FOLIO OF COMPOSITIONS

Catherine Sullivan
(349906)

Submitted in fulfillment of the requirements of the degree Master of Music
Melbourne Conservatorium of Music, The University of Melbourne

VOLUME I

Date of Submission: 26 November 2014
Declaration

This is to certify that:

- the thesis/folio comprises only my original work towards the degree of Master of Music except where indicated in the Preface,
- due acknowledgment has been made in the text to all other material used,
- the thesis/folio is between 50 – 60 minutes in length, as approved by the Research Higher Degrees Committee.

Signed:

Catherine Mary Sullivan

Date: 26/11/2014
I would like to thank the following people, whose help and support has made this portfolio possible.

At the Melbourne Conservatorium of Music, my supervisor Dr. Elliott Gyger for his careful guidance, support, and patience. Associate Professor Stuart Greenbaum for his support and advice, but particularly for his work in providing the invaluable platform for the presentation of our works.

Composers Brenton Broadstock and Julian Yu for their mentorship, support, and encouragement. Conductors Benjamin Northey, David Kram, Faye Dumont and Timothy Weiss for their hard work and invaluable advice in the preparation of my pieces for performance. The performers who have made the recordings possible including the Melbourne Symphony Orchestra, the Melbourne Women’s Chamber Choir, the Melbourne Chamber Choir, and pianist Natasha Lin.

Rodger Riordan and the Cybec Foundation for their generous support of the Melbourne Symphony Orchestra’s Young Composer program.

Finally, all the friends, colleagues and family members who have supported and encouraged me in so many ways, but in particular Teresa Sullivan, Natalie Incledon, Natasha Lin, Gabriel Rusu and the wonderful Wright/Simons family.
Table of Contents

The Wheel of Time (SSAA Chamber Choir) ................................................................. p11

Five Miniatures (Solo Double Bass).............................................................................. p27

L’Absurdité (SSATBB Chamber Choir)........................................................................ p37

The Book of Jinn (Solo Piano)...................................................................................... p49
CD Contents

1. – Vidova Gora (2010). ................................................................. 7'24
   Melbourne Symphony Orchestra; cond. Benjamin Northey

2. – The Wheel of Time (2011). ......................................................... 5’02
   Melbourne Women’s Chamber Choir; cond. Faye Dumont

3. – Vidova Gora - Svitanje (2011). ..................................................... 9’54
   Melbourne Symphony Orchestra; cond. Timothy Weiss

4. – L’Absurdité (2013). ................................................................. 2’03
   Melbourne Chamber Choir; cond. David Kram

   Natasha Lin (pno)

Total Playing Time: 45’12
Folio Introduction

Organisation

This folio contains a total of six works; two orchestral works, two choral works and two solo works. They are scored for full orchestra, chamber orchestra, SSATBB choir, SSAA choir, solo piano and solo double bass.

The introduction that follows aims to create a clear picture of the musical considerations that influenced each piece, in essence to highlight the why behind each work. A brief discussion of these considerations is provided for each of the six works in the folio, in the order of their composition:

1. Vidova Gora for Orchestra (7'24) - 2010
2. The Wheel of Time for SSAA Choir (5'03) - 2011
3. Five Miniatures for Solo Double Bass (6') - 2011
4. Vidova Gora - Svitanje for Chamber Orchestra (9'54) - 2011
5. L’Absurdité for SSATBB Choir (2'03) - 2013
6. The Book of Jinn for Solo Piano (20'46) – 2014

Initial Reflections

Before beginning my post-graduate studies in composition, I felt dissatisfied with the previous compositional work I had attempted for a number of reasons.

Previous pieces were created using initial sketches obtained at the piano, which I would then attempt to work compositionally into coherent wholes away from the piano. Whilst perhaps a continuation of this approach would have led to a greater development of compositional technique, fluency and a more conscious focussing on a wider range of musical parameters, I felt dissatisfied enough to feel the need to abandon it. I found these pieces to be lacking in their expressive content, and lacking in a certain musical sensitivity – ultimately lacking in their musicality. I also felt that while I may have understood to some extent what I was doing, I didn’t fully understand why I was doing it.

