, in setting Kendall's text, escape from the horror of blackness of reality was provided, enabling and prompting treasured memories of Central Coast bell-birds and bushland with which I was once dearly associated, and out of which I was subsequently viciously hounded.
Vivian Smith, in referring to Kendall's first volume, Poems and Songs of 1862, says that

...Kendall's great ambition was to be a 'Native Australian Poet', and from the first his poetry shows a deliberate and conscious attempt to reflect his Australian environment, especially the landscapes of the South Coast, with its creeks and waterfalls, ferns and moss, its lyre-birds and forest flowers.7

This 'reflection' of Kendall's Australian environment can certainly be detected in many of the poems grouped together under the title, Leaves From Australian Forests. This volume, published in 1869, is the one to which Bell-Birds and September in Australia belong. They are probably his best known poems. Bell-Birds - actually first published in the Sydney Morning Herald in 1867 - was at one stage learnt 'by heart' by almost every New South Wales school student. I can always remember classes of students almost chanting or singing their recitations. This musical feeling that the poem evoked is, I'm sure, one of the chief reasons that Bell-Birds appealed so, and why it was chosen for so many to know.

Vivian Smith describes Bell-Birds and September in Australia as "musicalized idealizations of real things and places."8 Later, this writer suggests that "Kendall may have been moving towards some instinctive discoveries of the possibilities of the extreme musicalization of verse."9 Both these poems - as with others - certainly demonstrate strong musical tendencies. To refer briefly to September in Australia, I have chosen just a few excerpts that indicate prevailing musical features:

...the forest discovers
Wild wings with the halo of hyaline hours,
And a music of lovers.

September...
Sweet month...
She lightens and lingers
In spots where the harp of the evening glows,
Attuned by her fingers.
And the day goeth down with a song on its lips,
Whose key-note is passion.
The West...
Is filled with a tremulous tune
That touches and teaches
The stories...
O, season of changes...
September...
My song hath no music to mingle with thine,
...
But thou...
By mountain...
May lighten and listen, and loiter and run,
With thy voices for ever.  

In addition, the poem contains many clear directions to a composer, leaving no doubt about musical interpretation. This is because of Kendall's strong description of sounds. The following examples are easily realizable:

High places...
Now darken and quake...
Her voice in the distance is lofty and loud,
Through the echoing gorges;
...
The gale, like a ghost, in the middle watch moans,
Gliding over and under.
...
And the plover, whose cry is like passion with pain,
...

There are many ways a composer can transform "darken and quake". One obvious method could with fairly close, clustered harmony played in tremolo manner by strings. And there is no doubt about musical dynamics when we read of "distance", "lofty and loud" and "echoing". There is no doubt, either, about the musical mood chosen for "gale". For it is to be represented by "ghost"-like sounds which can "moan" by "gliding over and under" by strings, or brass, or harp or whatever. The plover's cry like "passion with Pain" is like beautifully dissonant harmony.

2. Bell-Birds Themselves

There are basically two different families of Bell-Birds in Australia. One is the crested bell-bird and the other is the bell-miner (Oreica gutturalis and Manorina melanophrys). Henry Kendall's Bell-
Birds is relevant to the bell-miner of the honeyeater family. Chisom describes this "darling of daytime" as being

...about the size of a starling and is coloured in general olive-green. A highly social species, it occurs in colonies along the eastern coast from southern Victoria to southern Queensland. This is the 'bell-bird' made notable through a poem by Henry Kendall and made familiar to travellers (though it is much more often heard than seen), by its persistent chiming near various roads of the east coast. The species does not sing in the manner of the crested bell-bird, but each member of the flock utters an individual 'tink' and as each of these notes merges with the others the effect is similar to the ringing of a number of small bells.12

Illustrated in Figure 4.1 is the bell-miner13 - the basic inspiration for Kendall's poem.

One only has to read Kendall's very first poem belonging to his first published volume of Poems and Songs, to understand and appreciate his love of Australian birds. We read in the second verse of The Muse of Australia that

A lyre-bird lit on a shimmering space;
It dazzled mine eyes, and I turned from the place,
And wept in the dark for a glorious face,
And a hand with the Harp of Australia!14

Kendall's love of bell-birds is evident in the poem, Bell-Birds. He certainly must have made a considerable study of these birds during his experiences and developing relationship with the bushland. In my opinion he would have made his greatest observations of these delicate little creatures in parts of the New South Wales Central Coast bushland. There is no doubt that he would have observed their behaviour in other areas as well, but it is well-known that even in his earlier days (not those later days associated with the Fagan family's discovery of him when he experienced his nervous breakdown) he developed an affinity with the Central Coast area. Mrs Hamilton-Grey, who at one time had been an eminent authority on Kendall, providing various lecture recitals, says that "Kendall published Bell-Birds in Melbourne, but it is said that he wrote the poem at Ourimbah."15 Ourimbah is close to
FIGURE 4.1

A BELL-MINER
Gosford on the Central Coast. There is no doubt that in his earlier days he could have spent much time there noting the utterly extraordinary symphonic effect of the bell-birds. Hamilton-Grey also remarks on Kendall's "memory that was perhaps peculiar." It is conceivable that Kendall could have carried the 'memory' of Bell-Birds back to Melbourne.

I have been on many occasions to Ourimbah, to the spot where I believe Kendall would have been inspired by the bell-birds, and where I believe he studied them in detail. Nowhere else in the district - or indeed Australia - could possess bell-birds like these. Nowhere else have I been able to understand with such clarity Kendall's aural and visual descriptions. For it is an odd spot at the top of that beautiful mountain. Bell-birds are never believed to be demonstrative. Here, they have no hesitation in singing from a branch three feet away. They carry on undisturbed as though human presence is inconsequential. Thousands of them sing out their sharp ring at varying speeds and each in turn - something similar to change-ringing. It is this spot alright, that inspired Kendall to write: "The notes of the bell-birds are running and ringing." It is when you hear at such volume, these creatures ringing in quick succession one after the other, that the word "running" is understood as being almost scalic. "The silver-voiced bell-birds" can bear no other description here. Their "voices" at this mountain top resound as though silver bells have been struck with hard, hard beaters. Sometimes the decay of the struck note is sudden, as though quickly dampened; but even then there is reverberation through the accompanimental bushland. Nowhere else would Kendall have heard such a wild percussion ensemble of winged Chinese bell-trees, chimes, triangles, glockenspiels, xylophones, celestes, temple bells, and Moya Henderson alembas. There is no other setting
where bell-birds would carry on regardless, allowing an observer such as Kendall to understand the true meaning of:

