

George Lloyd – Music for Brass

From symphony to test-piece

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Main Subject: Wind Band Conducting – Alex Schillings

Research supervisor: Paul Scheepers

Circle leader: Susan Williams

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1 Research Outline

The Cornish symphonic and opera composer George Lloyd (1913-1998) started writing for brass in the 1980's. After being commissioned to write a piece for brass quintet (A Miniature Triptych, 1981¹) and then a piece for brass ensemble (Symphony no. 10 November Journeys, 1981²) he was asked to write his first piece for brass band, Royal Parks, which was used as a test-piece at the European Brass Band Championships in Copenhagen, 1985. In 1986 Geoffrey Brand commissioned him to write another test-piece: Diversions on a Bass Theme, used for the Miners Butlin's Competition 1986.

Test-piece definitions:

1. A piece of music set to be performed by contestants in a competition.³
2. A piece of music played in an exam in order to test the abilities of the player⁴

Brass bands know a long tradition of competing in contests. Especially in the United Kingdom (UK), where the brass band has become a main part of amateur wind music. The oldest contest organized in the UK that is still held to this day, is the British Open Contest, since 1853. The oldest brass band contest I found a source of is the George IV Coronation Contest in 1821⁵.

Bands are divided in different sections, according to their level. The lowest section is the fourth section, then third, second and first section. The best bands compete in the Championship section. For most contests, it was and still is accustomed to set one test-piece for all bands in a section to be played, so a proper comparison can be made between the contestants. The first original test-piece for brass band is Labour and Love, by Percy Fletcher, written in 1913 for the National Championships of Great Britain. Before that only transcriptions and arrangements of classical music were used. Since then, many original test-pieces have been written for contests. Many different brass band contests are organized throughout the world. These can be organized locally, in a region or nationally. There are different contests such as open contests, entertainment contests and marching contests.

Since 1978 the European Brass Band Championships (EBC) are being held, nowadays organized by the European Brass Band Association⁶. In this competition, the best Championship section bands from each country connected to EBBA compete. Since the start of the competition, the competing bands must play a set test-piece and a test-piece of their own choice. It was for the EBC 1985 that George Lloyd was asked to compose Royal Parks as set test-piece, a commission by the BBC. The idea for the suite Royal Parks came from the late James Langley, producer at the BBC, who initiated the BBC commission for the EBC 1985.⁷

Are there any exact criteria of what a brass band contest test-piece should be, more specific than the general definitions of 'a test-piece'?

Paul Hindmarsh, current Chair of EBBA Music Commission, is responsible for the selection of the set test-pieces at the EBC and states:

"I do not know of any written documents that stipulate what a test-piece should be or what is required by a contest promoter. This is quite a difficult and complex area involving many subjective elements, and is the subject of much debate. As a former selector of test-pieces for national contests in the UK (Youth and Adult) and now the Chair of EBBA Music Commission, I am aware of the

¹ For the Equale Brass Quintet, formed by players from the Philharmonia Orchestra

² For the Northern Brass Ensemble

³ <http://www.oxforddictionaries.com/definition/english/test-piece>

⁴ <http://www.collinsdictionary.com/dictionary/english/test-piece>

⁵ <https://brassbandresults.co.uk/contests/george-iv-coronation-contest/>

⁶ www.ebba.eu.com

⁷ Paul Hindmarsh, He made his music sing, 2013

complexity of the issues and how much responsibility there is in matching composer to an appropriate contest.”⁸

This means George Lloyd would have had a relative freedom to write any sort of composition, to be used as a test-piece, apart from obvious practical limitations such as: the scoring for brass band and a certain time limit.⁹

The initial reaction was that Royal Parks was far too easy a test-piece for the EBC. Even before the piece was played in public, Lloyd had received comments on the piece, as he mentions in an interview with Philip Hunt, on the commemoration of his 80th birthday in 1993:

“I had this criticism thrown at me, long before it was ever played in public. ‘Oh yes, you know’, they said, ‘It’s a nice piece, it’s very melodic, but it’s not difficult enough, it’s not a good competition piece, it’s not difficult enough.’ So, I sort of looked at them and said: ‘Well, that’s fine, but we’ll just wait and we’ll see how you will play the In Memoriam, the slow movement’, because I know very well that one of the most difficult things, for brass, woodwinds, or singing, anything, is to sustain a melody, to sustain that sound all the way through. And off course, when I got to Copenhagen, I don’t think there was a single person who did it really as I wanted. And this was the most difficult thing you know, it’s very, very difficult to sustain that sound and they didn’t do it, they rushed at it.”¹⁰

From this quote can be derived that Royal Parks was not received very well within the brass band scene. In the same interview, Lloyd continues:

“However, I had my revenge, because when I was asked to do another one, which was the Diversions, I got a bit between my teeth and I thought: ‘Right you lot, I’ll give you something!’ and I wrote some really nasty trills here and there and that satisfied them. I by then found out that they basically, they, well, they want some tunes all right, but they have got to have some very difficult passages as well, and then they feel they have got something. If it’s so difficult they can hardly play it, if it has got a good tune to end with, they are happy. That’s what I was trying to do.”¹¹

Was it this simple? Did ‘some nasty trills’ make the difference between a test-piece that was named ‘not difficult enough’ and a test-piece that was? Had George failed to write ‘some tunes’ in Royal Parks and succeeded in writing them in Diversions on a Bass Theme?

