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The Indomitable Basque: an orchestral work in three movements inspired by the Basque Whalers of Labrador of the Sixteenth Century

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A thesis submitted in partial fulfillment of the requirements for the Doctor of Philosophy degree in Music

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Abstract

The Indomitable Basque is an orchestral tone poem depicting the early activities of the Basque whalers who came to the coast of Labrador during the sixteenth century. The piece specifically focuses on the interactions of an individual, Juan Martínez de Larrume, who overwintered in Red Bay, Labrador, with his crew between 1576 and 1577. The music creates soundscapes which portrays the men sailing, constructing their semi-permanent camp, hunting, and living through a Labrador winter. The piece also features three traditional Basque instruments (the txistu, the alboka, and the txalaparta). Throughout the composition, unique melodies and harmonies were created by incorporating the two main “characters” of the story and representing them as musical motifs: the whaler Larrume; and the Whale the men came to hunt.

The work utilizes both traditional and non-traditional elements in its construction. There are moments throughout with melodies being accompanied by harmonies in a strict time signature, and there are times where the music is free and improvisatory, where it does not use a “traditional concept” of meter or cohesion. The music itself is programmatic, where it tells a story in a linear manner: the men leave the Basque Country to sail to Labrador to work, they arrive and set up camp, they actively hunt a whale, and are unfortunately forced to stay and survive through the frigid winter. Throughout the piece, instruments perform a variety of extended techniques that lend itself to the programmatic aspects of the story: whale-calls, birdsongs, blowing winds, creaking floors, or an active construction site.

Keywords

Contemporary music, composition, orchestra, Labrador, Red Bay, Basque whaler, sixteenth century, extended techniques, traditional basque instruments

Summary for Lay Audience

The Indomitable Basque is a piece of music composed for the symphony orchestra. It depicts the early activities of the Basque whalers who were present in Labrador during the sixteenth century. The music tells the story of a man named Juan Martínez de Larrume who came to Red Bay, Labrador, in 1576, along with his crew to hunt for whales for oil to take back to their European homes. Unfortunately the men were forced to stay in Labrador through the winter of 1577 as their ship became frozen in the harbour due to an early onset of frost. I chose to include three traditional Basque instruments in this piece, and they are the txistu, the alboka, and the txalaparta. The music also depicts two main “characters” to help communicate the story: Larrume himself and the whale they are hunting. The notes chosen to represent these characters are used to construct both melodies (give the characters a “voice”) and harmonies (to define the quality of the sound).

The composition is predominately constructed using familiar methods, such as having recognizable melodies being accompanied by harmonies, all while being organized with a specific tempo and meter. However, there are also times when the music does not follow these familiar conventions and ventures into sounds that are more improvised and freely constructed and/or organized. Presenting the music with both familiarity and spontaneity gives it a sense of comfort and assurance woven with moments of anticipation and the unknown. Instruments are directed at times to create sounds which aid the listener with the immersion into the music’s story. Some of these sounds include whale-calls, birdsongs, blowing winds, creaking wooden floors, and the construction of wooden structures.

Ultimately, this piece aims to depict the story of Larrume and his companions and their adventures in Labrador. The first movement shows them sailing across the ocean, eventually arriving in Labrador with the announcement of the whale sounds. The second movement has the men setting up their camp, welcoming new arrivals, and going on a hunt. The third, and final, movement depicts the men being trapped through the frigid Labrador winter, trapped inside their ship while it is slowly squeezed by the unrelenting sea pack ice.

Acknowledgements

Throughout the entire creation and development of *The Indomitable Basque*, and the accompanying discussion document, my life has changed drastically: moving back to Newfoundland, buying a house, starting work full time as a public school teacher, and having two children are the highlights and most significant changes. There were times where these responsibilities unfortunately took priority over the work of this thesis. It is difficult to complete a PhD while working full time, becoming a father and raising two children, being a supportive partner and husband, and trying to maintain a healthy mental and physical lifestyle. If this wasn't enough to hinder my progression, there was the disruption caused by the COVID-19 pandemic to make matters even more challenging.

I am very fortunate to have an amazing support group, who pushed me to keep going and persevere, even when it seemed like I had lost all hope of seeing this program through to completion. I want to acknowledge some of the people who were some of the largest pillars of support for this thesis.

To both of my advisors, Dr. Omar Daniel and Dr. David Myska, I want to express my deepest gratitude for not only their wonderful insights into my compositions throughout my time at Western, but for also encouraging me to follow my creative directions and where I wanted to take them. I feel very fortunate to have worked with both of you. I began my PhD studies with Dr. Myska and his weekly lessons instilled in me confidence to pursue opportunities both inside and outside of my comfort zone. It was through his encouragement that led me to develop the idea that eventually became my thesis. After Dr. Myska retired, Dr. Daniel graciously agreed to lead me to the finish line and deliver the best possible document that I could create. It was during his mentorship that my academic path hit some "life hurdles", which caused a rippling effect that would eventually delay the completion of this degree. His never-ending understanding and unwavering support towards these challenges will forever be appreciated and remembered. Dr. Daniel gave me the freedom and confidence to realize the potential of this thesis and his guidance in its final construction was integral to its success. Thank you both from the bottom of my heart for all that you did for me throughout this near ten year journey.

My second reader Dr. Catherine Nolan also showed immense compassion and understanding with me throughout my challenging years, and I am so thankful to have had her in my corner during the creation of this thesis. It was through courses and discussions with Dr. Nolan that I was exposed to areas of music theory that opened my eyes to new creative possibilities.

Thank you to Western University for providing partial funding for me to visit the Basque Country in 2017 to immerse myself in the culture and gain valuable and necessary information,

as well as make wonderful and lifelong connections. Thank you to all of the fantastic individuals who I met while visiting your amazing country and for being so generous with your time and understanding. Your hospitality was extraordinary and you all made me feel important, cared for, and respected. It was a trip of a lifetime, and I cannot wait to go back!

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There are so many friends and colleagues to thank and shower with gratitude. However, out of fear of leaving any one of them out, I want to express a huge thank you to anyone who helped me in any way during my time at Western. Individuals who I worked with, shared a class with, commissioned me for new music, offered to perform my music, helped with unnecessarily confusing university logistics, or even just asked how my PhD was doing. Each interaction was another piece added to the mosaic that would eventually complete this thesis.

Edgar, Sarah, and Will, I want to thank you for being my family while I was living alone in London. You are the best friends a guy could ask for, and I will forever cherish the time shared and memories we made.

To my Ontario family members, I loved having each of you nearby for some much needed Newfoundland hospitality during some long stretches away from the Rock.

I want to thank my parents and parents-in-law for their unending support and belief in me. They would always provide encouragement and drive to keep going to finish this document, even when buried under heaps of other life commitments. It would be an understatement to say that your help and assistance was important to me getting this project completed. Your willingness to step in to give me a reprieve from work and parental responsibilities gave me the space and time to think and compose it was near impossible to do otherwise. Your help and support mean so much to me.

Finally, I want to thank my wife and partner Alana Hartery for her unlimited and unconditional support. Without you, none of my success would be possible. When I started this PhD we had just gotten married, a few years later I relocated back to Newfoundland, we bought and renovated a house, had our first child, I started work as a teacher, and now as I conclude this PhD, we welcomed our second child together. Throughout all of this, especially during and after the challenges of COVID-19, you always encouraged me to keep going and see this through. On numerous occasions, you took on more of our responsibilities and burdens yourself so that I

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Chapter One: An Overview

This document will serve as a guide for my thesis composition, *The Indomitable Basque*. This composition is based on the Basque whalers who came to the coast of Labrador during the sixteenth century. I did a significant amount of research on this topic to use in the creation of this piece for symphony orchestra; this resulted in a focused narrative of one individual, Juan Martínez de Larrume, who spent time in Red Bay, Labrador, and who ultimately met an unfortunate fate while on his expedition. Additionally, this research is steeped in multiple areas of Canadian history, which I will give a brief overview for context to the composition's thematic details.

1.a The history of Red Bay, Labrador.

Among those first to land in Newfoundland and Labrador were Basque fishermen from the border region of France and Spain. Even while Jacques Cartier was on his “voyage of discovery” in 1534, he recorded an encounter with a “French” fishing vessel in a Labrador harbour. One inlet had already been named *Hable de la Ballaine* “harbour of the whale”, foreshadowing the industry that would soon become the New World's first oil boom.¹ In 2013, the community of Red Bay, located in the Strait of Belle Isle on the southeast coast of Labrador, was designated as a Unesco World Heritage Site. The Basque were among the earliest Europeans to exploit the rich maritime resources of eastern North America, and established the world's first large-scale commercial whaling enterprise in this area during the first half of the sixteenth century. Through archaeological excavations at Red Bay, it was discovered that this was the best known and most complete example of a whaling station from this key period of the global whaling industry.²

The story behind the composition is based on two important pieces of Red Bay's history: (1) the story of Juan Martínez de Larrume, and (2) the infamous overwintering that occurred during 1576-77. This overwintering resulted in the death of hundreds of souls, including Larrume, who ended up creating a will that has been identified as Canada's second oldest legal document. It contains a detailed account of his family and men who were at Red Bay during the time of his death, on June 22, 1577.³ While the will does not reference an overwintering event, the death and that event can be connected through a statement made in 1619 by Juan de Echevete where he says that 540 people died during the overwintering of 1577.⁴

¹ National Geographic Magazine, 168(1), 1985, 41

² World Heritage Nomination for the Red Bay Basque Whaling Station, 2012, 8

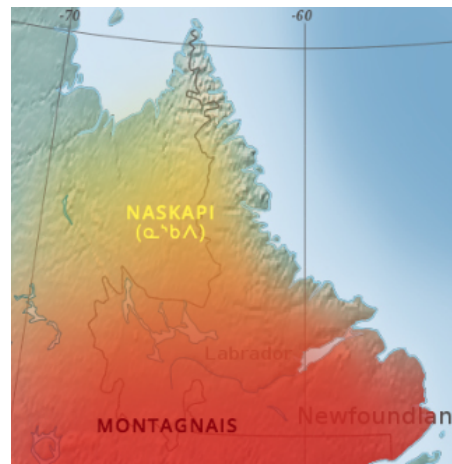
³ Jean-Pierre Proulx, *Basque Whaling in Labrador in the 16th Century*. (Ottawa: Canada Communication Group, 1993), 21

⁴ Ibid.

During my research of the Basque presence in Labrador, I discovered that these European visitors encountered indigenous people who were using the area seasonally. While I ultimately decided to not include this information into the composition, I feel that it is important to acknowledge the presence of the Innu people in Labrador during this time. The map below in Example 1.1 shows the areas that two groups of Innu lived; the Montagnais living in the areas that the Basque set up settlements. It is a very interesting area of this research, as it is one of the earliest interactions between Europeans and First Peoples in the New World.

Example 1.1

The Innu territory⁵
(Montagnais in red;
Naskapi in yellow)



There are not many documents surviving today that detail the interactions between the two people, but from what has been discovered it can be said that their relationship was a mutually beneficial one. A disposition from 1542 can lead us to believe that the Basque thought the Innu were intelligent and friendly, and that peace and harmony existed between the two. This can be reinforced because the Basque left whaling shallows in Labrador during the winter months which would remain undamaged by the Labradorians.⁶ It can also be determined that the Innu participated in various activities associated with the whaling industry itself. Nineteenth century Basque historian Lope de Isasti refers to Indians called ‘motaneses’ who had learned some Basque, and ‘talk and associate with our men and help to prepare the [whale] on shore in exchange for a little bread, biscuit and cider that they do not have over there.’⁷ I find it fascinating to think that within the first thirty to fifty years of Europeans knowing about the New World, there is some evidence of positive interaction between the two cultures. It is tragic that such behaviour did not continue with future European “visitors”.

⁵ “Innu,” Wikipedia Foundation, last modified December 10, 2023, 18:09, <https://en.wikipedia.org/wiki/Innu>

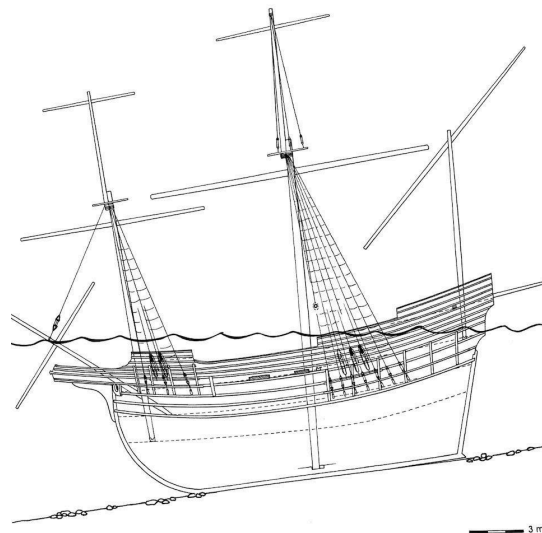
⁶ Selma Barkham, *A Note on the Strait of Belle Isle during the Period of Basque Contact with Indians and Inuit*. (Inuit/Studies, 1980 Vol. 4 nos 1-2), 53

⁷ Ibid. 54

The life of Larrume and the overwintering of 1577 are the main elements which fueled the creation of this piece. One more piece of Red Bay's history made its way into the composition: the sunken wreck of the once magnificent galleon, the *San Juan*. A workhorse ship for the Basque, The *San Juan* sank in 1565, and was discovered just 30 yards off the coast of Red Bay in 1978. Due to the frigid temperatures of the North Atlantic, it was more-or-less perfectly preserved, making it one the oldest wrecks so far discovered in the New World north of Florida.⁸ The ship sank just offshore and because it sank in shallow water (approximately 7-10m), the ship would have still been visible 21 years later.⁹ Example 1.2 shows how this could have looked. There is a vast amount of information surrounding this vessel, but for the purposes of this composition, it serves as a reminder of the dangers surrounding the lifestyle of a whaler at the time: the ship was ready to leave Labrador for the Basque Country when a southerly wind caught the ship at anchor, severing lines and driving the vessel toward shore. Inside lay fifteen thousand gallons of whale oil, estimating between [11 and 13] million dollars by today's standards.¹⁰

Example 1.2

A representation
of the sunken
San Juan
(See footnote 8)



1.b Putting history into the composition

After researching and discovering this very interesting historic story, I wanted to create something that could reflect the journey these men took every year. Specifically, I wanted to imagine the journey from Basque Country to Labrador through Larrume's perspective: how he and his men traveled to Red Bay and were forced to stay throughout the winter, which caused

⁸ National Geographic Magazine, 168(1), 1985, 62

⁹ Marc-Andre Bernier, *The Underwater Archaeology of Red Bay: Basque Shipbuilding and Whaling in the 16th Century*. (Ottawa: Parks Canada, 2007, Vol.4), 281

¹⁰ National Geographic Magazine, 168(1), 1985, 58

significant difficulties and lives lost (including his own). Each movement depicts an aspect of this journey: in the first movement, the men are sailing west, plodding along in their ship, eventually encountering the whales that they will soon hunt; the second is the bulk of the composition, starting with the construction of their camp and facilities, welcoming newcomers arriving from Europe, and the eventual chase and hunt of the whale; in the final movement, winter sets in, and the atmosphere is bleak and depressing, with echoes of the sunken *San Juan* constantly reminding the crew of an increasingly probable fate.

This piece is very much a story, with clear thematic ideas, characters, and plot. From start to finish, the music more-or-less presents itself as a score to an imaginary film: the piece starts with the sailing to Labrador, they arrive and set up shop, they hunt the whale, and then autumn turns to winter and their ships are frozen in the harbour. Since this composition is instrumental, and without the aid of words to deliver story cues and information, the music must have familiar motifs to anchor the listener to the story. Larrume is of course the main character/focus in this story, but the whale is another character that I feature just as heavily. Musical motifs are an effective way to help a listener remember or identify a particular element, or ‘character’, in a piece of music; it is oftentimes used in movies and operas to help reinforce, or identify, a person, place, scene, or feeling.

I also wanted to include extended techniques from the instruments to help depict non-music elements of the story. These serve a different purpose than the motif; with these techniques, I mostly want to help create atmosphere in the music. Extra-musical sounds can help create a story’s setting that will help the listener construct the images as they hear the music, or transport them to a place similar to that of this story. This can be achieved with sounds that imitate blowing wind, hammering and construction, walking along a stoney beach with the ebb and flow of the waves, a distant birdsong, creaking and cracking wooden shipboards, or a whale’s otherworldly song and breath.

One of the most gratifying parts of this thesis project was researching Basque music. I knew that when I decided to write music having to do with the Basque people, I wanted to incorporate some of their traditional instruments into the story. I chose to include three instruments: the txalaparta; the txistu; and the alboka. I believe it would be pertinent of me to give a brief explanation of each instrument.

The Txalaparta:

The origins of this instrument come from making cider and the pressing of the apples. To extract the juice, workers would press down on the fruit using pieces of wood. This monotonous

work was alleviated by creating rhythms while pounding the wooden sticks against the floorboards.¹¹ Over time, the workers liked what this became and set up a smaller version of what they were doing at the cider press: this would be hand-held wooden sticks striking a small set of wooden planks laid between two supports and insulated to allow reverberation.