The expectations I felt around me to create something ‘original’ and ‘different’ were a further source of frustration. I found a great deal more inspiration in older music forms, and more often than not felt disillusioned and lost with the ‘new.’ I felt I did not have the capability to write coherently whilst engaging fully with the contemporary musical scene around me, so whilst perhaps now I question the validity of this decision, I chose to somewhat disengage with the latter.

In response to this dissatisfaction, some initial decisions were made. I decided to work at the piano as much as possible, to write specifically ‘for’ the instrument(s) or voice(s) that would be the vehicles of communication, and to better acquaint myself with older repertoire before tackling the more recent. I hoped that this would lead to a greater musicality and expression of thought being present in the resultant pieces, and a better understanding of the technical and expressive potentialities of the medium I was writing for. The first two works in the folio, Vidova Gora for orchestra and The Wheel of Time for SSAA Choir pay particular attention to these aims.
Vidova Gora

In Vidova Gora, I wanted to better understand and utilize the instrument I was writing for (the orchestra), and concentrate on creating a piece with a strong sense of musicality. My aims became firstly, to create a coherent piece of piece, i.e. one that ‘worked’ musically. I also wanted to push myself to be more vulnerable in the intensity of the works’ musical expression and to concentrate on the blending of instrumental colours and timbres.

Reflecting on this work, I felt a sense of satisfaction in that I was writing finally something reflective of my true compositional and musical ability. I also felt that I was beginning to hear and imagine instrumental colour, timbre and musical expression with much more immediacy and intensity, both as I worked at the piano myself and away from it. However, I found myself frustrated by the simplicity of musical ideas and form, as well as the lack of musical development of ideas. Musical events seemed to be approached vertically, one vertical idea leading to the next, so that by the end of a piece, the music had travelled far from its original starting point. Each musical choice seemed governed only by the one immediately preceding it, rather than the sum of previous musical choices, or returning to develop an earlier musical idea. At this point, I realized that I would need to find ways that would force more linear thinking. I hoped this would allow ideas to develop more organically, and that this in turn would create a greater sense of internal coherence within works.

The Wheel of Time

An opportunity arose to write for a local choir, and I thought that this could help to force a more linear way of thinking, particularly as this was a treble choir with only two voice parts. Being a community choir, the piano would be needed for support, but I still hoped to be able to obtain a certain amount of independence between the vocal and the keyboard accompaniment parts.

The text and inspiration were taken from Robert Jordan’s epic fantasy series “The Wheel of Time”. The text draws on some of the key themes running through the series, notably the central idea of the wheel spinning out the tapestry of life, the paradox between the cyclical and eternal nature of time, as well as the great fragility of the wheel itself. One of the only elements existing outside the wheel and the pattern of reality it creates is an entity known as the Dark One. It is the battle waged between himself and humanity that plays out in the story by the threads (the lives) existing within the pattern itself. It is this conflict that the sound world of the piece attempts to portray.

Five Miniatures

In a further effort to move away from the ‘vertical way of thinking’ which had seemed limiting in Vidova Gora, I decided that that a solo work for an instrument not capable of producing dense chords might force a different way of thinking. The miniatures allowed me to focus on the development and extension of simple melodic ideas. They allowed me to think more linearly and concentrate on the progression of the melodic line, rather than on particular sonorities at given points in time.
A further opportunity to write for orchestra arose, this time for a chamber orchestra. My main aim was for there to be a greater sense of fluidity in the music, so that there would be a feeling of continuous movement throughout much of the piece. A second aim was the creation of a more cohesive overall form in which musical ideas would be more closely connected than they had previously been. With regards to the orchestration, I wanted to explore different colours within the orchestra without moving away from ‘conventional’ methods of producing them. Finally, I aimed to subvert the kind of ‘open expressiveness’ that had been present in previous pieces, and to allow a deeper expression to lurk beneath the surface; for this expression to be suggestive and subtle rather than obvious and direct.

**Creating a sense of continuous movement**

I employed two techniques in order to try and create a greater sense of overall fluidity and movement in the work. Firstly, I decided to use the piano and harp as a quasi-continuum line, and secondly I decided to focus on the use of inexact repetition.

**The use of a quasi-continuum line**

My starting point was to use the piano and harp in a somewhat soloistic manner, not in the sense of creating virtuosic lines to which the orchestra might react, or would somehow be subservient to, but for these lines to provide a sense of underlying motion. The aim was for these lines to ‘sit’ gently in the middle of an orchestral texture that arose out from it.

