An Anthem for

Libertatia

Part II

"Little red sail boat on a tide of populism"

Scored for large ensemble
Duration: 6' 13"

(Nik Bizzell-Browning ~ 2021)

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Composers (structural) notes

If the wooden marimba timbre in Part I is regarded as being analogous to the *land* of Libertatia itself, then Part II perhaps pertains more to the oceanic (and political) journey to it.[1] Although I tried to avoid alluding to historically infamous musical evocations of the ocean, Debussy's *La cathédrale engloutie* (1910) is of interest due to the use of centrosymmetric and centrally malleable-extended [7, 5, ?, 5, 7] hexachords; [2] this structural device is also used by Bartók in Movement II of his *Piano Concerto No.2* (1930/31) that directly informs Part III of this piece. Similarly, in an analysis of Debussy's organisation of pitch material in *La Mer* (1903-1905), David Marcus (2009) suggests that all the scale-segment chords are derived from the "whole-half" (one or two semitones) family of scales, e.g. the diatonic/Lydian (65th Mela), acoustic (64th Mela), whole tone, and octatonic (Messiaen's mode I) (see Marcus, 2009, p. 57), and that, "particular transpositions and modes are chosen so as to maximize common tones between them" (2009, p. 60). Tymoczko suggests that Debussy (more generally) employed a "*no consecutive semitones* constraint…. If the chromatic interval between any two notes is two ascending semitones, then the scalar interval between them is one ascending step; thus, a scale cannot contain successive one-semitone steps" (2006, p. 224). Therefore, in the spirit of liberation, I decided to further explore the extent to which pitch commonality (albeit at times a silent axial *mese*) could be deployed over various extended scalic and *scalar* networks (configurations) that *often* utilise consecutive semitones; this countable (functional and extended) tonal neo-centricity is perhaps in keeping with what Christensen calls "New paths forward to the past" (2019, p. 262). Beyond being an abstract compositional device, to what extent are we able to perceive this centrality, both in absentia and when sounded?

[1] Where I live in West Wales overlooks an estuary of the Bristol Channel, on which a boat with red sails can often be seen.

[2] Examples of these type of chords in *La cathédrale engloutie* can be found in bars 1, 3, 5, 13, 14, 22, 86, and 87 (score here).

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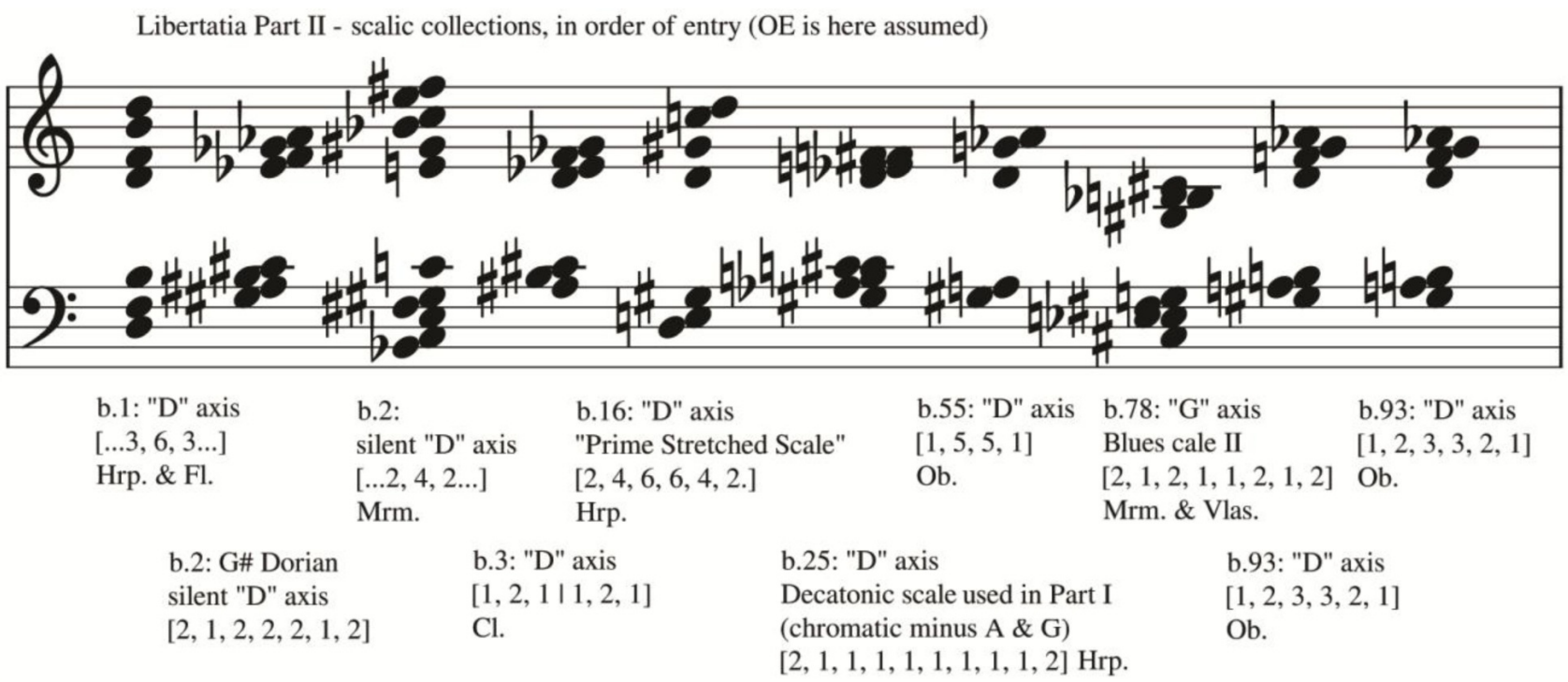
Various scalar extensions from (primarily) ‘D’ axial points are annotated in the score itself, and essentially