Example 1.3

(top left) Two people holding cider press sticks on a wooden Floor; (top right) A traditional setup of the txalaparta; (bottom left, a homemade txalaparta at the Red Bay UNESCO World Heritage Site; (bottom right. Photo A.Hartery) A modern setup of a txalaparta being performed (All other photo's see footnote 10)



Traditionally, it was believed that the rhythms created by the txalaparta were used as a form of communication, sending messages to others across the mountainous landscapes of the Basque Country.¹² The stick technique is not like other percussion instruments; instead of using the wrist to manipulate and use the stick, the txalapartaris (the basque word for a txalaparta player) uses an up and down motion directed from the arms.¹³ This produces a movement that is evocative of the instrument's origins: the players look like they are literally smashing something on the wooden boards. There are always two txalapartaris when performing this instrument, as each player has a specific role to play: one of the performers plays the “txakun”, which is a repeating pattern, usually two strokes, over and over again. The other person plays the “herrena” part, which fills the space between the first player’s repeating strokes. The herrena player is the

¹¹ North American Basque Organizations, Inc., “Txalaparta” (2013) <nabasque.eus/txalaparta.html>

¹² Josu Goiri, “Txalaparta” (2001) <dantzak.eus/bizkaia/en/201911/txalaparta-13403.html>

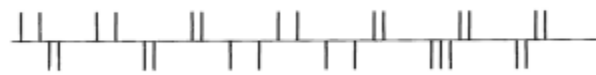
¹³ Ibid.

one responsible for creating variations, contrasting strokes, skipping strokes, or any combination of this.¹⁴ This interaction between the two players creates something akin to a musical game, with the speed often increasing to a point where the performers cannot continue, after which the txakun player will start all over again.

Notating the txalaparta is only now starting to be developed. In traditional txalaparta playing, the rhythms are non-metric and fluid, and it does not fit neatly into bar lines or standard time signatures. To speak to its fluid nature, players often play around the beat, improvising elements of rhythmic tension through early, delayed, or silent strokes.¹⁵ Juan Mari Beltran developed a system of notation in the 1980s that was used to teach the instrument at various schools, making it possible to learn non-aurally. Example 1.4 shows this notation which has a horizontal line with vertical lines protruding above and below it. The horizontal line represents time, while the vertical lines are the strokes of each performer (the txakun above the line, and the herrena below).¹⁶

Example 1.4

An example of Beltran's txalaparta notational System (see footnote 14)



The Txistu:

The txistu is a small 3-hole flute instrument that is played with one hand, freeing the other to play another instrument (usually percussion). It has a two octave range, and is fully chromatic. The txistu is the most popular traditional instrument today, and is often used as a symbol of Basque folk revival.¹⁷ Txistulari (the Basque word for a txistu player), were integral to village life: lifting the spirits of the sick or injured, music to celebrate weddings, leading a procession along the village streets, and would even notify whalers with their instruments.¹⁸ Traditionally, the performers would use their left hand to play the txistu, and use their right hand to accompany themselves with a small drum, or tabor, which would dangle from a rope around the crook of their left arm. The tabor rhythms would be very simple, usually emphasizing the main beat or adding a basic subdivision. If a more complex rhythm was needed, a separate drummer would be added to the ensemble, using an atabal (a larger drum played with two sticks). A slightly larger txistu, called a silbote, produces a lower tone, giving a txistu ensemble

¹⁴ North American Basque Organizations, Inc., "Txalaparta" (2013) <nabasque.eus/txalaparta.html>

¹⁵ Enrike Hurtado, and Thor Magnusson, "Notating the Non-Notateable: Digital Notation of Txalaparta Practice" (2016) <tenor-conference.org/proceedings/2016/06_Hurtado_tenor2016.pdf>

¹⁶ Ibid.

¹⁷ North American Basque Organizations, Inc., "Txistu and its musical cousins" (2013) <nabasque.eus/txistu.html>

¹⁸ Ibid.

lower tones and filling out harmonies.¹⁹ A typical ensemble heard today is two txistus, a silbote, and an atabal.

Example 1.5

(left) A typical arrangement of a txistu ensemble (left to right: two txistu players with drums; silbote player; atabal player)²⁰; (right) photo of a txistu and tambol taken by me at the Archeology Museum in Bilbao, Spain (Bizkaiko Arkeologi Museoa)



The Alboka and Tamboril:

The final traditional instruments that I included in my composition are the alboka and the tamboril. The alboka is perhaps the most distinctive of the Basque folk instruments, with a unique sound and commanding performing presence. The mouthpiece and bell of the instrument are made from an animal's horn, there are two cane reeds, and two rows of holes. To play, the performer must use circular breathing to ensure that the sound never ceases. Due to the dual reeds, the high E and F sharp pitch is accompanied by a lower A tone; this produces a drone for the two upper notes, which gives the alboka a “bagpipe” like quality to its sound. Albokaris (the Basque word for alboka players) are usually accompanied by a tambourine, or a tamboril, which helps by providing a rhythmic pulse and energy. Albokaris also tend to add their own personal style to the music they play, which is why there are dozens of versions of Basque tunes.²¹ While I was visiting the Archaeology Museum in Bilbao, they had set up a mannequin in traditional shepherd clothing and had included an alboka in its supply kit. They had posited that the instrument could have been used to help herd sheep and other animals along the Basque pastures and the countryside. This does make sense, seeing how the alboka has a very loud and domineering sound.

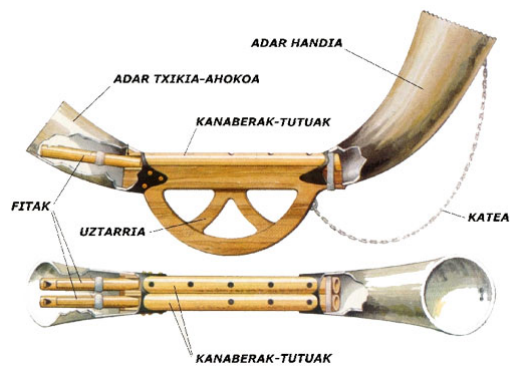
¹⁹ Ibid.

²⁰ Auñamendi Eusko Entziklopedia “Txistu” (2023) <aunamendi.eusko-ikaskuntza.eus/en/txistu/ar-133041/photos/>

²¹ North American Basque Organizations, Inc., “Alboka” (2013) <nabasque.eus/alboka.html>

Example 1.6

(left) The alboka and its components; (middle) An ensemble of alboka and tamboril players; (right) A shepherd mannequin in the Archeology Museum in Bilbao, Spain



In Chapter Two, I will show how I used the information gathered from the research described thus far and incorporated it into my thesis composition. I will present each movement separately and focus on four aspects of the composition: harmony; melody; texture; and form. I will also write about the music's connection to the historic material throughout each aspect.

Chapter Two: The Music

In my analysis, I believe that it is best to highlight each movement of the composition as a main section, with each aspect of my compositional process as a subsection within each movement. This means that I will discuss harmony, melody, texture, and form individually in each movement while relating the music to the historical information where applicable. I believe this will produce a more logical flow to the analysis, rather than framing the paper using each aspect of the composition as a main section, and showcasing how each movement used it. Each movement focuses on a different part of the story's journey, and I think it best to focus on all aspects of my writing decisions in one area, then moving on to the next part of the story. Before diving into each compositional aspect within each movement, I will give a brief summary of the extra-musical elements, and how it is related to the overall story that is being told.

[A note to readers: To avoid confusion when discussing pitch classes and harmonies, I will visually indicate each through the use of bolded text, and underlined text. Letters that are bolded will refer to individual pitch classes, and letters that are underlined will make up a collection of pitches that describe a harmonic collection.]

Movement 1: We Sail West, to The Grand Bay

Overall Description

This movement describes the journey that the Basque took across the Atlantic to reach Labrador. The title was chosen because the area that the Basque chose to use for their whaling sites was known to them as "The Grand Bay"; this describes the entire Strait of Belle Isle area of the coast of Labrador. The community that was the main hub of whaling activity, and where most of the artifacts are found today, is now known as Red Bay, in Labrador; the Basque called this community "Butus".²² The piece begins with a gentle plodding sound, akin to the rocking of a ship. Repeating washing/waving sounds are accompanied by sustained long tones in the woodwinds. The brass instruments offer more deliberate rhythmic purpose and go against the sustained tones of the plodding instruments. Hints of character motifs are introduced and as the piece progresses, the presence of the whale comes into focus as the ship draws closer to The Grand Bay.

²² James A. Tuck & Robert Grenier, *Red Bay, Labrador: World Whaling Capital A.D. 1550-1600* (St. John's: Atlantic Archaeology Ltd., 1989), 1

Harmony

The piece begins with a low A in the cello, as shown in Example 2.0, followed by continuous movements up and down by major 2nd intervals across the string section. The note ‘A’ is a significant pitch throughout this work, as I decided to relate it to Larrume (A = la). More specifically, Larrume is given a motif in this piece with the pitches ‘A-D-E’, which is connected to his name through the musical names for those notes: Larrume = La-Re-Mi (A-D-E). This will come up more often throughout each movement’s Melody section, but I thought it important to note it here, as the harmonic area of the piece starts on an ‘A’ (it also ends on an ‘A’, and I will elaborate later in this document).

Example 2.0: Measures 1-8, Mvt. 1

In Example 2.0, you see how the ‘A’ pitch is alone at first, but as more notes are introduced, it is within a very tight range of that ‘A’. I used the pitches from F2 up to B4 and let each instrument quietly plod around their notes by a major second interval. Harmonically, this produces a relatively ambiguous/ broad/ non-specific sound that I relate to when thinking of gently sailing on the water. The dynamics here also accompany the swelling movement of the notes and add to the sonic painting of ocean movement. I did not produce this material while thinking about vertical sonorities, rather I looked at each line horizontally and built the orchestra’s sound around the movement between notes. The woodwinds, starting in measure 5, were also constructed in this manner and serve the same function. They add a timbral contrast to the sound, while maintaining the overall character by the strings.

Example 2.1: B-A-E motif (as a chord)

The double bass in measure 8 has 3 repeated pizzicato ‘B’, with an ‘A’ and ‘E’ above it (with other tones as well). Like the Larrume motif, these three notes are intentionally chosen to represent the character “The Whale”: ‘B-A-E’ represents the basque word for whale (balea). Like the Larrume motif, the whale motif is usually used as a melodic device (or in a linear manner as in the double bass line in measures 3-4)

but there are moments when the notes come together to be played together.

The low brass, along with low woodwinds (wws), present more chordal activity starting at measure 8. As a composer, I decide what function I want the chord to serve in relation to what is happening in the moment. Here, the music is slow, not particularly active, and depicts a movement over water; the chords in this instance depict a feeling or emotion while on the boat. The chords themselves aren't following any progression or hierarchy; they all more-or-less hold equal weight, or they may change based on a variety of parameters. The chords here relate to the notes being presented by the strings and wws: A minor 7 (m.9) that eventually moves to a F minor 9(m.10/11). This Am7 - Fm9 progression exudes a feeling of unknown, or slight trepidation, and the chords are related by thirds. The notes also move similarly to how the instruments were traveling earlier: by step/small interval and having an 'A' as an important element of the sound.

The music moves to more of a chordal accompaniment starting around measure 18 (this is after the first "whale breath" with a "whale song"). The low brass/wws start with a C&G pedal, which opens up in range, before evolving into a very pronounced Ab major to F major to D major progression. After this, the chord is a "blurred" G-C-A chord that blends back in with the plodding instruments. Example 2.2 shows how the trombones present these chords, which contrast the music busier activity of the wws and linear playing of the strings. These three chords emerge from this to emphasize the brief chordal statement the brass had in around measure 8.

Example 2.2: More deliberate chords (tbns mm.20-22)

The musical score for trombones (tbns) in measures 20-22 is shown. It consists of three staves. The first staff is the upper trombone part, the second is the middle trombone part, and the third is the lower trombone part. The key signature has one flat (B-flat). The first measure (m. 20) shows a chord of Ab major. The second measure (m. 21) shows a chord of F major. The third measure (m. 22) shows a chord of D major. The fourth measure (m. 23) shows a blurred G-C-A chord. The dynamic marking is mp (mezzo-piano).

While this is happening (as shown in Ex. 2.3), the upper woodwinds are in two groups: the clarinets serving a similar function as before, but more rhythmically active; and the flutes and 1st oboe playfully interpreting bird calls. The notes they use do not really follow what the plodding or the chordal instruments are playing, which adds another layer to the harmony. When grouped together, the 'bird calls' are hovering around D acoustic scale: [D,E,F#,G#,A,B,C]. The G#/Ab connects to the Ab major chord nicely, while the D adds contrast with the A flat chord until it resolves to the eventual D major chord.

Example 2.3: Active upper woodwinds mm.20-22

After this chordal area, the harp and strings sustain a G-C-D chord which serves to bridge to the next section (measures 25-27). The G-C-D sound is related to the Larrume motif (A-D-E) as they both have the same chordal shape, or can be interpreted as an interval class of 057 (I view it in this shape as opposed to the prime form, where it would be 027; this is simply because 057 orders the notes as A-D-E, which is the motif for Larrume). The sustained G-C-D chord, which sounds very much like G major sus4, is picked up by the trombones, horns, and low strings, and moves in a similar manner to what happened in measures 9-10 and 19-20: a C-based harmony moving to one featuring the pitches Ab and Eb. In measure 10, **Ab** and **Eb** were part of a brief passing chord with an F bass (Fm 9). In the passage starting in measure 20, **Ab** and **Eb** were emphasized more by being part of a strong Ab 9 chord, being sustained for a whole measure and not quickly passed over. In this next section (starting in m. 29), the music progresses with its strongest chordal movement yet, with almost every instrument contributing to the block chords. The C-G and Ab 9 chords rock back and forth, with the Ab chord moving to an F major chord where the third C-G chord would be. This is reminiscent of the measure 20 area, but instead of moving to a D major chord, the F major chord goes to a Db major. This section plays on while the upper winds, harp, and upper strings sustain a unison G pitch. This common tone throughout the chords weaves interesting sonorities, as part of the C-G chord, the major 7th to the Ab chord, the 9th to the F chord, and the raised 4th to the Db chord. This progression with the common tone can be seen in Example 2.4 in the trumpets and trombones.

Example 2.4: (first phrase) Chord movement with sustained pedal tone (mm.29-32)

This progression moves to a second phrase that starts out similarly, but changes as the music heads to the apex of the line. In measure 33, the C-G chord returns and moves to the Ab chord as expected, but instead of heading to F, it proceeds to quickly move through many chords: E#4, E major, CM7, EbM7. As this last chord is sustained, there is a hemiola that is a non-strict voice exchange; this is in measure 35, where the bass moves up from a F to an G and the top voice moves down from a G to an F. Example 2.5 shows the climactic chord progression, including the voice exchange separating the two Eb chords.

Example 2.5: (second phrase) Chord movement, chord progression, and hemiola (mm. 33-37)

E#4 E major CM7 EbM7

I'm simplifying many of these chords by referring to them as simple chords, but they tend to have added tones and/or suspensions throughout. For the purposes of this analysis, I find it easier to just label the chords in its most simplified form. Ultimately, the music resolves itself to a Gb major chord in 37, which sees the return of the sustained G pedal tone. The pedal connects the G-C-D chord in measure 39, which closes off this section. Thematically, I imagine this section as the Basque sighting land for the first time. They've had glimpses of hope up to this point, hinted at with the previous chords, but now that they've arrived, the chords are more pronounced, confident, and structured (like they've set foot on solid ground). To confirm that the Basque have arrived in Labrador, the next section of the piece is dominated by the whale sounds produced by the low strings and French horns; they are finally at their hunting grounds.

The orchestra is divided into three parts in the next section: woodwinds, brass, and strings; each group having their own role in producing the overall harmonic sound. The woodwinds have a mix of independent linear movement (like bird songs) and more homophonic vertical harmonies; the brass, lead by the trombones, are sliding between harmonies and adding

to the whale sounds; finally, the upper strings are either glissing up and down natural harmonics on a string (D string for vln 2 and C string for vla). The violin 2 section begins the section trilling between 2 notes, slowly moving up the staff, leading to measure 45 where it takes over a melodic role. The low strings are either sustaining long tones, or playing a part in the whale songs. The harp is freely glissing up and down staff, while also adding in a swiping technique on the low strings which add to the whale effects. Next I will give a brief overview of how each section behaves harmonically.

The woodwinds have two roles: they start the section by trilling and/or moving together in a scalar motion (measures 40 to 44); and they move together with more tutti chords (measures 45 to 50). In the 40-44 section, the wws move through a D area, to a C area, to an E area. In the 45-50 area, the chords become more present: open C sounding chord, Cm, G in measure 45, Am, FM7, Dm, C-G-D in measure 46, mostly chromatic movement in 47 and 48, and an open A-G-D sound to close out the section. Example 2.6 will show how the woodwinds are acting during measure 45 to 47.

Example 2.6: Harmonic role of the woodwind section (mm.45-47)

The image shows a musical score for a woodwind section, specifically measures 45 to 47. It consists of eight staves. The top four staves are for woodwinds (flutes, oboes, clarinets, and bassoons) and the bottom four are for strings (violins, violas, cellos, and double basses). The woodwinds play melodic lines with various dynamics like *pp*, *p*, and *mp*. The strings provide harmonic support with sustained notes and some chromatic movement. A triplets of eighth notes is marked in measures 46 and 47.

The brass section, mostly the trombones, are glissing between their notes, gliding between harmonies and different rates (there are fast glisses, and slow glisses). This produces a fluid motion, as if being rocked back in forth while in a small boat (the Basque used a small 8-meter boat called a chalupa²³). The trumpets play with the trombones, but add in more

²³ James A. Tuck & Robert Grenier, *Red Bay, Labrador: World Whaling Capital A.D. 1550-1600* (St. John's: Atlantic Archaeology Ltd., 1989), 14

sustained solid chords. The horns are producing whale song techniques, starting on a high tone and then allowing their embouchure to glide the note downward through the harmonic series (the first three entries for the horn start each gliss on a **B**, **A**, and **E** highlighting the whale motif). Example 2.7 shows how the brass behave during this section.

Example 2.7: The harmonic role of the brass section (mm.42-43)

The image shows a musical score for brass instruments. The top staff is a Horn part with a red circle around a specific passage labeled "Horn 'whale call'". The bottom two staves are Trombone parts, with a red box around a passage labeled "Trombone glissando/progression". The score includes various dynamics such as *mf*, *p*, *mp*, *mf*, and *sfz*, and performance instructions like "gliss." and "fast gliss (f.g)".