What emerged from the employment of this idea created some difficulties in terms of its orchestration. Written for and at the piano, a lot of the material was very pianistic in nature. It consisted of changing and irregular groupings of notes, which while well-suited to the piano, didn’t translate well into other instruments. I also had some difficulty in notating its exact rhythms and what eventually emerged as being workable in an orchestral texture was fairly far removed from the original intention.

However, from these challenges, a couple of things became clearer. Firstly, the ability to better understand how a solo or even virtuosic line can sit within a texture and how everything can arise out of this line and secondly a better understanding of the importance of differing rates of movement when using the same material.

**Employing inexact repetition**

To try and create a greater feeling of a more fluid, organic form, I decided to blur boundaries by creating close repetitions of musical fragments and ideas. I wanted to create repetitions that would act as a ‘shadow’ of a previously stated idea or that would sometimes precede the idea. This ‘shadow’ would be close to, but not an exact replication of the idea.

To achieve this, I often thought in groups of three, with a single instrument introducing an idea which was then ‘shadowed’ by two others. These shadows were frequently in another of the same instrument and the variations always slight and subtle. Material was sometimes presented in non-resonant instruments and then sustained and varied in more resonant instruments.
A variation might be achieved through a change in dynamic, a different starting and therefore end point, a slight change in timbre or articulation, or a combination of these. The goal was always to hear almost the same thing in close proximity. Exact doublings were avoided so that no instrument would be playing the same thing at the same time.

As well as producing greater fluidity in the work, this ‘shadowing’ also helped to create the ‘waves’ that arose from the programmatic depiction of water and sun which had provided the initial impetus for the piece.

Creating a more cohesive form

To create a more cohesive overall form than had been present in previous works I realized that elements of the work needed to be more closely connected with one another. I decided in this instance to concentrate on taking a more conscious approach to harmonic development. The majority of the piece is therefore quite closely related in its harmonic content, with different sections using similar or related pitch sets.

I was also interested in how the harmony used could reference itself and influence the direction of the succeeding harmonic movement. This was explored in the section from bar 122 onwards in the piano part. Above the rippling texture in the middle register, I chose single accented pitches in a higher register which were not present in the preceding bars. A couple of bars later, these pitches would then be integrated into the rippling texture, replacing other pitches that could then be used in the continuation of these higher, accented notes.

This piece was the first in the folio which had taken a more conscious approach to the use and development of its harmonic language rather than the more improvisatory ‘chord by chord’ approach at the piano described previously. I feel that this was a necessary beginning step in the creation of my own harmonic language. I realized at this point that I now wanted to write a slowly evolving music existing as a somehow logical and ordered yet unpredictable environment.

Orchestration and Texture

Many of the choices in terms of orchestration and texture were governed by the programmatic element of the work. The title *Svitanje* means daybreak, and throughout its development the piece attempts to portray the changing light, from the first ‘shards’ of light, seemingly dropping gently into the nearby water, to the sun’s strong ascent over the ridges of the mountain. Light can be seen/heard in all instruments of the orchestra, although at times almost absent altogether.

Expressivity

In this work, I wanted to avoid the direct, open expressivity as had been apparent in *Vidova Gora*. I aimed to create a piece where there was a trace of an underlying darkness that was suggested rather than fully explored. The power of the orchestra was therefore held in reserve for much of the
piece, and there is a certain reticence of character throughout. The avoidance of melody was also central to this idea; melodic fragments being suggestive of something deeper, only to disappear as quickly as they arose.

**Development of the techniques explored in **_Svitanje_

In working on _Svitanje_, and attempting to respond to my initial aims, a keener awareness of the kind of music I wanted to write began to emerge as well as the beginnings of some techniques that might make this possible. Upon reflection, I realized that in this work I had mainly attempted to meet my aims of creating a more fluid, connected and organic piece of music through the orchestration of initial material rather than through the compositional development of the material itself or the manipulation of other musical parameters. Considering how other musical parameters (harmony, rhythm, structure, and form) could be developed to meet the above aims would be something to consider in following pieces.