Part II explores the juxtaposition and transition between the following scales (see diagram, below):



Scalic collections utilised in *Libertatia, Part II* (2022)

References:

Christensen, T. (2019) *Stories of Tonality in the Age of François-Joseph Fétis.*
Chicago: University of Chicago Press.

Marcus, D.J. (2009) *Inconstant Tonality in Debussy's La Mer*, PHD Dissertation. Available at:
https://getd.libs.uga.edu/pdfs/marcus_david_j_200908_phd.pdf (Accessed: 7 January 2019)

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(our expectations are repeatedly thwarted...)

♩=90

Flute

Oboe

B♭ Clarinet

Bassoon

F Horn

B♭ Trumpet

Trombone

Tuba

Harp

Marimba

Timpani

Tambourine

Cymbal

Violins

Violas

Violoncellos

Contrabasses

mf

(Prime scale)

(1,2,1 - expansions from "D")

dim.

(3,6,3 - expansions from "D")

mp

Ped.

(2,4,2 - expansions from "D" = Whole Tone scale)

(2,4,2 - expansions from "D" = Whole Tone sca

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(capitalism lulls us into a false sense of smug satisfaction...)

5

Fl.

Ob.

B♭ Cl.

Tbn.

Tba.

Hrp.

Mrm.

Vcs.

Cbs.

(Prime scale)

(Prime scale)

(Prime stretched scale)

(1,2,1 - expansions from "D")

10

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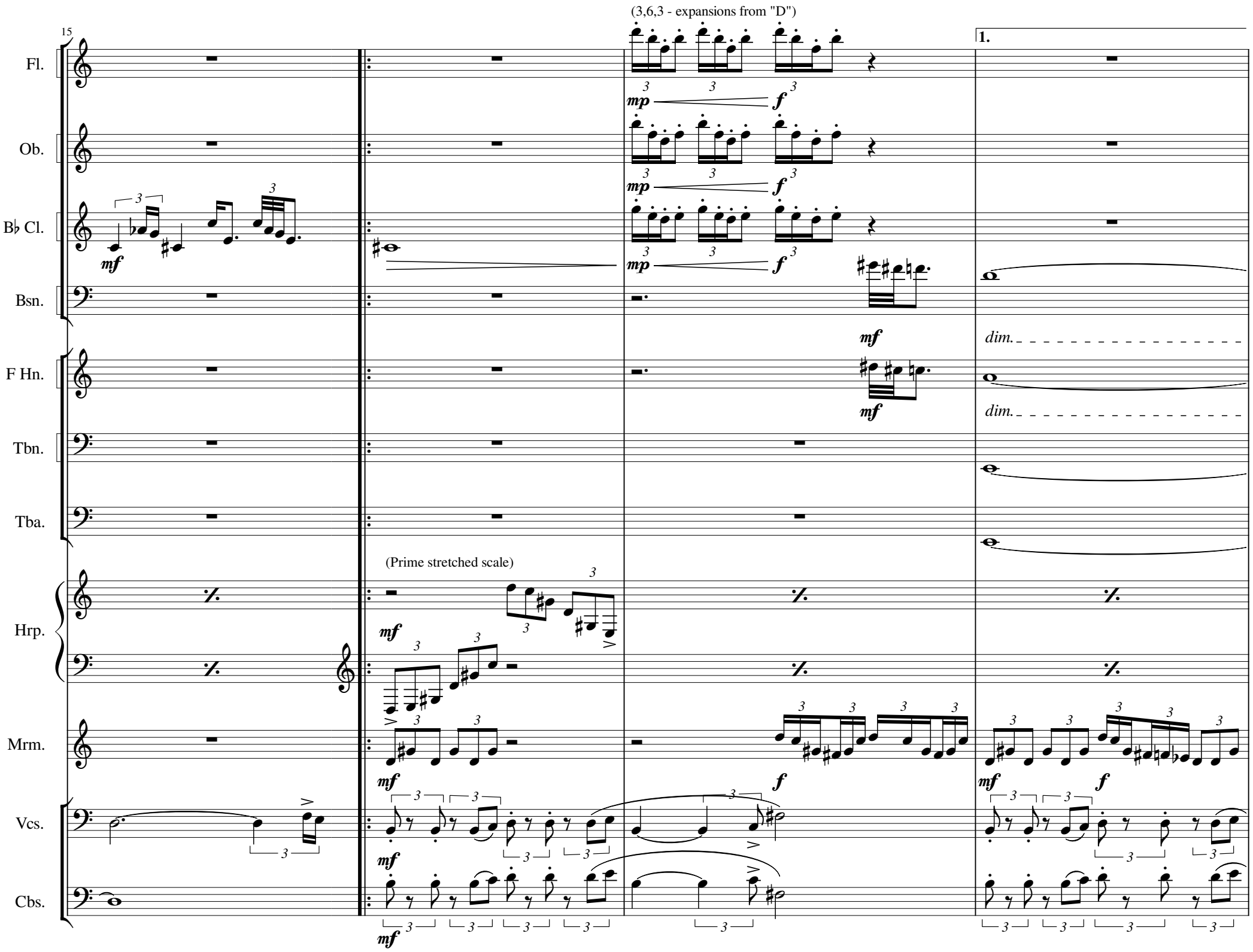

