

Jessie's Well – Journal No. 7

Day 6 of scoring – April 10th 2005	First entry – 2.52 pm	It's Sunday afternoon
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Location and context:

I have come down to do what I hope will be the last of the scoring work. I might have to come back and review percussion but even that was coming into the thoughts process last evening.

It's Sunday afternoon and we have been to church today (a beautiful double baptism of two delightful little boys) and then lunch and since the we have been watching "The God's Must Be Crazy". The kids love it!

So to the score. There is noting major to carry over from yesterdays. It seems that it is just to be completed. Maybe the coda will bring some discussion.

Day 6 of scoring – April 10th 2005	2nd entry – 3.11 pm	P 23 of the score
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I am now moving through the end of this last substantial tutti and considering the transition into the coda at 93. I have begun to not automatically double and strengthen as I had before and I will begin to see how the transition commences timbrally.

I am looking at the instruction for brass to be *morendo* and considering how the saxes have been an intensifier for them up to now (4 before 93) and how they will soon become part of the woodwind sound again.

3.14

Day 6 of scoring – April 10th 2005	3rd entry – 3.28 pm	Into bar 93 ff.
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I am moving into the coda proper without finishing the tutti before hand so I must check to make sure I do not write the *col* as it was and not take the opportunity to utilise the instruments in other ways. They may well double as they have but I have cut the *col* moving through from 84 at 92 so that it reminds me to rescore or to consider such a move.

3.30

Day 6 of scoring – April 10th 2005	4th entry – 10.54 pm	Some concerns
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Location and context:

At about 3.40 this afternoon my son in law Rick, called and said my eldest son Luke was in trouble and had tried to hurt himself. I have been at the hospital

for most of the time since. He is out of danger now and he will be in until a mental health assessment is done tomorrow. I have just walked in from the hospital and I thought it would be therapeutic to sit here and finish this piece.

Stephen, I will call you in the morning and cancel our meeting as I have to be back at the hospital between 8 and 9 am.

I hope I never have to write a piece about Lukey!!

