towards the pebbled shore
This started life as an exercise for tuning-up: normally the oboe will play an A—but here it is the harpsichord that gets to be helpful. However, he has misread his instructions, and instead of fluttering 416 times a second, he takes a minute over it (which might be explained by his interest in Babylonian culture—which used base 60 for calculations).

It is just possible that it is not cultural but personal: many keyboard players are trepidatious, and here he vacillates 416 times in one minute, rather than in an hour Of thoughtless youth. The double-reed players (perhaps as a protest at being excluded) play the same number whilst entertaining Bach. While double-reed instruments are often used for tuning purposes (due to their reliability), here the players have to read double, since the notes are somehow displaced in the wrong key. (The 'repeat' is caused by their inability not to double, which makes them dangerous, or at least, parsimonious bridge partners.)

Numerologists will note that Bach's music dies in the 65th bar of music, at around a third way through the bar (Bach died at 65.35 years). Pedants will enjoy pointing out that there is thus a bar of 'music' missing, while musicians will note that there are around 65 bars where some music would have been nice. The piece does contain 365 notes in the supplementary bars in the hope that intermediate players might master one a day. Strict minitarians should stop playing at the end of Bar 26, but those who wish to experience a more cosmic approach should soldier on till the double bar. (The Harpsichord part exists in its own version called 'A = 416': it can be for any instrumentalist who wishes to tackle this particular digital 'tongue-twister'.)
A Minute Waltz

This piece is perhaps best classified as a Nencore: it can be played at any piano recital - as a novelty item (especially if folk attended expecting an hour of Chopin waltzes) - but probably best at the end when folk are either laughing or leaving. This way patrons can get a glimpse of all 17 of Chopin's dances in under a minute without their toes having to break into a sweat. It seems reasonable to allow tempo rubato - but, unlike most thieves, pianists always pay it back: so if you (in your ostentatious virtuosity) wish to linger awhile anywhere, then that is permitted, provided you make it out of the guilt-encrusted ballroom before the clock strikes twelve (so to speak).

The word Minute is (as presumably is universally accepted nowadays) a simple mistranslation - even if the piece does take 59 seconds - and refers to the steaks served at a traditional Polish wedding breakfast, garnished in 'minyt' (often abbreviated to min.), a type of rustic mustard that was long associated with weddings (appropriately enough) for its aphrodisiacal properties. The waltz (with its three 'feet' is also nuptially connected, as life in the married condition is rather akin to running a three-legged race. Too much of the rich sauce, apparently, could lead to various types of mania: one of them (the Trepak in the vernacular) was mostly cured by trepanning which, while resulting in the patient's death, did result in fewer doctor's bills, so was a persuasive course of action for a people constantly ravaged by wars and diseases, many of them not of their own devising. It will be noticed that Chopin, almost rather ingeniously, ensured that his waltz music contained some Bach within it (he nearly died from the sheer ecstasy of knowing that no-one had penetrated this enigma), and while his music consumed Bach, it is arguably ironic that music then consumed him. (Chopin's infamous consumption was, of course, merely a mild form of today's blight of over-consumption from which millions die each year with hardly a (h)air turned.)

In terms of specific technical matters (leaving trifling matters such as voice-leading, articulation, pedalling and dynamics to one side), those who know and love and Polish pianos will realise that the bottom D flat must be a later annotation (perhaps by one of his phantom American pupils?) since the pianos of his day were a little more modest and shy in their bass register. Naturally, players should feel free to adapt this score (as necessary), but in fairness to Chopin, it would seem best only to supply notes written by him, rather than succumb to some random process or whimsical caprice. (If players happen to be lucky enough to encounter a Boesendorfer - complete with the most magnificent bottom C below the usual A - then of course they may decide to play the last grace note an octave lower - a coup de grace, indeed!)
Aladdin's Lamp (A solo-duet)

This piece explores how far a modern quill doth come too short

Ed. Jeffcoat
Mit Humor, aber nicht komisch

$\dot{\psi} = 121$

Alto Flute

Tenor Trombone

Harp

Mit Humor, aber nicht kolisch

$\dot{\psi} = 121$

Violin (Arutadrocs*)

Hp.

Vln.
A. Fl.

Tbn.

Hp.

Vln.
Serbian folk music is not that well-known in the West, with the arutadrocs an unusual type of fiddle strung 'upside-down' to E, A, D, G. Wandering minstrels would entertain in the village square, and this is a representation of an open-air concert. Just as one can mis-hear things al fresco, so some notes - that might make sense of it all - are inaudible. (Apologies are offered for the transliteration from Cyrillic which is unprintable.)

It was Hans Keller who pointed out that knowing something backwards was a uniquely English idiom, but the 'backward' violin should in no sense be taken as stereotypical for all violinists, even if some do sometimes sound like they are reading from the wrong end and got hold of the wrong end of a bow. (As a notoriously difficult machine to operate, it should not be undertaken lightly or wantonly.) The muted trombone is an attempt to mimic another Serbian instrument (the name of which could not be transliterated without causing grievous offence), while the Alto flute is a rare Macedonian hybrid (hence the 'atrocious' tuning - though it could always be the player). The Harp is another four-letter word mimicking the instrument known as the Harp. Like many 'folk' arrangements, the specifics are somewhat sketchy and so matters such as dynamics, articulation, ensemble, pitching and rhythm can be left to the players who should know better, and who should waste no time in tackling this particular gem.
Bach Kata Log (Ed. Jeffcoat)

Having escaped Europe, Ernest Bloch lived in the United States. Amongst his courses he gave at Berkeley was one on Bach’s 48 Fugues (1941). It would be remarkable indeed if none of these crept into his own music, and the result gives us some insight as to Bach’s view of Bloch too. (Bloch was unusual in having 3 arms, as shown by the score: it is surprising that musicologists have not consulted medical records to see how this affected his driving a car.)
Some undecipherable scrawl (in Russian?), perhaps telling the player to play it accurately.
Rachmaninov was a prodigious conductor and precocious composer - only later, due to economic privations did he embark on a career as a coruscating pianist, writing and performing arrangements of Kreisler, Bach and Corelli (who originally wrote for mandolin). It is not known if he was as keen on numerology as Bach was, though it is perhaps noteworthy that in the 65th beat there is a mis-spelt 'C', perhaps in tribute to J S Bach who died in his 65th year. Perhaps even more remarkable (or prescient) is a further 'mistake' in the 69th beat, the age when Rachmaninov died (sadly falling a few days short of his 3 scores and 10). Curiously, the number of rests (193) - when there is 'no music' - is the difference between 1750 and 1943, which cynics might point to as evidence that after Bach until the death of Rachmaninov there was no music worth hearing, while others might tacitly concur.

Rupert Jeffcoat
Rupert Jeffcoat

Can't Play, Won't Play!

Sometimes a pipe is just a pipe...

\[ j = 360 \]

That civilisation may not sink...

I give no sources (Wittgenstein)
Carmina Carmena

Gypsies, like wild flowers, can get a bad press. But I am told the reason why Cardiff never puts on Carmen nowadays is not to do with Romaphobia but more to do with the smoking ban which prevents the act of smoking, or even the pretence of smoking, being portrayed on stage and screen. It is unclear if this extends to portrait painting - so the one of Dylan Thomas in the Swansea City Museum (bewhiskied, bepenned and befagged) still hangs by a thread.
Der Lustige Witwer (The Well-Tempered Widower)  
Rupert Jeffcoat

As we don't currently arrest lieder-singers for stealing trout (or, at least, for not reporting the alleged theft from some rapacious land-owner), it feels safe to tell you of my friend...

That grim old feeling

comes once in a while like when you break down
...anywhere near Carlisle: abandoned, and alone,

it's a pain, it's a bore

why won't you light up my life and walk through the door.
Oh I need you, it's true,

without you I don't know what to do,

Of your sparkle, your fun and your fire I'd never tire!
You make the world of difference to my little life:

as I said at the airport one day, "I've lost my wife!"

Oh it's tough without you,
I’m so helpless and out of control,

but I guess I’ll keep going, and gracefully grow old.

You made the world of difference to those you were around: But
un- less they look in the lake,

You'll never be found!

prose and passion?
Dixit Dominus
'Sit thou on my right hand' (Ps. 110): this piece is for left-handed percussionists only. 5 players should easily manage this, but the exact disposition depends on their particular dietary or religious requirements (e.g. certain Hindoos may worry about cowbells, and very square players will struggle over triangles). The Bach prelude hovers over an Enchanted Ground, where fulness is a burden. Rupert Jeffcoat

\[ \text{\( \text{q.} = 72 \)} \]
Getting Even

This is not about getting one's own back on anyone, even if it does look a bit of a battle. Although the hands don't agree with themselves (a power struggle) or with the bassoon part, in reality, the various dualities are one, so Spinoza would be happy. The music takes turns - perhaps we should all take turns more often?

\[ j = 66 \]

\[ \begin{align*}
\text{Bsn.} & \\
\text{Pno.} & \\
7 & \\
12 & \\
17 & \\
\end{align*} \]
Sing whatever is well made

Gloria

in excelsis Deo:

Et in ter -
In an era when territorial conflict looms large, it felt right to connect the possibilities of one Rock to another (in German Rock is a dress or frock), but Blake would not object to my invoking his poetry to indicate some form of clothing. Indeed, that Jesus chose to call his chief disciple Peter - especially as his main characteristic seems to be ineptitude or perhaps impulsiveness - is a timely reminder that rocks could well have other uses, such as the sauce of petrol, though one has to wait several eons for that (though Patience, we should note, is a cardinal virtue, even if cardinals lack it themselves). The Gloria is a song the angels sang to the Shepherds (on holiday from their Delectable Mountains), and yet its first sentiment is about the prospect of peace. We are still waiting - this is thus both lament and prophecy.