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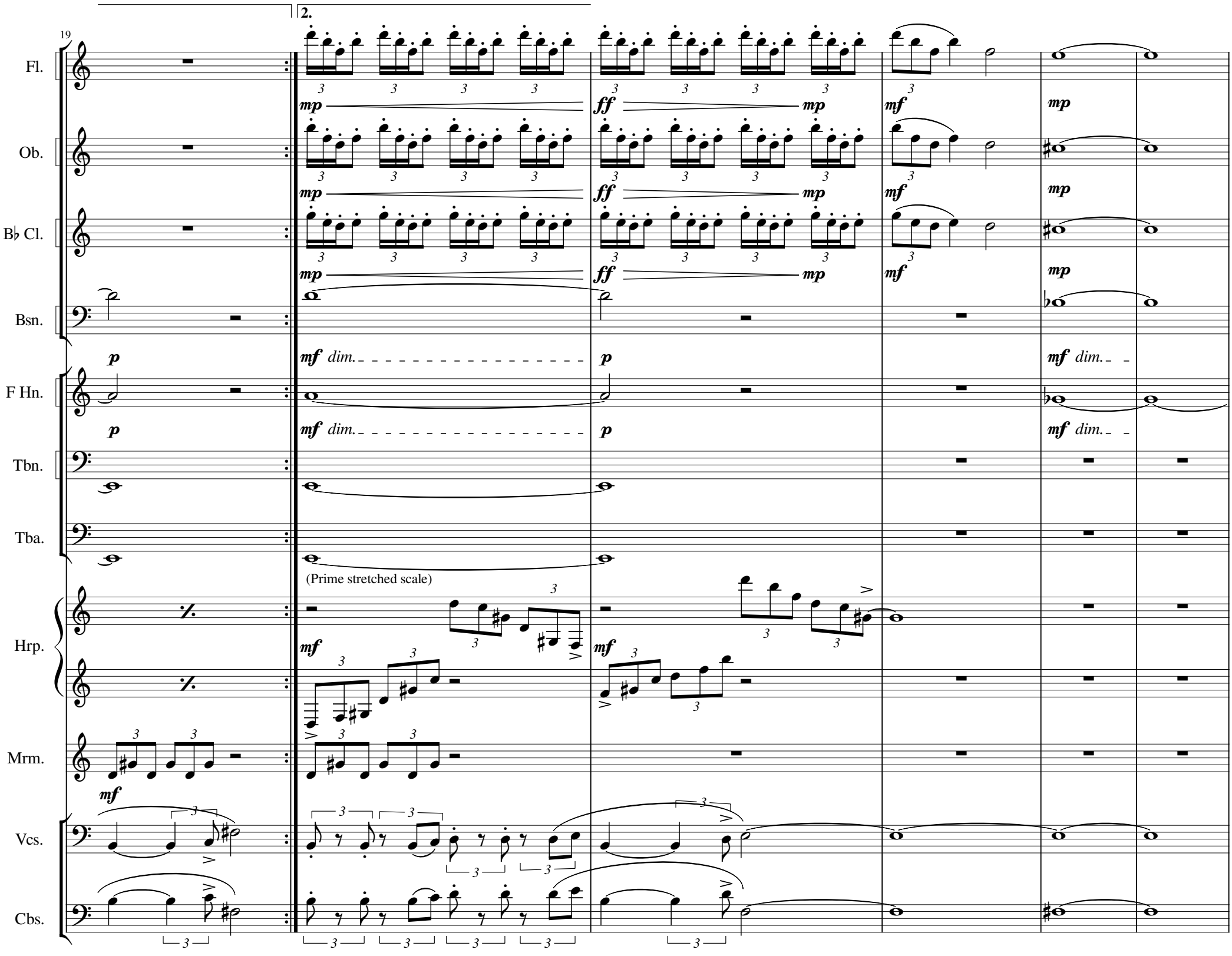