And straightway the hues of their feathers unfolden
Are the green and the purple, the blue and the golden.17

Throughout his life, Kendall sustained his interest in bell-birds. In relation to later days, we read that "...his interest in this bird never died out. In all the surrounding country, in those days, were favourite haunts of this interesting specimen of the fauna of Australia."18

It does not appear to me that bell-birds possess any ventriloquist's skill. This apparently has been a belief according to Mrs Hamilton-Grey. Having been in proximity to these birds, and having watched individual birds very closely, I know that their sound comes directly from the birds themselves. The ventriloquist belief has come about, probably, because the bird is often well camouflaged by its tree. This might present the aural illusion of the bell-bird sound coming from no recognizable source. This multi-directional effect is certainly a magical one. From a good distance away, it is enchanting, and is well described by Kendall:

And softer than slumber and sweeter than singing,
- The notes of the bell-birds are running and ringing.19

It is interesting to note that Hamilton-Grey considers the bell-bird to be a "shy bird, and only heard remotely from towns or villages."20 Graham Pizzey, on the other hand, points to them as "active, aggressive and demonstrative; they often descend to lower branches to scold intruders."21 As already stated, my encounters with a most significant population off bell-birds has led me to support the Pizzey view. The birds' well-camouflaged appearance has probably contributed to the Hamilton-Grey myth. The audio cassette recording (Tape 2, see Appendix G) provides an example - particularly in the middle section - of the unshyness of the bell-birds, for I recorded their beautiful sounds,
obviously only feet away from where they were carrying out their normal daily routine!

It is apparent that Kendall knew his beloved bell-birds from as far as far-away, to as close as close-distance. He knew them at such proximity that he could remark on visual characteristics not known, perhaps, by others; he knew them from afar, to the extent that it was only possible for him to comment on aspects of their "notes" as being "softer than slumber". At the end of his poem, the level of their softness in his slumber acts as a gently meditative and mesmeric device assisting in recalling memories of the past.

At close distance bell-birds are well camouflaged by their general green colour. The further away from them one becomes, the possibility of their being seen at all becomes even less likely. The landscape becomes a musical accompaniment. The 'voices of bell-birds' float out of their own landscape in precisely the same way that melody tones emerge from, or are generated by, their own accompaniment.

3. 'Meditations' and their Influence on 'Bell-Birds'

My continuing fascination for bell sounds, constantly repeated patterns generating melody, and permutations similar to those found in change-ringing, continued to be a major consideration in later musical works. The idea of recurring accompaniment patterns generating endless melodic possibilities was a prominent device in the fifty minute composition for computer and acoustic instruments, Meditations 1, 2, 3 and 4 (Appendix G, Tape 2, Side A). Each of the four sections is built around its own pattern repeated endlessly. The first of these is solely dependent upon the following idea:

\[ \text{Meditation 1} \]

\[ \text{\begin{music}
\begin{譜}
\begin{五线谱}
\end{譜}
\end{music} \]
This idea never ceases, but from time to time, and in its separate turn, any note may float out from the figure. It is entirely left to the performers' discretion which tone should be accented. However, the result could be something like the following:

The remaining second, third and fourth Meditations are built on each of the following ideas respectively:

Meditation 2

Meditation 3

Meditation 4

There need to be areas of repose in which no emphases resulted, in order to maintain an established meditative perspective. With almost exclusive electronic treatment, it would be possible to extend the technique further, identifying resultant melody-tones and re-applying the same system to those. The process could continue. Such a simple concept could produce enormous variety and interest. In any case, Meditations 1, 2, 3 and 4 serve their purpose in producing feelings of 'timelessness'. This is why they have frequently been used in Relaxation Therapy situations.

The technique referred to above has had direct bearing on my feelings associated in vast bushland settings and in the mountains. Earlier, I had visited North California and been totally absorbed by what seemed to me to be a decidedly spiritual feeling created by long periods of time spent on the mountain tops around the Russian River.
area. On one occasion I was in a house—something more of a temple—peering down through the vastness occupied by ageless redwood pines. The landscape wanted to generate its own melody, and when some New-Age meditation theme 'happened' in the temple-house, it seemed to come from the forest; it seemed to be played endlessly by the forest.

The feeling was carried back to Australia. The sensation was, and always subsequently has been, re-experienced in Australian bushland settings, particularly on the Central Coast of New South Wales where I lived for many years. It was here too, that I wrote Meditations 1, 2, 3 and 4. Meditations has an oriental feeling reflected also in the 'temple-house music' of North California. There is something very 'old' about the sound of Meditations. Meditations 2 has been described as 'cries from the bush, through millions of years'. The techniques employed in Meditations 1, 2, 3 and 4 influence much of my orchestral and choral piece, Bell-Birds.

4. 'Bell-Birds' Itself

Bell-Birds is based on Kendall's poem of the same name. It is also inspired by some miniature watercolour paintings associated with the poem, by Australian painter John Caldwell. These paintings were originally included in the 1982 Angus and Robertson publication of Kendall's Bell-Birds.22

One reason for setting the text is that it seemed to be very realizable in both musical and visual terms. Its strongly inherent musical and visual features provide clear indications for either musical or visual treatment. Another very important reason for choosing the text, is that I felt it often allowed me to explore the bell-associated ideas as experienced with the realization of Ebenezer and investigated further in consideration of potential in realization of The Chimes, and their related 'meditation' techniques of composition essential to
Meditations 1, 2, 3 and 4. In other words, at times a clearly outlined melody is directly generated by an accompaniment pattern in some sections. At other times, this accompaniment—often remaining unaltered for sustained periods—generates more isolated melody tones. This meditative compositional technique seems so appropriate to Kendall's text and Caldwell's original watercolours. I find Kendall's verse highly evocative of the Australian landscape and mountain countryside, conveying true feelings of reflection, peace and tranquility. Caldwell also conveys the same affinity with Australian landscape in his watercolours. For me, the added stimulus of his paintings brings about interesting interactions between text, painting and music.