From his statement, we can derive that already in 1985, there was a focus on technical abilities of bands in contests and therefore the technical challenges in the test-pieces. Also today, this is still a trademark (or maybe a negative prejudice?) of brass bands and their music. Where does this focus come from? Famous brass band conductors dr. Nicholas J. Childs and dr. Robert C. Childs explained to me, during a summer course in 2010:

“A contest has to be fair. The judges must be able to decide which performance is the best. Not the most beautiful, but the best. So, you must make sure the band plays to their best ability exactly what is written, all the notes, tempi, dynamics and articulation. If there is too much interpretation and musicality that interferes with the notation, the performance is more difficult to adjudicate and therefore it could become more difficult for a band to win the contest.”¹²

⁸ Paul Hindmarsh, 2016

⁹ The test-pieces used on EBC between 1978-1984 had an approximate duration of 10-13 minutes

¹⁰ George Lloyd, interviewed by Philip Hunt, 1993

¹¹ George Lloyd, interviewed by Philip Hunt, 1993

¹² Conversation between the author and dr. Nicholas J. Childs, conductor of Black Dyke Band and dr. Robert C. Childs, then conductor of Cory Band, during the International Brass Band Summer School, Swansea (Wales), 2010

Welsh brass journalist Iwan Fox states the following:

“At one time they [brass bands] satisfied themselves with the considered musicality offered by a wide-variety of composers as they made their [own-choice] contest test-piece decisions: Now all they seemingly crave are the computer programme designer fixes of pharmaceutically induced artificial highs.[...] even the conductor’s mind set no longer needs to seek out the lucid musicality of a Ball, Howells or Vinter to win a [...] competition; [...] Bands, it seems, are turning into thrill seeking adrenaline pot-heads; their [...] habit fuelled by the desperate need for a short term contest victory fix.”¹³

This need for an impressive performance, impressively performing an impressive piece that is showing all the strengths of a band, has led to “[...] a fixation towards technique driven repertoire [...]”, as conductor Sandy Smith observed¹⁴.

This means that where George Lloyd had musical difficulties in mind, the performers of his music have and have had technical difficulties in mind.

It took quite some convincing to get Lloyd to write another test-piece. Being a man with a temper, he took the criticism on his work very personal.

Paul Hindmarsh:

“George [Lloyd] had very mixed views on the value of a musical works designed primarily to fulfil a test-piece function [...]”¹⁵

What were George Lloyd’s views on composing commissioned works?

Philip Hunt (PH) further asked George Lloyd (GLL):

PH: *“Is there a difference when you’re asked to write a piece, as in your brass band test-pieces, is it more difficult to write something to order, then it is something that just comes to you?”*

GLL: *“Well I have always made the rule with myself that for all commissions I won’t accept a commission unless I feel that I can do it. I like to have some of the music there before I actually accept it. So, in that way, yes, it is ordered, but it is not. I must know, I must feel that I can do this.*

PH: *“In a sense do you have a stock of tunes and ideas waiting to be used?”*

GLL: *“No I don’t. I like to get hold of something, it may be the name of the piece it may be an atmosphere or something rather, or maybe just a bar or so of music that comes in my head and I build it up from there. For instance, with the Diversions on a Bass Theme, that was rather funny really, because one day Geoffrey Brand rang me up. This was not very long after Royal Parks had been done in Copenhagen. And he said: ‘We want you to do a test-piece for the miners [Butlin’s Competition].’ I said: ‘Oh no I can’t do that, I don’t write difficult enough stuff,’ and I made a lot of excuses. ‘I don’t know, I haven’t got a note in my head, I couldn’t possibly think of anything for you.’ Then he said: ‘Well you know, it’s going to be sponsored by Bass North, so you see, it’s quite simple George, you just write Diversions on a Bass, on a bass theme.’ ‘Well, I’ll think about that, Geoffrey.’ Then I put down the phone and I was sort of thinking for an hour or so: bass, bass, bass, diversions... and I got this little theme, it came straight to my head. And that was simply and solely because he*

¹³ Iwan Fox, Prescription Pad Junkies - The damaging craving for own-choice highs, 2015
<http://www.4barsrest.com/articles/2015/1517.asp#.V86ZflaLSM8>

¹⁴ Sandy Smith, Soapbox Opinion: Heading into a musical cul-de-sac?, 2015
<http://www.4barsrest.com/articles/2015/1520.asp#.V86ZToaLSM8>

¹⁵ Paul Hindmarsh, 2016

said: well you know, bass theme. So, I got a little bass theme and away it went after that. And he [Brand] maintained it was my best piece of my entire time.”¹⁶

How popular are Royal Parks and Diversions on a Bass Theme as test-pieces?