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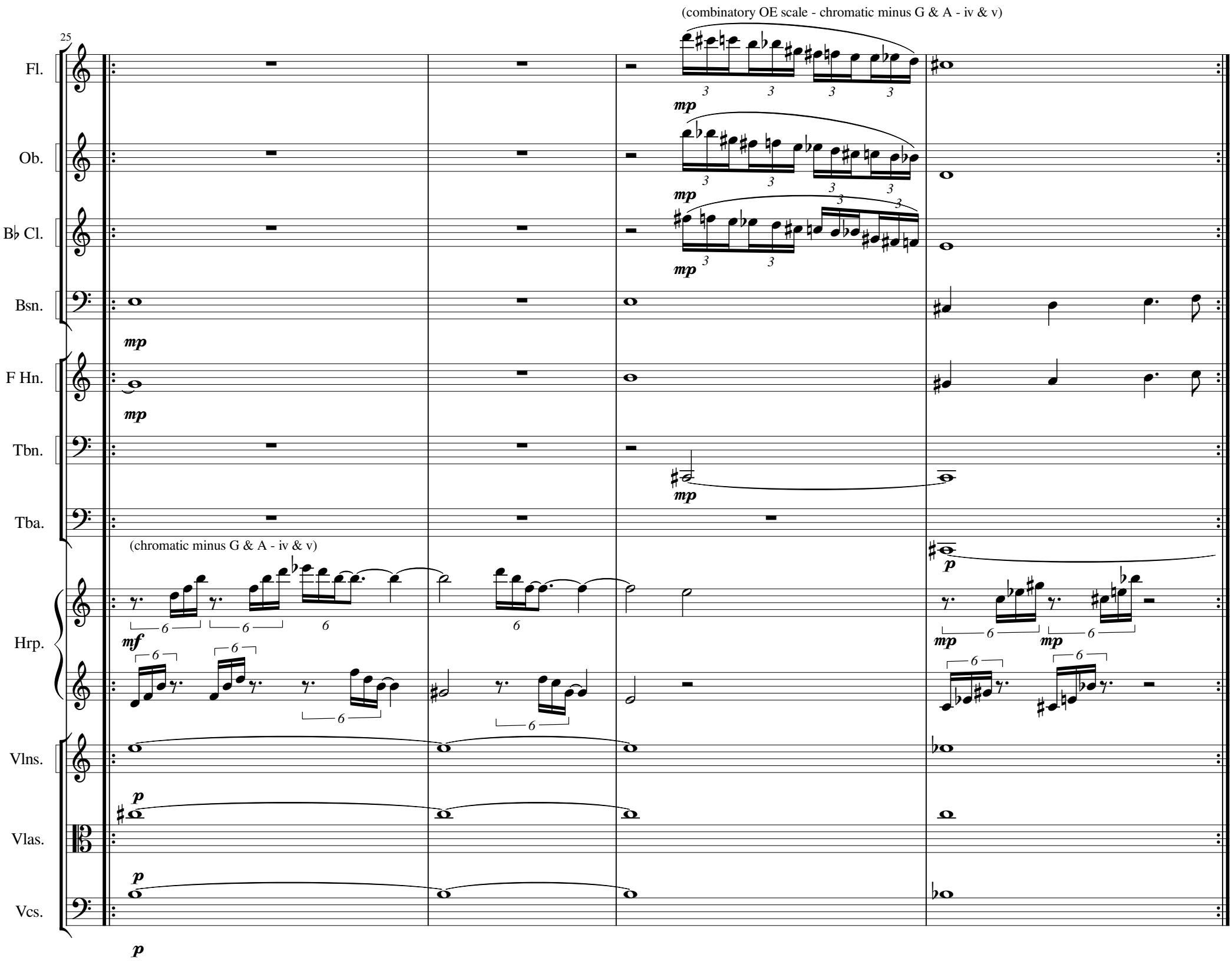