The fact that the English horn respects the rules of serialism (on its own terms) while the Spanish guitar is utterly cavalier in their application should not be taken to signify anything, especially since a Cor Anglais is no more english than the angels (though in German one does occasionally encounter that angeli/angli pun too - see BWV 140.) Latin is used as the lingua franca to indicate that peace when it does come will be accompanied by everyone speaking Latin. (The poem from which the below extract comes is the preceding poem to Holy Thursday (so memorably set by E.J. Dent (for double double choir), depicting the famous charity service held in 'Paul's' where 'thousands of little boys and girls' would attend, (and indeed witnessed and commented upon by such figures as Haydn (and Berlioz))).

Peace, the human dress:

*Where Mercy, Love, and Pity dwell*

*There God is dwelling too. (Blake)*

*Ed. Jeffcoat*
Glucklicherweise

Handel reportedly said that his cook knew more counterpoint than Gluck did, although it must be mentioned that preparing an array of dishes (this is the era before service a la russe took off) involves a fair degree of orchestrational skill to ensure its palatability. It is thought, moreover, that this same chef (working in the underworld kitchen in Brook Street) introduced pasta to England: tastes change, but originally it was designed to be charred, a technique called al Dante. Be that as it may, in 1746 Gluck was in London performing with an orchestra on 26 glasses filled with Spirit water. 26 is a curious number for a keyboard (it could scarcely have been a Qwerty), and has led some to make rather wild speculations.

The word 'glasses' needs addressing. It is stretching incredulity to imagine it is a mistranslation so it is, pace Smart and Grove, not likely to be some sort of egomania (Glas is Russian for 'I', pronounced 'eye'), and it is unlikely to be an instrument made from the bones and/or skin of savages from the colonies as this might have occasioned comment (whether censorious or approbatory). But, there is worth remembering that Gluck was predominantly a vocal composer, and what is the word for voice (working in the underworld kitchen in Brook Street) introduced pasta to England: tastes change, but Goloss (which thanks to the sterling work of Sholokov and Perzhenovsky, Leningrad 1943, we now know was formerly pronounced very similar to the English word 'glass'). A side-issue as to whether this

However, we are not there yet: the biggest accolade was to be accused of being cantabile. To be 'in a singing style' was laudable, and to use one's full-tone was deemed glorious as offering one's whole personality to the task, even if some critics sometimes felt stung by the fear that bad taste was creeping in (probably due to the salubrious French influence), and that sometimes ornamentation went 'beyond decorum' as Dryden might have said.

Gluck, with his ready eye for publicity, clearly liked the idea of 'whole-tone', and while his English was, by all accounts not terrible, it did sometimes let him down. To impress the moribund English gentry he arranged for his instrument to be tuned to whole-tone (rather in the manner of organs which have a C-side and a C#-side, and it is puzzling that this approach was not taken earlier). A word, too, on the orchestra. As they mostly play in a serene C major, it is not without the bounds of possibility that he employed the accordion (an instrument that plays 'accords') and so shies away from unnecessary dissonance. Having said that, to facilitate performance, arranging it for strings will ensure that this rare work can be heard for what it really is.

French composing tradition does harp on about agrements (a variety of accord), and it is no coincidence that in time, the Entente Cordial was signed between London and Paris: again, this was in large part a dietary issue, with its signing being toasted with lashings of orange squash. If Handel deemed Gluck lower than a dishwasher, this piece will at least afford delight in the melodious and euphonious inventiveness of a master chef, faced with his own limitations.

Ed. Jeffcoat
Writing music about the power of music (e.g. Orfeo, The Sound of Music) is akin to walking a tightrope with a noose round your neck - just as holding a competition for the best song will invite comparisons, jealousies, petty-minded rivalries, bitchiness and officiousness. Perhaps Wagner was a clergyman, after all?
Rupert Jeffcoat

Fantasia on 'Kein Feste Burg'

\( \frac{1}{d} = 64 \) (Re-formed Reformation Day)

\[
\begin{align*}
\text{Carefully place 'splint' on keys (silently)}
\end{align*}
\]

'Splint' can be a proscribed book (as appropriate): e.g. If playing in Israel, use a Hebrew New Testament.

\[
\begin{align*}
\text{7}\hspace{1cm}8\hspace{1cm}\text{12}
\end{align*}
\]
Holy and Individual

It is often remarked that Luther and Bach attended the same primary school in Eisenach, although they never actually sat together because Bach was always late (by two centuries). The word Individual has been much misunderstood (though quite why we expect politicians, social commentators and theologians to understand things is itself a conundrum), and anyone who has been to Stratford will see above Shakespeare's school a sign for the Trinity commenting on its Individuata-ness. Individual really means indivisible, and is the missing link between essential integrity and inter-connectedness. (Perhaps folk have been visiting Stratford, London, to get their education?)

To get back to the august and Augustinian Luther: he nailed 95 theses to the church door in Wittenberg (it would have been Wartburg had he not had to wait so long for the car to turn up) to point out that a University diploma can be used as wall-paper (the use of the door was because the walls were being repainted in magnolia in accordance with his mother Mary's instructions in Luke 2.) Luther genuinely thought that Catholicism was generally a good idea, but it fell short in practice, which is perhaps rather unlike many pianists one could mention. Indeed, the fact that the same criticism has been made of Marxism only goes to show how far in advance of his age Luther was, even if one academic has tried to suggest that Luther was masquerading as a secular Jew all his life, even sneaking in short trips to the British Museum in the capital of the United Kingdom (hence the title Das Kapital).

It will be noticed that just as God is both immanent and transcendent, so God appears here in both guises. By playing his part silently, he allows the resonances around the Godhead to refract and percolate the very fabric of existence. As St Teresa said (not that Luther would have had much time for nuns, as he had other fish to fry, especially on a Friday), God doesn't have any hands but our hands, though one does have to wonder what she would have said if she had come across someone armless.

The 'silent' part is 13 notes (not unlucky for Germans who save their digiphobia for 17), and the chord is depressed for 150 beats (in honour of Psalm 150). It will be noted that is based on good Reformation principles - so the two hands re-form the notes into two sets of 95. (One might wonder if the Steak has become Spam, a type of re-formed meat that would stretch Dr Johnson's powers of eloquence.) In fact, 2 x 95 is here 189, as Germans have to pay church tax, so we always fall short (to quote his beloved St Pau
Ed. Jeffcoat

\[ \text{the violet past prime} \]

\[ j = 60 \]

\[ \text{[a 4 Pomposo, all' Overtura francese]} \]
Hungarian Flour Fudge

Ethnic diets are not to everyone's taste, and have a somewhat czechered history: Inuits might, for instance, balk at certain Balkan dishes, while vegetarians would struggle to stomach the creophagy of a Spaniard. Fuge produced in the Hungarian manner is undoubtedly also an acquired taste.

Fortunately, the piece Hungarian Flour Fudge has nothing to do with peculiar Magyar delicacies. It is, in fact, an accurate record (from Alexander Mackenzie, the erstwhile Principal of the Royal Academy of Music, in London) of a performance given by Liszt in 1886. There is a suggestion that an early version of Edison's phonograph was involved, though there is no evidence to support this, except that Edison's middle name is Alva, a small market town in Scotland not far from Dollar, which Mackenzie might have passed through when he returned from studying in Germany. Although 74 at the time (and officially retired), Liszt performed privately (in Sydenham) for an assembly of the great and the good, finishing with a rendition of the D major Fugue by Sebastian Bach in which, however, he suffered a rare memory lapse.

The compos mentis Mackenzie showed remarkable presence of mind in transcribing this work as it was being born (having earlier suspected, from a casual mention at dinner - there was no 7th Brandenburg Concerto - that Liszt's powers of recall were not what they once were).

There is, however, a clew in Tovey's 1924 edition as it is he (not Bach) that marks the D major fugue a 4 Pomposo, all' Overtura francese which indicates that it was once performed (opened up or 'overtura') by Liszt (Franz hence 'francese'), though it is curious that no-one has noticed the 4 valiant firemen (one's schoolboy French leaps out - pompier) who tried vainly to save the recording of Liszt's playing for posterity. That it would contain myriad solecisms that we would now consider unconscionable in no way detracts from its status as an intriguing and revealing historical artefact, and that we no longer have the document should not worry us unduly in our more sensationalist era which expects assertions to be supported by evidence. (The fugue subject, it will be noted, is itself elaborated and subject to some modification.) Artistic licence is perhaps, like nostalgia, not what it used to be, but is what could be construed as conceived to be viable, so when Liszt, in forgetting his Bach, reveals yet more Bach, it is a testament to the integrity of his improvisational invention and his rare willingness to submit his musical persona at the feet (or fingers, in this case) of the Leipzig master.
Ja-Pan

Rupert Jeffcoat

*The Flute operator should play from behind a Shoji screen, hidden from the view of the Shakuhachi player. The question as to who is the puppet of whom is one we are not qualified to address.
Alternating white and black chords. 35 only - any dynamics and any duration.
(5 notes, please: pitch repetitions and chordal ripples allowed).
Example below: not the only serving suggestion.
Music based on Aleatory principles has a long and noble history. Ever, indeed, since Caeser himself pronounced 'Alea jacta est' (The Dye is cast). Naturally, no DNA of Roman music has survived, but this fact does remind us that music has always had a colourful hue. (We even use the word chromatic, from the Greek for 'shiny' - as in chrome.) In mediaeval times, they frequently employed coloration, as these notes were seen to be exotic, rather like Nubians or the Queen of Sheba.