The setting is for orchestra, choir and a mezzo-soprano solo, and its performance includes an exhibition of the Caldwell original miniatures plus two much larger and more recent Caldwell paintings. These latter paintings were commissioned in late 1988 to complement my completed Bell-Birds realization of both Kendall's original text and Caldwell's miniature watercolours of 1982. There is also a version for accompaniment by piano, rather than orchestra (this version is in Appendix G, Tape 2, Side B; both the piano and orchestral musical scores can be found in Appendix H).

The way in which the text and Caldwell's original miniature paintings have acted as stimuli for musical considerations are to be discussed shortly. However, before any further observations can be made in relation to any of this, the reader should be reminded of the poem itself.

**Bell-Birds**

By channels of coolness the echoes are calling,
And down the dim gorges I hear the creek falling:
It lives in the mountain where moss and the sedges
Touch with their beauty the banks and the ledges.
Through breaks of the cedar and sycamore bowers
Struggles the light that is love to the flowers;
And, softer than slumber, and sweeter than singing,
The notes of the bell-birds are running and ringing.
The silver-voiced bell-birds, the darlings of daytime!
They sing in September their songs of the May-time;
When shadows wax strong, and the thunderbolts hurtle,
They hide with their fear in the leaves of the myrtle;
When rain and the sunbeams shine mingled together,
They start up like fairies that follow fair weather;
And straightway the hues of their feathers unfolden
Are the green and the purple, the blue and the golden.

October, the maiden of bright yellow tresses,
Loiters for love in these cool wildernesses;
Loiters, knee-deep, in the grasses, to listen,
Where dripping rocks gleam and the leafy pools glisten:
Then is the time when the water-moons splendid
Break with their gold, and are scattered or blended
Over the creeks, till the woodlands have warning
Of songs of the bell-bird and wings of the Morning.

Welcome as watersunkissed by the summers
Are the voices of bell-birds to thirsty far-comers.
When fiery December sets foot in the forest,
And the need of the wayfarer presses the sorest,
Pent in the ridges for ever and ever
The bell-birds direct him to spring and to river,
With ring and with ripple, like runnels whose torrents
Are toned by the pebbles and leaves in the currents.

Often I sit, looking back to a childhood,
Mixt with the sights and the sounds of the wildwood,
Longing for power and the sweetness to fashion,
Lyrics with beats like the heart-beats of Passion;
- Songs interwoven of lights and of laughters
Borrowed from bell-birds in far forest-rafters;
So I might keep in the city and alleys
The beauty and strength of the deep mountain valleys:
Charming to slumber the pain of my losses
With glimpses of creeks and a vision of mosses.23

The musical composition follows the basic form of the poem. Consequently, it is divided into five sections designated as Verses, but with no distinct break between these. There are examples of various changes of mood and feeling within individual verses of the original text. For this reason, word and phrase repetitions are distinguishable characteristics enabling sustained musical features in the realization. The last verse of the poem itself is two lines longer than the preceding eight-lined ones. Consequently, the final two lines of the last verse of the poem can be regarded as a kind of coda in the musical interpretation. Even to examine these last two lines, the idea is automatically suggested within their poetic context:
Charming to slumber the pain of my losses
With glimpses of creeks and a vision of mosses\textsuperscript{24}

There are characteristic meditative sections within the piece, which serve to operate as areas of repose and to balance overall formal structure. Their material is similar, in a way, to that of the Meditations already mentioned. They consist of constantly repeated accompaniment figures which generate their own melody. These repeated figures seem to present feelings of endlessness, like those experienced in Australian bushland (as well as in the mountain country in North California). Their generated melody-tones emerge from their own accompaniment like "the voices of the bell-birds" which seem to float out of their own landscape. These meditative sections of repose will be discussed in more detail later on.

The six Caldwell paintings are given in Figure 4.2. In the publication by Angus and Robertson\textsuperscript{23} each painting is presented as one per verse and one for the Coda verse. However, it should be understood that upon interviewing the artist, I discovered that he does not see each painting as being exclusively associated with a particular verse, even though each painting's principal connection is with its respective verse. It will be seen later on, too, that in the process of musical realization, a painting - or paintings - not actually presented alongside a particular verse under consideration in the Angus and Robertson publication, can contain certain qualities that are useful for musical consideration relating to that particular painting. These paintings (Figure 4.2) are beautifully sensitive and evocative of landscapes in or near where the "voices of the bell-birds are running and ringing". As bell-birds are probably heard more often than seen, the bringing together of two realizations - landscape and soundscape - seems a fitting and artistic convergence.

The five verses and the Coda verse are very similar in concept to the miniature paintings. Like the paintings, which are seven centi-
FIGURE 4.2

THE SIX JOHN CALDWELL BELL-BIRDS MINIATURES
FIGURE 4.2
(CONTINUED)
metres by five centimetres in actual size, the Kendall verses give an impression of being 'in miniature'. Kendall has managed to paint with his words very substantial images in a very delicate and succinct fashion. Each miniature watercolour and/or verse is like the one 'tink' sound of the bell-bird: each 'tink', though tiny in sound, is potent with meaning. For this reason I have very often employed as a compositional technique almost minimalist procedures. In fact, much of the time, many more complex musical images float out of simply constructed, highly repetitive figures often derived from condensed scalar patterns. This approach grew from the technique indicated earlier, explored in Meditations.

The composition's opening for Verse One has been provided with distinct clues for its musical feeling, from both Caldwell’s first painting (Figure 4.2) and the opening two lines of Kendall’s first verse. Both text and painting sum up beautifully the image and sounds of the creek falling "down the dim gorges". The repetitive and rustling musical accompaniment idea played mainly by strings seems to convey, right from the outset of this verse, this image of water flowing relentlessly forward, and falling easily and placidly with a slight feeling of urgency:

![Staff notation of the opening section of the composition](image)

Bassoons also add to a general 'burble' in the beginning effect by interchanging in occasional quaver movement:

![Staff notation of bassoons](image)

"Coolness" is suggested by the sustained string notes, mixed against the greater number of 'rustling', 'burbling' ones. The main theme to this opening section floats to the surface of the accompaniment, like
notes floating to the surface of a moving stream. Upon looking at John Caldwell's first painting (Figure 4.2), I see the stream producing its notes which could almost be sung appropriately by the surrounding rocks in their "coolness":

The different types of "echoes" that are apparent happen against all of this. Some of these are spasmodic fragments suggested by certain woodwinds:

Other "echoes" - much larger, haunting and drawn-out ones - can be identified in sections where mezzo-soprano solo and choir convey the feeling of ancient hills and rocks "crying back through millions of years" to the caller.