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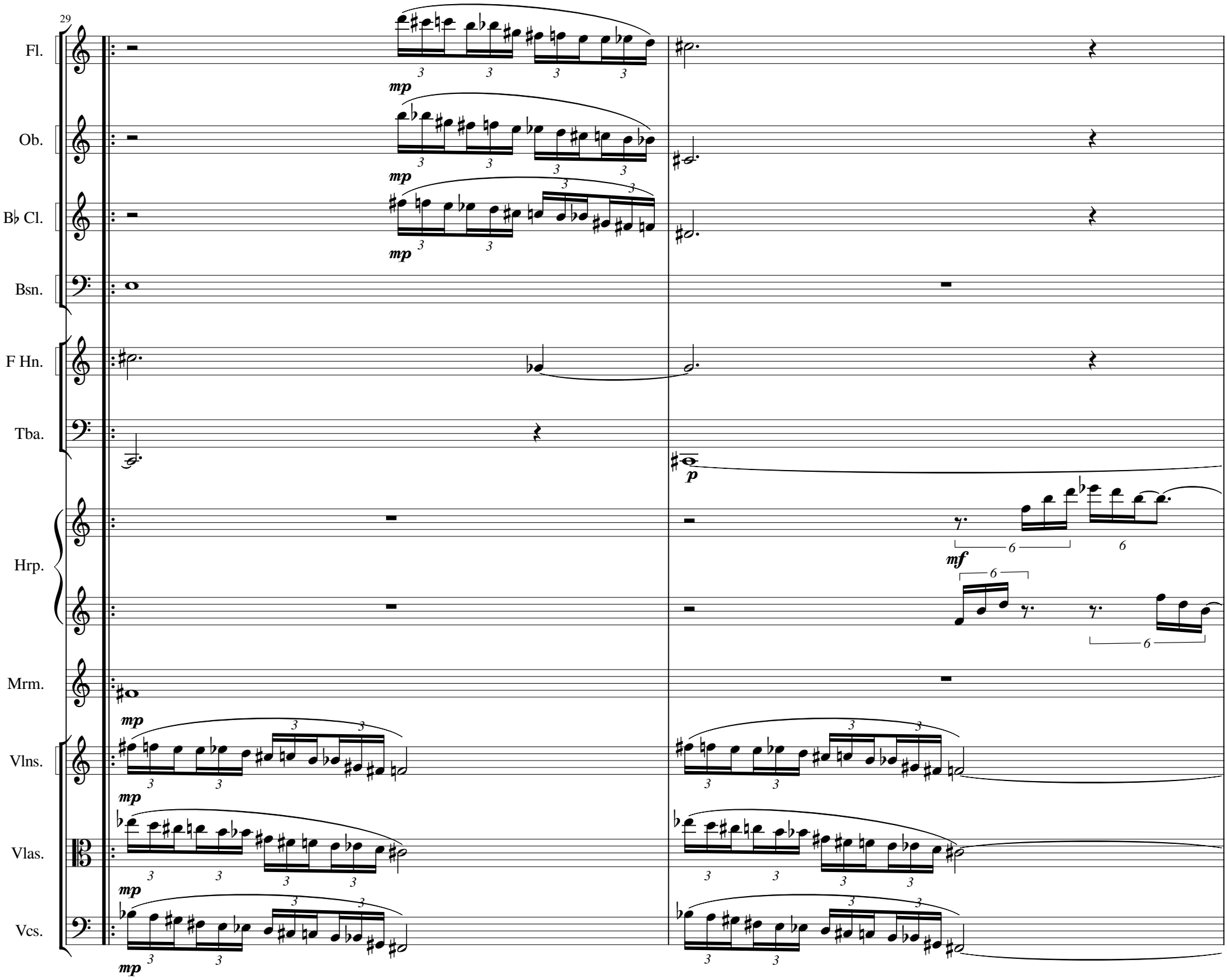

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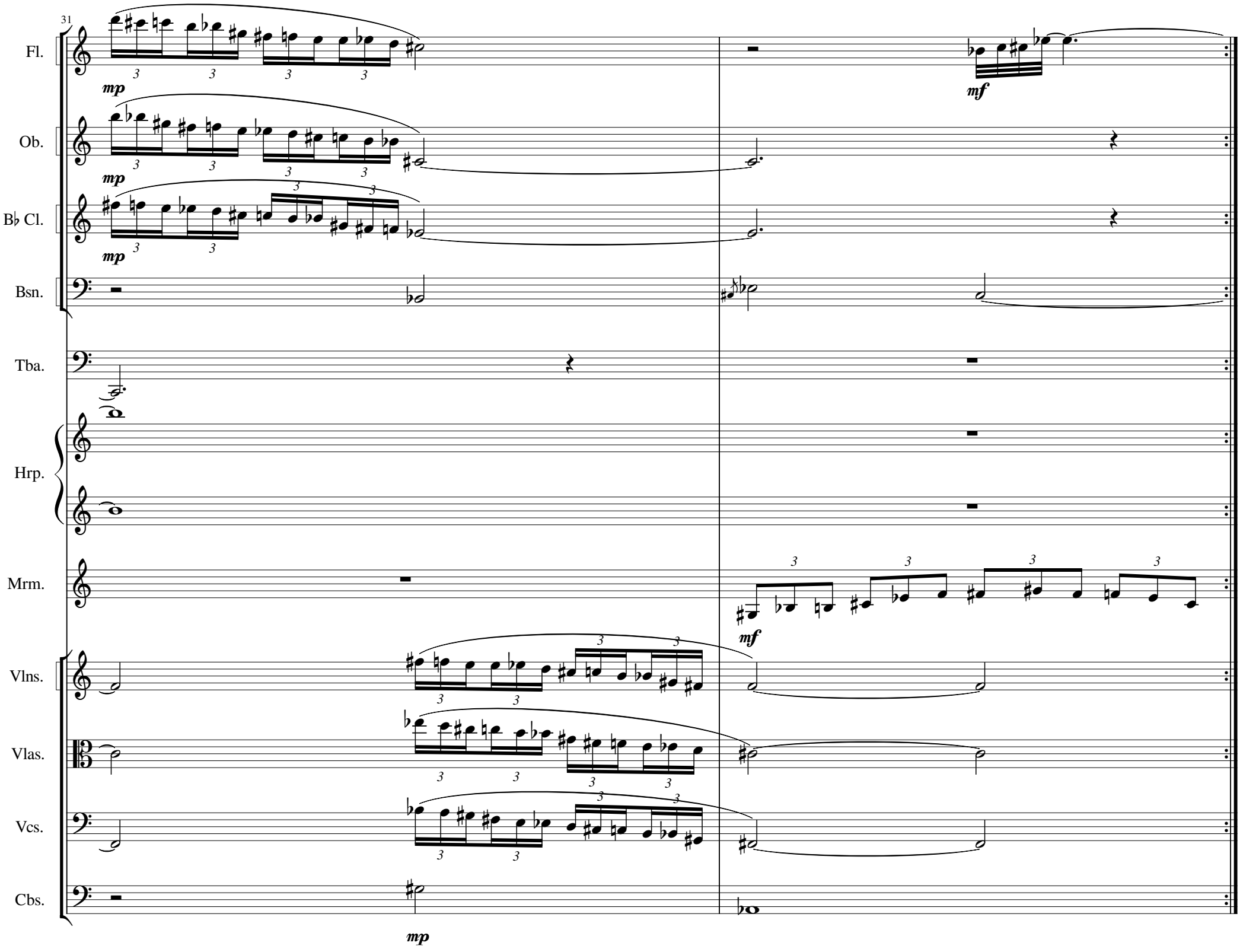