Some of the challenges I encountered whilst working on _Svitanje_ also led me to consider my compositional approach more carefully. For future works, I wanted to be prepared to “let go” more, but to carefully visualize the instrument(s) I would be writing for. I wanted to pay more attention to considering the practicality of the material and the capabilities of the instruments. I also wanted to make sure that I didn’t allow a tactile approach at the piano to dictate the material too much and whilst allowing myself to use the piano to find initial grouping of pitches, to use my imagination more to consider how these groupings could be shaped and developed. Finally, I wanted to become more analytical with regards to the ideas in a piece that had already been established, and concentrate on developing new material from existing ideas.

There were some ideas and techniques implemented in _Svitanje_ that I wanted to continue with and develop in later works. In particular, these were the idea of ‘waves’ and ‘shadowing’, moving away from a narrative structure to a more cyclical one, musical ideas being more closely connected and moving towards a more systematic, possibly even mathematical approach whilst maintaining musical integrity and expression.

**L’Absurdité**

A break in these considerations came with _L’Absurdité_ for SSATTB choir. This is a short work that explores the concept of meaning and its loss during the moments when we might feel suddenly alienated from our usual patterns of thought and daily preoccupations. The piece was inspired by the work of Albert Camus in which he explores the concept of absurdity, notably in his short novel _‘L’Etranger’_ and also in one of his essays entitled _‘Le Mythe de Sisyphus’_. The text used in this piece is meaningless, but has been constructed as if to portray a sense of meaning being present that is not immediately apparent.
The Book of Jinn

The final work in the folio, entitled *The Book of Jinn*, picks up on some the conclusions I had come to on completion of *Svitanje*. In this piece, I wanted to see if I could create a more cohesive overall form through the work’s harmonic development. My aim was for this coherence to exist both within and across movements. In each movement of *The Book of Jinn* I attempted to tackle the goal of harmonic development though different means. A further goal was that of a slowly evolving music and hearing almost the same thing as each movement progressed.

SILA

In the first movement, I used more conventional means of developing material harmonically through simple transposition, repetition and re-ordering of harmonic elements. The pitch material is made up of intervals derived from the Fibonacci series and variations on this series (Lucas numbers and other number sets with similar properties). These number sets and derivations from these sets were used to form the basic pitch material in the following movements.

JANN

The second movement is a more systematic exploration of the intervals from the opening phrase of the first movement. These intervals therefore provide the basic skeleton for the movement. I returned here to the idea first explored in *Svitanje*, that of shadowing through inexact repetition. This time, the shadows are created through slight pitch changes rather than changes in timbre, articulation or dynamics. Each of the pitches in the opening interval of each phrase influenced the succeeding pitch in the opposite hand, moving mostly by a semitone, thus creating two concurrent distorted chromatic scales.

IFRIT

This third movement also develops all of its material from the pitches in the opening phrase of the first movement. In this movement’s opening these pitches are heard in a single chord, contrasted with the remaining pitches heard immediately afterwards in the bottom register of the piano. These two chords are heard repeatedly throughout the movement, varied slightly with each repetition through inversion and transposition as well as changes in articulation, register, and dynamics. My goal was to create a movement that still had an element of unpredictability whilst deviating away from limited material using only slight changes.
GHUL

Ghul continues with the pitch shadowing idea explored in the second movement, but this time pitches move by a tone rather than the semitone. There is more registral variation here, as well as only fragments of the resultant work being heard.

MARID

The final movement picks up on ideas from each of the preceding four movements. Its basic pitch material is derived from various number sets with similar properties (including Fibonacci and Lucas numbers). This pitch material is transformed in different ways including simple transposition and inversion, as well as the formation of a progression of four note chords built up on the pitch shadowing principals experimented with in the second and fourth movements. In contrast to the preceding four movements, it alternates three different types of material, each of which evolves through different means as the movement progresses.

Future Directions

The Book of Jinn is the first piece I have written in which I felt satisfied with the harmonic sound world it explores. Using different number sets as the basis for the creation of initial pitch material and also as a means for transforming them is a method of working that I plan to continue with. I see the initial four movements as beginning explorations of these ideas, rather than fully formed musical works in themselves. By the final movement, I was able to use the techniques I had been experimenting with both within the preceding four movements and in Svitanje as a means for developing musical ideas more fully.