"I hear the creek falling" provides an ideal opportunity for sopranos, altos and tenors to illustrate the creek's falling motion, by their utilizing suspended repetition on two consecutive parallel-voiced chords, while the basses perform a descending and much more sustained
The waterfall in John Caldwell's first painting certainly characterizes that wonderful sense of falling. Caldwell's waterfall certainly acted as a stimulus for its musical illustration here:

Caldwell's last painting of the miniature series indicates a beautiful mistiness. The pinkish mist-like effect of his fifth painting (Figure 4.2) is also beautiful. Kendall must have seen creeks falling in all kinds of weather. The opening musical section of Verse One— the setting of the first few lines of the text's first verse— illustrates the other mistier musical settings of the "creek falling", in the accompaniment:

A 'speckled' orchestration assists in producing this mistiness, almost as though its sound is a realization of some French impressionist painting. There is a definite 'impressionist' feeling in much of Caldwell's work. Here too, with the above musical illustrations, are certain tracings of an impressionist-like approach in the harmony: consecutive descending triadic movement in minor thirds over a stable D flat Major harmony, creating harmonic blurrings, for example.

The third and fourth lines of the text's first verse are treated—more or less similarly to the first and second—with the extension of the 'burbling' and the "falling" musical ideas. This leads to a series of lush harmonic, rising choral sequences. These climax at the end of "where moss and the sedges" touch "with their beauty the banks and the
ledges". The 'touching the banks and ledges with beauty', as such a sensitive and moving image, could only have been expressed by the S.A.T.B. choir at the end of its phrase, with a dramatically sudden drop in dynamics to triple pianissimo on a crystal clear E Major chord:

The opening musical section as now described appears in other forms throughout the piece. As with the first Caldwell painting (Figure 4.2), this section principally refers to Verse One. It certainly establishes that verse's essential and overall "creek-falling" sensation. However, like the function of verse-associated Caldwell paintings, this opening section has some relevance in subsequent situations, and is heard in other Verses. Indeed, this principle applies to other musical sections. Their subsequent appearances seem like memories of original thoughts, sounds or images, in other contexts: like "songs interwoven" and "mixt with the sights and sounds of the wildwood" (the text's fifth verse), or like "glimpses of creeks" (the Coda verse). Even with Caldwell's paintings (Figure 4.2), these 'memories of original images or thoughts' are evident to me. For example, the 'Coda' painting presents mist in a downward-like motion reminiscent of the waterfall in the first painting. The fifth painting seems like a 'close-up' memory of looking through the branches of the trees which are drawn from much further off in the second painting.

Following the opening section of Verse One, an area of repose is provided for, upon the fifth and sixth lines of the text's verse. This, of course, is the first meditative section consisting of the repeated accompaniment idea which commences as follows:
The meditative sections are always similar in their repetitive simplicity generating ideas of great expression. The beauty which emerges from, or works through, such simplicity is well illustrated in those words of the fifth and sixth lines. Henry Kendall must have spent countless periods of time meditating on such beautiful aspects of nature. The "cedar and sycamore bowers" are like the meditative musical accompaniment, and the light that struggles through their "breaks" as "love to the flowers" is like the emergence of the generated melody-tones from their accompaniment. The following example demonstrates the manner in which the accompaniment generates highly expressive melodic material for the mezzo-soprano:

Tremolo strings providing sustained sonorities, and spotted orchestration highlighting different isolated tones, add to the mesmeric and sometimes translucent effect of this recurring meditative section.

The rustling opening section is again referred to towards the end of Verse One, as a dream-like recollection of a "creek falling" against the "sweeter than singing" "notes of the bell-birds". Their "running and ringing" is a very real description of the scalic effect which results from great numbers of bell-birds 'tinking' in quick succession. Woodwinds share and criss-cross in the performance of their scalic "running and ringing". Musical 'patches' like these are a general feature of the composition, and it is not uncommon to find one
complete musical idea or phrase being presented by the patching together of fragmentary ideas performed by different instruments. This approach is in keeping with the actual overall sound pattern created by the countless numbers of tiny individual contributions of bell-birds themselves:

The above scalar pattern is doubled — at the end of Verse One — by celeste, as a "ringing" ingredient. Against this "running", the meditative accompaniment proceeds as usual, relentlessly. The central body of accompaniment is scored for the harp: a principal character in the orchestral cast. As will be discussed later on, Kendall refers to harps in numerous of his poems.

Verse Two appears at first as an extension of Verse One, with the meditative accompaniment persisting with harp and strings. 'Silver voices' appear as well, as a delicate conglomeration of 'silver' sounds. Flutes trill against staccato figures on oboes, while high up, almost from the sky, the piano tinkles its sixteenth note figure which is diminution to the accompaniment one:

The 'silver' effect too is brought to light in the sky of the second Caldwell painting (Figure 4.2). For in this painting's sky, there is a silvery feel around the horizon and the tree-tops. Little silver-like dots peep through from all around, like the solver dots of sound which float out from the bell-birds trees there. Little silver-like dots peep through the orchestration's fabric too. The following fragment, first uttered by the woodwinds, contains a 'little silver-like dot' in its first C Major chord. It is like the 'voice of a bell-bird'. Later on in this verse, this 'fragment' illustrated below receives develop-
mental treatment, and later on in the compositional realization of the fourth verse it receives full and refreshing treatment as the 'welcome voices of bell-birds':

There is a subtle warm glow too in Caldwell's delightful second miniature: glorious orange/pink ones in the tree-tops and in the right-hand area of skyline. These colours sing warmly of the "darlings of daytime". Like the bell-birds themselves, these colours also "sing in September their songs of the May-time". This warmth can also be traced in the musical realization of Verse Two. The mezzo-soprano, on her first entry in this verse, sings her warm phrase which is derived from the work's opening melodic line:

So too, do sopranos and altos:

"Darlings" is such a beautifully warm expression that it invites the harp to gradually become more actively involved in the general expression of 'silveriness' and 'glow', with its use of glissandi and warm half-diminished seventh arpeggiations:

"When shadows wax strong and the thunderbolts hurtle," opportunity is provided for in contrasting mood and dynamics. This opportunity
represents one of two occasions to break from the overall and essential meditative feeling of the composition. Here, potent drama becomes a feature in both the lead up and when the "thunderbolts hurtle" one after the other:

At times, Caldwell's second painting (Figure 4.2) seems to capture that very moment when lightning illuminates everything. Suddenly, the silveriness and glow in his second miniature are instantly transformed to that momentary flash. Caldwell's fourth painting, relevant to Kendall's fourth verse, also seems to convey a similar kind of potency in drama too, when "fiery December sets forth in the forest". Constant and rapid alternation of these two paintings creates the effect of a thunderstorm going back and forth from sudden flash to ominous darkness. Some accented orchestration - including some brass octave blasts, with dramatic suggestion from timpani and crash cymbals - complement the atmosphere. Then strings, alone in the accompaniment, 'tremble' on a D flat Mm7 harmony with an added flattened third, as the bell-birds "hide with their fear":

The images of "rain and the sunbeams" mingled, and "fairies" following fair weather, are to me beautiful, lightly coloured and
transparent. They are as transparent as the mist in Caldwell's last painting (Figure 4.2). In this painting, the mountains can be seen through the mist. Through the transparent images of "rain", "sunbeams" and "fairies" I see the creek falling as illustrated in Caldwell's first painting. "I hear the creek falling" too, just as Kendall did. This is why the opening musical idea to Verse One reappears here in Verse Two, and almost as a memory veiled by the images referred to in the relevant part of Kendall's second verse:

![Musical notation]

At the same time, the harp is being active with glissandi like "sunbeams" and "fairies", against an orchestration which burbles again in a forward-like motion. As with the earlier verse, bassoons lead this section into another meditative area of repose, like a streamlet completing its full course and suddenly running out:

![Musical notation]

Of course, Kendall spent a great deal of time in a state of deep concentration, sitting or lying down and gazing upward, forever through the trees. The visual details of the bell-birds would have been absorbed by him many times over. Their various hidden colours would also have been revealed to him many times over. Out of the general greenness created by the birds and trees alike would have emerged, from time to time, "the purple, the blue and the golden"; in the way that the bell-birds' "voices" float out of their accompaniment. So, in the musical realization of the last two lines of Kendall's second verse, the meditation section is again suggested, like a recurring mantra.
Towards the end of this section, the mezzo-soprano expresses the beauty of the "blue and the golden". The mezzo line should present itself as an overwhelmed response, in spiritual terms, to "golden". At the phrase's end, her sung octave transposition of this word to a high G in pianissimo is like an expression of the bell-bird's indescribable beauty.

The "running and ringing" scalic pattern related to the end of Verse One reappears like a 'memory' at the end of Verse Two, and over its usual meditation accompaniment. On this occasion, however, the idea is extended as an introduction to Verse Three. It is like a transition: the transition from one season to another. The following musical illustration examples this transition:

From the double bar of the above illustration, Verse Three is established. The last set of four sixteenth-notes represent material which is utilized repeatedly and, like the meditative idea, acts as the soil from which things grow, develop and bloom in 'October'.

October has the number '8' inherent in its title. This particular month is the eighth one of the early Roman year. For this reason, the sixteenth-note accompaniment-like figure detailed above often takes its place within an octonic scale context, especially in the earlier part
of Verse Three. This octonic scale, upon which much Verse Three opening material is derived, is as follows:

Against the reasonable persistence of the four sixteenth-note figure, the following octonic melodic S.A.T.B. sharings represent resultant material:

On and around the word "tresses" we are nearly sure that the Vernal Equinox has arrived in fullness and balance, by a hint of oncoming abundance in orchestral treatment - some sustained trills and the like - around an A flat Mm7 added raised eleventh sonority.

Following further extended octonic treatments of 'October', the effect bursts into complete abundance in orchestral treatment of an unashamed and sudden shift to an E Major harmony complete with trills and cymbal clashes. At this point, 'October' the twenty-second and the Vernal Equinox are with no uncertainty manifested in the burst of sound on the second enunciation of October's bright yellow "tresses". This same burst of the sound of "yellow" may be seen too in John Caldwell's third miniature (Figure 4.2) relevant to Kendall's third verse. This painting makes no bones about a musical interpretation. Any composer or improviser would know how to play it right away.
The textual material of the second line through to the end of the sixth one in Kendall's third verse is constantly treated in similar systematic, musical ways. Loud and impassioned choral scalar passages derived originally from the "running and ringing" idea and parts of the octonic opening, alternate with soloist references to the meditative idea in sudden dynamic reductions, which again attempt to suggest the indescribable beauty of the various images presented, of Spring.

During each of these numerous impassioned-beginning and soloist sudden-contrasted enunciations, the harp produces crucial colouring and suggestions around the soloist's relentless accompanimental, meditative figure. Here the harp decorates with glissando in response to "the leafy pools glisten". Here, the harp glistens! Here the harp decorates with glissando in other responses to when the water-moons splendid break "with their gold, and are scattered or blended". Here, the harp is "splendid", it 'scatters' and it 'blends'. A harpist could easily play John Caldwell's third miniature at this point. If this superb miniature were placed on a harpists music stand, the performer would see the golden-yellow and 'splendidly' perform "scattered" glissandi as beautifully "blended" sonorities, perhaps like some of those I have written in response to the relevant part of Kendall's third verse:

Kendall obviously heard the harp frequently during his communications with the Australian bushland. For example, from his volume of poems and Songs, we read of the lyre-bird, and "a hand with the harp
of Australia"\textsuperscript{26} in The Muse of Australia. Bellambi's Maid from that same volume speaks of the "wild harp's wailing strings",\textsuperscript{27} while September in Australia, from Leaves from Australian Forests, refers to the "spots where the harp of the evening glows".\textsuperscript{28} But perhaps the finest example of Kendall's association of harps with Australian bushland can be found in his poem Harps We Love, from Poems and Songs. Here, in the opening verse, we read that

The harp we love hath a royal burst!  
Its strings are mighty forest trees;  
And branches, swaying to and fro,  
Are fingers sounding symphonies.\textsuperscript{29}

In the second last verse of Harps We Love "the rolling waves" draw "their stirring harmonies" from the harp's strings. From the last reference to the function of the harp in Verse Three of the composition Bell-Birds, these "stirring harmonies" continue to splash about still, in glissandi form. Right up until, and through, another reference to the meditative section of repose rounding off Verse Three, enharmonic treatments in these glissandi result in exotic 'scatterings' about the repeated meditative figure, like the "water-moons splendid" being 'scattered over the creeks' as referred to by Kendall here:

At the same time, a speckled orchestration results in the highlighting of certain accompaniment-tones with momentary luminosity. An example of this approach may be seen with the use of marimbah in tremolo, highlighting the colour of certain accompaniment tones:
The "songs of the bell-birds and wings of the morning" take the choir and soloist into flight with the ending material of the meditative section, on this occasion, in rising harmonic sequences:

Then, harp splashes mixed with rhythmic variations on the meditation gradually subside into thin air, a though expectant of another arriving season.