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33

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Mrm.

Decatonic set minus G & A moving to
G# Dorian around "D"

Vlns.

Vlas.

Vcs.

Cbs.

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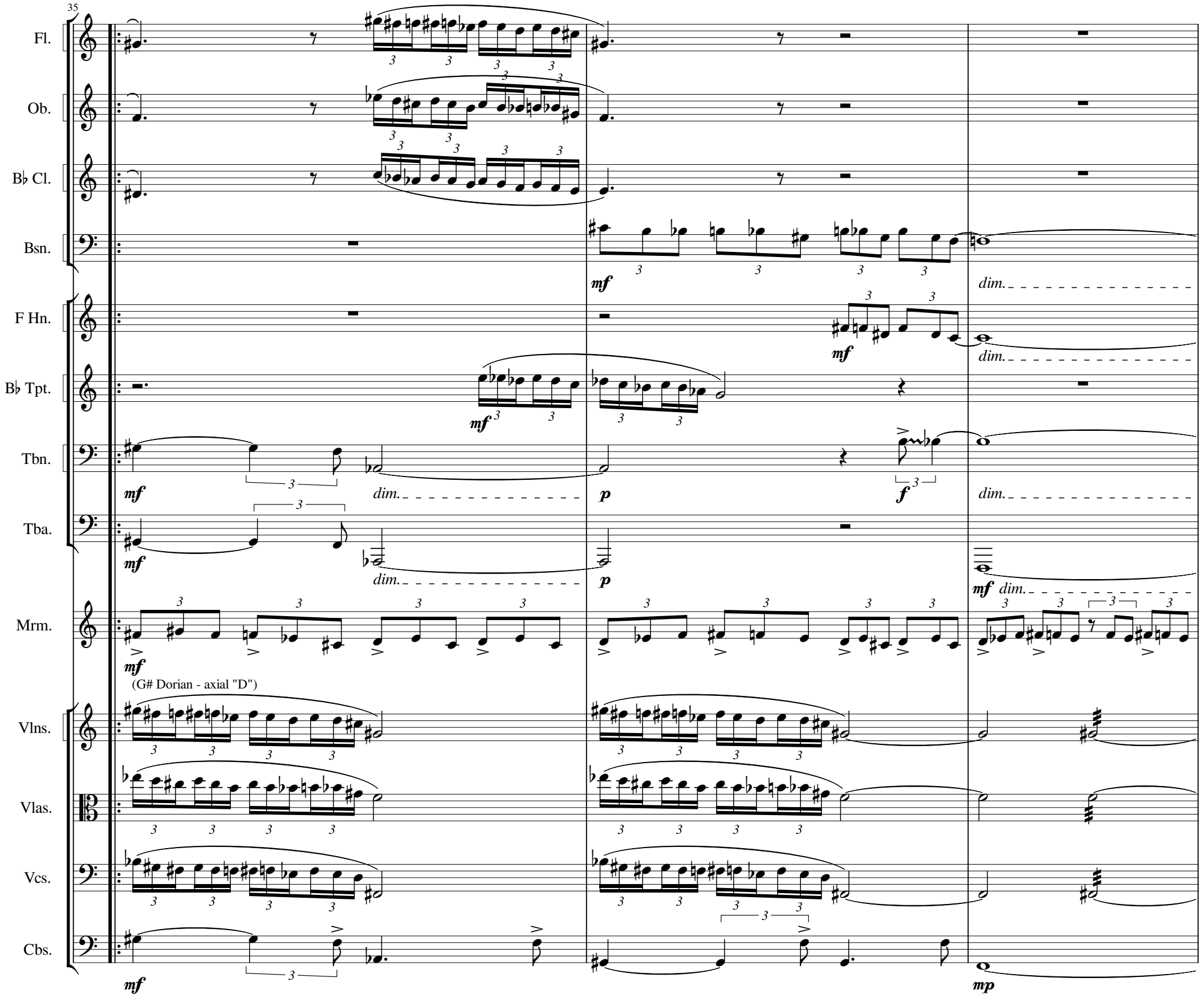

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38

Bsn.
F Hn.
Tbn.
Tba.
Mrm.
Vlns.
Vlas.
Vcs.
Cbs.