This piece dates from the 18th century when Wigs and Tories were very much at war in England. Alea - the Latin word for dye - was the main discussion point of the period (perhaps like Luddites later), as shown by the diaries, journals and annals of the time. (Isaac Watts, the famous hymn writer from Southampton, came from a family of dyers.). Although this is perhaps a scandalous reductio of their position, rhetoric and invective, in short, the Wigs preferred not to colour their perruques, whilst the Tories rejoiced in a veritable panoply of peacockery. This, for those who have always agonised over this, explains the word Aleatory, though Dr Johnson, perhaps for political reasons, put himself under a rare self-denying ordinance by not including this in his famous dictionary, and one has to read Boswell to pick up on this inference. (The Scot Boswell, too, is infinitely cautious, but it is just possible to read this between the lines, particularly if one reads them in the hazy light of the Scotch.)

The piece (dating from around 17:24) respects the performer's freedom: in Baroque music of the period (as Burney reminds us) it was expected, nay demanded, that the player entertain the assembly by producing fresh material, whether in cadenze, bassi continui or in any other arenas. The editor has helpfully supplied dynamics, rhythms and notes, in a bid to make this work more playable than hitherto. The use of both black and white notes is one of the only ways (on a keyboard) that this conflict can be described - but no less a figure than Debussy also used this procedure (in En Blanc et Noir, 'In Black and White') though he, for all his experimental tints, shied away from being truly aleatory. Technically, it must be noted that white and black do not count as colours, but the more historically-minded will recall that in days of yore, the keys on instruments were variously made of various bone (often brown rather than black), and until recently, ivory. Ivory is often called 'off-white', hence the term 'off-key' when one is playing in C major mode (as only these pachydermal notes are employed).

In Bach's Day, coffee houses were popular, but chocolate was seen as rather more illicit: perhaps like Prohibition in America, the period led to a deeper seam of musical invention, doubtless caused by a desire to still access the 'sweet' sounds that would emanate from such an establishment. Further research, however, will be needed to know if Bach's Well-tempered Clavier was an attempt to dip the entire instrument in chocolate or merely just the keyboard. (One potential artefact was, reportedly, in an American University, but as the air-conditioning broke down, any evidence melted.)
This is not going well $\frac{d}{d} = 42$

In fact, it's going nowhere

This has died - think again
Kontrafuge und Praeludium

Anton Bruckner, while not reclusive, certainly gave the impression that he was more loosely-connected with the world than others - often walking around his Vienna Conservatory with a beatific smile babbling away to himself about the recent crop of vegetables.

Be that as it may, in 1871 he gave 6 sell-out concerts on the new Father Willis organ in the Albert Hall, London. It is not fully known what he played - musical journals refer to the thrilling sounds but never mention the content on which the thrillingness was carried. But it is fair to assume that he did not spend the whole evening on an 8-foot Gedact(even if it was lieblich). So here is a transcription, made considerably after the event from memory (given by someone who sadly wasn’t able to attend, owing to the tube-line suffering a miscarriage that afternoon), passed on to someone who was happily able to recall it under hypnosis thanks to the new brain-imaging techniques developed at Imperial College, London, which is, by a stunning coincidence within ear-shot of the Hall, leading some to suppose that there is a sort of music-memory(suggested by homeopathic theory) at play here.

The opening section is a 'grand' piece that loses its way (a fugue is allowed to get confused once in a while), and so Bruckner rescues the situation with some G minor gravitas - don't forget to use the 64ft if you can! To be played thrillingly on organo pleno (a 'Wondrous Machine'), it may be followed by a fugue, which organists have to make up themselves, just as Bruckner did. We should perhaps be grateful that we even have the above to go on, and while 5/4 is not a completely unheard-of time-signature for the time, it has been suggested that the vast echo of the space might have obscured the clarity of his Linzian rhetoric.
Organ-isational matters:
Melody - a buzzy flute sound. Accompaniment - quasi-strings, but pucked and unbowed in de feat.
NB: the left hand is not required for this piece, as a dexterous hand and nimble feet will do just fine, but
those who wish to experiment might consider canonising the right-hand part (maybe using a 4ft down
the octave) and running this a bar later. Bee inventive! (Sadly, the range does not allow a feet version of
the right hand to be pedalled, as apian organs have their own appian way of doing things.)

\[ \begin{align*}
  q &= 160 \\
  j &= 160 \\
\end{align*} \]
Le v(i)ol de Bourdon

As an Anglophile spending several months ashore in Gravesend, Rimsky-Korsakov visited such tourist sights/sites as Westminster Abbey, though it is not known if he attended the ritual known as Choral Evensong and heard the magnificent organ. (It is of course well-known that Orthodox churches allow no instrumental music - save that of voices and bells - which explains the slight dearth of liturgical organ music.) But Russians do write for organ on occasion, even if, perhaps they wouldn't have if they had considered the matter a little more soberly: take Glazunov's D major Prelude and Fugue, for example. This organ piece is dedicated to the immortal memory of J S Bach as he (as a former naval officer) was pleased to discover Bach had written a Prelude in Sea, as well as a Prelude in Bee. It is only too obvious that a composer with his autodidactical proclivities would not require too much egging on to try and yolk these two together. (The Bee's wedding took place some five decades earlier, so that explains the lugubrious metronome mark, since bees - who know their Newton intimately - tend to slow down as they get older.)

Rimsky's organ music was something he kept for private consumption (Stravinsky, in his copious journals, omits to mention the Korsakov house-organ, though this wouldn't be the first time that truth was away on holiday in his writings), and doubtless something of the above was rescued for the Tsar Saltan opera (and in a different orchestration, of course). It is particularly interesting, though, to note that Rimsky (which means 'Roman') might have been a closet Catholic and thus fond of Pope, as well as a French belle-lettriste in his spare time. Pope's The Rape of the Lock was well-known amongst the liberal intelligentsia of St Petersburg, and this would explain Rimsky's deployment of A minor pun on the poor bumble-bee (which is a Bourdon in French, which happens to be the name given to an organ-stop that resembles a bee's sound as much as a Tuba stop sounds like a tuba through which, as one might blame this on a poor translation of the Latin, we get back to our misunderstanding of the Romans, of which Nikolai was nominally one). That this piece is arguably an example of Korsakov's syndrome is intriguing, since the Vitamin deficiency that creates such inventive fabrications is B1 (thiamine) which might have inspired the creation of the theremin (much beloved by later Russian composers, such as Herrmann and Rozsa). Finally, given the number of notes is the same as the Bach Prelude in Sea, one wonders what further depths can be plumbed to obtain accordingly specious and tendentious resonances.
Les Sornettes Sonores  
(The sound of moonshine)

(to be read by moonlight, with a large magnifying glass, if necessary)

\( \text{yr} = 51.17 \) (or a bit slower)

to be played as if under sufferance

Ed. Jeffcoat
Les Sornettes Sonores

Many composers have written about the night (Nocturnes, Serenades, Moonlight) but few have written about the accompanying sounds - aside from occasional bird-calls, and the late-night revelry in hostelries with the concomitant hospital visits resulting from ill-met encounters by moonlight.

This work is intended to offer some respite from the taverns or balls in literature: before electric light, going out at night was an ordeal, with workers even shutting themselves away earlier in the winter. This work is set in Cis Moll as a reflection that it was at night-time that most spies did their best work (the CIS being one of the names of the Russian Secret Service). As it stands, for years it was thought that the highly specific tempo indication referred to a room in the Lubianka, but it has been speculated that it is a Psalm Verse reference (51.17 mentions burnt offerings) as this would relate to the Coventry bombing connection.

The bombing of Coventry Cathedral (14 November 1940) was done under Moonlight - and would have sounded nothing like Debussy's or Vierne's luminous settings. (It is no defence to say that they were both dead by then, and wouldn't have known quite how it was going to go.) But there is an interesting post-script: a girl was dutifully practising her Beethoven in her squalid tenement near the Cathedral quarter, and her house, alone in her street, was spared. So, perhaps unwittingly, Beethoven (a German) protected a member of the British public by the almost amulet-like nature of his piece. Further research was initially done in the field of super-string theory as to quite how the particles and chemicals knew to avoid the house, but it was casually noted in passing by a neighbour that they never tuned the piano she was playing on, and so the tension of her piano's strings (made from Titanium) was thus lower and would have sent out different soundwaves. Amazingly, and unbelievably, it was from this single casually-acquired piece of evidence that the exciting and whole new area of sub-string theory was developed.
Luke 10. 1 (for organ)

It was the unclean animals who had to enter the ark 2 by 2:
at first blush, Jesus's commission might seem ironic, so take a second glance...

\[ \frac{\text{j.}}{= 54} \text{ (ma tempo moltissimo rubato obbligato)} \]

III Flute 4 and Celeste 8

\[
\begin{align*}
\text{pp} \\
\text{p} \\
\text{mp} \\
\text{pp}
\end{align*}
\]

II Viola 8 and Principal 4

\[
\begin{align*}
\text{pp} \\
\text{p} \\
\text{mp} \\
\text{pp}
\end{align*}
\]

I Flute 8 and Doublette 2

\[
\begin{align*}
\text{pp} \\
\text{p} \\
\text{mp} \\
\text{pp}
\end{align*}
\]

Stopped Diapason 8

\[
\begin{align*}
\text{pp} \\
\text{p} \\
\text{mp} \\
\text{pp}
\end{align*}
\]
"sent out in pairs..."
Marianne and Cecilia

Ed. Jeffcoat

Glass Harmonica
(or Piano 8va; pedal down sempre)

(Forte) Piano

$\frac{j}{j} = 66$
A truly rebachabel prelude to the illustrious career of a prodigious talent.

Bach-Abel's inaugural 1765 concert series featured the Misses Davies, Marianne and Cecilia, performing on the musical glasses as a musical spectacle. (This is some 30 years ahead of Marianne and Elinor, known for playing with sensibility if not sense.) Evidently, they must have played pieces (ephemeral arias, perhaps), though one might surmise that, on occasion, they also applied their musical talent seriously, if only for half of the time.