Having finally arrived at a harmonic sound world that I would be happy to continue working in, I am now interested in how I might approach other musical parameters more mathematically. It will be important not to lose sight of the musical integrity of a work as I continue down this path. In future work, a wider range of musical parameters could utilize and develop these techniques. I am interested in exploring further number sets and using different mathematical functions to transform these, as well as a more careful consideration of the properties of these sets in terms of the musical outcomes they might produce. I would like to continue to experiment with how the material of one instrument might transform succeeding musical ideas in other instruments and over a wider musical space thereby focussing more on the topology of a work. I am also interested in exploring how geometric and graphical considerations could play a role in shaping future musical works.

Stylistically, I feel that the works in this folio shy away from the dramatic, and tend towards introspection. For future development, I believe it will be important to have more confidence in my musical ideas and to concentrate on seeing the potential in their development.
CATHERINE SULLIVAN

The Wheel of Time (2011)

for SSA Choir and Piano

Score
CATHERINE SULLIVAN

The Wheel of Time (2011)

First Performance: Montsalvat, Melbourne
01 May 2011

Duration: 5’02

Program Notes

The text and inspiration for this work are taken from Robert Jordan’s epic fantasy series “The Wheel of Time”. The text draws on some of the key themes running through the series, notably the central ideas of the wheel spinning out of the tapestry of life, the paradox between the cyclical and eternal nature of time, as well as the great fragility of the wheel itself. One of the only elements existing outside of the wheel and the pattern of reality it creates is an entity known as the Dark One. It is the battle waged between himself and humanity that plays out in the story by the threads (the lives) existing within the pattern itself. It is this conflict that the sound world of the piece attempts to portray.

Performance Notes

In the piano part, all broken chords are to be played from the bass note upwards unless otherwise indicated.
The text has been constructed from four of the books in the series *The Wheel of Time* written by Robert Jordan: *The Eye of the World, A Crown of Swords, Lord of Chaos,* and *The Gathering Storm.*

*The Wheel of Time turns, and Ages come and pass,*  
*leaving memories that become legend.*  
*Legends turn to myth, and even myth is long forgotten*  
*when the Age that gave it birth comes again.*  
*There are neither Beginnings nor endings to turning of the wheel of time.*  

*Master of the lightenings, rider on the storm,*  
*wearer of a crown of swords, spinner of fate.*  
*Who thinks he turns the Wheel of Time,*  
*may learn the truth too late.*

*The lions sing and the hills take flight.*  
*The moon by day, and the sun by night.*  
*Blind woman, deaf man, jackdaw fool.*  
*Let the Lord of Chaos rule.*

*Ravens and crows. Rats.*  
*Mists and clouds.*  
*Insects and corruption.*  
*Strange events and odd occurrences.*  
*The ordinary twisted and strange.*  
*Wonders!*
The Wheel of Time

Text by Robert Jordan
Music by Catherine Sullivan

Gently, expressive (\( \dot{q} = 100 \))

Soprano

Piano

Alto

Soprano

The wheel of time turns, and ages come and pass

Gently, expressive (\( \dot{q} = 100 \))

Piano

Lea-ving -

7

Copyright © Catherine Sullivan 2011
S. A. Pno.

le gend fades to myth e-ven myth is long for-
p (whispered)

le gend fades to myth
p (whispered)

le gend fades to myth
p (whispered)

S. A. Pno.

got ten-

19

When the age that gave it birth-

comes a-gain
pp (whispered)

S. A. Pno.

There are nei-ther be-gin-nings nor end-
ings to the turn-ing

p (whispered)

S. A. Pno.

There are nei-ther be-gin-nings nor end-
ings to the turn-ing
S. Pno.

wear-er of a crown of swords, crown of swords

A.

storm wear-er of a crown of swords, crown of swords

S.

S. Pno.

spin-ner of fate! Who thinks he turns the wheel of time

A.

spin-ner of fate! Who thinks he turns the wheel of time

Poco rubato

(47)...

Poco rubato

(rehearsal only)
Poco meno mosso

Più mosso, brighter ($\nu = 100$)

may learn the truth, too late The li-ons sing

(tr)uth, too late The li-ons sing and the hills take

(tr)uth, too late The li-ons sing and the hills take

the moon by day and the sun by night! the moon by flight

the moon by day and the sun by night! the moon by flight

the moon by day and the sun by night!
day, the sun by night! Blind woman

(scornfully) p

the sun

deaf man

(half-whispered, breathy)

Let the Lord

(half-whispered, breathy)

Let the Lord

(half-whispered, breathy)

Let the Lord
Agitato, lightly ($\varpi = 144$)

S.