41

Fl.
Ob.
F Hn.
Tbn.
Hrp.
Mrm.
Vlns.
Vlas.
Vcs.
Cbs.

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48

Fl.

Ob.

Vlns.

Vlas.

Vcs.

Cbs.

55 [5, 1, 1, 5]

Fl.

Ob.

B♭ Cl.

Bsn.

Vlns.

Vlas.

Vcs.

Cbs.

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60

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

Vlns.

Vlas.

Vcs.

Cbs.

mp

Pizz.

65

Tbn.

Arco

mf

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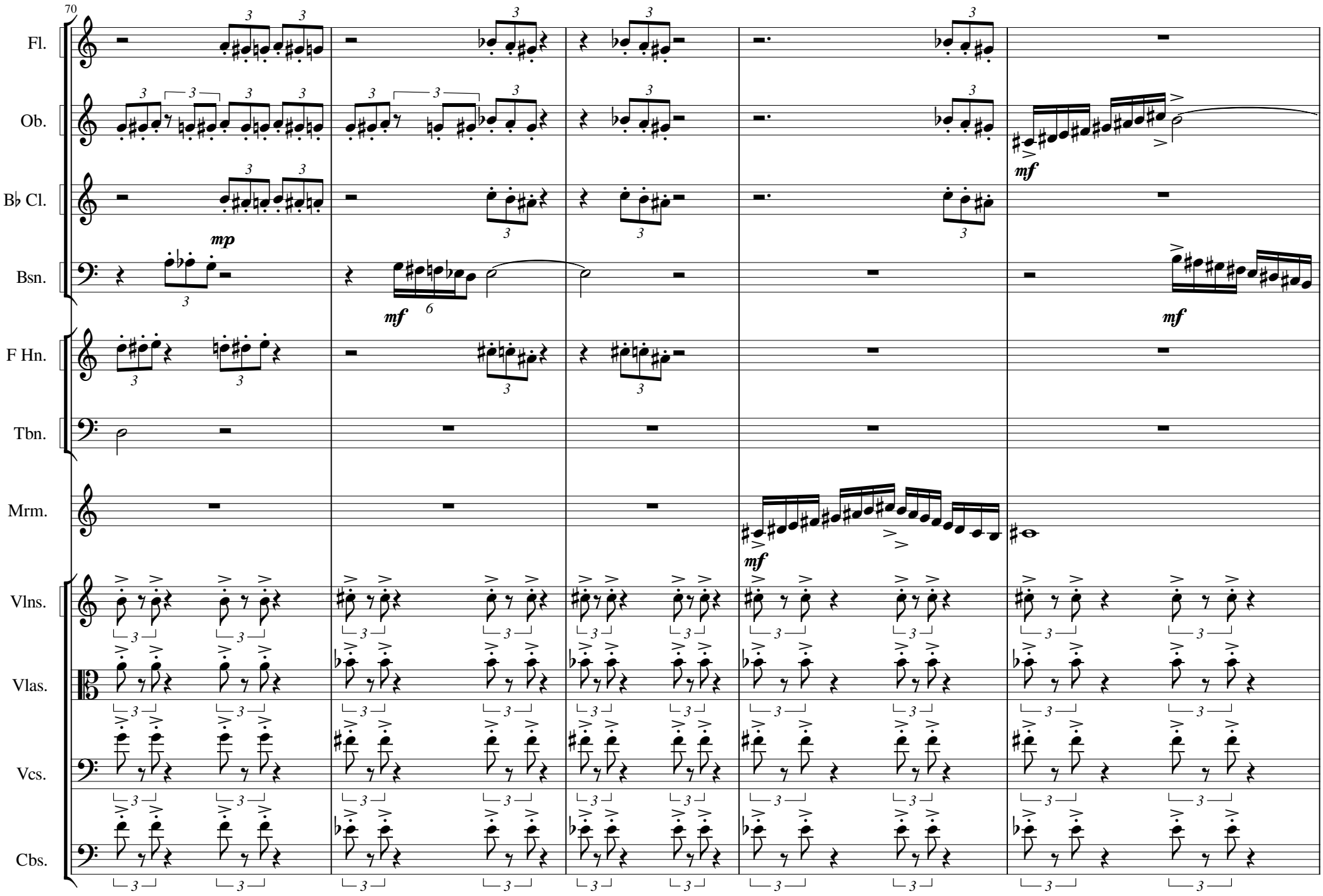

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75

Fl.

Ob.

B♭ Cl.