This transcription of half of a piece (from J.C. Bach's father) is evidently appearing through different coloured spectacles, though it is highly likely that the Mozarts (pere, fils et fille), in London at the time, would have witnessed such an event. If this is indeed what they heard, then the last chord would be the first instance of a twelve-note sonority, which might have influenced Mozart's later serial work that he might have started to write had he not died so tragically early. (Tellingly, the work ends in its 36th bar, which is a clear foreshadowing of the paltry number of years granted to the golden-mouthed Amadeus.)
Rupert

Mind the Gap

$J = 60$

Ps. 103. 12

Piano

Harpsichord

Ps. 103. 12
Like turntables or trains, this piece can run at different speeds.

Option 1 is to perform it (rigidly) straight through and leave it at that (total of 34 bars).

Option 2 is for one part to play twice the speed of the other to the end of bar 16, and then to proceed normally from the beginning and allow the other player to catch-up by then playing twice as fast. In a democratic age, one might even permit the (member of the) audience to select who takes which track.

Option 3 is to play it 'tempo rubato', arpeggiate the chords, or even add trills, mordents, glissandi and assorted decorations. This disruption to normal service is perhaps more properly attempted at weekends, and the here the distance between the vehicle carrying the music and terra firma is thus increased.

Option 4 is to discover one's own route through this minefield: matters such as dynamics can be left to performer's taste, randomised or sub-contracted according to an exhaustive tendering process that ensures compliance with value for money principles (provided each audience member has first completed an equal opportunities monitoring form and had a criminal record search carried out to ensure that they have not abused their oxygen ration).

This piece is to (mis)-misquote Dostoevesky, Notes from the Underground, since it will be apparent that Bach's harmonic thrust (Zug is German for train too!) is the network linking it all together. Please leave ample time to make the appropriate connection for your journey.

Jeffcoat
No Bows Allowed

The title of this piece is unpronounceable, at least instantaneously: just as the string players play pizzicato sempre (they are not allowed to bow), so too must they not acknowledge any applause (they are not allowed to bow). This will be facilitated if the performers sit facing away from any audience, as if they are performing in private, in A Room of One’s Own, with or without a View.

Barth said that the angels play Bach when God is with them, but when alone they play Mozart (though God listens in!). If the audience recognises the Bach, then they may of course deem themselves a deity, but the angels are also snappily squeezing in some of their beloved Mozart.

The myriad pedal changes will require a demon-harpist - some angels don't get enough practice time owing to their other commitments. It might be said that if this is what heaven is like, then one might want to check out the alternatives...

Rupert Jeffcoat
Rupert Jeffcoat

Not my Field...

for

Piccolo, Bass Clarinet (Bb), Violin, Cello
Harpsichord
and
Alto Flute, Viola, Guitar, Vibraphone,
Accordion (or Harmonium)
and
Singer (female)

The two ensembles should be separated with the singer inbetween: she should at various points (S) act as if she is about to sing - the music, though, mercifully prevents her contribution
Not my Field...

\[ j = 66.6 \]
La melodie, c'est moi!

Violinist enters

Two music stands (l. and r.)
Orpheus breaks off to have a swig from a hip-flask. (If questioned afterwards, he could claim to be a diabetic, or that he thought he heard Eurydice. The mystery might never be unravelling, but at least we will know about Orpheus and his lyre tendencies.)
The two certainties in life are Death and Taxis. In Offenbach's opera dealing with the legend of Orpheus and Eurydice, we meet Charon who steers the boat across the Styx. As the first taxi-driver, it is he who transports us into the underground, and we even get a helping hand from the Parisian dwarf who lives there too (Metro-gnome Marc). In terms of Lutetian anti-Semitism (well-documented by Proust), it is noteworthy that Offenbach (perhaps proferring an olive-branch to Herr Wagner?) makes a reference to the Steuersmann (from The Flying Dutchman). While his title means Taximan, it is often abbreviated to Taxman, though without the pejorative undertow. Germans know their philology (Nietzsche was even a professor at it), and they have wisely kept both etymologies for taxis and taxes.

Offenbach's sketches are not what they once were (due to the excessive humidity of their current location), and it is a small mercy that we are spared Orpheus' prolix violin concerto. At a rude 75 minutes it would tax anyone's ability to suffer its technical pyrotechnics as much as its sound. We presume that the first few notes in the violin are intended to act as a tuning device (doubtless copying from Don Giovanni) before he gets into his stride. Bar 46 is not apparently original, and it is curious that Gounod inserts this very bar (in 4/4 and without any of the dissonant notes) in his infamous Ave Maria of 1853. (Gounod, as a celebrated Anglophile, might be referring en passant to Shakespeare's translation of Psalm 46 in the King James Bible, where Shake and Spear are 46 words from beginning and end, and cleverly composed when Shakespeare was 46.)

It is also worth assuring Francophobes that French composers are not unique in writing Water Music (though even Handel and Wagner, in doing so, felt obliged to make use of French horns), and it is to be hoped that something of the serenity of Hades can can be seen in this brief morsel. Fauré's piano music has been suggested as a model for type of piece, and he was, I always recall, Organist of the Madeleine.
Open and Shut

Cage was always going to be an interesting name for a composer, especially someone who was persuaded of the need for liberation. Cages often have locks, and it is worth noting that different cultures explain this in different ways. Germans see Castles as 'keeps' with 'locks' that shut you in. Schlussel is a cognate of Schliessen (to close), and most Englishers will know of lockers from sport or school. But Keys are also 'openers' (to those of Hebrew inclination), and this work celebrates the power of freedom. What position you take on penal policy, though, is probably determined by th'imprisoned absence of your liberty.

Indeed, while the String parts appear to 'trap' the Piano in a very restricted environment, it finally becomes clear that while the piano might have been inside a cage, the door was open all the time. The extreme demands on the players is not immediately obvious, but in numerous performances, players have found it difficult to maintain the requisite atmosphere for the required period, as they feel oppressed or 'imprisoned' by the lack of musical notes. It could also be noted that the piano here is totally unprepared for what ensues.
Rupert Jeffcoat
Can't Play, Won't Play!

Sometimes a pipe is just a pipe...
\( j = 360 \)

That civilisation may not sink...

I give no sources (Wittgenstein)
Wittgenstein, T L-P: 7

(Forgot to mention: Registration is No stops drawn, and tempo rubato)

\[ q = 66 \]

\[ \sum \]
This is not going well  \( \frac{d}{dt} = 42 \)

In fact, it's going nowhere

This has died - think again
Kontrafuge und Praeludium

Anton Bruckner, while not reclusive, certainly gave the impression that he was more loosely-connected with the world than others - often walking around his Vienna Conservatory with a beatific smile babbling away to himself about the recent crop of vegetables.

Be that as it may, in 1871 he gave 6 sell-out concerts on the new Father Willis organ in the Albert Hall, London. It is not fully known what he played - musical journals refer to the thrilling sounds but never mention the content on which the thrillingness was carried. But it is fair to assume that he did not spend the whole evening on an 8-foot Gedacht(even if it was lieblich). So here is a transcription, made considerably after the event from memory given by someone who sadly wasn’t able to attend, owing to the tube-line suffering a miscarriage that afternoon), passed on to someone who was happily able to recall it under hypnosis thanks to the new brain-imaging techniques developed at Imperial College, London, which is, by a stunning coincidence within ear-shot of the Hall, leading some to suppose that there is a sort of music-memory suggested by homeopathic theory at play here.

The opening section is a 'grand' piece that loses its way (a fugue is allowed to get confused once in a while), and so Bruckner rescues the situation with some G minor gravitas - don’t forget to use the 64ft if you can! To be played thrillingly on organo pleno (a 'Wondrous Machine'), it may be followed by a fugue, which organists have to make up themselves, just as Bruckner did. We should perhaps be grateful that we even have the above to go on, and while 5/4 is not a completely unheard-of time-signature for the time, it has been suggested that the vast echo of the space might have obscured the clarity of his Linzian rhetoric.
Organ-isational matters:
Melody - a buzzy flute sound. Accompaniment - quasi-strings, but pucked and unbowed in de feat.
NB: the left hand is not required for this piece, as a dexterous hand and nimble feet will do just fine, but those who wish to experiment might consider canonising the right-hand part (maybe using a 4ft down the octave) and running this a bar later. Bee inventive! (Sadly, the range does not allow a feet version of the right hand to be pedalled, as apian organs have their own appian way of doing things.)

\[ j = 160 \]

\[
\begin{align*}
  &\begin{array}{c}
    \text{Organ-isational matters:} \\
    \text{Melody - a buzzy flute sound. Accompaniment - quasi-strings, but pucked and unbowed in de feat.} \\
    \text{NB: the left hand is not required for this piece, as a dexterous hand and nimble feet will do just fine, but those who wish to experiment might consider canonising the right-hand part (maybe using a 4ft down the octave) and running this a bar later. Bee inventive! (Sadly, the range does not allow a feet version of the right hand to be pedalled, as apian organs have their own appian way of doing things.)} \\
    \text{\[ j = 160 \]} \\
  \end{array}
\end{align*}
\]
As an Anglophile spending several months ashore in Gravesend, Rimsky-Korsakov visited such tourist sights/sites as Westminster Abbey, though it is not known if he attended the ritual known as Choral Evensong and heard the magnificent organ. (It is of course well-known that Orthodox churches allow no instrumental music - save that of voices and bells - which explains the slight dearth of liturgical organ music.) But Russians do write for organ on occasion, even if, perhaps they wouldn't have if they had considered the matter a little more soberly: take Glazunov's D major Prelude and Fugue, for example. This organ piece is dedicated to the immortal memory of J S Bach as he (as a former naval officer) was pleased to discover Bach had written a Prelude in Sea, as well as a Prelude in Bee. It is only too obvious that a composer with his autodidactical proclivities would not require too much egging on to try and yolk these two together. (The Bee's wedding took place some five decades earlier, so that explains the lugubrious metronome mark, since bees - who know their Newton intimately - tend to slow down as they get older.)