Cha - os _ rule!

Ra - vens 'n' ra - vens 'n' crows, rats!

mists _ and cloud

A.

Cha - os _ rule!

Ra - vens 'n' ra - vens 'n' crows, rats!

mists _ and cloud

Pno.

Agitato, lightly ($\varpi = 144$)

(sempre with pedale)

S.

cor - ru - p - tion

Ra - vens 'n' crows, rats!

A.

in - sects and cor - ru - p - tion

Ra - vens 'n' ra - vens and ra - vens 'n' crows, rats!

Pno.

pp

p (more determined, half whispered)

mists _ and cloud

cor - ru - p - tion

ra - vens 'n'

P (more determined, half whispered)

mists _ and cloud

in - sects and cor - ru - p - tion

ra - vens 'n'

P

cresc.
There are neither beginnings nor endings to the turning of the wheel of time.

Piu mosso ($\text{c} = 80$)

100

Piu mosso ($\text{c} = 80$)

104

Piu mosso ($\text{c} = 80$)

109

Piu mosso ($\text{c} = 80$)
poco meno mosso ($q = 72$)

S.

A.

Pno.

poco meno mosso ($q = 72$)
CATHERINE SULLIVAN

Five Miniatures (2011)

for Solo Double Bass
CATHERINE SULLIVAN

Five Miniatures (2011)

First Performance: Victorian College of the Arts, Melbourne
20 May 2011

Duration: 6’

Performance Notes

The entire piece sounds an octave lower than written including harmonics.

’ indicates for there to be a slight break between notes where the bow completely leaves the string.

[ indicates for the notes to be played as a broken chord, from the bass note upwards. The upper note in each broken chord should always sound more prominently that the lower note where possible.

Between dotted slurs, the performer should use the bow in such a way that the sound of the bow hair on the string becomes very prominent.
Five Miniatures

I. - Adagio, gently, expressive ($d = 100$)

darkly

Più mosso ($d = 120$)

dolce

Meno mosso ($d = 100$)

Più mosso ($d = 120$)

Meno mosso ($d = 100$)

Copyright © Catherine Sullivan 2011
II. - Allegro con moto (\( \text{\textit{L.}} = 100 \))

\((\text{\textit{L.}} = \text{\textit{L.}} \text{ throughout})\)

\(\text{mf pp} \quad \ll mp \quad \text{pp} \)

8

\(\ll mf \quad \text{pp sub.} \quad \ll mp \quad p \)

15

\(\ll mf \quad \text{sfz} \quad p \)

20

\(\text{pp} \quad \ll p \quad \text{pp} \quad p \)

27

\(\ll mp \)

35

\(\ll mf \quad \text{rit.} \quad f \)

Meno mosso, allargando (\( \text{\textit{L.}} = 72 \))

\(\ll mf \quad \ll p \quad \text{mp} \quad \text{espress.} \quad 30 \)

(continue straight into III.)
III. - Lento, rubato, expressive ($J = 50$)
IV - Largo, rubato, freely ($\downarrow = 60$)

($\downarrow$ = $\downarrow$ throughout, except where indicated)

sul tasto

poco rit.

accel. . . . . . . . . . . ({$\downarrow$ = 80}) A tempo ({$\downarrow$ = 60)}

accel. . . . . . . . . . . ({$\downarrow$ = 80}) A tempo ({$\downarrow$ = 60)}

15

19

(=darkly, ord. 3

(=darkly, ord. 3

p p mp pp

p p mp pp

p p mp pp

p p mp pp

f + pp sub.

f + pp sub.

f + pp sub.

f + pp sub.

f + pp sub.

f + pp sub.

f + pp sub.

f + pp sub.
V. - Allegro, in strict time, agitato ($\dot{J} = 150$)

($\dot{J} = \dot{J}$ throughout)

Molto meno mosso, rubato, expressivo ($\dot{J} = 60$)
CATHERINE SULLIVAN

L’Absurdité (2013)

for SSATBB Choir

Score
CATHERINE SULLIVAN

L’Absurdité (2013)