The harmonies are difficult to define due to the use of glissandos, which other times they may start out together on a chord, but then individually drift away from that. This can be seen in measure 42, where the trombones are glissing separately making the harmony hard to label (see ex 2.7). In measure 44, almost the entire section begins together before separating, producing an F major chord (although the first trombone may be closer to an Ab pitch at this time, making a minor 3rd of the F chord, while the trumpets sustain the major 3rd).

Throughout the entire section (measures 40 to 50), the double bass and cello who are holding low tones that are perfect 4ths and 5ths (mostly). This grounds the orchestra, laying a foundation for the rest of the orchestra to grow from. The double bass section is always playing whole notes per bar, whereas the celli are propelling the sustained tones with more separated rhythms; this starts as just half notes, but moves towards a more syncopated movement at measures 46 and 47, before returning to half notes. The overall pitch motion of the bass progression (of open 4ths and 5ths) in this section is: **C, D, C, E, A, G, F, G, A**. While this is happening, the harp glides up and down its register using glissandos, with the strings tuned to “white notes”, or those found in Ionian C.

In all sections, there are a limited number of accidentals; every group is more-or-less exploring sonorities within the C-C Ionian range. That being said, with a lot of the instruments producing glissandi (trombones, horns, low strings), the overall result, when all sections are combined, is vague, ambiguous, with instances of chromaticism.

Looking from measure 50 to the end of the movement, the harmonic weight tapers out while bringing about the plodding characteristic from the opening (starting in measure 56); this is seen in the violas, celli, and double basses where they are alternating between notes within an interval of a second of each other. The harmony is open, with the pedal G tone and sustained tones around the pitches **F, G, A, C, and D**. The final harmony of the movement is a stacked chord of fifths, starting with the low F in the double basses (see example 2.8).

Example 2.8: *The closing measures of the first movement (mm. 56-59)*

The musical score for Example 2.8 consists of six staves. From top to bottom: Violin I (muted, p), Violin II (pp), Viola (pp), Cello (mp, gliss., pp), Double Bass (mp, gliss., pp), and Harp (mp, arco, pizz, arco). The score shows the final measures of the first movement, ending with a stacked chord of fifths in the double basses.

Melody

Melody in this movement mostly rises out of a sustained sound to introduce a motif or musical idea. There are little motions in the upper voices in the introduction, but I wouldn't call these a true melody. In measure 9, the first trumpet announces the first melodic idea, which is a rising figure outlining the Larrume motif (A-D-E). The main motif are those three notes, but sometimes they are in a different order, or have a tag ending (usually a G#). The harp plays with the trumpet during this section, but then proceeds to play along with the first violins who are plodding between notes.

Example 2.9: *Trumpet playing the Larrume motif (mm. 9-12)*

The musical score for Example 2.9 shows the trumpet part for measures 9-12. It begins with a piano (pp) dynamic and features the Larrume motif (A-D-E) with a tag ending (usually a G#). The score includes a triplet of notes in measure 10 and a piano (p) dynamic in measure 11.

The next melodic section is a call and response between different instruments of the orchestra. Starting in measures 18 and 19, the horns, trumpets, harp, and violas rise through an A major triad, then fall back down on an A, D, and C. The same figure is answered starting in measure 21 and expanding slightly longer than the original call, ending in measure 24. This answer is played by the english horn, bassoon, horn, and trumpets. This answer rises through a D major triad and descends through A, G, D, and C before rising again with an altered Larrume motif. The flutes and oboe offer some active bird calls in both the call and the answer, but are varied in both. Example 2.10 will show both the call and the answer of this melodic section.

Example 2.10: A call and response melody (mm. 18-23)

Call (viola):



Response (french horn)



While I don't really consider this next section to be overly melodic, rather driven by the harmonic motion, the end of the rising phrase could be seen and heard as a melody. This end melody is shared between a lot of instruments (english horn, 1st clarinet, 1st trombone, harp, and viola) and is in measures 34 and 35, seen in example 2.11 in the trombone section.

Example 2.11: A melodic line during a climactic harmonic section (mm. 33-36)



The rest of the movement is dominated by melodic whale songs by the celli and double basses. I did not follow any particular phrase length or contour to the lines, rather just wrote it freely and spontaneously. In example 2.12, the double bass begin their whale song section with a statement of the whale motif (B-A-E). There are graphics that show the player how to interpret the line (such as vibrato or glissando).

Example 2.12: *The whale motif starting out the whale song section of the movement (mm. 42,43)*



Partway through the whale-song section, there is a joining of the Whale and Larrume motifs, which also happens at the very end of the movement. The first instance of this is played by both clarinets, who dovetail the two motifs; for the second occurrence, the horn sections are finishing a series of whale calls that they've produced by starting on a high pitch, and then cascading down through the harmonic series in a fast lip glissando. This activity starts to slow down in the last few measures of the piece, with the last call that they play is fully notated as they go through both motifs. Example 2.13 shows both of these motif combinations.

Example 2.13: *The Whale and Larrume motif to close out the first movement (mm.42-43, and m. 57)*

Musical notation for Example 2.13, showing Clarinets and Horns. The notation includes dynamics markings (mf) and specific notes (B, A, E and E, A, D for Clarinets; E, D, (C), A for Horns).

Texture

Texture throughout this movement (and certainly throughout the entire piece) is defined by how various aspects of the story are being represented through the music. There are numerous extra-musical sounds depicted at different times and these are performed using both extended techniques and regular playing practices. I will highlight a few of these instances and explain how they affect the music's texture.

The piece opens up with the percussion sections producing a washing/waving sound by moving their palmed hands and metal brushes in circular motions around their drumheads. This creates a white-noise effect which can easily represent waves and moving water as the ship sails through the ocean. The brass often produce a whale's breath and the misty waterfall after the fact

but exhaling through their instrument, and then producing a hissing noise immediately afterwards. This can be seen in measures 15 and 16 (Example 2.14), with the double bass producing a whale's song (aided by the use of increasing vibrato speed).

Example 2.14: Extended techniques producing a whale's breath/song in the brass section (mm.15-16)

Trombones:

Double Bass:

The woodwinds throughout most of the movement have a fairly active texture that either reinforces the accompanying “character” of the music (as seen in the first 15 or so measures...the sense of plodding/rocking back-and-forth as if swaying on a boat), or produces more rhythmically active bird song attributes. Example 2.15 will show how the woodwinds contribute to the plodding texture that accompanies the strings and the more active bird song activity.

Example 2.15: woodwind plodding texture (mm. 13-15 and mm. 23-25)

The whale-song section of the movement is full of textural activity: the woodwinds are continuing their rhythmically active movements, or trilling between notes; the brass are making whale songs (hrns), producing whale breaths or glissing between chords; the timpani adding to the whale tones; the percussion producing wave-like washing sounds; the harp glissing up and down its register, as well as aggressively brushing the lower strings to add to the whale sounds; and the strings are either glissing up and down with natural harmonics, trilling between notes, or making whale songs. Measures 40 to 50 showcase these textures very well. Example 2.7 above shows how the horns are made to produce their whale-like sounds by lip glissing down through the harmonic series. Example 2.16 will provide a snapshot of a whole page of the score which highlights all of these textures.

Example 2.16: *Textures being played by almost every instrument of the orchestra (mm. 42-43)*

Birdsongs

Whale Calls

Trombone gliss and breathing

Timpani "Whale Call"

Cymbal "Wash/Wave"

Glissando Harp

Harmonic string effects

Whale Calls

The image shows a page of a musical score for measures 42-43. Red boxes highlight specific textures and instruments:

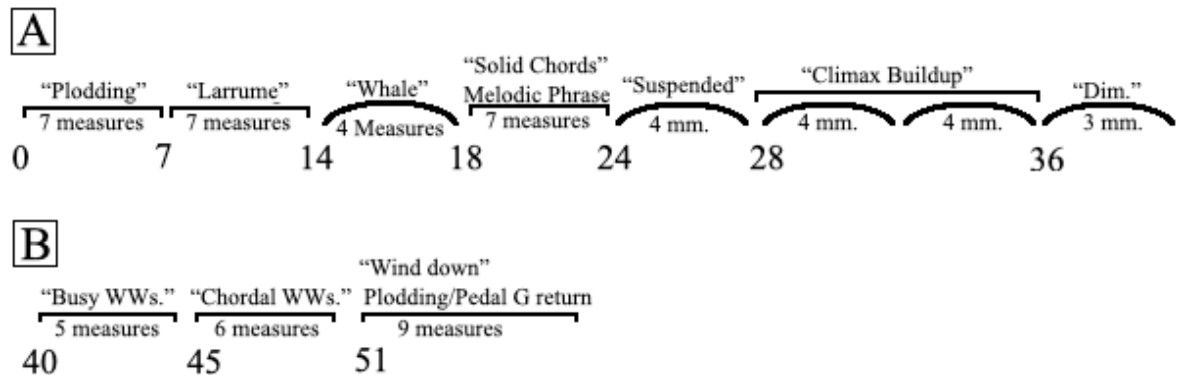
- Birdsongs:** Flute (Fl.), Oboe (Ob.), and English Horn (Eng. Hrn.) parts.
- Whale Calls:** Horns (Hrns.), Trumpets (Trp.), Trombones (Tbn.), Timpani (Timp.), and Percussion (Perc.) parts.
- Trombone gliss and breathing:** Trombone (Tbn.) parts.
- Timpani "Whale Call" / Cymbal "Wash/Wave":** Timpani (Timp.) and Percussion (Perc.) parts.
- Glissando Harp / Harmonic string effects:** Harp (Hrp.) and Violins (Vln. I, Vln. II) parts.
- Whale Calls:** Violins (Vln. I, Vln. II) and Cellos/Double Basses (Vcl., Cb.) parts.

Form

The form of this movement is for the most part binary in construction: there is an opening section that shows the ship traveling along the ocean to eventually spot land; this is the A section. The B section of this work is the whale song scene where most of the orchestra is contributing in some way to showcase that effect. This is how the movement was originally conceived. Looking within each section, more specifically the A section, the form can be divided a little bit further.

The opening measures introduce the slow, plodding characteristic of being on the open water during the first seven or so measures. Next, the brass adds some tension to the soundscape, along with the first instance of the Larrume motif, and builds some tension, which is quickly resolved over the next seven or so measures. Then there is an instance of the first whale sounds (breathing, and a brief song), before moving to a more distinct section. Starting in measure 18, the orchestra has moved on from the plodding texture and is instead becoming more solid and confident with its construction. There are clearer phrases and melodic occurrences as the energy begins to build again before resolving by measure 24 (this takes place over approximately seven measures). To bridge this section to what follows, there are about four measures of very quiet and pulsating music, suspending the moment briefly before starting the final build up to the A section's climactic moment. Starting in measure 29, the music is quite block-like in construction, as if there is a solidity in its character. Indeed, thematically/dramatically speaking, the Basque have now arrived at Labrador and solid ground. This contrasts the more fluid and linear music from the opening. The music has 2 four bar phrases, landing on measure 36, which then diminuendos and fades into the B section of the work. This main section is looser in construction: the instruments proceed to produce their whale sounds or pastoral accompaniment. Starting in measure 50, the celli reintroduce the back-and-forth plodding effect from the opening sections. Soon after, other string sections join in, except for the first violins who bring back the repeating G pedal, also from the previous section.

Example
2.17:
Form
diagram
for the
first
movement



Movement 2: Work Begins

Overall Description

The movement opens with the orchestra almost completely improvising the music and setting up a soundscape depicting the Basque constructing their base of operations. In the score the most instruments are given boxed fragments which they play freely and repeatedly. The percussion have a wildly unique direction, in which they are asked to hammer, saw, lift, maneuver, and basically create a veritable workshop of construction; what better way to depict barrels, buildings, and materials being put together than by actually asking the percussionists to use tools and physical labour to create that specific sound. The rest of the orchestra depicts various pastoral sounds and activities. The music eventually transitions to more structured rhythms and direction, and seeks to portray feelings of success, hopefulness, some conflict, and triumph. There is a return to the beginning's freedoms and improvisatory nature before leading the music to an arrangement of the basque traditional tune "Agurra", which welcomes the new countrymen to the camp. This song/celebration is interrupted by a call to the whalers to notify them that a whale has been spotted. This brings the music into a frantic and energetic chase as the Basque quickly row their chalupas to harpoon the whale. After the whale has been beaten, there is a quiet recitation of a basque prayer used to honour the animal after it has been killed; this concludes the movement.

Harmony

The opening of this movement is not strictly measured or organized as a single orchestral unit; things do not happen vertically down the score and proceed from left to right. It is a prolonged measure that is mostly played ad. lib., repeated, or looped, with the conductor acting as an operator, indicating who starts at certain times, and when to stop or repeat. There are sections of the orchestra who are grouped together at times. This has interesting possibilities with regards to this section's harmony; at any given time, different instruments can be played, either alone or with other sections, which can result in different sonorities. As I was constructing this, I reflected on my experiences performing works such as Terry Riley's *In C*. Instruments had predetermined music, but the delivery of it was determined by the conductor; each section starting and moving to a new section when instructed, slowly morphing the piece and its sound overtime.

For the most part, the instrumental groupings of the orchestra are as follows: The flute section (both playing piccolo) are paired with the violin section; the oboes and clarinets are together; the horns and trumpets are together; the percussion section are together; part of the cello and bass section are together; and the low woodwinds, trombones, harp, viola, cello, and double bass sections are together. For the sake of simplicity, I will label these groups one through

six and briefly explain how each group contributes to the harmonic construction of this opening section.

Group one has the most improvisatory role throughout; the notes are limited in range and the character emulates bird calls²⁴/pastoral sounds. Each instrument within this grouping can also choose which snippet of their music selection to play. For example, piccolo 1 can play a bird song that outlines a D major triad, while piccolo 2 plays a bird call/chirp that has a D and a B note, or an E and an A note. While this is going on, the violin section is a little more complicated. They have the same instruction to ad lib their music, and decide when to play which snippet, but with many more players in this section, there could be half a dozen different snippets occurring simultaneously. Additionally, the violins have more variety with their assigned notes: they can play some of their snippets and choose to start it on 1 of 4 different notes (A, D, E, or G#...part of the Larrume motif).

Group two plays a longer, more deliberate, line of music which is to be played as a unit, lining up vertical harmonies (the instruments could potentially play in canon here, with each instrument starting at slightly different times, but that decision would be made after meeting or rehearsing with performers). To start, the woodwinds are separated by group, placing the oboe notes on the top, and the clarinet notes on the bottom. The first chord is made up of notes from the Larrume motif, which moves slightly in inversion with the second chord. The third chord is somewhat constructed from stacked fifths, but grouped in a tighter arrangement/inversion (this is how I view “makeup” of the chord). The fourth chord is predominantly an A sounding chord, shifting by suspensions to the fifth, an E sounding chord. It is here that the instruments switch to an interlocking arrangement (oboe, clarinet, oboe, clarinet from highest to lowest note respectively). The sixth chord is centered on D, adding a birdsong-like line in the first oboe part (mirroring activity from group one). The final chord in the collection has an initial C sound, but ultimately rests on the Larrume motif chord. As shown in example 2.18, the entire progression has beautifully flowing suspensions in the first half, and more stationary chords in the second, with small moving parts highlighting the Larrume motif; this contrast is reinforced by the change in orchestration in the note placement.

Example 2.18: Group two (oboe and clarinet) during the opening section of mvt. 2

The image shows a musical score for two staves, oboe and clarinet. The oboe part starts with a long note, followed by a series of notes with slurs and ties. The clarinet part starts with a long note, followed by a series of notes with slurs and ties. Below the score, the following text is written in red: "Larrume", inversion E,B,F#,C# A sus4 E sus4 D Larrume

²⁴All About Birds: White Throated Sparrow Sounds,” Cornell Labs, (2011)
 <https://www.allaboutbirds.org/guide/White-throated_Sparrow/sounds?fbclid=IwAR2Szk9cLiTGOYeIYC-j7QgliDvFg1PhBYzPYhZnz5_7Qo0_ZuqT4AlhDZU#>

Group three is interesting in that it can be performed in a few different ways: it can play by themselves and be their own “thing”; it can play without the first trumpet part and act as more of a textural element, perhaps reacting to another group’s statement; or play simultaneously with group 2. As a unit, the horns and second and third trumpet have a call and response relationship; the horns rhythmically state something before sustaining, and the trumpets rhythmically respond to them before sustaining. The first trumpet has three melody variations on the Larrume motif, which can be slotted into the back-and-forth interactions with the other members of the group. This group is unique enough to offer its own ingredient to the orchestral mix, while at the same time having enough common notes with group two so that they can join in without causing too much disruption.

Group four and five do not offer very much in terms of the group’s harmonic function. The percussion are doing more textural work with their construction sounds and txalaparta playing, while the cello and double bass sections are offering “seagull” effects, which are also more of a textural element than a harmonic one.

Group six is both the lowest sounding of the orchestra and the heaviest in terms of harmonic function and presence. Generally, the music is slow, sustained, simple, and repetitive; offering more of a prolonged pedal than motivic variety or rhythmic complexity. There are three ‘blocks’ that are played together, each outlining most of a scale: D Lydian, A Ionian, and E Ionian respectively. The trombone and harp sections do not have the third ‘block’ (E Ionian), and instead depart from this role and play something a little different. The string sections have an interesting effect, where players will hold and sustain one of the notes of the scale while others continue on; this was to emulate the fluidity and washing of waves along the shore. These held notes will create a blurring and hazing of the overall harmonic sound. The divergence in the trombone section adds a more complex and flowing texture as well, albeit outside the harmonic sphere of the E sound from the other instrument. Each trombone is ‘glissing’ between chords, each using a common tone to aid in the transfer between each one. It’s slightly jarring as some chords protest with the overall harmonic sound (C and Db major), while others fit nicely within the rest of the orchestra (A and E major), as shown in example 2.19. The harp is also diverging

Example 2.19: *The low brass section during the opening section of mvt. 2*

The image shows a musical score for the low brass section. It consists of three staves. The top staff is for the first trombone, marked 'bucket mute' and 'gliss.'. The middle staff is for the second trombone, also marked 'bucket mute' and 'gliss.'. The bottom staff is for the tuba/euphonium, marked 'muted, or cloth over bell' and 'p'. The music shows a sequence of chords: C, A, Db, E, and C. The notes are connected by glissando lines, indicating a sliding motion between the chords. The common tones between the chords are highlighted in red text below the staff: C, A, Db, E, and C.