The "voices of the bell-birds" are 'welcomed' by "thirsty far-comers" in the first two lines of Kendall's fourth verse. This feeling of being welcomed is realized in the musical composition itself at the outset of its corresponding Verse Four. Caldwell's fourth miniature (Figure 4.2) evokes a very "fiery December" when, of course, the waters would certainly be welcomed. The first miniature is a welcomed memory when confronted with the fiery heat generated from the fourth one. Refreshing too is the second Caldwell miniature, with its silvery dotted effects. Again, when confronted with the fiery fourth, these silvery dots seem like the welcome "voices of bell-birds to thirsty far-comers". Their 'welcome voices' appear here in Verse Four as a full and refreshing treatment of the music 'fragment' referred to earlier in the explanation of the realization of Kendall's second verse:
As can be deduced from the partial example of the opening section of Verse Four, the fragment is extended into a full theme in the melody first sung by basses and reflected in the accompaniment. Following considerable welcoming treatment of the theme, this reflection in the accompaniment outlined above, is extended in a transition which seems to convey a feeling of prophesied drama:

The prophecy is revealed in a direct interpretation of Caldwell's fourth miniature. The last similar transition of prophecy in Verse Two, of course, led to the thunderstorm. On this occasion in Verse Four, however, it is for when "fiery December sets foot in the forest". The fourth painting recalls the second painting's sensations of potential destruction and feelings of doom. This is why the musical material employed to describe "fiery December" recalls that of the thunderstorm. For "fiery December", too, provides opportunity for contrasting mood and dynamics. Again, some accented orchestration including blasts of brass, timpani rolls and cymbal crashes paint a fiery scene. As though in fear of the dangers of a burning forest, strings tremble against the bell-birds' voices, which calmly and simply direct "the wayfarer" "to spring and to river".
The bell-birds induce the wayfarer to spring and river. The musical material now becomes almost hypnotic, employing repeated suggestions passing from one vocal line to another persuasively, over the "running and ringing" scalic idea in the meditative accompaniment context.

The bell-birds induce the wayfarer to spring and river. The musical material now becomes almost hypnotic, employing repeated suggestions passing from one vocal line to another persuasively, over the "running and ringing" scalic idea in the meditative accompaniment context.

In the second last line of the fourth verse, Kendall compares sound with image. He likens the sound of bell-birds with the image of running water - the image of that in Caldwell's first painting. The musical opening of Verse One, then, must be recalled as a musical reminder of the "runnels" Kendall describes:

There are reminders, too, of the silver-dotted voices of the bell-birds in the orchestral accompaniment. Here, the musical fragment originally discussed in realization of the second verse is referred to by woodwinds and horns against the usual 'burbling', rustling accompaniment:
The harp splashes about again in the burblings of the accompaniment, while woodwinds flutter and timpani and cymbals roll in. The verse ends in anticipation of the next with the brook suddenly running out its full course with the assistance of bassoons:

Verse Five appears as an Epilogue. All preceding verses have mainly acted as accounts of Kendall's descriptions and feelings relating to the bell-birds and their associated landscape. This process having been more or less completed Kendall, in his fifth verse, tends to refer back into the past in a subjective and reflective manner, associating his memories with images and sounds of forest and birds:

Often I sit looking back to a childhood
Mixt with the sights and the sounds of the wildwood.\(^3\)0

His past "mixt" associations - "sights and sounds", 'fashioning lyrics with beats like passionate heart-beats', 'interweaving songs of lights and laughter', 'borrowing bell-birds in rafters', 'keeping the valleys' beauty in the city' - are reflected in the realization of this musical realization of the Epilogue (or Verse Five). Here the material is "mixt" with a memory of previously announced thematic ideas, against other associated and reminiscent material. Much of this relates to the meditative section of repose, where reminiscent thoughts appear simultaneously resulting in this "mixt" effect. For example, at the beginning of the Epilogue, the meditative accompanimental idea appears with regular interruption, by rests, to its usual constant flow. Against this appear diminution figures of this same repeated idea. Against this again, we have accentuations of tones - luminous tones - presenting a "mixt", almost gently kaleidoscopic, image.
The fifth Caldwell miniature (Figure 4.2) contains this gentle kaleidoscopic effect of dots, reminiscent of leaves or leafy branches in a pinkish meditative mist. The trunks and branches of trees seem like reflections of one another in differing perspectives. The opening mezzo-soprano melodic line of the Epilogue similarly is in a different perspective to, and is reminiscent of, the opening melodic line to the meditative section:

In the orchestration, woodwinds criss-cross fragments of memory. When their patchings are considered together as one musical idea, the result is the diminution figure taken from the repeated accompaniment:

So consequently, between the four instruments - flutes, oboe and clarinet - a memory is recalled. Memory is often in reference to "going back to a childhood". In turn, sopranos, altos, tenors and basses echo the mezzo's statement, providing the sensation of going back in time. The treatment also applies to the phrases, "the sounds of the wildwood" and "the sweetness to fashion".
It is like echoes of the past, pulsating like "the heart-beats of Passion" Kendall refers to in this fifth verse. "Passion" is a recollection of the feelings of 'indescribability' expressed by the mezzo-soprano at the conclusion of former meditative sections of repose. Here then, in Verse Five, the mezzo 'fashions' lyrics "with beats like the heart-beats of Passion".

The 'songs borrowed from bell-birds' are now ever-present and "interwoven" indelibly with "Passion". The silveriness of their voices can be heard in constant repetition similar to the repeated accompaniment figure in diminution, from way up in "far forest-rafters", shared by glockenspiels, chimes, vibraphone and piano.

Like 'songs borrowed from bell-birds', musical material is borrowed from Verse Three. Here, treatment of the loud and impassioned choral scalic passages, derived originally from the "running and ringing" idea, alternate with soloist references to the meditative one, in sudden dynamic reductions against the persistent songs of the bell-birds in their "forest-rafters".