Rimsky's organ music was something he kept for private consumption (Stravinsky, in his copious journals, omits to mention the Korsakov house-organ, though this wouldn't be the first time that truth was away on holiday in his writings), and doubtless something of the above was rescued for the Tsar Saltan opera (and in a different orchestration, of course). It is particularly interesting, though, to note that Rimsky (which means 'Roman') might have been a closet Catholic and thus fond of Pope, as well as a French belle-lettriste in his spare time. Pope's The Rape of the Lock was well-known amongst the liberal intelligentsia of St Petersburg, and this would explain Rimsky's deployment of A minor pun on the poor bumble-bee (which is a Bourdon in French, which happens to be the name given to an organ-stop that resembles a bee's sound as much as a Tuba stop sounds like a tuba through which, as one might blame this on a poor translation of the Latin, we get back to our misunderstanding of the Romans, of which Nikolai was nominally one). That this piece is arguably an example of Korsakoff syndrome is intriguing, since the Vitamin deficiency that creates such inventive fabrications is B1 (thiamine) which might have inspired the creation of the theremin (much beloved by later Russian composers, such as Herrmann and Rozsa). Finally, given the number of notes is the same as the Bach Prelude in Sea, one wonders what further depths can be plumbed to obtain accordingly specious and tendentious resonances.
Luke 10. 1 (for organ)
It was the unclean animals who had to enter the ark 2 by 2:

at first blush, Jesus's commission might seem ironic, so take a second glance...

\[ \frac{1}{4} = 54 \text{ (ma tempo moltissimo rubato obbligato)} \]

III Flute 4 and Celeste 8

\[ pp \]

II Viola 8 and Principal 4

\[ p \]

I Flute 8 and Doublette 2

\[ mp \]

Stopped Diapason 8

\[ pp \]
"sent out in pairs..."
The Star and Garter

Fantasy being the organ of the Godlike... (Carlyle)

\( \text{List! List! O List!} \)

\( \text{\( \frac{\text{}}{\text{}} \) = 212 (rashly rasch, but not Russian)} \)

\( \text{Gt and Sw should be roughly balanced} \)

\( \text{(maybe Gt 16, 8, 4, 2, Mixt. v. Sw. to mixt with 16' and 4' reed)} \)

\( \text{Ped: 16 (no 8) with 32 reed} \)
The Star and Goethe is the hostelry in Richmond where Liszt stayed during one of his British tours. It will only work in a cavernous acoustic such as St Paul's Cathedral, London, or a Polish salt-mine.

A Veritable Faustfest of Notes
The Third Degree

Sheldonian Theatre, 1607: Orlando Gibbons presents ‘O clap your hands’ as his doctoral exercise. Frankly, requesting that folk applaud seems arrogant. The Third Degree here has nothing to do with the going-over given to a friend of mine by the baboons of the Invernesshire Constabulary some years ago (in the land of Burns), nor indeed anything to do with any Simian activity in Oxford.

\[ \text{Flute 8 with Vox Angelica} \]

\[ \text{Organ pp} \]

\[ \text{pp Tierce (with light trem.)} \]

\[ \text{Dulciana (16)} \]

\[ \text{ppp} \]
Rupert Jefcoat fecit, Midsummer, The Bard and Earl, Oxford (next door to Wilson the Hosier)
Penguins and Polar-Bears - *a journey in my head*

As almost every note is from the Baroque period, dynamics are left to the performer. As to the 99 notes from the 19th century, whatever would be designated would be ignored, in true Romantic fashion.

Rupert Jeffcoat
'marvellous, fantastic, beautiful'  
(Aldous Huxley)
A Minute Waltz

This piece is perhaps best classified as a Nencore: it can be played at any piano recital - as a novelty item (especially if folk attended expecting an hour of Chopin waltzes) - but probably best at the end when folk are either laughing or leaving. This way patrons can get a glimpse of all 17 of Chopin's dances in under a minute without their toes having to break into a sweat. It seems reasonable to allow tempo rubato - but, unlike most thieves, pianists always pay it back: so if you (in your ostentatious virtuosity) wish to linger awhile anywhere, then that is permitted, provided you make it out of the guilt-encrusted ballroom before the clock strikes twelve (so to speak).

The word Minute is (as presumably is universally accepted nowadays) a simple mistranslation - even if the piece does take 59 seconds - and refers to the steaks served at a traditional Polish wedding breakfast, garnished in 'minyt' (often abbreviated to min.), a type of rustic mustard that was long associated with weddings (appropriately enough) for its aphrodisiacal properties. The waltz (with its three 'feet' is also nuptially connected, as life in the married condition is rather akin to running a three-legged race. Too much of the rich sauce, apparently, could lead to various types of mania: one of them (the Trepak in the vernacular) was mostly cured by trepanning which, while resulting in the patient's death, did result in fewer doctor's bills, so was a persuasive course of action for a people constantly ravaged by wars and diseases, many of them not of their own devising. It will be noticed that Chopin, almost rather ingeniously, ensured that his waltz music contained some Bach within it (he nearly died from the sheer ecstasy of knowing that no-one had penetrated this aenigma), and while his music consumed Bach, it is arguably ironic that music then consumed him. (Chopin's infamous consumption was, of course, merely a mild form of today's blight of over-consumption from which millions die each year with hardly a (h)air turned.)

In terms of specific technical matters (leaving trifling matters such as voice-leading, articulation, pedalling and dynamics to one side), those who know and love and Polish pianos will realise that the bottom D flat must be a later annotation (perhaps by one of his phantom American pupils?) since the pianos of his day were a little more modest and shy in their bass register. Naturally, players should feel free to adapt this score (as necessary), but in fairness to Chopin, it would seem best only to supply notes written by him, rather than succumb to some random process or whimsical caprice. (If players happen to be lucky enough to encounter a Boesendorfer - complete with the most magnificent bottom C below the usual A - then of course they may decide to play the last grace note an octave lower - a coup de grace, indeed!)
$J = 64$ (Re-formed Reformation Day)

carefully place 'splint' on keys (silently)

'Splint' can be a proscribed book (as appropriate): e.g. If playing in Israel, use a Hebrew New Testament.
Holy and Individual

It is often remarked that Luther and Bach attended the same primary school in Eisenach, although they never actually sat together because Bach was always late (by two centuries). The word Individual has been much misunderstood (though quite why we expect politicians, social commentators and theologians to understand things is itself a conundrum), and anyone who has been to Stratford will see above Shakespeare's school a sign for the Trinity commenting on its Individuata-ness. Individual really means indivisible, and is the missing link between essential integrity and inter-connectedness. (Perhaps folk have been visiting Stratford, London, to get their education?)

To get back to the august and Augustinian Luther: he nailed 95 theses to the church door in Wittenberg (it would have been Wartburg had he not had to wait so long for the car to turn up) to point out that a University diploma can be used as wall-paper (the use of the door was because the walls were being repainted in magnolia in accordance with his mother Mary's instructions in Luke 2.) Luther genuinely thought that Catholicism was generally a good idea, but it fell short in practice, which is perhaps rather unlike many pianists one could mention. Indeed, the fact that the same criticism has been made of Marxism only goes to show how far in advance of his age Luther was, even if one academic has tried to suggest that Luther was masquerading as a secular Jew all his life, even sneaking in short trips to the British Museum in the capital of the United Kingdom (hence the title Das Kapital).

It will be noticed that just as God is both immanent and transcendent, so God appears here in both guises. By playing his part silently, he allows the resonances around the Godhead to refract and percolate the very fabric of existence. As St Teresa said (not that Luther would have had much time for nuns, as he had other fish to fry, especially on a Friday), God doesn't have any hands but our hands, though one does have to wonder what she would have said if she had come across someone armless.

The 'silent' part is 13 notes (not unlucky for Germans who save their digiphobia for 17), and the chord is depressed for 150 beats (in honour of Psalm 150). It will be noted that is based on good Reformation principles - so the two hands re-form the notes into two sets of 95. (One might wonder if the Steak has become Spam, a type of re-formed meat that would stretch Dr Johnson's powers of eloquence.) In fact, 2 x 95 is here 189, as Germans have to pay church tax, so we always fall short (to quote his beloved St Pau
J = 60

[a 4 Pomposo, all' Overtura francese]
Hungarian Flour Fudge

Ethnic diets are not to everyone's taste, and have a somewhat czeched history: Inuits might, for instance, balk at certain Balkan dishes, while vegetarians would struggle to stomach the creophagy of a Spaniard. Fuge produced in the Hungarian manner is undoubtedly also an acquired taste.

Fortunately, the piece Hungarian Flour Fudge has nothing to do with peculiar Magyar delicacies. It is, in fact, an accurate record (from Alexander Mackenzie, the erstwhile Principal of the Royal Academy of Music, in London) of a performance given by Liszt in 1886. There is a suggestion that an early version of Edison's phonograph was involved, though there is no evidence to support this, except that Edison's middle name is Alva, a small market town in Scotland not far from Dollar, which Mackenzie might have passed through when he returned from studying in Germany. Although 74 at the time (and officially retired), Liszt performed privately (in Sydenham) for an assembly of the great and the good, finishing with a rendition of the D major Fugue by Sebastian Bach in which, however, he suffered a rare memory lapse. The compos mentis Mackenzie showed remarkable presence of mind in transcribing this work as it was being born (having earlier suspected, from a casual mention at dinner - there was no 7th Brandenburg Concerto - that Liszt's powers of recall were not what they once were).