C A Db E C

Common tone connections

from the third ‘block’ by switching to rolled block chords, instead of maintaining the scalar motion that it was mirroring with the strings and low woodwinds. These chords essentially bridge this opening section and what comes after, and could easily be used to exit the repeating opening to move into the metered section that follows. However, the harp could also use this rolling chord idea throughout the opening section as another layer of harmonic variety. The construction of these chords are two triads stacked together, usually both in second inversion, but not always. My treatment of harmony is heavily influenced on elements found in Vincent Persichetti’s book *Twentieth Century Harmony*²⁵. Throughout many chapters, Persichetti goes through the construction of chords through various means: chords by fourths, fifths, added note chords, and polychords. As my compositional voice developed, I became more interested in these sonorities, particularly in the potential found in combining different quality chords together into polychords. He gives detailed examples of different combination types and lists these polychords in “a natural sequence of decreasing consonance and increasing dissonance. The last six polychords are noticeably less resonant...”²⁶. Example 2.20 is an excerpt from Persichetti’s book, which shows the harp utilizing these stacked triads.

Example 2.20: *Excerpt from Persichetti’s Twentieth Century Harmony (Ch.7: Polychords, pg. 139)*



Combining triads (and other chords) gives both a freshness, a break from tonality, while staying somewhat familiar and reminiscent to the listener. This technique and harmonic effect, among others listed in Persichetti’s book, have taken quite a strong hold in my music, and can be seen throughout the entire work, and certainly in other works that I have composed in the past.

Before moving on to the next section, I think it would be appropriate to go through the section starting at measure 112. This is constructed just like the opening section, and serves to portray a similar scene in the story: work continues to happen at Butus, as more and more whalers arrive to begin their harvest, and construction and production must continue. For the most part, the harmonic scope is quite different here with the predominant sound being A minor.

²⁵ Vincent Persichetti, *Twentieth Century Harmony: Creative Aspects and Practice*. (New York: W.W. Norton & Company, Inc., 1961)

²⁶ Ibid., 138

Thematically, this could depict several things: the season has been going on for some time now, with hardships starting to appear (loss of product through storms, whales escaping capture, men getting hurt or dying, all events and contributing factors leading up to the eventual overwintering). Additionally, the A minor sound bridges this section to the one following, which is the arrangement of the Basque tune *Agurra*, which is tuned to the key of A minor. The orchestra is grouped in the same pairings, albeit some of the instruments do not behave in quite the same manner. I will give a brief explanation of how the groups are both similar and different from the opening section.

Group one behaves very much like it does in the opening, with bird songs/chirps and interactions between the piccolos and violins. While the general motivic area is similar for these instruments (playing a lot of A, D, and E notes), harmonically the music is now focused around A minor. The bird calls outline this new chord, whereas it was highlighting a D major triad before. The violins, while playing some new material, still maintains a similar character as before, and continues to highlight the Larrume motif.

Group two follows in much the same way as before: both instruments move together through a harmonic progression, and their staff orientation starts separated and moves to being interlocked. The chord progression is more active this time around, with more pauses and notes moving between chords in a more polyphonic way throughout. There are a lot of A minor, D minor, and E minor harmonies in the beginning (Larrume motif) before resting on a F major 7th chord. What follows are more chords incorporating the Larrume notes with added tones altering the harmonic functions of each (starting out the second ‘block’ are D major (add 2) chord to a D, A, B, E chord/combined Larrume/Whale). Leading to the final chord are some added tone chords centered around C, F, B, and D before resting on an E7 sus4. Unlike the beginning, this group is divided into two ‘blocks’, so these could be played either separately or one after the other. Compare Example 2.18 above with Example 2.21 to see group two’s similarities and differences.

Example 2.21: Group two in the second ad lib section at m.112

The image shows a musical score for Example 2.21, consisting of four staves of music. The first two staves are for a piccolo and violin, and the last two are for a cello and double bass. The music is in 4/4 time and features a series of chords and melodic lines. The dynamic marking is *mp* (mezzo-piano). Below the staves, the chord progression is listed in red text: E7, Larrume Am, Dm7, Em7, F#M7, Dadd2, Larrume/Whale, C,F,B,D, and E7sus4.

Group three has changed the most from the opening section. In fact, they could almost be considered two different groups, or you could place the horns with the trombones (both are producing whale sounds) and the trumpets with group two. The horns start this section by producing wind tones through their instrument, and then proceed to play whale songs (like they did in the first movement). The trumpets have two 'block' sections, and follow the same progression as group two. They could indeed play with group two, or separately to create a delay or echo of what group two are doing. The trumpets are also given an instruction to produce wind tones through their instrument like the horns.

In group four, the timpani this time around is with group six adding tones to the harmonic pedals being produced. The other percussion are behaving similarly as before creating textural effects. The cello and double bass parts in group five are also playing similarly as before, but this time adding a few more textural effects, such as harmonic string glissandos and white noise. The harmonic glissandos are on the C and A strings, so they contribute slightly to the harmonic sound of the section (reinforcing the A minor quality).

Group six has two scale 'blocks' in this section, unlike the previous section where they had three 'block' parts. Here, the scales used for the two 'block' sections are A dorian and E harmonic major. The latter scale was included to give the dominant relationship to the A minor scale, but also to continue with the A minor quality of the sound by having the C natural as part of the E major scale. Following suit with the opening section, the harp plays stacked major chords during its third 'block'; unlike the opening, these chords are expanded throughout the orchestra. The chords themselves are constructed using the Larrume motif, with the 1st trombone playing a melodic Larrume statement. This 'block' is used to exit this ad lib section, as it does for the opening.

Now that the opening and middle ad lib section's treatment of harmony have been discussed, I will now go back to page 15 of the score and continue my analysis in a more linear manner about the piece's harmonic content. Similar to the first movement, I wrote a motivic idea to represent the ever-present sound of flowing water in the story. In this movement, the motion is more active than the plodding sounds depicted in the first; here there is more rhythmic energy and direction. The men are moving swiftly along the water now in their chalupas, not laboriously in their huge galleons. This new water sound is centered again around the pitch A, but it is now accompanied by C# (and other accidentals) in most places, transforming the sound and the meaning of the A pitch. There is another predominant sound throughout this movement which is played by the harp. In measure 62, the harp bounces up the staff with three chords in fifths, pronouncing the Larrume motif. This bouncing idea is present mostly in the first half of the piece, and is the main conduit for harmonic change; the violin/viola 'water' idea is fairly consistent throughout, but the harp packs in some contrast while that is happening. Take from measure 66 to 77 for example, while the violin and viola are hovering around the A/C# harmony

throughout, the harp is progressing through a series of chromatic chords. In Example 2.22, you can see the playing somewhat reserved at first in measures 66 to 70, to playing more densely packed chords and rhythmic and chromatic activity from measures 73 to 76.

Example 2.22: Chromatic chords in harp with sustained chords in strings (mm.66-70 and 73-76)

The image displays a musical score for Example 2.22, consisting of four staves: Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The Harp part is written in treble clef and features a series of chromatic chords, with dynamic markings of *mp* and *b mp*. The Violin I and II parts are written in treble clef and play sustained chords with triplets, marked *pp* and *p*. The Viola part is written in bass clef and also plays sustained chords with triplets, marked *p*. The score includes performance instructions such as "(as quietly as possible)", "slight swell", and "similar swell".

During this section, the woodwinds are both playing with the harp and providing long sustained chords while the harp and strings continue with their material. These harmonies by the woodwinds start out with stacked fifth qualities like the harp, but they slowly suspend and morph into a Db major seven nine chord that then slowly turns itself into another chord of fifths.

Measure 77 brings in a cascading line over a sustained chord centered around three notes stacked in fifths: C, G, D (the descending melodic line eventually lands on an E). There is a sudden unison ascending line which outlines a Larrume motif, with the harp and horns providing a harmonization of it: E minor add 4, G major, C major, A major add 4. The next few measures are designed to be harmonically ambiguous. The previous Larrume theme fades out while the orchestra plays a few minor sounding chords from measures 80 to 82 (A minor, B minor, E minor) and measure 83 has an interesting line moving in contrary motion, highlighting an E major scale. This resolves to a large, stacked chord by fifths (Ab, Eb, Bb, F, C) in measure 84, a

D major centered chord in measure 85, and a E, B, F# chord by fifths in measure 86. This sets up the next section, which sees a return of the bouncing motive in the harp, albeit without the Larrume motif this time.

There are four layers to the harmonic construction in the next section (87-93): most of the string section set up a sustained pedal of B, F#, E, B; the trumpets and trombones alternate between a similar sound to the strings and diverge from it (sometimes with C, D, G chords, Larrume chords, and chords which transition to one another through glissandos); the woodwinds with bird call-like activity where they play individually with linear lines, or together with block chords; and the first violins and harp with a rhythmic plodding line that carries forward a sense of fluid motion.

The next section (measures 94-100) the pedal point alternates between a **E, B** and **F#, C#** sustained fifth in the celli (there are triplet figures that are reminiscent of the water sound from the earlier section at measure 66). The viola acts with the celli to add another stacked fifth to the pedal, or to add a chord tone. The woodwinds are again adding individual bird calls that, like the viola, either add to the stacked fifths of the pedal tones, or create their own chord tones, or are doubling a string part.

Measures 101 to 111 lead to the second ad lib section of the piece and set up the first tutti climax of the movement, with the harmony changing nearly every measure. The music here is quite dense, with a fair amount of chromatism that various diatonic key areas are being highlighted. The chords are mostly sustained and played by the brass (horns and trombones), mid/low woodwinds (clarinet, bass clarinet, and bassoon), and second violins and celli. By the end of the passage, essentially all instruments are contributing. Throughout the first part of the progression (mm. 101-108), the pitch “E” is a common thread that weaves the chords together. Here is the progression within this buildup, starting with measure 101 and ending on 109 (each chord is separated by a semicolon): B sus4; C9; B sus4; Bb 9#11; D maj7/9; E, B, F#, D#, G#, C# (stacked triads of C# minor and B major); C, E, G, D, A, B, F# (stacked Cmaj7 and D major); B sus4; B-F# (this chord is just the stacked 5th). The second part of the progression (mm. 109-111) has the pitch “B” sustained throughout the chords: A major 7/9; F major #4; A major 7/9; G add2.

When the second ad lib section is chosen to conclude, the harp transitions the music by playing a repeated measure with the txalaparta and strings (the brass are also ad libbing some air/wind sounds). This repeating measure alternates between a Larrume bouncing figure by the harp (as heard earlier in the movement), and a simple up-and-down figure that previews the song. Example 2.23 will show how this is arranged.

Example 2.23: The repeating measure which leads into *Agurra* (m. 113)



This figure flows very naturally into the arrangement of the Basque traditional folk song *Agurra*. I chose to include this song because of its use for a greeting, which is accompanied by a dance. The dance itself is used as a greeting and symbol of respect, and is accompanied by the song *Agurra* (the word *agur* is Basque for *greeting*).²⁷ The dance is traditionally performed by men, and could very well have been known and performed by the Basque whalers. I found a wonderful arrangement of this song that is credited to L. Urteaga and L.

Ansorena²⁸, and I used this as a basis for my arrangement. The song is firmly in a minor key, and progresses as is customary through tonic, predominant, and dominant chords. In my piece, I have given the song to a quartet of instruments: two piccolos, the first clarinet, and a snare drum. This construction mirrors the traditional formation of a txistu ensemble, with the two piccolos emulating the two txistus, the clarinet taking the place of the silbote, and a snare drum as it should be. With the music depicting a scene of Basque whalers setting up camp, constructing equipment, or celebrating a successful hunt, the harbour must have heard the sound of the txistu and drum.²⁹

While *Agurra* is being played, the rest of the orchestra accompanies it in a few ways: During the first statement of the A section (measures 115-122), the brass produce rhythmic wind patterns with their breathing; the txalaparta is continuing to play and improvise its performance based on the tune; the strings and harp are divided up for their part: the harp and half of the cello and bass sections play harmonics that help outline the harmonic progression (using the tonic of the chord only), the other half are of cello and bass section are playing seagull effects; the violins are playing harmonic Larrume motifs; and the viola are playing harmonic glissandos up and down various strings. The second statement of the A section (measures 123-130), the orchestra now accompanies the txistu ensemble; the first trumpet plays a slightly embellished version of the melody, while the rest of the brass continue with their previous wind blowing techniques from the previous section. The B section of *Agurra* starts in measure 131, and ends at measure 138. The orchestra's accompaniment is completely removed this time, and the traditional txistu

²⁷ North American Basque Organizations, Inc., "Agurra" (2013) <<https://nabasque.us/dance/agurra.html>>

²⁸ Partiturak, "Agurra" <<https://partiturak.eus/afficher/agurra2>>

²⁹ James A. Tuck & Robert Grenier, *Red Bay, Labrador: World Whaling Capital A.D. 1550-1600* (St. John's: Atlantic Archaeology Ltd., 1989), 55

ensemble is heard alone. The brass start this section with their wind-breathing technique, but quickly transitions to an accompaniment of whale breaths and short whale songs. Starting at measure 139, the ensemble attempts to perform a repeat of the B section, but is cut off by the alarm call from the oboes, representing the alboka (another traditional Basque instrument). Thematically, the welcome dance/song is now being interrupted by the presence of whales; when a whale was sighted, crews immediately set off in pursuit in their chalupas.³⁰

The tune that I arranged for this section is a Basque song called *Porrusalda*. This could however be the style/tempo that the tune is played in, as I found the word also with the words *buelta biko*, which translates to double turn. The word *Porrusalda* itself translates to leak soup. Like *Agurra*, this song also has a dance that is performed with the music. I also paired the alboka with the tambourine as these are traditionally used together in performance. The alboka has a limited range (A4 to F#5) and the note order is an ascending dorian mode. Harmonically, the alboka do not offer much variety by themselves (as their melodic content is limited to six notes), but as the music progresses I place instrument accompaniment along the way to produce a sense of harmonic tension and thematic suspense.

Starting in measure 142, the strings begin their rhythmic and driving track which helps push the music along for the entire chase. Harmonically, the composition of this group is based around the Larrume notes, and for the most part it does not stray from this; this constant presence is a reminder that it is Larrume himself chasing the whale. As for the remainder of the orchestra, there are little interjections which go in and out of the music: during measures 146 to 148, the clarinets and bassoon give a brief Am, Dm, E major progression; the horns take over through measures 148 to 151 with a progression which is constructed of common tones: Am, FM7, Am, D9, CM7, Am, AM7/D#4, E7; from measures 152 to 155, the woodwinds have a cascading, yet blurring line which gives a feeling of constriction. The notes are very close together, displaced, and moving at different rates. Harmonically I mostly hear the higher pitched notes with 2nd and 3rd harmonies, with the noodling middle pitched notes adding a rhythmically augmented parody of the alboka activity (see Example 2.24 for a visualization of this section); the final section during the chase scene is from measures 156 to 160, with the harmony being driven by a repeated E pedal in the harp, cello, and double bass. At the same time, the bass clarinet, bassoon, and timpani are playing a similar rhythmic line, but the notes are outlining both the Larrume and Whale motifs. The flutes are pulsating on an A pitch, imitating the string activity, before adding their own sustained tones of the Whale motif. The last two measures of this phrase see some chords in the first violin with the harp. They outline both motifs in both measures, expanding the range of the chords, and placing the motivic notes on the very top of their line.

³⁰ James A. Tuck & Robert Grenier, *Red Bay, Labrador: World Whaling Capital A.D. 1550-1600* (St. John's: Atlantic Archaeology Ltd., 1989), 14

Example 2.24: The woodwind section during the chase, outlining both the Larrume and Whale motif

The image shows a musical score for a woodwind section. The top staff is a flute part with a melodic line. A red box labeled 'Whale motif' highlights a sequence of notes: G4, A4, B4, C5, B4, A4, G4. A blue box labeled 'Larrume motif' highlights a sequence: G4, A4, B4, C5, B4, A4, G4. Below the flute are staves for oboe, clarinet, and bassoon, all playing rhythmic patterns. The bottom two staves are for the bassoon and double bass, with the double bass part featuring a blue box labeled 'Larrume motif' highlighting a sequence: G2, A2, B2, C3, B2, A2, G2. The score includes dynamic markings such as *p*, *pp*, *f*, *mp*, and *f*.

The final section of the movement is the aftermath of the chase. With the whale secure, the men gave thanks to God for protecting and assisting them and would offer a prayer of thanks.³¹ Here, the music turns solemn and ceremonious with the trombones alternating between a Larrume chord (D, A, E) and a Whale chord (A, E, B). The flutes offer a brief birdsong, as if the birds stood witness of this scene. The oboes and clarinets perform a rite that was heard during the second ad lib section. The idea with the return of this progression is that death is present for both men and whales while operations are ongoing at Butus. To close out the movement, the low woodwinds and brass play yet another repeating progression: D, A, E (stacked 5ths); E, A, D (stacked 4ths); F major; G, A, B. The prayer of thanks is spoken offstage while this progression loops. There is a new melody during this loop, played by a solo cello and harp, which offers some harmonic variety to the progression, particularly during the last chord (the trichord G,A,B) with the melodic notes of an **F#** and **D#**.

Melody

The melodic construction of this movement is in two parts: the opening section of the movement, which is a gradual buildup over time, leading to a large orchestral tutti statement; and the second section of the piece which highlights the welcome party and the whale hunt.

In the opening ad lib measure of the movement, there are snippets of melodic fragments that are stated throughout the duration of the section. The first trumpet has the clearest instance of melodic content, having three iterations of the Larrume motif; the piccolos and violins have

³¹ Jean-Pierre Proulx, *Basque Whaling in Labrador in the 16th Century*. (Ottawa: Canada Communication Group, 1993), 59

playful birdcalls and gestures; and the oboes and clarinets have a chorale-like tutti section. This is mirrored again in the second ad lib section.