"passion" subsides into the pianissimo "valleys". The word "valley" evokes a breathtaking view. From down there in the "valley", a breath-
taking B flat MmM9+llM13 sustained sonority can be distantly heard, sung by the S.A.T.B. choir:

Against these haunting pianissimo voices of the valley can be traced the fragmented echoes of the bell-birds.

Their voices "charm" and "slumber". As indicated in the last few bars of the musical score, their "running and ringing" is "forever peaceful":

Caldwell's sixth miniature (Figure 4.2) acts as an excellent Coda painting, with its persistent and gently falling mist, as if in the process of gradually veiling or 'closing off' the scene until nothing can be seen - although we know it is still always there. Likewise, the "running and ringing" of bell-birds continue their endless decrescendo right up until complete silence is finally established - although we know too that this "running and ringing" is still inaudibly present forever past the end of the piece.

John Caldwell completed another type of Coda painting too. In this instance, it was in response to the completion of the actual musical composition itself. He was commissioned to produce a large
FIGURE 4.3
'BELL-BIRDS' BY JOHN CALDWELL
watercolour\textsuperscript{31} (Figure 4.3) for the first Australian performance of Bell-Birds: like a coda to the compositional project's completion. Still no bell-birds are in view in this much larger painting. It is a scene of something like "down the dim gorges". In any case, bell-birds are more often heard than seen, and the painting is evocative of situations in or near where "the voices of bell-birds are running and ringing". Both the miniatures and the much larger second Coda painting were hung for the first Australian performance of Bell-Birds on December 3, 1988, by the Gosford Orchestral and Choral Society. Gosford seemed an appropriate place for the piece's first performance, as Kendall knew and loved the area so well. It is most likely that Kendall, as stated earlier, wrote his Bell-Birds in earlier days, some time after visits to Ourimbah, which is just near Gosford. Ourimbah, too, is where I spent much time in recording bell-bird sounds, and in gaining a great deal of inspiration for the piece by watching these creatures closely and listening carefully to their "voices".

Interestingly enough, yet again and for the third time - this time in response to the first Australian performance itself - John Caldwell completed a pair of two new miniatures\textsuperscript{32} that he then personally presented to me (Figure 4.4). This treasured pair is like a 'coda' to the whole composition and performance project. It is as though the miniatures idea had the final say.
FIGURE 4.4

BELL-BIRD MINIATURES BY

JOHN CALDWELL, 1988
Section 4

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A PERSONAL ACCOUNT OF CREATIVE PROCESSES LEADING TO THE COMPOSITION OF 'EBENEZER', 'THE CHIMES', 'MEDITATIONS 1, 2, 3 AND 4', AND 'BELL-BIRDS'

A thesis submitted in partial fulfilment of the requirements for the award of the degree of

DOCTOR OF CREATIVE ARTS

from

THE UNIVERSITY OF WOLLONGONG

by

John B. R. Terry, M. Mus., F.T.C.L., L.R.A.M., L.G.S.M., A.R.C.M.

SCHOOL OF CREATIVE ARTS

1989
APPENDIX A

'EBENEZER': FLOPPY DISK
Find 'Ebenezer Floppy Disk

under separate cover
### APPENDIX B

**TABLE OF VOICINGS: SELECTED SEGMENTS**

#### Segment A

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APPENDIX C

'EBENEZER': INDIVIDUAL PARTS PRINT OUT
V190

V130

V170

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print=1.190

V249#1fff.10

L230 L200 . L230

L200 .fff .10 L230 ^255 .fff .10 L230 ^255.

fff .10 L230 ^255. L ^ L ^ L230 .^ .10

L230 ^255. fff .10 L230 ^255. fff .10 L230 ^255.


#1fff .10 L230 ^255. fff .10 L230 ^255. fff .10

L230 ^255. L ^ L230 .^ .10 L230 ^255. fff

APPENDIX D

'EBENEZER': AUDIO CASSETTE TAPE 1
Find 'Ebenezer' Audio Cassette Tape

under separate cover
APPENDIX E

'EBENEZER': VIDEO CASSETTE TAPE
Find 'Ebenezer' Video Cassette Tape
under separate cover

Note that the video tape commences at Musical Number Two
APPENDIX F

'THE CHIMES': SKETCH
There's nothing more regular in its coming round than dinner time.

And nothing less regular
in its coming round
than

That's the great difference be-
tween them.

I wonder if it would be worth any

Father!

sent-le-man's while now to buy that ob-ser-
MEG

Toby

va- tion for the pa- pers or the par- lia

Fa- ther! Father!

Why? What's to do? I didn't ex- pect to

see you here to- day
Neither did I expect to come Father.

But here I am, and not alone!

Smell it Father, only smell it.
MEG

Toby

It's burning hot. Ha Ha! (spoken)

Why it's hot!

scald-ing! Ha! (spoken) But what is —

Ha Ha! (spoken) It's scald-ing hot! It's scald-ing hot
it?  Now guess!

I suppose it's a Polonaise?
MEG

TOBY

And it can't be spiced trotters!

Li- vers? Po- to- toes?

No it aint!

And I know it aint sausage;

I'll tell you what it is; It's
How often have I heard them bells say

"To-by Veck, To-by Veck! Keep a good heart!"

When things is very bad; very bad—indeed;

almost at their worst; then its

"To-by Veck, To-by Veck! job comin' soon—To-by
Veck.
Along it comes at last.

My Richard said today: "Another year is nearly gone; and what's the use of waiting on from year to year?"
We are poor; Father, we shall be poor then.

If we wait until we see our way clearly, the way will be a narrow
one of the common
way: the grave Father!

TOBY

How
MEG

Another year is newly gone,
When things is very bad.

JOBY

How often have I heard them say:
Another year is newly gone,
Is nearly gone.
Is very bad; 
Another year is newly
When things is very bad.
what does Richard say?

And

what does Richard say?

That we should wed on New Year's
Mr. Filer

TRIPE—!

But who eats tripe?