There is, however, a clew in Tovey's 1924 edition as it is he (not Bach) that marks the D major fugue a 4 Pomposo, all' Overtura francese which indicates that it was once performed (opened up or 'overture') by Liszt (Franz hence 'francese'), though it is curious that no-one has noticed the 4 valiant firemen (one's schoolboy French leaps out - pompier) who tried vainly to save the recording of Liszt's playing for posterity. That it would contain myriad solecisms that we would now consider unconscionable in no way detracts from its status as an intriguing and revealing historical artefact, and that we no longer have the document should not worry us unduly in our more sensationalist era which expects assertions to be supported by evidence. (The fugue subject, it will be noted, is itself elaborated and subject to some modification.) Artistic licence is perhaps, like nostalgia, not what it used to be, but is what could be construed as conceived to be viable, so when Liszt, in forgetting his Bach, reveals yet more Bach, it is a testament to the integrity of his improvisational invention and his rare willingness to submit his musical persona at the feet (or fingers, in this case) of the Leipzig master.
Alternating white and black chords. 35 only - any dynamics and any duration.
(5 notes, please: pitch repetitions and chordal ripples allowed).
Example below: not the only serving suggestion.
Music based on Aleatory principles has a long and noble history. Ever, indeed, since Caeser himself pronounced ‘Alea jacta est’ (The Dye is cast). Naturally, no DNA of Roman music has survived, but this fact does remind us that music has always had a colourful hue. (We even use the word chromatic, from the Greek for 'shiny' - as in chrome.) In mediaeval times, they frequently employed coloration, as these notes were seen to be exotic, rather like Nubians or the Queen of Sheba.

This piece dates from the 18th century when Wigs and Tories were very much at war in England. Alea - the Latin word for dye - was the main discussion point of the period (perhaps like Luddites later), as shown by the diaries, journals and annals of the time. (Isaac Watts, the famous hymn writer from Southampton, came from a family of dyers.). Although this is perhaps a scandalous reductio of their position, rhetoric and invective, in short, the Wigs preferred not to colour their perruques, whilst the Tories rejoiced in a veritable panoply of peacockery. This, for those who have always agonised over this, explains the word Aleatory, though Dr Johnson, perhaps for political reasons, put himself under a rare self-denying ordinance by not including this in his famous dictionary, and one has to read Boswell to pick up on this inference. (The Scot Boswell, too, is infinitely cautious, but it is just possible to read this between the lines, particularly if one reads them in the hazy light of the Scotch.)

The piece (dating from around 17:24) respects the performer's freedom: in Baroque music of the period (as Burney reminds us) it was expected, nay demanded, that the player entertain the assembly by producing fresh material, whether in cadenze, bassi continu or in any other arenas. The editor has helpfully supplied dynamics, rhythms and notes, in a bid to make this work more playable than hitherto. The use of both black and white notes is one of the only ways (on a keyboard) that this conflict can be described - but no less a figure than Debussy also used this procedure (in En Blanc et Noir, 'In Black and White') though he, for all his experimental tints, shied away from being truly aleatory. Technically, it must be noted that white and black do not count as colours, but the more historically-minded will recall that in days of yore, the keys on instruments were variously made of various bone (often brown rather than black), and until recently, ivory. Ivory is often called 'off-white', hence the term 'off-key' when one is playing in C major mode (as only these pachydermal notes are employed).

In Bach's Day, coffee houses were popular, but chocolate was seen as rather more illicit: perhaps like Prohibition in America, the period led to a deeper seam of musical invention, doubtless caused by a desire to still access the 'sweet' sounds that would emanate from such an establishment. Further research, however, will be needed to know if Bach's Well-tempered Clavier was an attempt to dip the entire instrument in chocolate or merely just the keyboard. (One potential artefact was, reportedly, in an American University, but as the air-conditioning broke down, any evidence melted.)
Les Sornettes Sonores  
(The sound of moonshine)

\( \text{\textit{to be read by moonlight, with a large magnifying glass, if necessary}} \)

\( \text{\textit{Ed. Jeffcoat}} \)

\( \text{\textit{to be played as if under sufferance}} \)

\( \text{\textit{j = 51.17 (or a bit slower)}} \)
Les Sornettes Sonores

Many composers have written about the night (Nocturnes, Serenades, Moonlight) but few have written about the accompanying sounds - aside from occasional bird-calls, and the late-night revelry in hostries with the concomitant hospital visits resulting from ill-met encounters by moonlight.

This work is intended to offer some respite from the taverns or balls in literature: before electric light, going out at night was an ordeal, with workers even shutting themselves away earlier in the winter. This work is set in Cis Moll as a reflection that it was at night-time that most spies did their best work (the CIS being one of the names of the Russian Secret Service). As it stands, for years it was thought that the highly specific tempo indication referred to a room in the Lubianka, but it has been speculated that it is a Psalm Verse reference (51.17 mentions burnt offerings) as this would relate to the Coventry bombing connection.

The bombing of Coventry Cathedral (14 November 1940) was done under Moonlight - and would have sounded nothing like Debussy's or Vierne's luminous settings. (It is no defence to say that they were both dead by then, and wouldn't have known quite how it was going to go.) But there is an interesting post-script: a girl was dutifully practising her Beethoven in her squalid tenement near the Cathedral quarter, and her house, alone in her street, was spared. So, perhaps unwittingly, Beethoven (a German) protected a member of the British public by the almost amulet-like nature of his piece. Further research was initially done in the field of super-string theory as to quite how the particles and chemicals knew to avoid the house, but it was casually noted in passing by a neighbour that they never tuned the piano she was playing on, and so the tension of her piano's strings (made from Titanium) was thus lower and would have sent out different soundwaves. Amazingly, and unbelievably, it was from this single casually-acquired piece of evidence that the exciting and whole new area of sub-string theory was developed.
Prelude 465300.2751 (161049811271235) in C

Andante computeroso

E. Piano
Returning the Complement (Giving it Bach)

Bach, as the first twelve-tone composer of any particular note, on occasion left out some notes, but he left very little documentation explaining his decisions. Here, then, the unfairly excluded notes are restored to their place in the class. (In fact, in one view, these are the notes Bach really wanted to set down, but due to Saxonian social and political pressures he felt obliged to include the others instead.)

\[
\text{\( \frac{10}{7} \)}
\]

(dynamics and notes ad lib.

so as craggy, changeable, capricious as necessary)

\[
\text{\( \frac{10}{7} \)}
\]

Rupert Jeffcoat
L'enfer, c'est les autres
Shanghide

While the Boxer Rebellion was about countries slugging it out for supremacy, we forget that Chinese music is pentatonic only as a response to American military might with the Pentagon being the base of American imperialism in Washington. (Boxer is Scandinavian for 'short', and so this prelude becomes a preludina.) This piece commandeers an iconic Western Prelude - Bach means little - and transforms this into a battle cry. Signologists are divided as to whether those of an occidental persuasion can even half-understand the subtleties of the land of Cathay, and so the attempt to get under their skin is called Semi-otics.

\begin{verbatim}
\textbf{Lento}

\begin{verbatim}
\textbf{Pno.}
\end{verbatim}

\begin{verbatim}
\textbf{Ped.}
\end{verbatim}

\begin{verbatim}
\textbf{Pno.}
\end{verbatim}

\begin{verbatim}
\textbf{Ped.}
\end{verbatim}

\begin{verbatim}
\textbf{Pno.}
\end{verbatim}

\begin{verbatim}
\textbf{Ped.}
\end{verbatim}

\begin{verbatim}
\textbf{Pno.}
\end{verbatim}

\begin{verbatim}
\textbf{Ped.}
\end{verbatim}
\end{verbatim}
Sinister Developments...or; Other strains of woe
Ed. Jeffcoat

*The tenuto mark requires the player to sustain the note under the others.*
Sonata K.

This 'Kafka-esque' piece might be described as an unexplained and inexplicable nightmare for the participant(s). It was written as a thirtieth birthday present for a friend called Joseph, who subsequently changed his identity and left for Amerika to escape the consequences.

While it clearly uses notes/tones (just as Kafka uses words), the issue of judgement arises since the way the 'text' is put together is somehow not appropriate. However, the script is 'plausible', in that it consists of notes and chords that are all technically playable. Players should be mindful that (like Kafka's 'hero'), the people about to listen to this do not know what they are in for, and will not perhaps appreciate (then, or ever) what they have done to deserve this.

It will be noted that there is not a single white note in the piece, and players may well feel that the piece needs to undergo metamorphosis, through embellishment or even emmalishment. Matters such as trills and rhetorical gestures are already written out (a sign of a prescriptive editor's willingness to be helpful), though this then prevents the executor from going about his 'lawful' business. Originally for fortepiano, dynamics can to some extent be left to the performer's discretion, but subtle gradations are out of place - use of finger legato is permitted, and since no pedalling is involved, you cannot put a foot wrong.
Spieglein  Spieglein, an der Wand: but maybe more off the wall...

Quasi Presto

\begin{align*}
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\end{align*}
Seeing through a glass darkly is one thing, but in fact we see through a glass wrongly. Reflections in a mirror (or in the water) do not show us ourselves correctly, though until photography it was hard to prove since portrait painters could have just been making it up. (Narcissus might have had something to say about this.)

Be that as it may (who really cares what they look like?), more perniciously, religionists, philosophers, self-help gurus and parents-in-law of the older feminine variety will talk about 'reflecting' on a problem. Fair enough, but given that left is right and right is left in this alternative universe they dip into, does it mean that their solution in fact details the complete opposite course of action? This sort of reflection usually entails time, whereas the visual one is reasonably immediate. So already reflection isn't quite what it appears to be. (As well as being French for prank, Spiegelei is German for 'fried eggs' which, like mirrors, have to be crack'd from side to side before cooking: the final 'secco' (meaning dry) is a timely reminder to dry your hands after washing/cooking - as Thomas Merton found out latterly, many appliances nowadays having electrical components.)

