MUSICAL COMPOSITIONS

by

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B.Mus., New England Conservatory, 1992

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

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(Composition)

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ABSTRACT

The thesis for the Master of Music degree in Composition consists of live performances of original works composed during graduate study. The student is expected to have written and have performed approximately an hour of music for various media.

My compositions were performed on the following dates:

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<th>Title</th>
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<td>28 January</td>
<td>2005</td>
<td><em>Lacrimae</em></td>
<td>Bassoon and Harp</td>
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<td>16 April</td>
<td>2005</td>
<td><em>Melpomene’s Gift</em></td>
<td>Flute and Piano</td>
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<td>18 October</td>
<td>2005</td>
<td><em>Saraband</em></td>
<td>String Quartet</td>
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<td>17 March</td>
<td>2006</td>
<td><em>My Pilgrimage</em></td>
<td>Women's Choir (SSAA)</td>
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<td>9 November</td>
<td>2006</td>
<td><em>In the Locirian Mode</em></td>
<td>Harp</td>
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<td>24 November</td>
<td>2006</td>
<td><em>My Love Has Wings</em></td>
<td>Violin, Viola, Cello and Harp</td>
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<tr>
<td>30 March</td>
<td>2007</td>
<td><em>For Love’s Sake Only</em></td>
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<td>(~ from <em>Ghost Songs</em>)</td>
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Lacrimae
for Linda Kaastra and Andrew Chan, with gratitude
Lacrimae ~ 6

Poco rall.  A tempo

Ad libitum

Poco rall.  A tempo
Melpomene's Gift ~ 3
Saraband

\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{
My Pilgrimage

Sir Walter Ralegh

The Passionate Man's Pilgrimage

con Calma \( j = 96 \)

Soprano 1

Give me my scallop shell__ of quiet, My

Soprano 2

Give me my scallop shell__ of quiet, My

Alto 1

Give me my scallop shell__ of quiet, My

Alto 2

Give me my scallop shell__ of quiet, My

staff of faith___ to walk upon, My script of joy,___

staff of faith___ to walk upon, My script of joy,___

staff of faith___ to walk upon, My script of joy,___

staff of faith___ to walk upon, My script of joy,___

staff of faith___ to walk upon, My script of joy,___
im - mor - tal di - et, My bot-tle of sal - va - tion, sal -

im - mor - tal di - et, My bot-tle of sal - va - tion, sal -

im - mor - tal di - et, My bot-tle of sal - va - tion, sal -

im - mor - tal di - et, My bot-tle of sal - va - tion, sal -

my sal - va - tion, my sal - va - tion, my sal - va - tion, sal -

my sal - va - tion, my sal - va - tion, my sal - va - tion, sal -
My Pilgrimage ~ 3

va- tion: My gown of glory, hope's true gage,

va- tion: My gown of glory, hope's true gage, my gown of

My gown glory, hope's true gage,

my gown of glory, my gown of

glory, glory, glory,

glory, my gown of

glory, glory, glory,

my gown of glory,
Glo - ry, hope's true gage,
Glo - ry, my gown of
Glo - ry, my gown of glory,
Glo - ry, hope's true my
Glo - ry, my gown of
Glo - ry, my gown of
Glo - ry, my gown of
Glo - ry, my gown of
Glo - ry, my gown of glory,
Glo - ry, my gown of
Glo - ry, my gown of
Glo - ry, my gown of glory, glory,
My Pilgrimage ~ 5

S 1

S 2

gown of glory, of glory, glory.

gown of glory, of glory, glory.

A 1

glory, of glory, glory.

A 2

my gown of glory.

Rallentando

S 1

glory, hope's true gage.

S 2

>
p

glory, of glory, hope's true

gage.

A 1

>
p

A 2

glory, of glory, hope's true

gage.

S 2

>
p

glory, of glory, hope's true

gage.

A 1

>
p

A 2

glory, of glory, hope's true

gage.
My Pilgrimage ~ 6

S 1

a tempo

And thus I'll take my pilgrimage.

S 2

And thus I'll take my pilgrimage.

A 1

And thus I'll take my pilgrimage.