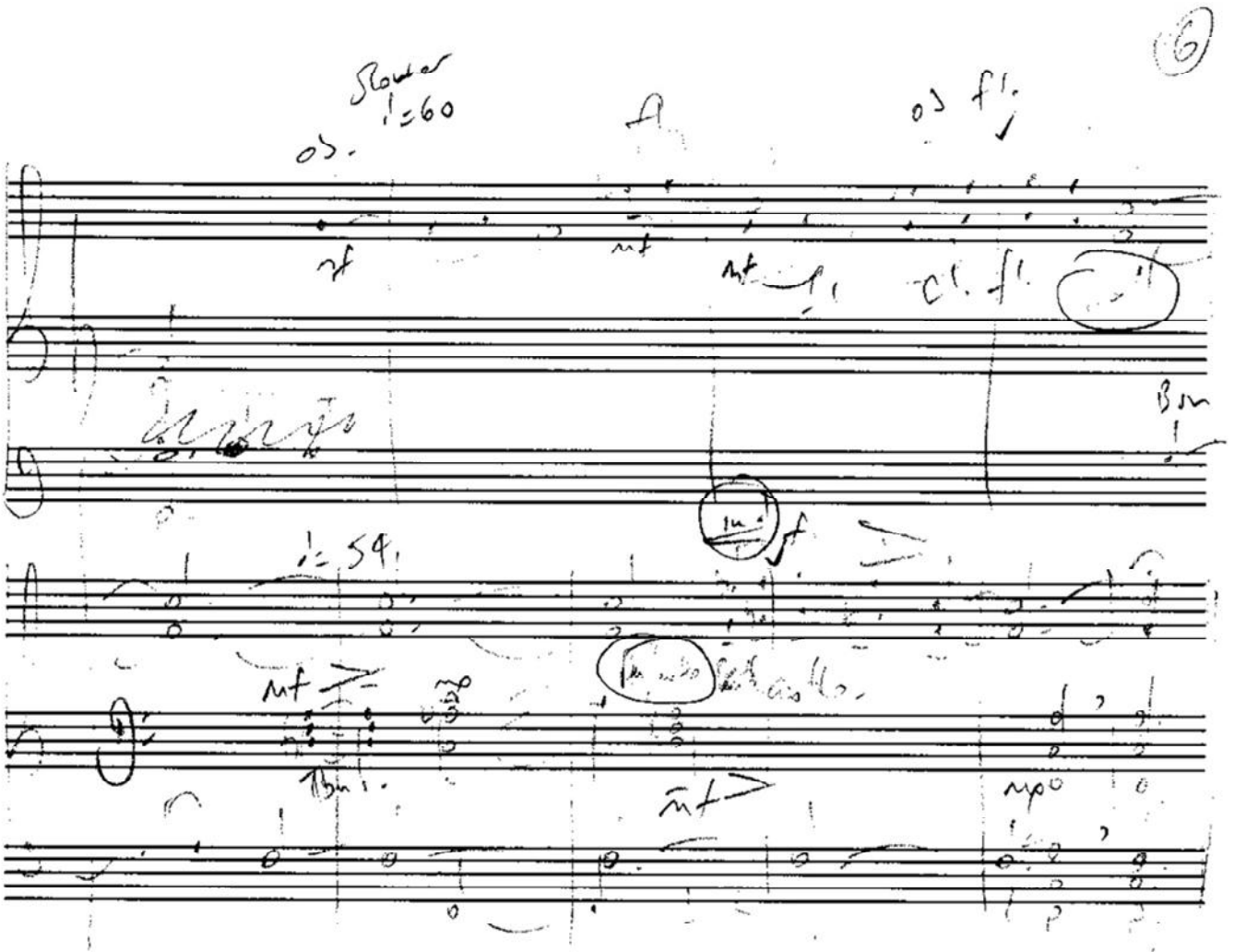
The score - 10.58

Day 6 of scoring – April 10th 2005	5th entry – 11.21 pm	Finished
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I have completed the coda and made some minor changes to what is in the sketch, such as:

- The trombone chords at 98 – 100 have been revoiced to give the sound more openness. It will create a similar tension but with less presence.
- A couple of notes have been added into the last chords also and I have actually scored them more fully than I had thought I might.
- The flutes do not play right to the end because the pitch will fall as the run out of breathe and even if it doesn't drop the quality of the tone will diminish. Clarinets cover that lone to the end.
- The sustained tonic pedal point is also orchestrated to get best effect from amateur players by splicing together notes as in the clarinets and horns

I really love that low flute sound in the last four bars. The tone in the second flute line can be so rich. The blend of timbres in the last chords is rich too. It must be noted that the discussion about thickening the sound previously had more orchestrate the added fifths in the bass by giving the fifth to the bass clarinet but in these last chords I have given it to the baritone saxophone. With the softer sound here the thickening can be made more lush by reversing their roles. Consider what I have done in the sketch and score below as ex.? And ?



The score page would be here.

I will now work my way through and consider the percussion scoring. 11.42

Day 6 of scoring - April 10th 2005	6th entry - 11.45 pm	Not finished
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I have to do the percussion and as I work my way through the score I notice that there is less erasure through those sections I had to think more about (the chamber music like sections of 18, 36 and so forth) than in the tuttis which I would have considered to me my staple orchestrational strength. Is it like being very careful about teaching articulation because you had trouble with it but not as careful with teaching sight reading because you found it easy? I wonder!

To percussion – 11.49

- Bass drum at 13, 14 and 16
- Timpani and bass drum at 33 and 34
- Timpani and crash cymbals at 44. Percussion could have been so over played at 44. Large sound and full scoring but it does not require that, it demands subtly
- Timpani at 58 – a subtle roll required here. It enhances the sound but it is not THE sound.

- 68 could be another place that percussion could be overplayed and it is important for me here to consider what the essence of using orchestral colours is, less is more!
- The same again at 76.
- But 84 has to have something and it already does because that is the place I said I had added percussion I believe (I must check that) at 93 the addition of a timpani roll actually accentuates the brass *morendo* and gives it clarity. The sound should change there from tutti to woodwind and the added roll will help establish that change.
- Simple bass drum notes to round out the coda.

I am finished now and I will copy this to Stephen on email and go to bed.

12.04

Score examples to be added yet!