As the first ad lib section finishes, the woodwinds have a few sections where they have moments that, as a group, present an “idea” of a melody. Individually, it would just be a few notes not adding up to much, but as each instrument leads into the next, there is a culmination of parts that create a melodic whole (I say “idea” because it is still mostly textural in function, but I still hear a direction to the instrumental line that puts a slight melody in the ear). These sections are in measures 61-65, 70-73, 75-77, 95-97. Example 2.25 shows the first instance of this after the first ad lib section (I believe it helps transition out of the free section, into a more metered one).

Example 2.25: Woodwind section melody (after 1st ad lib section) mm.61-65)

The image shows a musical score for the woodwind section, specifically measures 61-65. It features four staves: two Piccolo (Picc.) staves and two Oboe (Ob.) staves. The music is in 4/4 time with a tempo marking of ♩=60. The key signature has one sharp (F#). The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and articulation like accents and slurs. There are also triplets indicated by the number '3' over groups of notes. The Piccolo parts are more active, often playing triplets, while the Oboe parts provide a more sustained harmonic and melodic support.

The first “deliberate” melody is found in measures 78 to 79. It is shared between the flutes, first oboe, clarinets, horns, and harp (the txalaparta is instructed to also play the melody’s rhythm). This melody is a strict Larrume motif and it essentially acts as the initial ripple that will eventually build toward a large climax. It also sets up a melodic idea that will be found in each subsequent melody, which is a ‘ka-Tim’ rhythm (sixteenth then dotted eighth). This is not the first instance of a ‘ka-Tim’ rhythm in a Larrume theme, in fact the very first instance of a Larrume theme from the first movement includes this rhythm. Example 2.26 shows how this rhythm was used in both instances.

Example 2.26: Use of a 'ka-Tim' rhythm in a Larrume motif theme in movement one (mm. 9-12), and in movement two (mm. 78-79)

Movement 1: 

Movement 2: 

The melodies throughout this section have a wave-like shape to them, as well as a conflicting ka-Tim and triplet motion (I don't mean conflicting as in opposites, but more as a difference in how the melody flows/connects: abrupt change with the ka-Tim; regular/smooth motion with the triplets). I will now highlight a few sections leading up to the climax where melody is a main function of the music: measures 82-87 (violins with melody, low brass with a counter melody); 89-94 (first trumpet with melody, brass with accompaniment); measure 95 (the bassoon, tuba, timpani, harp and double bass give a very brief melodic fragment, it's almost nothing as the section is in a kind-of stasis); measures 98-103 (this section is the direct leadup to the climax, with the 1st and 2nd horn and 1st violins playing the melody). All of these melodies include some up and down elements to their melody, as well as ka-Tim and triplet rhythms. This all acts to set up the climactic tutti moment that happens through measures 104-108. The melody continues to climb higher and higher in register, using large interval leaps up and down to create an active wave motion. While this is going on, the oboes and 2nd and 3rd trumpets are gradually arching a larger wave using an extrapolated Larrume based melody. This can be seen in Example 2.27 in the flutes and oboes.

Example 2.27: Flutes and Oboes with their wave-like melodies (mm. 104-108)



The second melodic part of the piece begins after the second ad lib section with the arrangement of *Agurra*. This melody is unchanged or modified in any way (it is worth noting

that the opening melody of the tune has a Larrume-esque sound (A-C-E-D), with the accompaniment adding in a few melodic fragments in the first few phrases of the tune. As the tune progresses, the horns enter with their whale-song techniques, presenting a compound melody here as each horn starts their call with a different note. In measure 138 the oboes interrupt *Agurra* with the other Basque tune *Porrusalda*. The horns continue to add in more intentional melodic ideas with their whale-calls, outlining both the Larrume and Whale motif (measure 141 and measures 145 and 146 respectively).

Beginning in measure 148, the tuba starts a long melodic phrase that gives a more expressive voice to the whale. The melody incorporates several extended techniques for the tuba, including glissandos, flutter tongue, breathing, vibrato speed, and multi-phonic (singing and playing together). The notes for this melody mostly outline the Whale motif, with some very brief mentions of the Larrume theme. This emphasizes the whale's plight as it struggles to stay alive, specifically fighting with Larrume himself. The Larrume instances in this melody are in measure 149 (A-E-G#) and 159 (D, A, E). There are also other Larrume moments in other instruments as the Whale melody is playing (measures 149-150 in the bass clarinet, bassoon, cello, and double bass; measures 152-3 in the bassoon, timpani, harp, 2nd violin, and double bass); and measures 156-7 in the timpani/bassoon (A,D,E - B,A,E).

After the chase, the music becomes slower, somber, and more delicate: the brass are repeating Larrume/Whale chords, there are a few bird songs in the flutes, and a chorale-like moment in the woodwinds. The movement ends with a repeating progression with a slow and syncopated descending melody (shown in Example 2.28)

Example 2.28: *The final melodic instance of the second movement (harp) (mm. 170-1)*



Texture

This movement, as with the prior one, has a heavy presence of textural sounds; as I stated in movement one, story elements are driven and influenced by the music's texture, and this movement is no different. The two ad lib sections of this movement are dominated by texture, with little melody and sectionalized harmonic moments. The music grows out of the interactions between individuals and groups of instruments, that when combined paint a picture of activity created by the labour of constructing a worksite, with the pastoral sounds of the animals and environment around them. Outside of the ad lib sections, textual writing is also present when the

music is more metered, overtly melodic, and deliberate. These sounds are expressed through birdsong, water motion in accompaniment, air and wind speed, and whale sounds.

In the *Harmony* section of this analysis, I placed the instruments of this ad lib section in groups one through six, which I will continue to use here. As a reminder, they are: the flute section (both playing piccolo) are paired with the violin section; the oboes and clarinets are together; the horns and trumpets are together; the percussion section are together; part of the cello and bass section are together; and the low woodwinds, trombones, harp, viola, cello, and double bass sections are together.

Starting with the first ad lib section, perhaps the most prominent force within this section is in group four (the percussion); their instruction is to provide sounds that emulate a camp being constructed at the beginning of the work season. In an ideal setup, the percussion setup would literally be construction tools with timber to produce the sounds of hammering, sawing, planing; stacking, rolling and assembling barrels; and aligning clay tiles as if shingling a roof. Partway through the first ad lib section, two percussionists would begin to play the txalaparta. The sound of this instrument is very similar to the sounds already being produced. As stated above in the introduction to the instrument, its origins has an act of manual labour with it (pressing and squashing apples with large wooden sticks against a wooden floor). These two elements when combined would create a very interesting sound: wood being hammered, stacked, and arranged mixed with the rhythmic wooden tapping of the txalaparta.

Group one adds the most active and playful activity of them all. Each instrument has a number of options given to choose from and play freely. The piccolos have exclusively bird songs and chirps (transcribed from sparrow sounds), and the violins have a mixture of imitation bird sounds, Larrume fragments, and improvised extended techniques. Group five can be absorbed into group one in terms of its textural role, offering a repeated seagull effect throughout.

For the most part, group two and three present mostly harmonic and melodic elements with their music. That isn't to say that their material is without any texture; indeed, the chorale-like playing of the woodwinds, and the rhythmic activity of the horns and trumpets do give some textural painting to the soundscape. In fact, I would be very interested to experiment with the woodwinds and their chords within their block, isolating and giving them repeated entries or delays like the trumpets and horns. The second trumpet material can also be played along, or as a response, with the percussion rapping, sawing, and hammering.

Group six has an interesting texture, in that they are both providing important harmonic functionality along with the ever present fluidity of the ocean. As the viola repeats its syncopated rhythm, the celli and basses ascend their six-note scales, with each note being sustained, creating

a growing cluster chord, before starting over again. The trombones eventually add their own texture to the mix with their morphing chords that change through glissando. The brass also are instructed to use mutes, which add a unique aspect to their sound.

The second ad lib section behaves much in the same way as the first. The groups more-or-less interact in the same manners, albeit with some harmonic and melodic changes. The largest change comes with the introduction of whale sounds in the brass, the piccolos slightly changing their bird sounds to incorporate elements of the upcoming *Agurra* song, and the percussion section not doing as much construction as before (there are still some of this happening), but instead more pastoral sounds. The most unique of these sounds is the instruction to utilize beach rocks in ways to emulate walking along a stony shoreline. Group five also expands with their sound offerings by adding harmonic glissandos, and numerous white noise effects (muted strings, bowing tailpiece, or bowing other side of the bridge).

At this stage, it is impossible for me to truly know what these ad lib sections will sound like, but their potential intrigues me greatly. What I have produced here is an experiment, one that I intend on expanding upon and adjusting once I hear this music performed and interpreted by live musicians.

As the first ad lib section closes, the brass maintain a wind/air texture by breathing through their instruments. As this is happening, the percussion continue to produce their construction activity while the txalaparta also continues to play. At measures 64 and 65, the percussion stop construction sounds and play their instruments, with the timpani rolling a pedal A, and the bass drum creating a sustained wind sound by rubbing the performer's hand around the drum skin. The strings start a sustained accompaniment with quick moving triplets (I spoke about this in the *Harmony* section). Together with the harp, who has a bouncing figure, this becomes the music's new "water" sound.

Starting around measure 87, there is a new texture, with faster alternating figures in the harp and violin, the brass sustaining chords (with trombone glissandos), one percussion part has a wind texture with the snare drum and cymbal, and active bird-like parallel motion in the upper woodwinds.

After the second ad lib section, there are sections of the orchestra adding a textural accompaniment while tune *Agurra* is played by the txistu ensemble: the brass section creates active wind patterns; the strings and harp add harmonic pizzicato of the harmony; and the strings add harmonic techniques to create wind, bird, and Larrume sounds. The tune and wind sounds are shown in Example 2.29. During the second half of *Agurra*, the brass and harp begin to add in whale sounds through breathing and quickly swiping low harp strings. At this time, there is no

other accompaniment with the txistu ensemble; it is just these textures playing with the traditional tune.

Example 2.29: *The woodwinds playing the tune Agurra while the brass emulate blowing wind* (mm. 116-122)

The image shows a musical score for Example 2.29, spanning measures 116 to 122. The score is divided into two systems. The top system contains three staves: two for woodwinds (flute and clarinet) and one for bassoon. The bottom system contains three staves for brass: trumpet, trombone, and tuba. The woodwind parts feature intricate melodic lines with many slurs and accents. The brass parts are characterized by rhythmic patterns, often using slurs and accents to create a sense of blowing wind. Dynamic markings such as *mp*, *f*, and *mf* are used throughout. Performance instructions in the woodwind parts include "dynamics here can mean air speed/intensity through instrument" and "more valves as if rolling while breathing".

As the celebration ends and the chase begins, the textures continue to permeate the music. The upper strings provide a driving rhythmic force behind the music, propelling the listener along with the chalupa. The cello and basses add in heavily accented beats that add to the driving strings, almost like oars constantly propelling the boat forward. Finally, the most important textural element to this section is the tuba adding in the plethora of extended techniques to bring a frantic whale to life. As the movement concludes, the percussion adds their sounds of washing waves and gentle winds through the rubbing of the bass drum and swelling of the cymbal.

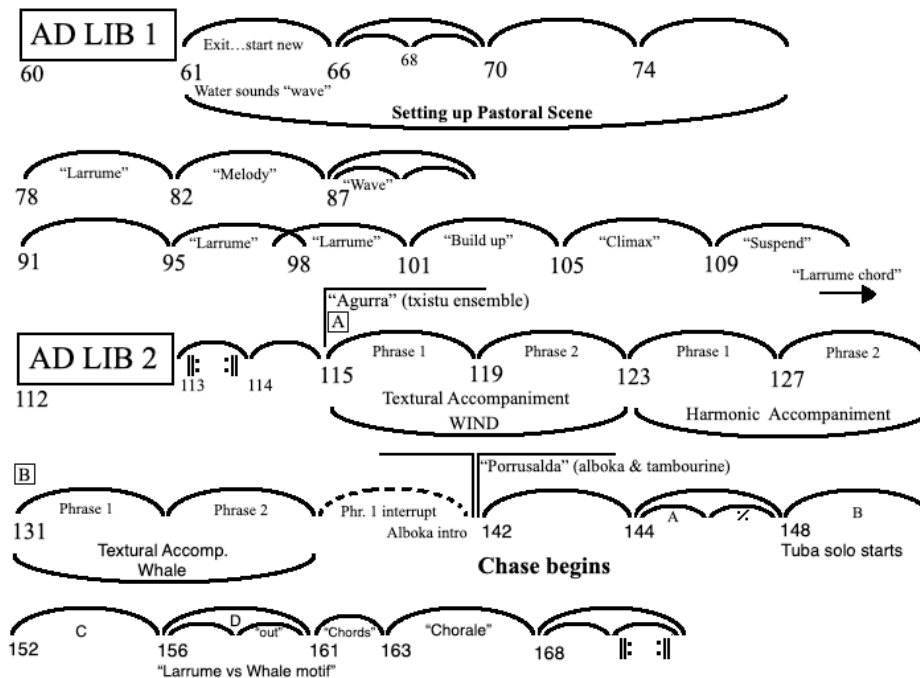
Form

The form of this movement is more complex than the first. It is difficult to say how it relates to prototypical forms; this may be because of how I imagined the piece as I was writing it: one section, leading into the next, a linear progression like a movie being played. At the same time, I don't want to call it through-composed.

That being said, if I were to label the form of this work, it could fit into two possibilities: rondo, and binary. With regards to rondo, the two ad lib areas are recurring A sections, with the sections around them being B, C and D. I hesitate to call it fully rondo since it does not have a

third iteration of the ad lib section, giving the formula a disproportionate ABACD form. Labeling this movement as binary, one could view each ad lib section as a major point in the form, with what happens after as part of their labeling (A or B). Each section would be approximately the same length, with the A section (first ad lib plus the following section) totalling 51 measures, and the B section (second ad lib plus rest of the movement) totalling 59 measures. In fact, the B section of this movement would then have a smaller binary form within itself with the presence of the *Agurra* song. With a binary form, you would have the first ad lib setting up a textural painting of camp-life, following with sections of water evoking motion, slowly introducing melodic ideas, using Larrume themes to build intensity towards a large climax. This encapsulates the A section. The B section would start with the second ad lib (slightly changed from the first), with the two Basque traditional songs, with their instruments. The section would close with the climactic whale chase and remorseful tribute to the fallen animal. I will provide a formal diagram in Example 2.30, where the ad lib sections are labeled, with the proceeding sections charting melodic or textural phrases.

Example 2.30: Form diagram for movement two



Movement 3: In this frozen hell, the Hull moans

Overall Description

Death was not an uncommon occurrence in Butus, with 62 graves being excavated in 1982 containing the skeletons of more than 140 whalers.³² This movement depicts the overwintering that happened to the Basque whalers in 1576-77, resulting in Larrume himself dying on June 22, 1577. The winter had set in so rapidly that many ships were trapped in the ice and forced to overwinter.³³ The title itself references the atmosphere that these men were surely unprepared to live through, and the agonizing sound of the shifting ice slowly pushing upon the wooden hull of the ship, which would have been their only sanctuary. The men would have lived on a very protein rich diet throughout their stay in Labrador (cod fish, local sea birds, and whale meat). This would be dangerous for those forced to overwinter, as their bodies would eventually succumb to scurvy in the following spring or early summer.³⁴ This paints a very clear picture of the suffering that the men would have endured: it wasn't the freezing temperature that killed these poor souls, but the slow agonizing effects of the body deteriorating through lack of nutrition. The music is full of extremes and nuances, producing uncomfortable sounds and textures to paint scenes of pain, coldness, doom, and agony. Having grown up in Labrador myself, I know full well how it feels to be exposed to the freezing temperatures during the long, dark winter months. Living through that, with minimal food and supplies, almost no winter clothing, all while in a wooden ship must have felt like living in an oversized casket.

Harmony

As a whole, this movement is the most harmonically divergent of the three. There are many chromatic and dissonant moments that serve to push the story's theme forward in ways that the first and second movement do not share. That being said, this movement does share an element with the previous two movements, which creates an overarching aspect of the entire work. This is the emphasis on the pitch A and how it affects the harmony. This pitch is heard constantly throughout the entire piece; it is incorporated in almost every element of the music from start to finish. I chose to do this as I put myself in the mindset of a whaler being stuck in a freezing boat for the entire winter with nothing to do but wait for spring to arrive. This day-to-day life, with the monotony of having nothing to do but wait for thaw and rescue, led me to add little variety to harmonic movement or development; I wanted there to be a constant force underlying the entire material. This pitch has come to represent Larrume as a character

³² James A. Tuck & Robert Grenier, *Red Bay, Labrador: World Whaling Capital A.D. 1550-1600* (St. John's: Atlantic Archaeology Ltd., 1989), 57

³³ *Ibid.* 56

³⁴ *Ibid.* 55

throughout this work, but in this movement, the “A” sound could also represent Labrador itself and how it is an ever present force, affecting their lives in every way. Its bountiful resources lead them to its shores, and now its oppressive atmosphere and climate will lead many to their death.

The movement opens with a very loud “A” being sustained by the low brass and woodwinds, which continues to grow in dynamic until suddenly stopping, leaving a quiet cluster chord to appear out of nowhere in the woodwinds, producing a Bb.C.D.E.A cluster moving to a Bb.C#.D.E.F.A cluster. This call and response relationship between the two groups happens a few times in the opening section, and again throughout the rest of the movement. The second blast of the “A” pitch morphs slightly as the trombones slowly glissando between quarter tones (with a constant A being sustained by other instruments). The woodwinds are more active during the second statement, with most instruments alternating by semitone and the bottom and top pitch sustaining (a low A and a high A#). Example 2.31 will show the first two instances of this interaction during the opening section.