First Performance: Montsalvat, Melbourne
05 May 2013

Duration: 2’03

Program Notes

L’Absurdité explores the concept of meanings and its loss during the moments when we might feel suddenly alienated from our usual patterns of thought and preoccupations. The piece was inspired by the work of Albert Camus in which he explores the concept of absurdity, notably in his short novel L’Étranger and also in one of his essays entitled Le Mythe de Sisyphe. The text used in this piece is meaningless, but has been constructed as if to portray a sense of meaning being present that is not immediately apparent.
Text

Sae bo tsor dei
tsori oteo maya.
Cori san deo, tie dso.
Sae dei rani, ya,
sae ra gotye dso ta rae.

Sae dei tsor ni am,
tsor ni am ro to am.
Oteo maya.
Oteo bo tsor.
Sae bo tsor dei.
Cori san gotye.
L'Absurdité

"Le sentiment de l'absurdité, au detour de n'importe quelle rue peut frapper à la face n'importe quel homme"

"At any street corner, the feeling of absurdity can strike any man in the face."

- Albert Camus

Solenne (ca. \( \frac{3}{4} = 78 \))

Music and text by Catherine Sullivan

Copyright © Catherine Sullivan 2013
Piu mosso (ca. $\dot{=}$ 90)

S.

M-S.

A.

T.

Bar.

B.

Pno.

Piu mosso (ca. $\dot{=}$ 90)
unhurried -
a little held back
Ancora piu mosso (c.a. $\frac{3}{4} = 96$)

S. 

M-S. 

A. 

T. 

Bar. 

B. 

Pno. 

Ancora piu mosso (c.a. $\frac{3}{4} = 96$)
Tempo primo (ca. $\frac{4}{4}$ = 78)

S.

M-S.

A.

T.

Bar.

B.

Pno.
S. p. mp p, pp – – p pp ppp
de - i cori san go - tye

M-S. p. mp p, pp – – p pp ppp
de - i cori san go - tye

A. p. mp p, pp – – p pp ppp
de - i cori san go - tye

T. p. mp p, pp – – p pp ppp
de - i cori san go - tye

Bar. p. mp p, pp – – p pp ppp
de - i cori san go - tye

B. p. mp p, pp – – p pp ppp
de - i cori san go - tye

Pno. mp p, pp – – p pp ppp

CATHERINE SULLIVAN

The Book of Jinn (2014)

for Solo Piano
CATHERINE SULLIVAN

The Book of Jinn (2014)

First Performance: Melbourne Conservatorium of Music
03 April 2014

Duration: 20’46

Program Notes

Each of the five movements in this work depicts one of the ‘Jinn’, literally meaning “hidden from sight”. In Islamic and Arabic culture, the Jinn are regarded as supernatural creatures inhabiting an unseen world in dimensions beyond the visible universe of humans.

I. - SILA

The Sila are expert shape-shifters and the smartest of the Jinn. While they are intelligent and comfortable crossing back and forth between realms of seen and unseen, by their nature they do not usually set out to harm or trick humans. Sila are, however, fond of meddling in an attempt to help.

II. - JANN

Jann are shape-shifters who live in the desert, and often take the form of whirlwinds. They have the power to hide or reveal oases in the desert if they see fit.

III. - IFRIT

Intelligent and cunning, the Ifrit are thought to live in complex societies similar to those of humans. They are said to prefer caves and underground dwellings. Though ostensibly demonic, they are portrayed as changeable in nature and capable of becoming pious and good. Generally they are evil, powerful and difficult to control.

IV. - GHUL

The Ghul are shape-shifting nocturnal creatures who inhabit graveyards, ruins and other lonely places. They are strictly demonic and incapable of goodness. Ghul also personify the unknown terrors held by the desert.

V. - MARID

The Marid are unruly and rebellious, the most powerful of Jinn. Originally sea spirits, they are often associated with water and thought to take sanctuary in the open water.
The Book of Jinn

I. - SILA
Espressivo, molto rubato (\( \dot{=} 80 \))

Copyright © Catherine Sullivan 2014

51
A tempo (\( \frac{2}{8} \): \( q = 72 \))

Più mosso (\( \frac{3}{8} \): \( q = 90 \))

Tempo 1 (\( \frac{4}{8} \): \( q = 80 \) )

accel. poco a poco

extremely elastic, delicate, cantabile

senza pedale

Poco rit.
Andante, poco rubato ($\frac{\bar}{\bar} = 78$)

delicately, without hurrying

Pòd. (lightly, ad lib.)

poco rit.  A tempo

poco rit.