---
Tripe is without an exception the most wasteful article of consumption that this...
country can possibly produce

Tripe is more expensive
more expensive probably understood than the, than the hothouse pineapple.
Taking into account the number of animals slaughtered yearly—a lone and forming a low estimate of the quality of tripe which the carcasses of these animals reasonably
I find that the waste of that amount of tripe, if boiled, would victual a garrison of five hundred men for five months of
thirty one days each and a February over,

The waste! The waste!
You snatch your tripe

You snatch your tripe — my friend,
You snatch your TRIP
You snatch your trip
You snatch the trip, my friend,
out of the mouths of widows and
Alderman Cute

I'm a plain man,

a practical man,

I go to work
work

in a practical way!

Don't you tell me my friend that you
have-n't al-ways the best to eat. I know

bet-ter.

'Want,' 'hard-up'; I in-tend to put it down, put it
down!
I mean to put it down, put it down, put it
No, no! We can't go right

Put it

or do right

There's no good in us.

Put it

We're born bad!

God help her!

Put it,
She'll know it soon enough.

Put it,

There's no good in us.

We're born bad.

Put it down.

| 2.63 |

© NMWNT12
I'm a plain man, a practical man, and...
I go to work.

Toby

Mr. Filer

Alderman Cute
Toby

Mr. Filer

Alderman Clute

in a practical way!

You snatch your tripe

Put it
Put it down.

You snatch your tripe,

my friend,
No no We can't go right or do right orphans

Put it down

Out of the mouths of
wif - dows and or - phans, my friend.

Put it down!

I can prove it by down!
There's no good in us...
We are born bad tables!
The
Put it down!
God help her!
waste!
The
de-gen-er-ate times as these?

Put it down!
Reverend

Look at him! Look at him!

Alderman

'Want,' 'hard-up';

What an object! What an object!

Put it
down!

The good old times,

"Star-vation,"
the grand old times,

I mean to put it down

the great old times!

down, put it down, put it
No. no. We can't go right

What times they were!

Put it down.

or do right There's no good in us.

They were the only times.

Put it down.

They were the only times.
We're born bad! God help her!

What times they were.

Put it.

She'll know it soon enough. There's no good in us.

Put it.

Put it.
God help her!

They were the only times, They were the only times
I'm a plain man,
You snatch your trip out of the mouths of widows and
The good old times!
orphans!
A practical
You snatch your tripe out of the mouths of widows and
The grand old times!

man.

And

orphans!

I go to
You snatch your tripe out of the mouth of widows and orphans!

The great old times!

work,

In a practical
TOBY

MR FILER

REVEREND

ALDERMAN CUTE

You snatch your tripe

The good old times,

Put it
You snatch your tripe—my friend,
The grand old times,
down!

Out of the mouths of widows and

down!
No, no we can't go right or do right
orphans!
The great old times!

Put it down,

Out of the mouths of

The good old times.

Put it
Widows and orphans, my friend.
The grand old times,
down.

I can prove it by
down.
There is no good in us, God help her!

The great old times!

Put it down
And we will wed

What times they were!

Put it down

And we will
on New Year's Day.

And we will

No. no. We can't go right

or do right.

They were the only times.

Put it down —
wed on New Year's Day,

There's no good in us We're born bad.

What times they were

Put it down

On New Year's Day. And
On New Year's Day.

And God help her! She'll know it soon enough,

Put it

Put it
we will wed on New Year's Day.

There's no good in us

God help her

They were the only times

Put it down

On New Year's Day
And we will

There is no good in us.

You snatch the tripe out of the

Put it

And we will
wed on New Year's

We're born, bad!

mouths of widows and orphans!

They were the only times!

down!
APPENDIX G

'MEDITATIONS' AND 'BELL-BIRDS':

AUDIO CASSETTE TAPE 2

Both works are performed by the composer
Find 'Meditations' and 'Bell-Birds'

Audio Cassette Tape

under separate cover

Note that the taped performance of 'Bell-Birds' is of the piano accompaniment only.
APPENDIX H

'BELL-BIRDS': PIANO AND ORCHESTRAL SCORES
General Information for Performance

The piece revolves around 6 different tempi. These are:

- Tempo 1: 1 = about 125
- Tempo 2: 1 = about 145
- Tempo 3: 1 = about 175
- Tempo 4: 1 = about 200
- Tempo 5: 1 = about 225

Many of the beats can occur as a single note or as a group of notes within the piece. Other tempo indications will sometimes occur (for example: "Miau", "Miau, Miau", "Miau, Miau, Miau", etc.). These indications will be used more in the sequence to the most recent specific tempo marking (Tempo 1, Tempo 2, and so on). Tempo indications are penciled. They are not used at any stage of work from the necessary understanding of the piece.

There are some sections in the piece which contain a melodic, repetitive, accompaniment-like role. Examples are as follows:

Bars 129-161:

Bars 376-408:

Bars 467-499:

Additionally, from the bar 72 onwards, the sections in which the same note is played are employed. The procedure is easily identified. One of various examples is as follows:

Bars 467-468:

It can be seen that notes are very often played on any one or more notes in each bar of the repeated figure. Indeed, in the repeated version, repeated notes are often transposed from the repeated accompaniment-like figure, by various quarter-steps and three-quarter-steps, and are played in their lower or upper position along with the repeated figure. For white the repeated note is repeated twice (as with the present and repeated version) in the first measure of the first note. It must be indicated that the repeated accompaniment-like figure: in the key that the "voices of bell birds" seem to emerge from the" (as with the accompaniment-like figure) on and against the accompaniment-like figure, in the particular musical section referred to, as with the accompaniment-like figure.
Verse 2

Tempo L = about 95 or \( \frac{3}{4} \) 70

Delicately and refreshingly

The silvery sound bell - birds, Bell - birds
Ceasing drama

Mute, staccato and with much legato quality.

They hide with their fear.

He -- They pray -- He --
They stand up like fairies.

They start up like fairies.

And so do we...
Tempo 2, \( \frac{1}{4} \)  
With sensitivity

And

straighten the herbs of their Arbre by un - fold - on

The keys of their feathers un - fold
Looking back to a child's head

Then tempo 3

with the sights

and the sounds
Tempo 2: about $L=85$ or $f=170$ Verb 2
VERSE 4

Tempo: about 1/16's, but not too heavy.

Rehearsally and unaccompanied.
much flowers
and with affettatura

Tempo 2 (about 85)

430
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Magnay, M. n.d. Transcript of Sixth Session, London Criminal Court, 1843-44 before Mr Justice Maule.


Roberts, M. 1980. Correspondence from the Keeper of Public Enquiries to the author.