The short piece is a shard, perhaps, off an old-looking glass. However, unlike most images which disappear once the beautiful person has departed, this piece of glass manages to capture that which it last beheld. In keeping with the idea of mirrors and reflections, this work can be performed boustrophedonically - when you get to the end of the first line, imagine you are playing snakes and ladders and read the next line from right to left; at the end of this line then read normally but repeat the procedure for the following line. It may seem a little complicated, but even ancient Greek oxen managed to do this, by which I mean the boustrophedon procedure not playing the piano. In total there is 1 set of 7 lines with 5 bars in each line and 0 else: I seem to remember that 1750 has some significance (one of which is the fact that it is Mozart's -6th birthday, amongst other things).

Another alternative is to simply shatter the mirror and play each fragment in any order desired. You might miss out a couple by mistake, but be careful not to cut yourself. Fairy-tales are rather like Mozart's Sonatas in Schnabel's view: too simple for children and too difficult for adults.

Rupert Jeffcoat
Repeating chords is something that afflicted both Bach and Beethoven. But did they really need to be so angry?

One writer believes there is something in the German temperature that makes them prone to repetition. Another writer disagrees, and believes there is something in the German temperature that makes them not prone to repetition. A third writer does not quite know how to respond, and sheepishly thinks that a synthesis might be possible between the two, where one part is repeated, while another part is not, though one can start to understand why banging one's head against a wall becomes attractive. In fact, such was the demand for wall-banging (for which one needs walls) that they even rustled up one overnight (August 1963) in the former capital, Berlin. (They even kindly put it through the middle of the city so more people could use it.) That older composers also availed themselves of head-banging (on 'stone walls' - before some more modern materials were invented) is shown by the procedure found in the Waldstein sonata, where second subjects - that's lower middle class people, in modern speak - don't appear in the dominant as they are subjugated by various economic factors. This has been termed a tertiary relationship (to show that they become third-class members of the economy).

The word Capital comes from the word 'caput', Latin for head-banging, and it might even be the origin of the slang word 'kaputt' which is when something works as well as things do in the main city, i.e. they don't. What this piece shows is the vital need to do one's own musical research, and to treat the standard encyclopaedias with disdain, since they only promote their own agenda and prevent one from finding a deeper, and more underlying truth-content.
The Rag Trade or: How to decline a rag
Cowboys and Indians (Rag meets Raga)

Ed. Jeffcoat

\[= 71\] Ps. In God we trust

Pseudo-quasi piano-roll
Prelude 465300.2751 (161049811271235) in C

Andante computeroso

E. Piano

3

5

7

10

13

15
Revelation 21. 1
sessions of sweet silent thought

Rupert Jeffcoat

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Re:Creation - Usshering in Reality

This piece should begin in darkness: it is to be hoped that the Cellist will find the Open Sea before her (if not an Ocean of Truth). A few lights may be allowed on for the initial bars, and at bar 20 there should be some light but not enough to see the difference between a black thread and a red thread. (This is still several millennia before Jesus, the eternal Logos and, technically, the first people weren't even Jews.) The actual lighting plan can of course be arranged (even if some of Nature's Laws do lie hid in Night), but certainly for the appearance of the Saviour in bar 227 there should be enough light to be able to serve choc-ices, even if sections of the public might see this as tragically cinematic.

It was in the 17th century that a British Archbishop in Dublin, soon to be Britain's second city, calculated that God clicked his fingers to begin the Universe on 23 October 4004 BC. (God probably didn't say Fiat Lux, as that is a Latin phrase, and Latin was not taught in schools till considerably later.) Although some might think that the crooked timber of humanity is not great material with which to build a world, the crooked timber of string instruments might play a part in rescuing humanity from itself.
Rupert Jeffcoat

Clarinettina in B
(with table for bits)

Clarinet in Eb

Clarinet in Bb

Clarinet in A

Bass Clarinet in Bb

Electric Organ

\( \text{j = 134} \)

use only mouthpiece

\( \text{ff} \)
Clarinettina

Eb Cl.

Bb Cl.

A Cl.

B. Cl.

E. Org.

46

49

attach lower joint
Clarinettina

E♭ Cl.

Bb Cl.

A Cl.

B. Cl.

E. Org.

attach bell

Clarinettina

E♭ Cl.

Bb Cl.

A Cl.

B. Cl.

E. Org.
Players (not Humpty or Organ) start to move off stage: keeping time is important but impossible. For breaths, when desired (no need to co-ordinate) use the breath bars (marked as bars 80, 81).

The Organ plays continuously. The piece finishes with Bars 82 and 83 when all originally whole clarinet players have left arena.
Red Shoes

Moses was found amongst a host of reeds, and it is sometimes forgotten that the Red Sea, which he parted later, is named not after its murky grey colour but the prevalence of its reeds. And so to the Red Shoes, made famous (in a different myth) by that Great Dane, Hans Christian Andersen, which, being made of reeds, are thus somewhat uncomfortable. (Translations from the Danish with calamitous implications are nothing new, almost leading once to a world war, but fortunately that crisis was averted by a quick-thinking interpreter who, unusually, also respected her status as a signatory of the Official Secrets Act 1989, so voyeuristic details cannot here be divulged.) Skeptics who, of course, still desperately cling to those famous glass slippers might try drinking their particular poison from a fur beaker or a fur chalice to realise that, verily, verre is not vers.

That the disorganised Clarinettist is allowed to have a table for his various pieces might seem unfair, and even strange: it might be asked that if he is clever enough to have everything all ready, why couldn’t he have sorted it beforehand and spared himself (and us, too) the agony?

The 'fade' at the end is a reference to how space and time collude - the so-called Doppelganger effect (mentioned in many folk tales, fairy stories and the occasional scientific paper) means that pitches can vary over distance, though it doesn’t explain why some choral societies only ever use sopranos in B flat. It is most noticeable when an ambulance careers past a concert hall (assuming, that is, that the concert hall is also not travelling at 70km an hour, though some hall-managers often express worries about the future stability of their buildings, so they may well know more than they let on). Should any audience members be distressed enough to dial the emergency services (the work could conceptually induce diatonitis), then this would amply demonstrate how sirens (as we are often told in Greek myths) can disturb the enjoyment of a gentle serenade. If anyone happens to be wearing red shoes, they might consider following a clarinettist out of the auditorium. It is respectfully suggested, though, that this piece be not played in the environs of Hamelin, however, as it always possible that such groupies might not return, and one has to be careful nowadays over litigation, if not truancy.
Returning the Complement (Giving it Bach)
Bach, as the first twelve-tone composer of any particular note, on occasion left out some notes, but he left very little documentation explaining his decisions. Here, then, the unfairly excluded notes are restored to their place in the class. (In fact, in one view, these are the notes Bach really wanted to set down, but due to Saxonian social and political pressures he felt obliged to include the others instead.)

\[ \text{\textbackslash j = 120} \]

(dynamics and notes ad lib.
so as craggy, changeable, capricious as necessary)

Rupert Jeffcoat
L’enfer, c’est les autres
Shanghide

While the Boxer Rebellion was about countries slugging it out for supremacy, we forget that Chinese music is pentatonic only as a response to American military might with the Pentagon being the base of American imperialism in Washington. (Boxer is Scandinavian for 'short', and so this prelude becomes a preludina.) This piece commandeers an iconic Western Prelude - Bach means little - and transforms this into a battle cry. Signologists are divided as to whether those of an occidental persuasion can even half-understand the subtleties of the land of Cathay, and so the attempt to get under their skin is called Semi-otics.
Sinister Developments... or; Other strains of woe
Ed. Jeffcoat

* The tenuto mark requires the player to sustain the note under the others.
Matthew 6: 3

ruin hath taught me
thus to r uminate.
Sonata K.

\[ \frac{d}{d} = 70 \]

(Pragischer Nurtext)
Ed. Jeffcoat
Sonata K.

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While it clearly uses notes/tones (just as Kafka uses words), the issue of judgement arises since the way the 'text' is put together is somehow not appropriate. However, the script is 'plausible', in that it consists of notes and chords that are all technically playable. Players should be mindful that (like Kafka's 'hero'), the people about to listen to this do not know what they are in for, and will not perhaps appreciate (then, or ever) what they have done to deserve this.

It will be noted that there is not a single white note in the piece, and players may well feel that the piece needs to undergo metamorphosis, through embellishment or even emmalishment. Matters such as trills and rhetorical gestures are already written out (a sign of a prescriptive editor's willingness to be helpful), though this then prevents the executor from going about his 'lawful' business. Originally for fortepiano, dynamics can to some extent be left to the performer's discretion, but subtle gradations are out of place - use of finger legato is permitted, and since no pedalling is involved, you cannot put a foot wrong.
Space-Time Continuum - AND STRETCHED METRE OF AN ANTIQUE SONG (a capital motto)

In 1895 Wells wrote The Time-Machine. Or did he? The write date is 1895, but as a scientist he was trained to be sceptical of others’ claims: as should we. This piece will work best if it respects the four dimensions he mentions, and this will happen best if the players revolve around the Vibraphone - for once the centre of the universe. To achieve this, it might be deemed wise to place the players in wheel-chairs (e pur si muove, as Galileo could have said), and have some helpful students push them about in their particular orbits: the music stands containing their notes will also have to travel with them. It makes for greater participation, and in an age of access, it is hoped this excess will be applauded - but only after the silence has taken hold, please.
All Discord, harmony, not understood
Quasi Presto

Spieglein, an der Wand: but maybe more off the wall...
Seeing through a glass darkly is one thing, but in fact we see through a glass wrongly. Reflections in a mirror (or in the water) do not show us ourselves correctly, though until photography it was hard to prove since portrait painters could have just been making it up. (Narcissus might have had something to say about this.)