Example 2.31: The opening call and response interaction (just the woodwinds shown) (mm. 172-178)

The musical score for Example 2.31 shows measures 172 to 178. It features parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The tempo is marked 'with intensity' and the metronome is set to 80. The score begins with a dynamic of *ff* (full sound) and a cluster chord. The woodwinds then play a cluster chord that changes from Bb.C.D.E.A to Bb.C#.D.E.F.A. The dynamics shift to *pp* (as subtly as possible) for the woodwinds and *ff* (build intensity) for the low brass. The score ends with a dynamic of *pp* for the woodwinds and *ff* for the low brass.

The third time this happens the harmony in the lower voices changes more significantly, plus the response is slightly delayed, coming in after the lower voices change harmony and lowers their dynamic. The trombones again glissando slowly through quarter tones before changing to an **Ab** and **Eb** (also played by the third and fourth horns. The horns also incorporate a B natural pitch in with this progression). This new harmony is a sustained “A” with a **B**, **Ab**, and **Eb**. When this new chord sounds, a bass chorus sustains a cluster chord that is a modified Larrume chord: Ab, D, Eb. This new element of a male chorus, which is sung off stage, sings the words “San Juan”. As I mentioned in the introduction, the San Juan was a Basque galleon that was shipwrecked just off the coast of Butus, and would have been a visual reminder

to the crew of the perils of their profession. I imagine that this wreck of the San Juan, which partially stuck out through the ice, would have been an ever-present dark omen for the whalers suck in their own trapped ship. The response from the woodwinds is more subdued, arriving on a vague chord that is a combination of Eb major and Eb minor, with a sharp 4th and major 7th.

Emotionally, this depicts an overwhelming feeling or force that is contrasted by perhaps a brisk wind or change of physical state. For example, maybe the panic that a whaler is experiencing by feeling trapped by the frozen sea ice briefly interrupted by a sudden draft of freezing air moving through the ship.

After this initial call and response section, there is a period of slow moving sustain by the trumpets (their first instance of playing thus far), horns, and woodwinds. While this is happening, there are subtle mentions of Larrume and Whale chords, especially between measures 185-190: the Larrume chords are played by the trumpets and horns in 185-186, the bassoon, tuba, and bass chorus in measure 188, the flutes trill and the trumpets sustain in 189, the celli pizzicato a chord in 190, and the 2nd oboe with clarinets in measure 191; the Whale chords are played by the bass chorus in measure 188, and the trumpets, 2nd trombone, and flutes in measure 189-190.

Besides the Larrume and Whale chords, the upper woodwinds have an interesting progression in measures 187 and 188: the flutes are trilling to create a Ab major 7 (with a raised fifth), and the oboes and clarinets are sustaining diads and moving by step to their next chord (oboes (C,D going to Bb,C) and clarinets (E,F going to F, Gb)). The bass clarinet and bassoon are more active, and contributing in a different way, but are also interacting within a semitone/tone of each other (E/Eb,F). Example 2.32 shows how the woodwinds are producing these harmonies.

Example 2.32: Sustained harmonies in woodwind section (mm. 187-191)

The image shows a musical score for a woodwind section, measures 187 through 191. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The score is written in treble clef for the upper instruments and bass clef for the lower ones. It features various dynamics such as *mp*, *p*, *mf*, and *f*, along with articulation marks like accents and slurs. The woodwinds play sustained harmonies, with some instruments using trills and diads to create specific chords. The bassoon and bass clarinet parts are more active, featuring trills and sustained notes.

Starting in measure 193, there is another call and response like in the beginning section, with the brass behaving in much the same way (loud unison sustain moving towards sustained dissonance. Unlike before, the woodwinds do not sustain after the call, but instead they dovetail with the harp and 2nd violins in an ascending triplet figure. The violas, with the 2nd and 3rd trumpets, sustain an “A” while a lower harmony gradually moves upwards to meet in unison. The 1st violins are holding a D and E pitch throughout this as well. When combined, there is an underlying Larrume sound to this passage. Example 2.33 shows how the upper strings contribute towards this.

There is another call and response following this section, but here the calls are reduced in intensity, adding decay and short duration to the unison “A” pitches, and the responses are simplified and not as dissonant. While this takes place, there is a “shimmering” accompaniment in the bowed vibraphone and harmonic sustain in the upper strings. The bowing creates a blurred dissonance as it moves between an E and F pitch (left to sustain and decay freely), while the strings hold a high pitched Larrume chord. The bass chorus sings “San Juan” to a unison “Ab” pitch before moving to a sung Larrume motif (singing the word “Larrume”). Perhaps Larrume himself is being haunted by the San Juan, hearing it call out to him. The last layer to this section is with the harp who is playing a repeating half-note rhythm to a very high pitched “E” pitch, while playing the bass line that the chorus sings. Example 3.33 will show the “shimmering” accompaniment along with the chorus.

Example 3.33: Shimmering accompaniment during a call and response section (mm. 198-202)

The musical score for Example 3.33 consists of seven staves. The top two staves are for Vibraphone (Vib.) and Percussion (Perc.). The Vib. part is in treble clef with a 2/4 time signature, featuring a shimmering accompaniment with dynamics *mp* and *f*. The Perc. part is in a similar time signature, with dynamics *f* and *mp*. The next two staves are for Harp (Hp.) and Bass Chorus. The Hp. part is in treble clef with a 2/4 time signature, featuring a repeating half-note rhythm with dynamics *mp* and *mf*. The Bass Chorus part is in bass clef with a 2/4 time signature, including the lyrics "San Juan La - rru - me" with dynamics *mp* and *mf*. The bottom three staves are for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The Vln. I part is in treble clef with a 2/4 time signature, marked *pp* and *arco*. The Vln. II part is in treble clef with a 2/4 time signature, marked *p*. The Vla. part is in bass clef with a 2/4 time signature, marked *p* and *pp*.

The next section is the climax of the movement. The harmony becomes quite dense as the building up of Larrume and Whale chords come to a significant cadential moment. In measure 205, the 2nd oboe and clarinets, with the violins and viola, play a rhythmically displaced and slightly altered Whale chord: (it starts as a true chord, then changes into an altered Bb,A,Eb). This leads into the next measure (206), which starts as a true Larrume chord, played by the brass, and then begins to change as the Whale chord did: (A,D,E becomes A,D,E,C# then A,D#,E,G#). The Whale chord also bleeds over into the Larrume chord, combining those notes together. The bass chorus is added to this moment with a slightly unique progression, which is doubled by the cello: the chord starts as a Whale chord, then a Larrume chord, then an altered Larrume chord (B,A,E; A,D,E; A,D#,E). Measure 207 has a change in harmony, which essentially becomes a B major chord intertwined with an A major chord. The bass chorus and lower strings also move with this progression. The woodwinds phase in with a combined B major and C# minor chord (with an added “A” pitch). The upper strings phase in last with a combined B major and E major (with an added “A” pitch). To reference this progression, it occurs through the entirety of page 43 in the score.

After this climax, the music becomes slower, meditative, and placid. There is a repeating progression every two bars, and consists of three chords: (D minor (added 2nd), E dim (added 2nd), stacked fourths in inversion [D,G,C,F]). There are also a lot of “A” pitches peppered throughout, including a repeating pedal in the double bass, adding slightly to each harmony.

In measure 221, the chord progression changes to ascending fifths in the bass (A,E to F,C) and ascending octaves in the upper voices (A to E). This repeats in measure 222, but in measure 223 the harmony shifts with descending fifths in the bass (Eb, Bb to Bb, F) and descending octaves in the upper voices (D to A). There is still a sustained “A” pitch throughout this new progression. Example 2.34 will show when these two patterns meet and the change takes place.

Example 2.34: *The post-climax repeating harmonic pattern change (harp shown. mm 220-223)*



The upper woodwinds and strings materialize with one last bitter progression of cold and unwanted harmonies in measures 225–6. The first two chords either have common tones or move by step: (A,B,E,F#,A# to A,Bb,C,D,E,A) but the third chord in measure 227 changes a little more dramatically. Here we see a Gb major chord combined with a D major chord. The “A” and

“D” pitches before carry on as common tones from the first chords, but also linger to set up the next chord in measure 228, which is a very heavy and powered D major chord. This chord stands out as it moves the bass note away from the “A” that has been a constant presence throughout the movement. This chord is held for two measures, but is interrupted briefly by a Bb major (with major 7th and 9th added...both are Larrume notes) in measure 230. The D major chord returns for another big statement, but instead of holding for two measures like before, it is again interrupted by a combined Gb major and Db major chord (with sustained “A” and “E” pitches cutting through). The movement ends with a prolonged Larrume/Whale chord which resolves a fully intact Larrume chord. The triumphant D major chords are a way to show brightness and warmth finally arriving after a bitter and frigid winter.

Melody

Melodic content is very sparse in this movement, with the predominant musical character being built on sustained harmonies and harsh textures. The brief moments of harmony that do emerge from this are small snippets of either the Larrume or Whale motifs, or bird-song activity that has an element of melodic suggestion. The first instance of a melody comes from the bass clarinet and bassoon in measures 188 and 189. The two instruments are imitating the creaking wood from the constricted hull, but they trade this texture with a small melody, with the bassoon playing a short Larrume motif and the bass clarinet an altered Whale motif. It is important to remember that these men, whose ship is surrounded by sea ice, would have been living in very confined quarters, due to an entire season's worth of whale oil being packed and stored around them. In addition, the meat from these whales would have been keeping them fed, and the bones of their discarded remains would have been laying on the ocean floor below them. This is why I have both motifs used throughout this movement in close proximity. There are times where the motif's pitches are altered slightly, this is my perception of the freezing cold and constant hunger affecting the men's state-of-mind and well-being. Example 2.35 will show the two low woodwinds playing these melodies. The trumpets are playing a harmonic accompaniment shortly after mirroring both motifs.

Example 2.35: *The bass clarinet and bassoon playing melodies of both motifs (mm. 188-9)*

The image shows a musical score for two instruments: bass clarinet and bassoon. The score is divided into two measures, 188 and 189. In measure 188, the bassoon plays a triplet of eighth notes with a mezzo-forte (mf) dynamic, while the bass clarinet plays a triplet of quarter notes with a mezzo-forte (mf) dynamic. In measure 189, the bassoon plays a triplet of quarter notes with a mezzo-piano (mp) dynamic, and the bass clarinet plays a triplet of eighth notes with a forte (f) dynamic, followed by a triplet of quarter notes with a mezzo-piano (mp) dynamic.

The bass chorus sings a short segment in measures 200-203 that has a repeated “Ab” tone with the words San Juan before a solo voice sings a short Larrume motif. The 1st flute bridges this moment with a bird-song melody that outlines both motifs before being joined by other woodwinds (who then play more typical bird-song activities). The 1st oboe has a very brief melody combining the two motifs as well. Example 2.36 will show how both instruments play these combination melodies.

Example 2.36: The flute and oboe playing a melody combining Larrume and Whale motifs (mm.202-3 and 205-6)

Flute: **Larrume motif** **Whale motif** Oboe:

After the climax of the piece, when the music becomes slow and repetitive, there is a melody that emerges that is meant to represent and reflect on the men who have died throughout the overwintering. It is a peaceful melody, with a strong ascent of a fifth interval, before descending step by step and finishing with a leap down of a minor third. This melody is not unlike one that was played at the end of the second movement during the prayer of thanks to honour the death of the whale. That line also descended by step and ended with a leap down of a minor third. The differences with the melodies are in the notes they outline: the melody in the second movement has the following notes: B, A, G, F#, D#/Eb. This melody highlights the notes found in the Whale motif (B,A,Eb). The melody in the third movement features these notes: A, E, D, C, A. This melody highlights the notes found in the Larrume motif. Example 2.36 will show a comparison of these melodies.

Example 2.36: Melodies found at the end of the second and third movement, highlighting the whale motif (2nd) and Larrume motif (3rd)

Second Mvt: Third Mvt:

In the last moments of the movement, when the important D major chord is played, instruments highlight an ascending fifth as heard in the melody mentioned above. The final melodic moments of the piece use this ascending fifth idea to place one more Larrume motif,

using instead an ascending fourth (then leading to the fifth) (A to D to E). The first trumpet states this melody, utilizing the quick mention of the G# from the earlier movements, and the first horn descends from the Larrume motif into a whale song texture from the prior movements (the upper notes of each call highlight a retrograde Larrume motif). This call signals the arrival of spring with the return of the whales to the area. Unfortunately for Larrume, he would go on to die on June 22, 1577, in Butus, Labrador. The woodwinds end the entire work with one last statement of Larrume. Example 2.37 will show how the trumpet and horn utilize the Larrume motif and whale song technique in the final moments of the piece.

Example 2.37: Part of the conclusion to the movement, using aspects of the Larrume motif and whale-song technique (mm. 229 to end)



Texture

Texture is an important aspect of this movement, just as it was with the previous two. The sounds being produced in this movement are harsher and discomfoting to listen to; one wouldn't expect pleasant or soothing sounds to depict freezing temperatures and looming death. The main elements that I aimed to emulate through music in this movement were: the creaking/cracking wood caused by the shifting ice pushing and squeezing on the ship's hull; and the predominant winds blowing snow and frigid air in through the uninsulated ship.

To create the sound of the wooden hull creaking, I used a few different instruments in the orchestra with their extended techniques. For the drums, I would indicate accented notes, rimshots, and pressure applied on the drumhead; for stringed instruments, I would indicate Bartók pizzicato, and scratch tones with suggested accelerating and decelerating rhythms. Example 2.38, shows how I chose to notate these two elements within the score. The slashed notes in the strings is the bowing rhythm, and the triangle rhythm indicates how the scratch tone should be produced. The player would bow once, but the applied pressure on the strings would be controlled to allow the increasing and decreasing rhythms. The arrows in the percussion

indicate increasing pressure on the drum head with the solid line, and decreasing pressure with the dotted line. The X notehead is for rimshots.

Example 2.38: Extended techniques used to depict creaking wood (string scratch tones, and applied pressure on drum)

Scratch tone:

Drum pressure

scratch tone

(triangle notehead is the approx rhythm the str

scratch tone

mf ————— f ————— ppp

bowed

dynamics can swell/ast 00

use metal brush and mallet in circular motion

rub hand up and down strings with palm (white noise w/ strings)

air-noise (mute string, bow lightly)

mp

To create the shrill, biting winds in the winter climate, I had a similar collection of instruments as before, with a few others added. For the percussion, I included cymbals being bowed, scraped with a coin (or other hard device), wire brushed, or yarn mallets, the drums would also be either rubbed in a circular motion with the hand or wire brush, and bowed vibraphone. With the brass, I would ask them to specifically hiss through their instruments (this is different from the breathing technique from the prior movements) or utilize mutes or hands to change their tone. The harp would scratch or swipe the strings; and the strings would use white noise techniques, or natural and artificial harmonics. Example 2.39 will show how the percussion, harp and strings incorporate this.

Example 2.39: Extended techniques used to depict winter winds (bowed cym., metal brush on bass drum, harmonics, hand swiping, and air noise in strings)

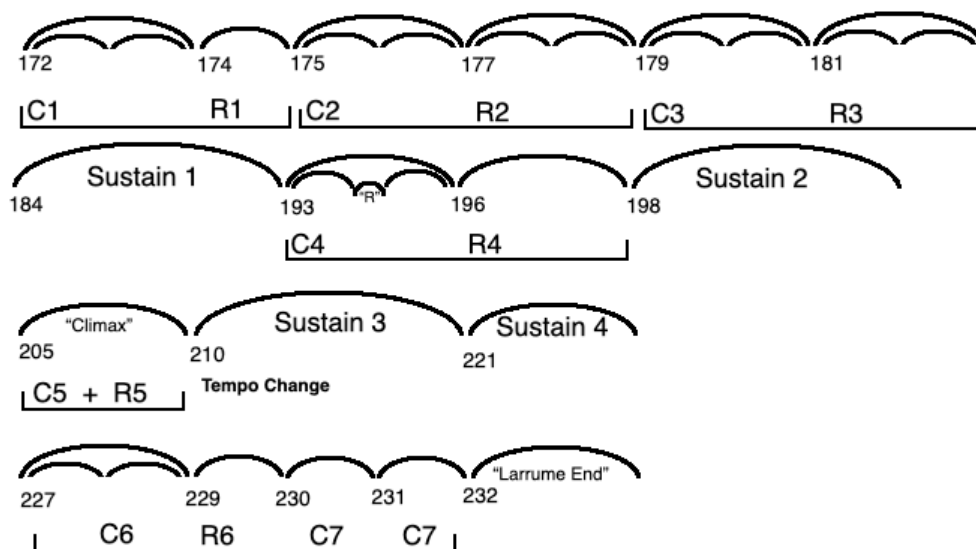
There are other textural applications in this movement that do and do not use extended techniques that still provide a sense of atmosphere and sound painting. These scenes are emphasized through the use of: glissando trombones, which go further into the use of quarter-tone tuning; bird-song techniques in the woodwinds, such as measures 202 through 206; very high harmonics and tones in the violins and flutes in measure 212; the use of offstage chorus throughout the movement; or the quick moving notes, paired with harmonies placed in a closer position, in addition to the creaking and howling winds, in measures 197-8. Indeed, this

entire movement is filled with textural writing, in fact the music is completely dominated by it; it is perhaps the movement with the most applications of techniques and orchestrations that serve to create images and feelings for the listener to sculpt in their mind's eye as they listen. Looking at page 43 of the score, it is covered in writing where texture is the primary feature: there are fluttering bird songs, bombastic brass, otherworldly invisible chorus, shrill woodwinds, and brittle string harmonics and scratch tones.