A tempo  poco allargando
Poco meno mosso ($\dot{\omega} = 72$)

Ancora meno mosso ($\dot{\omega} = 66$)

Tempo 1 ($\dot{\omega} = 78$)
Poco più mosso \( (q = 90) \)

Molto meno mosso \( (q = 54) \)

Ancora meno \( (q = 48) \)

poco allargando

Poco più mosso \( (j = 90) \)

poco rit.

Molto meno mosso \( (j = 54) \)

floating, dreamlike

Ancora meno \( (j = 48) \)

una corda

senza pedale
Più mosso ($j = 66$)

(pppp)

ppp pp

poco rit.

pp

ppp pp
III. - IFRIT
Largo sostenuto ($d = 48$)
Tempo 2 \( (\varrho = 80) \)

Tempo 1 \( (\varrho = 48) \)

Molto meno mosso \( (\varrho = 60) \)

spacious, almost stopping
Tempo 2 (\( \varphi = 40 \))

fading into silence
IV. - GHUL
Calmo, lontano ($\pi = 48$)

sempre una corda
V. - MARID

With strength and energy (ca \( \frac{3}{4} = 80 \))

\( \text{P} \) (ad.lib)

Più mosso, poco rubato (ca \( \frac{3}{4} = 120 \))

delicately, floating, sempre legato

una corda

Meno mosso (ca \( \frac{3}{4} = 80 \))

harsh
da\( \text{r} \)

tutta forza

tre corda
Più mosso, poco rubato (ca $\mathbf{j} = 120$)

whispering

una corda

tre corda

Meno mosso (ca $\mathbf{j} = 80$)
Più mosso, molto rubato (ca $\frac{1}{4} = 100$)

extremely elastic, delicately, floating

una corda

becoming anxious, paranoid

mp pp mf pp

mp pp p

p mp pp p
Più mosso (ca \( \text{\textit{\textbf{j}}} = 80) \)

harsh, abrasive

Meno mosso (ca \( \text{\textit{\textbf{j}}} = 54) \)

heavy

67

(8) \( \text{\textit{\textbf{ppp}}} \)

sub. ppp (lunga)

weary

71

\( \text{\textit{\textbf{pp}}} \)

Allegro con moto (ca \( \text{\textit{\textbf{j}}} = 150) \)

as loud as possible

76

\( \text{\textit{\textbf{pp}}} \)

82

bubbling, rippling, sempre legato

(8) \( \text{\textit{\textbf{ppp}}} \)

(f立刻)

(15) \( \text{\textit{\textbf{una corda}}} \)

(unfinished)
85\linebreak rit.\linebreak \begin{align*}
\text{mf} \quad & \text{\textit{tre corda}} \\
\text{pp} \quad & \text{\textit{una corda}}
\end{align*}
\textit{Molto meno mosso (} \textit{d} = 100\textit{) A tempo (} \textit{d} = 150\textit{)}
\begin{align*}
87 \quad & \text{\textit{tre corda}} \\
\text{una corda}
\end{align*}
\textit{poco allargando A Tempo (} \textit{d} = 150\textit{)}
\begin{align*}
93 \quad & \text{\textit{pp}}
\end{align*}
Meno mosso ($q = 120$) poco rit. $q = 100$

(A tempo $q = 120$) poco rit. $q = 100$

A tempo $q = 120$

tre corda

ppp
flowing, gentle

Molto più mosso (ca $\dot{q} = 180$)

Molto meno mosso (ca $\dot{q} = 120$)
rippling

Molto meno mosso ($\cdot = 80$)
as loud as possible, crashing

molto rubato, espressivo, gently bubbling

(unfinished)

una corda

$\cdot = 60$

74
Meno mosso ($q = 80$)

![Musical notation](image-url)
Minerva Access is the Institutional Repository of The University of Melbourne

Author/s:
Sullivan, Catherine

Title:
Folio of compositions

Date:
2014

Persistent Link:
http://hdl.handle.net/11343/92351

File Description:
Folio of compositions - Volume I