Be that as it may (who really cares what they look like?), more perniciously, religionists, philosophists, self-help gurus and parents-in-law of the older feminine variety will talk about 'reflecting' on a problem. Fair enough, but given that left is right and right is left in this alternative universe they dip into, does it mean that their solution in fact details the complete opposite course of action? This sort of reflection usually entails time, whereas the visual one is reasonably immediate. So already reflection isn't quite what it appears to be. (As well as being French for prank, Spiegelei is German for 'fried eggs' which, like mirrors, have to be crack'd from side to side before cooking: the final 'secco' (meaning dry) is a timely reminder to dry your hands after washing/cooking - as Thomas Merton found out latterly, many appliances nowadays having electrical components.)

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Rupert Jeffcoat
Tea-Tray

Viola

Piano

Andante mellifluoso

(quasi Allegretto)

Violist should enter with sandwich-laden tea-tray (no peanuts, remember!) and place it by pianist's music desk. (Pianist should not wait for violist to be present.)
2:50pm, Grantchester

Pianist should now eat the sandwich
(on the tea-tray the violist brought in).

Notes: 256 = a byte
\( \frac{\text{Clavichord}}{\text{Fortepiano}} \)

\( \frac{\text{Clavichord}}{\text{Fortepiano}} \)

\( \frac{\text{Clavichord}}{\text{Fortepiano}} \)

\( \frac{\text{Clavichord}}{\text{Fortepiano}} \)
Repeating chords is something that afflicted both Bach and Beethoven. But did they really need to be so angry? One writer believes there is something in the German temperature that makes them prone to repetition. Another writer disagrees, and believes there is something in the German temperature that makes them not prone to repetition. A third writer does not quite know how to respond, and sheepishly thinks that a synthesis might be possible between the two, where one part is repeated, while another part is not, though one can start to understand why banging one's head against a wall becomes attractive. In fact, such was the demand for wall-banging (for which one needs walls) that they even rustled up one overnight (August 1963) in the former capital, Berlin. (They even kindly put it through the middle of the city so more people could use it.) That older composers also availed themselves of head-banging (on 'stone walls' - before some more modern materials were invented) is shown by the procedure found in the Waldstein sonata, where second subjects - that's lower middle class people, in modern speak - don't appear in the dominant as they are subjugated by various economic factors. This has been termed a tertiary relationship (to show that they become third-class members of the economy).

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Rupert Jeffcoat

The Bad-Tempered Clavichordist
On the reprises, Bagpiper (who must have drunk only single malt for a week) should try to 'contribute' to the carefully created performance: put the players off and/or the listeners. However, the fiddler will only buy the piper a wee sensation if his behaviour provokes a stooshie. Bars 28-31, though it doesn't need saying, is for the fiddler to sup of the water of life because his joints require oiling. (The keyboard man will, naturally, arrange his in-flight re-fuelling surreptitiously by re-parcelling out some inappropriate chords.) On a side issue, due to copy writing restrictions, no reel music has been allowed to be utilised, and players should feel free to move from any bar to any bar as they wish (a technique called hop-scotch). In some cases, they might even decide to co-ordinate their activities, and in others they might well be moved on by discerning members of the public.

"In The Psychopathology of Everyday Life, we learn that in drams all reality becomes one and we lose all sense of memory, and live in an ever-continuous present, and live in an ever-continuous present."
Now attempt a reprise: a little faster (each time) until the players collapse under their own wait for refreshment.
The Powick Pianoforte Quintet *(A Baroque Realisation from Rupert Jeffcoat, transcribed 43 April 2000)*

This Quintet requires 10 persons; 6 players and 4 actors. In ancient days, Trios needed 4 people since the continuo comprised keyboard and bass. Here, the keyboardist is indisposed, but the cellist has dutifully turned up. However, as his instrument is obsolete, it is not compatible with the modern brass and wind groups. Fortunately, the conductor is a dab hand with the bassoon, so he is pressed into service. He is educated and knows that in olden times instruments were lower, so he carefully plays (t)his part down a semitone. The group make the cellist feel welcome by ensuring he has a stand, and they all agree to play one of the conductor's arrangements of some John Sebastian Bach.

By Bar 54, two nurses need to have entered in time to interrupt the music. They take away the escaped cellist who, after an initial fracas, is reasonably compliant with their demands. (Nurses may wish to use a rollstool to assist their endeavours: the cello can be left on stage, if so desired.) The performers then get back to their business starting from the beginning (after a short audible discussion of the recent distressing interruption - 'Eh bien, nous continuons'). At a given moment, the nurses enter once more, at which point the players abandon ship in a panic (fleeing the arena), and leave with their instruments in a bid to evade capture. The nurses should then alight on a member of the audience and suggest that he/she might like to accompany them...

*Alto Flute in G*
*Clarinet in A*
*Bass Clarinet in B flat*
*French Horn in F*
*Tenor Trombone*
*Bassoon*

'Baroque Cellist' (mercifully silent)
*Two 'Nurses' (male; psychiatric training not necessary)*
*One 'Member of the audience' (pseudo-random).*
The Rag Trade or: How to decline a rag

Cowboys and Indians (Rag meets Raga)

\( \text{J = 71 Ps. In God we trust} \)

Pseudo-quasi piano-roll

---

Ed. Jeffcoat
The Star and Garter

Fantasy being the organ of the Godlike... (Carlyle)

\( \text{List! List! O List!} \)

\( \frac{4}{4} \quad \text{ff} \quad \text{Gt} \)

Gt and Sw should be roughly balanced
(maybe Gt 16, 8, 4, 2, Mixt. v. Sw. to mixt with 16' and 4' reed)

\( \frac{4}{4} \quad \text{ff} \quad \text{Sw} \)

Ped: 16 (no 8) with 32 reed

\( \frac{4}{4} \quad \text{ff} \quad \text{Ped} \)

\( \frac{4}{4} \quad \text{ff} \quad \text{List! List! O List!} \)

\( \frac{4}{4} \quad \text{ff} \quad \text{Rupert Jeffcoat} \)
The Star and Goethe is the hostelry in Richmond where Liszt stayed during one of his British tours. It will only work in a cavernous acoustic such as St. Paul's Cathedral, London, or a Polish salt-mine. A Veritable Faustfest of Notes
The Third Degree

Sheldonian Theatre, 1607: Orlando Gibbons presents 'O clap your hands' as his doctoral exercise. Frankly, requesting that folk applaud seems arrogant. The Third Degree here has nothing to do with the going-over given to a friend of mine by the baboons of the Invernessshire Constabulary some years ago (in the land of Burns), nor indeed anything to do with any Simian activity in Oxford.

\[ \frac{d}{\text{pp}} = 32 \]}

\[ \text{Flute 8 with Vox Angelica} \]

\[ \text{Dulciana (16)} \]
Rupert Jefcoat fecit, Midsummer, The Bard and Earl, Oxford (next door to Wilson the Hosier)
The trumpeter visibly turns music upside down.
flute player visibly swaps his part with the trumpter's

player visibly turn music back a page
The Marie Celeste was found on 4 December 1872: what happened?
For conspiracy theorists, no amount of proof will suffice, and the idea that
deception played a part lingers in the air. Here, the fact that Mary is invoked
(Ave Maris Stella and Regina Caeli) might lead one to suppose they were in
dire straits, but it will be noted that the Ave Maria (a normal Catholic prayer
on dying) is absent. The music appears to disappear at the end, but it may
even be that it is the audience who has been called away to another shore
and in a greater light (and that doesn't mean Eastbourne, presumably).
World Peace - Harmoni(c)a mundi

The composer Sebastian Frederic Bachopin is relatively unknown: he seems to have worked somewhere between Poland and Germany at some period between around 1700-1850. While the instrumental arrangement is conjectural, it would appear that the combination speaks of the growing cosmopolitan outlook of Eastern Europe, though the absence of peculiarly Jewish instruments is a tell-tale sign of the endemic anti-Semitism prevalent at that time. There was an erroneous record of the inclusion of a didgeridoo (which would place it at least after 1770) but the dance-theme (first appearing in the Zither part) comes from an old Sorbian Breviary published in Cottbus in 1741, and was indeed quoted later by many other composers.

The harmonica part is, sadly, no longer extant, but perhaps this speaks of the elusiveness of World Peace. Indeed, World Peace hints at the allusiveness too of World Peace. But were the whole world to fall for it, it would prove Kant wrong, since the term 'whole' would not in fact be comparative but qualitative as well. In terms of performance, the possibilities of its actually being performed are, arguably, as remote as World Peace itself: any errant, erring or under-employed harmonica players would presumably be grateful to be alerted to any such opportunity. Balance is a definite concern (so terribly easy to swamp the poor old Oud-player), but then that too speaks of how humanity has an in-built capacity to crowd out the lesser voices.
WTC1 (piano version)  

\[ \text{\textit{Piano 1}} \]
\[ \text{\textit{Piano 2}} \]

\[ =60 \]

\[ \text{\textit{Pno.}} \]

\[ \approx \]

\[ \text{\textit{WTC1 (piano version)}} \]  

\[ \text{\textit{Ed. Jeffcoat}} \]
This is only one way of rendering WTC1. If the Piano parts wish to end together, then Piano 2 should begin, and Piano 1 starts a bar later.

Ed. Jeffcoat
WTC1 (extendedpianoversion)

(making antiquity for aye his page)

\( \text{"=60} \)

Piano 1

Piano 2

Pno.

Ed. Jeffcoat
This is only one way of rendering WTC1.
The Piano parts might wish to end together: this involves the 2nd part beginning first - like the following.

If players wish to end it all, then bar 71 should follow bar 34.
(the second burthen of a former child)