A 2

And thus I'll take my pilgrimage.
In the Locrian Mode

Legato e rubato

\( \text{\textit{b}} \)

\( \text{\textit{p}} \)

(Harmonics sound an octave above written pitches)

\( 3\text{rd time to Coda} \)

\( \text{\textit{p. d. l. t.}} \)

\( \text{\textit{molto rall.}} \)

\( \text{\textit{a tempo}} \)

\( \text{\textit{ritard}} \)

\( \text{\textit{naturale}} \)

\( \text{\textit{l.v.}} \)

\( \text{\textit{naturale}} \)
In the Locrian Mode ~ 3

76

83

90

96

103

slargando

a tempo

poco rall.

a tempo

ritard

ff

L.v.

mf

L.v.

poco rall.

naturale

naturale

naturale

naturale
My Love Has Wings
Siciliana

Animato \( \cdot = 52 \)

Harp

Violin

Viola

'cello

pizz.

\textbf{f} \textit{I.v.} \textit{sim.}

3
My Love Has Wings ~ 2
My Love Has Wings ~ 3

\[ \text{My Love Has Wings} \]
My Love Has Wings ~ 6
My Love Has Wings ~ 12
My Love Has Wings ~ 13
My Love Has Wings ~ 14
For Love's Sake Only

Elizabeth Barrett Browning

If thou must love me, let it be for nought

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Except for love's sake only.
Do not say

love her for her smile
her look her way
Of
sense of pleasant ease on such a day'
For these things in themselves,

Beloved, may be changed, or change for thee, and love, so
wrought, May be un-wrought so.
Neither love me for Thine own dear pity's wip-ing my cheeks dry.
a tempo

creature might forget to weep, who bore Thy comfort long, and lose thy

a tempo

a tempo

a tempo

a tempo

a tempo

42

46

For Love's Sake Only ~ 6
For Love's Sake Only ~

sake, that ever more
Thou may'st love on,

through love's eternity.
Leave her alone, she is the island's daughter.

Sleek heads, dark heads are risen from the water:
leave her the company her songs have brought her.

The old grey music

doctors of the ocean, their
ho-ly hap-py eyes shining de-vot-ion, ap-

plaud and blow in foam and soft com-mo-tion.

It is her hour, the is-land's only daugh-ter.
The dark, sleek heads are risen from the water:

Leave her the company her songs have brought her.
The Way Through the Woods

Rudyard Kipling

They shut the road through the woods seventy years ago.

Weather and rain have undone it again, and now you would never know there was
once a road through the woods, before they planted the trees. It is

underneath the cop-pice and heath and the thin a-nem-on-es.

On-ly the keep-er sees that, where the ring-dove broods and the
badgers roll at ease,  

there was once a road through the woods.

Yet, if you enter the woods of a
The Way Through the Woods ~ 4

Sum-mer even-ing late, when the night air cools on

Trout-ringed pools, where the ot-ter whis-tles his mate (they

Fear not men in the woods be-cause they see so few),

62
46 Largo

pp

Largo

p. n. 6 cresc. 3-
p. d. l. t.

49

mp

you will hear the beat of a horse's feet

Tempo primo

naturale

52

poco rall.

pp a tempo

and the swish of a skirt in the

poco rall.

a tempo
The Way Through the Woods ~ 6

dew steadily cantering through the misty solitudes

as though they perfectly knew the

whispered

old, lost road through the woods... but there is no road through the woods!

64
The Song of Shadows

Walter de la Mare

Languendo \[L = \text{c. 60}\]

Sweep thy faint strings, musician,

with thy long, lean hand;

downward the starry tapers burn,
sinks

Walter de la Mare

The Song of Shadows
soft the waning sand; the

mp [E♭] [E♭]

naturale [Db] [Db]

The embers smolder low; across the walls

old hound whispers, couched in sleep.

The Song of Shadows ~ 2

The Song of Shadows ~ 2
The Song of Shadows ~ 3

27

mf

poco rall.

the shadows come and go.

poco rall.

32

a tempo

Sweep softly thy strings, musician

a tempo

36

(n),
molto rubato

p

ppp
hours. Frost on the wind-less case-ment

weaves a lab-y-rinth of flowers.

Ghosts lin-ger in the dark-en-ing air, heark-en at the o-pen
The Song of Shadows ~ 6

69

door;

music hath called them, dreaming, home once

75

more.
The Sitter Confirms His Portrait

Elizabeth Elliott

The opening phrase alternates between the two vocalists, each omitting the syllables within brackets.