Bsn.

Hrp.

Mrm.

Decatonic scale

Blues scale II (G axis)

Vlns.

Vlas.

Vcs.

Cbs.

80

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Hrp.

Mrm.

Vlns.

Vlas.

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84

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

mf

B♭ Tpt.

Hrp.

Mrm.

Vlns.

Vlas.

Vcs.

Cbs.

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88

Fl.

B♭ Cl.

Bsn.

F Hn.

Hrp.

Mrm.

Vlns.

Vlas.

Vcs.

Cbs.

dim.

mf

dim.

dim.

dim.

dim.

mf

91

Fl.

Ob.

B♭ Cl.

Bsn.

Mrm.

Vlns.

Vlas.

Vcs.

Cbs.

mf

1.

mp

mp

mp

mp

3

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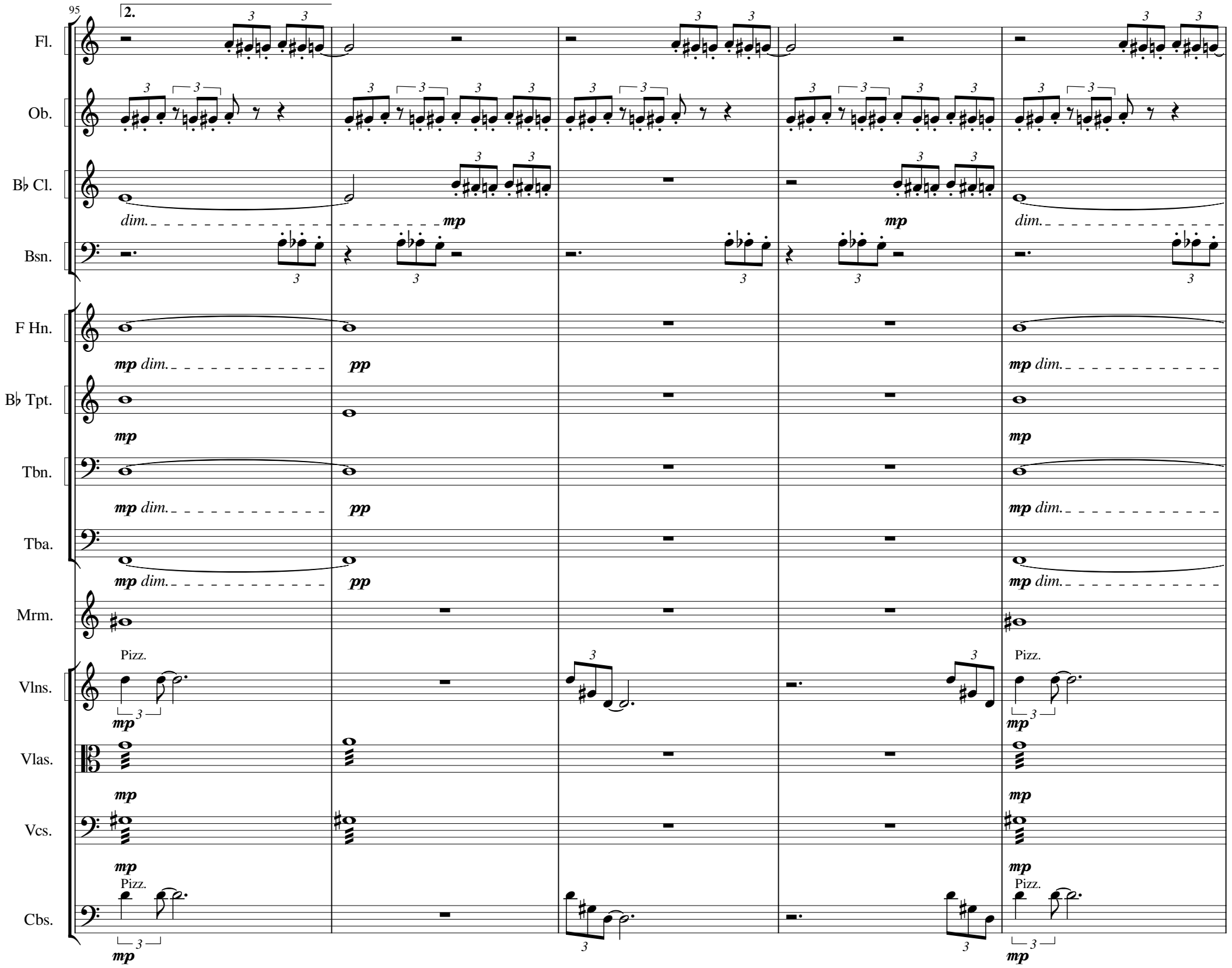

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100

[1, 5, 5, 1]

Fl.

Ob.

B♭ Cl.

(dim.) *mp*

Bsn.

F Hn. *pp*

B♭ Tpt. *pp*

Tbn. *pp*

Tba. *pp*

Hrp.

Mrm.

Timp.

Tamb.

Vlns.

Vlas. Pizz.

Vcs. Pizz.

Cbs.

mf

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