Form

This final movement is the one that I find most difficult to fit into a neat-and-tidy “form box”. The music, mood, atmosphere, character is constantly shifting, moving from one texture or effect to the next; as if it were improvising its material. There is no “home base” that continually returns, nor does any major aspect return exactly as it did before. The one element that does somewhat remain consistent throughout is the booming sustained pitches (usually “A”), with some reaction afterwards: the call and response material. If these moments are isolated and labeled, then you can see that they return about six times throughout the piece. After each call and response, there are sections where the music is sustained, or depicts some textural effect over the course of a few measures. Each of these “Sustain” sections are unique, and do not return to the character or material of the one previous. Therefore, the formal scheme that could be applied to this movement could be a loose rondo structure, where each “call and response” section could be labeled as “A”, and each “Sustain” section as B, C, and D. It is during the “Sustain” sections where the melodic material is more prevalent, while the “call and response” sees more of the harmonic density. The final “call and response” section, which is at the end of the piece, has very brief calls and responses; it pushes towards the final resolution, which is the final Larrume motif and chord. Example 2.40 shows a form diagram for the movement.

Example 2.40: Form diagram for movement three



Chapter 3: Conclusion

Ultimately, *The Indomitable Basque* is a true representation of myself as a composer and I believe is a perfect way to showcase my abilities and interests at the culmination of my graduate studies. Since I began writing music, I have been focused on using elements of my home province of Newfoundland and Labrador into my music. My master's thesis was a depiction of visual art based on each land mass of the province, and it pleases me greatly to have made my PhD thesis a tone poem highlighting a unique and important part of the province's history.

I hope that this symphonic work offers listeners and performers with new ideas and sonic experiences through the depictions of various pastoral elements: the weather, the ocean, the animals, and the aspects of work/camp life for the Basque men (rowing, constructing, hunting). In addition to writing atmospherically, it was a lot of fun choosing three traditional Basque instruments and incorporating them into the composition. These instruments each provide a unique sound and something that North American audiences may not have been exposed to very much (if not at all). The composition interprets two of these instruments through common orchestral instruments (the txistu being played by the piccolo and clarinet, and the alboka being played by the oboe), but it is quite possible for the actual instruments to be substituted in for a performance if a performer were available to play the traditional instruments. The second movement offers the greatest opportunity for sound exploration and interpretation with the two improvised measures (60 and 112). I have experimented with this sort of writing in the past, and I find giving conductors and performers the freedom to create a sound-world during performance is a thrilling and exhilarating experience.

It is my hope that this document serves to highlight my decisions and creative thinking that lead to the creation of my composition. Additionally, I hope that this document helps communicate the story of Juan Martínez de Larrume and the work that the Basque whalers did in Labrador during the early sixteenth century. There is a rich history centered around this story, and if anyone is interested in learning more about the Basque Whalers of Labrador, I would encourage you to take a deep dive into it. The UNESCO World Heritage Site in Red Bay, Labrador is a fantastic resource and facility (plus you can see the whale bones along the shore to this day), and the Basque Country in the north of Spain is such a beautiful and culturally rich place. I was very fortunate to travel to both places during the creation of this thesis, and they are both destinations I would highly recommend.

The elements of my composition that I highlight in this document will continue to influence my future writing.

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Aiden Hartery

The Indomitable Basque:
an Orchestral Work in Three Movements
inspired by the
Basque Whalers of Labrador
of the Sixteenth Century



2023

Instrumentation:

Duration: approximately 25 minutes

2 Flute (both double with piccolo)
 2 Oboe (English Horn w/2nd Oboe)
 2 Clarinet in B \flat
 Bass Clarinet
 Bassoon

4 French Horn
 3 Trumpet in C
 2 Tenor Trombone
 Bass Trombone
 Tuba

Timpani

2 Percussion: Snare Drum, Bass Drum, Floor Tom, Suspended Cymbal, Tambourine, Vibraphone, Wave Drum, Wind Chimes, Txalaparta, Construction Equipment (see note to conductor for specifications), Beach Rocks

Harp

Bass Chorus (sung offstage)

Offstage narrator

Strings (minimum players 10,10,10,8,6)

Programme Note:

The Indomitable Basque is a piece of music composed for the symphony orchestra. It depicts the early activities of the Basque whalers who were present in Labrador during the sixteenth century. The music tells the story of a man named Juan Martínez de Larrume who came to Red Bay, Labrador, in 1576, along with his crew to hunt for whales for oil to take back to their European homes. Unfortunately the men were forced to stay in Labrador through the winter of 1577 as their ship became frozen in the harbour due to an early onset of frost. I chose to include three traditional Basque instruments in this piece, and they are the txistu, the alboka, and the txalaparta. The music also depicts two main “characters” to help communicate the story: Larrume himself and the whale they are hunting. The notes chosen to represent these characters are used to construct both melodies (give the characters a “voice”) and harmonies (to define the quality of the sound).

The composition is predominately constructed using familiar methods, such as having recognizable melodies being accompanied by harmonies, all while being organized with a specific tempo and meter. However, there are also times when the music does not follow these familiar conventions and ventures into sounds that are more improvised and freely constructed and/or organized. Presenting the music with both familiarity and spontaneity gives it a sense of comfort and assurance woven with moments of anticipation and the unknown. Instruments are directed at times to create sounds which aid the listener with the immersion into the music’s story. Some of these sounds include whale-calls, birdsongs, blowing winds, creaking wooden floors, and the construction of wooden structures.

Ultimately, this piece aims to depict the story of Larrume and his companions and their adventures in Labrador. The first movement shows them sailing across the ocean, eventually arriving in Labrador with the announcement of the whale sounds. The second movement has the men setting up their camp, welcoming new arrivals, and going on a hunt. The third, and final, movement depicts the men being trapped through the frigid Labrador winter, trapped inside their ship while it is slowly squeezed by the unrelenting sea pack ice.

Note to Conductor:

Measures 60 and 112 are constructed in an atypical manner. What I, the composer, intend is to create a sonic version of a "snapshot in time", where the music is constructed so that the conductor can guide the orchestra, and the audience, through a quasi-improvised series of events. Some instruments are "grouped" together and serve a similar function to one another. These are: Group 1: flutes and violins; Group 2: oboes and clarinets; Group 3: french horns and trumpets; Group 4: the percussion section; Group 5 a collection of the celli and basses; Group 6: the trombones, low woodwinds, harp viola, and the remainder of the celli and basses. There are sections of the music that are boxed and are connected with arrows. These can show how the instruments are connected together when reading the score. Some instruments, like in Group 1, are not boxed together, but instead have dashed barlines. These barlines indicate to the performer which snippets of music they can play, repeat, or improvise on. These instruments, and individuals within the string sections, can move together, or diverge freely; they are, for the most part, emulating birds/pastoral sounds, and can be very free with when the play and move on to the next material. Group 2 has an extended section where they play with each other, and can depend on strict time-keeping and cohesion to create an intentional chord progression. However, each instrument could play individually to create a different version of the music. The music here is intentionally vague in its organization and construction. I want to create a wall of sound that will at times be cohesive, and at other times chaotic. It is meant to simulate the passage of time on a day-to-day scale, where life may be simple and pleasant, or complicated and stressful. The instruments of Group 3 have a similar relationship in that they can play off one another, or freely play individually. Group 4 is very unique as I ask the percussionists to perform with construction materials, such as hammers, saws, lifting pieces of wood, moving barrels, and other tasks. This is to simulate the construction of their camp buildings, barrels for storing whale oil, and just regular daily tasks of working men. They would literally be hammering or sawing pieces of wood, rolling/lifting/dropping barrels, or piling/moving pieces of lumber or roof tiles. Group 5 simply produces a "seagull effect" and improvises with it throughout the passage. Group 6 produces a repeating harmonic effect/pattern. In my experience with writing this sort of music, it could be helpful to label each section, or group, of the orchestra with a number, so that when guiding the ensemble through a performance, they can have a visual cue of their number, so that they know to look to the conductor for guidance. Imagine you are a painter, and the collection of musical ideas during these measures are colours on your pallet, and you are creating the work live during performance. Groups of instruments can come in together, or have staggered entrances; instrumentalists, like the flutes and string players have a lot of freedom with how they choose to interpret their music. Instrumentalists would know their assigned group number, so that the conductor only has to indicate which group number he is about to interact with (either through a visual aid like a card or fingers showing the desired number). Simple communication and a clear idea of the desired musical effect will make this challenging passage more manageable and approachable. My main goal with these two improvised sections is for the conductor to experiment and sculpt this sound painting with as much freedom and creativity as possible. I also want the instrumentalists to have as fun and freedom to explore their material when contributing to the passage. There needs to be a clear understanding of which instruments are in each group, and a trust between the players and the conductor about when they are to start, stop, improvise, or be conducted. For when the conductor wishes to conduct a group or selection of instruments, the metronome marking could be anywhere around 60 bpm. However, this could be improvised as well, and the conductor could conduct it faster or slower as they so desire.

The traditional Basque instruments are written into regular orchestra instruments, but it would be a good idea to listen to examples of each instrument to get a good understanding of their unique characteristics. I have adapted the sound of the txistu and alboka to be played by the common instruments of the orchestra, with the txistu ensemble being played by the piccolos and clarinet, and the alboka by the oboes. These instruments emulate the sound of the traditional instruments the closest. If there would ever be an opportunity to have the actual traditional instruments played, they would of course be implemented instead of the orchestral substitutions. The txalaparta is traditionally an improvised instrument, so I have just provided written instructions for the performers to follow. Essentially, two players will stand on either side of the instrument (planks of wood laid across to stands), and strike planks with thick wooden dowels. One player provides a simple rhythm in a steady tempo, while the second player's role is to imitate the first player's performance, often times increasing the complexity, while creating as much contrast as possible. Most of the music written for the percussion can be played by two players, but when the txalaparta is introduced, another performer will be needed to perform all parts.

Throughout the piece, there are instances where there are announcements, statements, declarations, etc... while the music is playing. These act to emphasize the story for the listener. When they hear "Look! Another ship has arrived!", it is meant to paint an image of a small ship on the oceans horizon, which enriches the following welcome song. At the end of the second movement, there is a spoken Prayer of Thanks, which was recited by the Basque after a successful hunt. I will now provide a paraphrased version of this prayer for use during performance:

"Receive, O Lord, our thanks and our infinite praise for in Thy generosity Thou hast done us the favour of taking the life of this, the greatest of beasts. Compared to his strength, our strength was nothing. We felt Thy favour during the struggle. Thanks to Thee, we have vanquished this colossus of the seas; where before it was a ferocious beast that threw us about in the waves indomitable, a miracle of nature. Honour and thanks to Thee, O Lord."
(from Basque Whaling in Labrador in the 16th Century, Proulx, 59)

The logistics of the speaker would be discussed when producing a performance of this piece. It could be a recording played through speakers, or spoken live in performance by a narrator on or off stage.

The instances of spoken text are in:

Mvt. 1: measure 41

Mvt. 2: measures 114, 140, 153, 160, 171 (this last instance, I indicate in the score that the speaker could come out on stage dressed as a 16th Century Basque Whaler to recite the Prayer of Thanks.

In the third movement, I insert a bass chorus that would be heard offstage (like the narrator). My thoughts here is that during the third movement, the whalers are trying to survive through a harsh winter with barely any supplies, all while staring at the sunken wreck of the *San Juan*. The offstage chorus would act as a sort of psychological tormentor. The *San Juan* was a whaling vessel that had sunk in 1565, just 12 or so years before the events of this story. Just like the speaker mentioned above, this chorus can be performed live, or played through speakers as a pre-recorded track. Ideally, the chorus would be live and be performed off-stage.

The bass chorus appears in:

Mvt. 3: measures 182, 188, 200, 206, 213, and 222.

1. We Sail West, to The Grand Bay

Score in C

Fluid, with swelling motion ♩=60

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet in B \flat

Bassoon

Horn in F 1&2

Horn in F 3&4

Trumpet in C 1

Trumpet in C 2&3

Tenor Trombone 1&2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

English Horn

str. mute

pp

pp

ppp

p

ppp

p

pp

ppp

p

pp

ppp almost nothing

pp more audible

gliss.

gliss.

mp

norm.

mp

pizz

arco

pizz

pp

arco

mp

pp

p

pp

p

pp

p

pp

p

pp

p

(D,C,B,E,F,G,A)

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *ppp* *pp* *p* *p*

Eng. Hn. *p* *pp*

Cl. 1 *ppp* *p* *p* *tr* *mp*

Cl. 2 *p* *pp* *p* *tr* *mp*

B. Cl. *p* *pp* *p* *p*

Bsn. *p* *pp*

Hn. 1,2 *pp* *sfz* *blow air through instrument*

Hn. 3,4 *pp* *sfz* *blow air through instrument*

C Tpt. 1 *pp* *p* *sfz* *blow air through instrument*

C Tpt. 2,3 *pp* *p* *sfz* *blow air through instrument*

Tbn. 1,2 *p* *open* *sfz* *blow air through instrument*

B. Tbn. *p* *open* *sfz* *blow air through instrument*

Tba. *p* *sfz* *blow air through instrument*

Timp. *pp*

Perc. *mp* *Sus. Cym* *ppp* *gentle swells in dynamic*

Perc. *mp* *resume circular motion whand*

Hp. *mf* *Ab* *G#* *A#* *C#*

Vln. I *pp* *pp* *mp* *mp* *mp*

Vln. II *pp* *p* *pp* *mp* *mp* *mp*

Vla. *pp* *p* *mp* *mp* *mp*

Vc. *pp* *div.* *p* *mp* *unis.* *mp* *mp*

Cb. *pp* *p* *mp* *pizz* *arco* *vibrato speed* *sfz*

16

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1
almost trills
p dynamics can swell almost trills

Cl. 2
p dynamics can swell almost trills

B. Cl.

Bsn.
pp *pp*

Hn. 1,2
p *pp*

Hn. 3,4
p *pp*

C Tpt. 1
hiss air through instrument
sfz *mp*

C Tpt. 2,3
hiss air through instrument
sfz *mp*

Tbn. 1,2
hiss air through instrument
sfz *pp* *pp*

B. Tbn.
hiss air through instrument
sfz *pp* *pp*

Tba.
hiss air through instrument
sfz *pp* *pp*

Timp.
pp *p*

Perc.
pp norm. *mp* *mp*

Perc.
p

Harp
F# C# C# C# Ab

Vln. I
mf *mp*

Vln. II
mf *mp*

Vla.
mf *p* *mp*

Vc.
mp

Cb.
mf *f* quickly slide finger away gliss off *p* *mf* *p* arco pizz

20

Fl. 1 *mf*

Fl. 2 *pp* *mp*

Ob. 1 *mp* *mf*

Eng. Hn. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1,2 *mp*

Hn. 3,4 *p*

C Tpt. 1 *p*

C Tpt. 2,3 *mp*

Tbn. 1,2 *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mf* *mp*

Perc. *mf* *mp*

Perc. *mf*

Hp. *mf* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp*

Cb. *arco* *pizz* *mp arco* *mp*

AGF#E
BCD

speed of gliss can vary and be improvised

move brush in circles around skin L V use metal brush (in circles for sustained notes, quick sweep for short notes)

23

Fl. 1 *mf* *mp*

Fl. 2 *mp* *mp*

Ob. 1 *mp* *mp*

Eng. Hn. *mp* *mp*

Cl. 1 *mp* *mp*

Cl. 2 *mp* *mp*

B. Cl. *mp* *mp*

Bsn. *mp* *mf* *p*

Hn. 1,2 *mp* *mp*

Hn. 3,4 *mp* *mp*

C Tpt. 1 *mp* *mp*

C Tpt. 2,3 *mp* *mp*

Tbn. 1,2 *mp* *mp*

B. Tbn. *mp* *mp*

Tba. *mp* *mp*

Timp. *mp* *mp*

Perc. *mp* *mp*

Perc. *mp* *mp*

Harp *mf* *mf*

Vln. I *mp* *mf* *mp* *pppp* *ppp*
gliss. *gliss.* *gliss.* *stagger bow* *stagger bow*
start from nothing *div.*

Vln. II *mp* *mf* *mp* *pppp* *ppp*
stagger bow *stagger bow*

Vla. *mp* *mf* *mp* *pppp* *ppp*
stagger bow *stagger bow*

Vc. *mp* *mf* *mp* *pppp* *ppp*

Cb. *mp* *mp*

27

Fl. 1 *p* *pp* *p* *mp* *mf* *mp*

Fl. 2 *p* *pp* *p* *mp* *mf* *mp*

Ob. 1 *mp* *mf*

Eng. Hn. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

B. Cl. *mp* *f*

Bsn. *p* *mp* *mf* *mp* *f*

Hn. 1,2 *f*

Hn. 3,4 *p* *mp* *mf* *mp* *f*

C Tpt. 1 *pp* *mf* *f*

C Tpt. 2,3 *pp* *mp* *mf*

Tbn. 1,2 *p* *mp* *mf* *mp* *f*

B. Tbn. *p* *mp* *mf* *mp* *f*

Tba. *p* *mp* *mf* *mp* *f*

Timp. *p* *mp* *mf* *f*

Perc. *mp* *f*

Harp *mp* *f*

Vln. I *pp* *p* *mp* *mp* *f*

Vln. II *mp* *mf* *mp* *f*

Vla. *mp* *mf* *mp* *f*

Vc. *p* *mp* *mf* *mp* *f*

Cb. *p* *mp* *mf* *mp* *f*

Chord symbols: A♭E♭, B♭, D♭, B♭D♭, A♯, B♭

Spoken by narrator: "A Whale! We near the Grand Bay!" 63

Fl. 1, 2, Ob. 1, Eng. Hn., Cl. 1, 2, B. Cl., Bsn.

Hn. 1,2, Hn. 3,4, C Tpt. 1, C Tpt. 2,3, Tbn. 1,2, B. Tbn., Tba.

Timp., Perc., Perc.

Hp.

Vln. I, Vln. II, Vla., Vc., Cb.