The piano part is written 2 octaves below normal, in the bass clef only. The pianist stops the five strings from the lowest A# up to the lowest D at random nodal points with one hand, throughout.

Vocalists' onstage orientation:

\[ \text{\text{he}} \rightarrow \text{\text{hi}} \]
Voice 1:  You can hear it breathe.

Voice 2:  Yeah.

Finger snaps, ad lib. Vary the speed at random.

Voice 2: Yeah.
Voice 1: It sounds so happy.

Voice 2: Yeah.

- The two vocalists turn to each other and *SIGH*
- They turn inward to the pianist, who *SIGHS*
- The two vocalists turn to each other again and *SIGH*
- They turn inward again to the pianist, who *SIGHS*
Voice 1: And yet the two parts never touch.

Voice 2: I know.
Voice 1: It works so hard and sits so still.

Voice 2: Yeah.

Each player chooses a pitch at random, and remains there for the duration of each beamed group. The number and speed of iterations within each beamed group are approximate.

Voice 1: It doesn't complain or need to know.

Voice 2: Yeah.
The Sitter Confirms His Portrait ~ 7

Pianist stops the low A# string at various random nodal points throughout this section.
Voice 1:  And yet it can't even stand.

Voice 2:  I know.
Voice 1: There is nothing to stand on.

Voice 2: I know.
The Sitter Confirms His Portrait ~ 10

$\downarrow = 96$

Pianist stops the string at a different nodal point with each attack.

Voice 1: It's been nailed up.

Voice 2: Yeah.

simile

Ritard
Timpanic Sketches

1. Overture

Bare stage

CUE: Sound file "Timpanic Sketches.1.Overture.aif"

Pause.

Timpanist, dressed in formal concert attire, enters backwards, carefully carrying a music stand as a stick tray with black towel placed upon it, with the following props:

• 2 pairs of timpani sticks, medium and hard
• tuning fork or pitch pipe (or electronic tuner)

Timpanist places stick tray downstage left (unless left-handed).

Timpanist exits SL (to fetch music stand).

Pause offstage, for an uncomfortable length of time.

Offstage rattling is heard. Timpanist reappears carrying a music stand with music, and places it front and center.

Timpanist looks to medium distance SR, waves.

"Hey, man! What's up?"

Timpanist holds gaze, listens.

"Oh, I know. It's ridiculous."

Laughs sardonically, nods:

"Tell me about it."

Timpanist begins to hum to self as she/he fetches the two timpani (29" and 26") set offstage, and places them to SL and SR of center, behind music stand, in playing position.

Timpanist tunes timpani to low A and D (feel free to tune in a theatrical way; overdo it).

Timpanist begins to practice freely.

Telephone ringing is heard.

Timpanist fumbles in various pockets (or purse), eventually pulls out a cell phone, answers it.

"Hello?"

Pause.

"Oh, hey! How's it going?"

Pause.
"Where are you?"
Pause.
"I can barely hear you ... Yeah, can you ..."
Pause.
"Wha -- ... You're kidding!"
Pause.
"So I told him ... I said --"
Pause.
"I know. I was just thinking the exact same thing."
Pause.
"But that's what she told him.
Pause.
"HOW many times?"
Pause.
"At the same time?"
Pause.
"But then ... What were they thinking, anyhow?"
Pause.
"No way! That's hilarious."
Pause.
"So when will you know for sure?"
Pause. Timpanist improvises one side of a conversation until APPLAUSE is heard (on recording currently playing).
"OK listen, I ... Yeah, I ... I gotta go. I'll call you later ... Yeah. Bye."
2. Symphony

Timpani

Pomposo \( \frac{1}{4} = 96 \)

\begin{align*}
\text{f} & \quad \rightarrow \quad \text{p} \\
\text{count on fingers, in a theatrically careful manner}
\end{align*}

\begin{align*}
\text{count carefully}
\end{align*}

\begin{align*}
\text{pp}
\end{align*}

\begin{align*}
\text{D to E}
\end{align*}

\begin{align*}
\text{Retune noisily, as if being overly careful}
\end{align*}

83
CUE: Sound file "Timpanic Sketches.3.Encore.aif"

Timpanist BOWS repeatedly, until end of sound file.
con Fuoco \( \text{\textfrac{4}{3}} = 76 \)

3. Encore
Timpanic Sketches ~ 8