44 65

Fl. 1 *p* *pp* *p*

Fl. 2 *p* *pp* *p*

Ob. 1 *pp* *p*

Eng. Hn. *mf*

Cl. 1 *p* *pp* *p*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. 1,2

Hn. 3,4

C Tpt. 1 *sfz* *mp* *sfz*

C Tpt. 2,3 *sfz* *mp* *sfz*

Tbn. 1,2 *sfz* *mp* *mp* *gliss.* *sfz*

B. Tbn. *sfz* *mp* *fast gliss. (L.R.)* *gliss.* *sfz*

Tba. *sfz* *sfz*

Timp. *f* *gliss.*

Perc. *fast brush* *sfz* *mf*

Hp. *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I *gliss.*

Vln. II *mf*

Vla. *vibrato speed*

Vc. *aggressive vibrato* *gliss.* *p* *f*

Cb. *aggressive vibrato (like a high whistle, or whistle)* *gliss.* *mf*

This page of a musical score, numbered 66, contains measures 46 through 51. The score is arranged in two systems of staves. The first system includes woodwinds, brass, and percussion. The second system includes strings and harp. The woodwind section (Flutes 1 & 2, Oboe 1, English Horn, Clarinets 1 & 2, Bassoon, and Horns 1, 2, 3, & 4) features melodic lines with dynamic markings of *mp* and triplet figures. The brass section (Trumpets 1 & 2, Trombones 1 & 2, and Tuba) has a *sfz* (sforzando) marking at measure 50. The percussion section (Timpani and two Percussion parts) includes a *mf* marking at measure 46 and *pp* and *sfz* markings at measure 50. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features complex rhythmic patterns, including sixteenth-note runs and glissandos, with dynamic markings of *mp*, *f*, and *mf*. The harp part consists of glissandos. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

This page of a musical score covers measures 48 to 67. The instrumentation includes woodwinds (Flutes 1 & 2, Oboe 1, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoon), brass (Horns 1, 2, 3, 4, Trumpets 1, 2, 3, 4, Trombones 1, 2, 3, 4, Tuba, Timpani), percussion (Percussion 1 & 2), harp (Hp.), strings (Violins I & II, Viola, Violoncello, Contrabass), and a double bass (Cb.).

Key musical features include:

- Woodwinds:** Flutes 1 & 2, Oboe 1, and Clarinets 1 & 2 play sustained notes with a *p* dynamic. The English Horn and Bassoon have melodic lines. Horns 1, 2, 3, and 4 play a triplet figure.
- Brass:** Trumpets 1, 2, 3, and 4, Trombones 1, 2, 3, and 4, and the Tuba play a *sfz* (sforzando) dynamic. Horns 1, 2, 3, and 4 play a triplet figure with dynamics *mp* and *mf*.
- Percussion:** Percussion 1 and 2 play a *p* dynamic, transitioning to *f* (forte) in measure 67.
- Strings:** Violins I and II play a complex, fast-moving melodic line. Viola, Violoncello, and Contrabass play a *gliss.* (glissando) effect. The double bass (Cb.) plays a *mf* (mezzo-forte) dynamic.
- Harmonics:** The harp (Hp.) plays a *gliss.* effect.

50

Fl. 1

Fl. 2 *pp*

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1 *p* *sfz*

C Tpt. 2,3 *sfz*

Tbn. 1,2 *sfz*

B. Tbn. *sfz*

Tba. *sfz*

Timp. *gliss.*

Perc. *p* *sim.*

Perc.

Hp. *gliss.* *gliss.* *mf* *D \flat*

Vln. I

Vln. II

Vla. *ppp* *gliss.*

Vc. *mf* *mp* *mf*

Cb. *p* *pp* *p* *gliss.* *pizz* *arco* *pp*

55

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn.

Hn. 1,2
Hn. 3,4
C Tpt. 1
C Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sfz
pp
p
mp
p
gliss.
pizz
arco
mp

Detailed description: This page of a musical score covers measures 55 to 60. The woodwind section (Flutes 1-2, Oboe 1, English Horn, Clarinets 1-2, Bass Clarinet, Bassoon) is mostly silent. The Horns (1,2 and 3,4) play a melodic line with triplets. The Brass section (Trumpets 1, 2,3; Trombones 1,2; Baritone; Tuba) plays a rhythmic pattern of eighth notes with a forte (*sfz*) dynamic. The Timpani plays a steady pulse with a pianissimo (*pp*) dynamic. The Percussion section features a complex rhythmic pattern with dynamics ranging from *p* to *mp*. The Harp plays a simple accompaniment with a *p* dynamic. The Violins (I and II) play a melodic line with a *p* dynamic, with the Violin I part marked as muted. The Viola plays a rhythmic pattern with a *pp* dynamic. The Violoncello and Double Bass play a melodic line with a *p* dynamic, featuring glissando markings. The Double Bass part also includes *pizz* and *arco* markings and a *mp* dynamic.

61 $\text{♩} = 60$

Picc. 1 *mp* *f* *mf*

Picc. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1,2 *blow air through instrument: like the wind*

Hn. 3,4 *continue sporadically*

C Tpt. 1 *open*

C Tpt. 2,3 *open*

Tbn. 1,2 *open*

B. Tbn. *open*

Tba. *open*

Timp. *continue with previous textures*

Perc. *continue with previous textures* *move towards percussion setup* *rub hand in circular motion around drum head* *PPP*

Perc. *exala to start unifying* *exala to start playing long with orch. rhythms, but using their ears, as a call and response...* *B.D* *continue to play together, slowly adding variety*

$\text{♩} = 60$

Hp. *L.V. throughout not rolled* *mp* *mf* *pp*

D² AGFE BCD E^b C² F² G²

Vln. I *continue with previous textures* *mp* *pizz* *arco* *pp* *(as quietly as possible)* *slight swell*

Vln. II *continue with previous textures* *mf* *mp* *pp* *(as quietly as possible)* *slight swell*

Vla. *mp* *mf* *mp* *pp* *(as quietly as possible)* *slight swell*

Vc. *occasionally add in* *mf* *f* *ppp* *(as quietly as possible)*

Cb. *occasionally add in* *mp* *mf* *mp* *pppp* *(almost inaudible)* *muted div: 2-4 players only* *sultasto non-vibrato* *stagger bowing*

83 75

Fl. 1, 2: *mp*

Ob. 1, 2: *mp*

Cl. 1, 2: *p*

B. Cl.: *p*

Bsn.: *p*

Hn. 1, 2; Hn. 3, 4: *p*

C Tpt. 1; C Tpt. 2, 3: *mp*, *tutti*, *mf*

Tbn. 1, 2: *p*

B. Tbn.: *mf*, *mp*

Tba.: *mf*, *mp*

Timp.: *mf*, *mp*, *pp*

Perc.: *mp*, *mf*, *mp*, *pp*

Harp: *mp*

Vln. I: *mp*, *mf*, *p*

Vln. II: *mp*, *mf*, *mp*

Vla.: *mp*, *mf*, *mp*

Vc.: *mp*, *mf*, *mp*

Db.: *mp*

Performance instructions: *as before*, *L.V.*, *stagger bowing*, *div.*, *pp*

Chord changes: D^{\sharp} , D^{\sharp} , $B:C^{\sharp}$

This page of a musical score (page 76) contains the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting at measure 89. Fl. 1 begins with a *mf* dynamic and a triplet. Fl. 2 begins with a *mf* dynamic. Dynamics for both include *p*, *sfz*, *pp*, *mp*, and *p*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a melodic line with dynamics *mp*, *p*, *sfz*, *pp*, *mp*, and *p*. Ob. 2 has a melodic line with dynamics *mf*, *mp*, *pp*, *mp*, and *p*.
- Clarinets (Cl. 1, Cl. 2):** Both parts are silent.
- Bassoon (B. Cl.):** Silent.
- Trumpets (C Tpt. 1, C Tpt. 2,3):** C Tpt. 1 has a melodic line with dynamics *mf* and a triplet. C Tpt. 2,3 has a chordal accompaniment with dynamics *mf* and *p*.
- Trombones (Tbn. 1,2, B. Tbn., Tba.):** Tbn. 1,2 has a chordal accompaniment with dynamics *mf* and *mp*. B. Tbn. has a melodic line with dynamics *mf* and *gliss.*. Tba. is silent.
- Timpani (Timp.):** Silent.
- Percussion (Perc.):** Two parts. The top part has a melodic line with dynamics *mf* and *gliss.*. The bottom part has a chordal accompaniment with dynamics *mf* and *gliss.*. A note above the top part reads "slow, swelling brushes on cym w/ drum".
- Harpsichord (Hp.):** Has a melodic line with dynamics *mp* and a triplet. Chords *D:*, *D:*, *G:*, and *G:* are indicated below the staff.
- Violins (Vln. I, Vln. II):** Vln. I has a melodic line with dynamics *mp* and a triplet. Vln. II has a melodic line with dynamics *mf* and a triplet.
- Viola (Vla.):** Silent.
- Violoncello (Vc.):** Silent.
- Double Bass (Db.):** Silent.

93

Fl. 1 *p* *5* *mp* *sfz* *3* *mp*

Fl. 2 *mp* *mp* flutter *mp*

Ob. 1 *mp* *mp* *mf* *3*

Ob. 2 *6* *mp* *6* *mp* *tr* *mp*

Cl. 1 *mp*

Cl. 2 *mp* *3*

B. Cl. *3*

Bsn. *mf* *mp*

Hn. 1,2

Hn. 3,4

C Tpt. 1 *3*

C Tpt. 2,3 *3*

Tbn. 1,2 *gliss.*

B. Tbn.

Tba. *mf* *mp*

Timp. *mf* *mp*

Perc. *mf*

Perc.

Harp. *3* *sfz* *3* *mp*

Vln. I *3* *D:* *A:* *D:*

Vln. II

Vla. *mf* *div* *mp* *3* *mp* *3* *mp* *3* *mp* *3* *mp* *pizz* *arco* *pizz* *mf* *mp*

129

Picc. 1 *mp*

Picc. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1,2 *mp* *mf* *mp*

Hn. 3,4 *f* *mp* *mf* *mp* *mf* *f*

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2 *mf* *f*

B. Tbn.

Tba. *f*

Timp. *mp* *p*

Perc. 16 *Start responding to the whale breathing*

Perc. *Start responding to the whale breathing*

Hp. *strobe down low strings w/hand (as before)* *sfz*

Vln. I

Vln. II

Vla.

Vc.

Db.

134

Picc. 1

Picc. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Whale song

mp

f

mp

Whale song

Whale song

Whale song

Whale song

sfz

hiss after spray

sfz

sfz

sfz

sfz

sfz

sfz

20

Start to play more together, less variety...

144 Flute

Fl. 1
Flute *mp* *mf*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *pp* *pp*

B. Cl.

Bsn. *f* *mp*

Hn. 1,2

Hn. 3,4 *sfz* *sfz*

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2 *sfz* *sfz*

B. Tbn.

Tba. *sfz* *sfz*

Timp. *f* *mp*

Perc. *f* *mf*

Harp

Vln. I *pp* *mf*

Vln. II *p* *arco* *mf*

Vla. *mp* *mf* *arco*

Vc. *arco* *mp*

Db. *f*

The narrator cries: "Faster men! We're gaining!"

91

152

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

f

f

pp

f

f

mp

f

mp

p

f

p

mf

mp

mf

f

mf

f

f

mp

f

mp

f

mp

f

mp

str. mute

flutter tongue (arousal effect)

vibrato speed

sing indicated syllable*

sing top note.

(as drawn out as possible)

arco

pizz

arco

156

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Perc.

Perc.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

f *mp* *f* *p*

f *mp* *f* *p*

sfz

sfz

mp

mp

sfz

sfz

sfz

p *f* *mp*

p *mf*

f *mp* *f* *mp* *mf*

mp

mp

mp *pizz*

f *mp* *f* *mp* *mf*

f *mp* *f* *mp* *mf*

arco

div.

1.

open

3

3

[Narrator shouts: "Now, Larume! Now!! Throw it now!!"]

solemn, mourning $\text{♩} = 54$

93

Fl. 1 *f* *f* *p* *mf*

Fl. 2 *f* *mp* *p*

Ob. 1 *p* *p*

Ob. 2 *p* *p*

Cl. 1 *mf* *mp* *p*

Cl. 2 *mf* *p*

B. Cl. *mf*

Bsn. *mf*

Hn. 1,2 *mf* *p*

Hn. 3,4 *mf* *p*

C Tpt. 1 *mf* *mp*

C Tpt. 2,3 *mf*

Tbn. 1,2 *mf* *pp*

B. Tbn. *mf* *pp*

Tba. *mf* *f* *ff* *mp*
Closes the hang note up high and fall off
a weak breath

Timp. *f*

Perc. *f*

Perc. *f*

Hp. *mf* *f*

Vln. I *mf* *f* *fp*

Vln. II *f*

Vla. *f*

Vc. *f* *arco* *f*

Db. *f*

solemn, mourning $\text{♩} = 54$

180

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *ff* *p* *pp*

Bsn. *ff* *p* *pp*

Hn. 1,2 *ff* *p* *pp* *mp*

Hn. 3,4 *ff* *p* *pp* *mp*

C Tpt. 1 *p* *f* *mp* str. mute *mp* str. mute

C Tpt. 2,3 *p* *f* *mp* *mp*

Tbn. 1,2 *ff* *p* *pp*

B. Tbn. *ff* *p* *pp*

Tba. *ff* *p* *pp*

Timp. *p* *pp*

Perc. *f*

Harp *mf* slowly scratch strings downward w/nail (or other object)

offstage Bass chorus *p* *mp* *p*
San Juan

Vln. I scratch tone (triangle notched is the approx rhythm the strings sound speak) air-noise as before

Vln. II scratch tone (triangle notched is the approx rhythm the strings sound speak) air-noise as before

Vla. scratch tone (triangle notched is the approx rhythm the strings sound speak) air-noise as before

Vc. scratch tone (triangle notched is the approx rhythm the strings sound speak) air-noise as before

Db. *mf* *sim.* (same air-noise but bowed to rhythm) *sfz* *mf*

187

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. 1 *p* *p*

Cl. 2 *p* *p*

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

Bsn. *mf* *f* *mp*

Hn. 1,2 *p* *p* *p* *mf*

Hn. 3,4 *p* *p* *p* *mp*

C Tpt. 1 *p* *mf*

C Tpt. 2,3 *p* *mf*

Tbn. 1,2 *p* *gliss.* *mf* *mp*

B. Tbn. *gliss.* *mf*

Tba. *mp* *mf*

Timp. *mf*
tune to the next note while sustaining

Perc. *w/ coin/metal beater* *mf* *3* *botwed* *f* *increase pressure on drum head* *decrease pressure on drum head* *mp* *To Vib.*

Perc. *floor tom* *mf* *f* *sfz* *[3]* *ff*

Hrp. *sim.* *f* *mf* *imitate celli (like bartok pizz)* *sfz* *[3]* *mp*

Bass *San Juan* *Ba - lea*
(same air-noise but bowed to rhythm) *San Juan* *San Juan*

Vln. I *(same air-noise but bowed to rhythm)* *3* *p*

Vln. II *(same air-noise but bowed to rhythm)* *3* *p*

Vla. *sfz* *3* *sfz*

Vc. *sfz* *3* *div.* *sfz* *arco* *mp*

Db. *sfz* *3* *mp*

199

Fl. 1 *mp*

Fl. 2 *pp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. *mf* *p*

Hn. 1,2 *f* *sfz* *p*

Hn. 3,4 *f* *sfz* *pp*

C Tpt. 1 *f* *mf* *p* str. mute

C Tpt. 2,3 *p* *mf* *p*

Tbn. 1,2 *f* *f* *f* *mf* *p* str. mute

B. Tbn.

Tba.

Timp. *f* *f*

Vib. *mp*

Perc. *f* *f* *mp*

Hp. *mp* *mf*

Bass Chorus *mp* *mf* *mf* *sol.*
San Juan La - tru - me

Vln. I *pp* arco

Vln. II *p*

Vla. *p* *pp* half continue to play harmonic, half air tone

Vc. *p* half continue to play harmonic, half air tone

Db. *p*

205

Fl. 1 *mp* *mp* *mf* *mp* *n*

Fl. 2 *mf* *f* *mp* *mf* *mp* *n*

Ob. 1 *mp* *mf* *mp* *mf* *mp* *n*

Ob. 2 *mp* *mf* *mp* *mf* *mp* *n*

Cl. 1 *p* *mf* *mp* *mf* *mp* *n*

Cl. 2 *p* *mf* *mp* *mf* *mp* *n*

B. Cl. *p* *mp* *mf* *mp* *mf* *mp* *n*

Bsn. *mp* *mf* *f* *mp* *n*

Hn. 1,2 *mp* *mf* *f* *mp* *n* *hiss through instrument*

Hn. 3,4 *mp* *mf* *f* *mp* *n* *hiss through instrument*

C Tpt. 1 *open mp* *mf* *f* *mp* *n* *hiss through instrument*

C Tpt. 2,3 *open mp* *mf* *f* *mp* *n* *hiss through instrument*

Tbn. 1,2 *open mp* *mf* *f* *mp* *n* *hiss through instrument*

B. Tbn. *mp* *mf* *f* *mp* *n* *hiss through instrument*

Tba. *mp* *mf* *f* *mp* *n* *hiss through instrument*

Timp. *mp* *mf* *f* *mp* *n* *mp*

Vib. *To Perc.* *Percussion* *Sus. Cym* *scrape with coin* *bowed* *To Vib.*

Perc. *mp* *mf* *f* *p* *mf* *S.D* *brush in circles* *mf*

Hp. *mp* *B^b* *G^F* *D^F* *mf* *f* *C[#]* *mp* *AGFE* *B^bCD[#]*

Vln. I *p* *mf* *f* *mf* *f* *mp*

Vln. II *p* *mf* *f* *mf* *f* *mp*

Vla. *p* *mf* *f* *mf* *f* *mp*

Vc. *arco mp* *mf* *f* *mp* *mf*

Db. *mp* *mf* *f* *mp* *mf*

La - rru - me! La - rru - me!

211 lethargic ♩=60

overblow (pitch approx.)

mf overblow (pitch approx.)

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Vibraphone
yarn mal.

Perc.

Perc.

lethargic ♩=60

Bass Chorus

mp

mf

Ah

2

Hp.

Vln. I

Vln. II

Vla.

Vc.

Div.

Db.