Royal Parks¹⁷, Set Test-piece 28ⁱ

Section	Number of occasions
Championship Section	4
First Section	11
Second Section	10
Other (not Championship Section)	3

Figure 1 Royal Parks - Set Test-piece - Overview

Royal Parks, Own Choice 91ⁱⁱ

Section	Number of occasions
Championship Section	13
First Section	22
Second Section	19
Third Section	8
Fourth Section	2
Other (not Championship Section)	27

Figure 2 Royal Parks - Own Choice Test-piece - Overview

Diversions on a Bass Theme¹⁸, Set Test-piece 25ⁱⁱⁱ

Section	Number of occasions
Championship Section	19
First Section	3
Other (not Championship Section)	3

Figure 3 Diversions on a Bass Theme - Set Test-piece - Overview

Diversions on a Bass Theme, Own Choice test-piece 92^{iv}

Section	Number of occasions
Championship Section	50
First Section	14
Second Section	3
Other (not Championship Section)	25

Figure 4 Diversions on a Bass Theme - Own Choice Test-piece – Overview

The absolute numbers show not much of a distinction between the two pieces. But when we specify the numbers and make the comparison for the Championship section, as Royal Parks was conceived as a Championship Section test-piece, we can see a major difference, in which Diversions on a Bass Theme is far more popular. As a set test-piece in the Championship section, Royal Parks was played on 4 occasions and Diversions on a Bass Theme on 19 occasions. As an own choice test-piece in the Championship section, Royal Parks was played on 9 occasions and Diversions on a Bass Theme on a staggering 50 occasions.

Therefore, we could say Diversions on a Bass Theme is a more popular test-piece than Royal Parks.

¹⁶ George Lloyd, interviewed by Philip Hunt, 1993

¹⁷ <https://brassbandresults.co.uk/pieces/royal-parks/>

¹⁸ <https://brassbandresults.co.uk/pieces/diversions-on-a-bass-theme>

An easy statement could be that Royal Parks is indeed too easy a test-piece and Diversions on a Bass Theme is a test-piece of 'proper' difficulty for the Championship section. Is this the only difference or does Diversions on a Bass Theme differ on other aspects as well?

This leads to the following research questions.

2 Research Question

1. Did George Lloyd change his way of composing from Symphony no. 10 via Royal Parks to Diversions on a Bass Theme?
 - a. In what way does George Lloyd treat the following compositional elements in each piece?
 - i. Structure
 - ii. Harmony
 - iii. Thematic material
 - iv. Musical Tension
 - b. In what way does the treatment of these elements differ in each piece?
2. Did George Lloyd succeed in combining his own views with the demands of the test-piece commissions, to write an appropriate test-piece?

3 Research Method

To answer research question 1a, I will analyse three compositions:

- Symphony no. 10
 - A symphonic piece for brass ensemble, with the analysis of this composition I want to establish a baseline for comparison
- Royal Parks
 - A test-piece for brass band, which didn't meet the standard of a good test-piece, according to the brass band scene
- Diversions on a Bass Theme
 - A test-piece for brass band, which did meet the standard of a good test-piece, according to the brass band scene and is still popular today

For each of these analyses I will make a piano reduction of the full score of the pieces, so I can easily show the music in the written analyses. I will give the composition data of each piece, containing the title, date, commission, the instrumentation and title and subtitle analyses. In the detailed analyses, I will further focus on structure, harmony, melody and musical tension.

To answer research questions 1b, I will make a comparison between the pieces. In this comparison, I will also attend the technical difficulties of both pieces.

To answer research question 1 and 2, I will discuss the answers of research questions 1a and 1b in several relevant contexts.

To provide some insight and context on the life of George Lloyd, I will include a short biography.

4 Biography of George Lloyd

George Walter Selwyn Lloyd was born on the 28th of June 1913 in St. Ives, Cornwall. His parents were William A.C. Lloyd, a writer, opera aficionado and amateur flautist, and Constance P.P. Rawsome, an amateur musician (violin and piano) and amateur archaeologist. His mother teaches him to play the violin from the age of 5 and his father encourages and teaches him to write music from the age of ten. Due to poor health, George is home taught until he is twelve years old. After finally going to school, he decides to be a musician and starts his studies at Trinity College, London at the age of 14. He studies violin with Albert Sammons and composition with William Lovelock, Charles Kitson and Harry Farjeon.

It becomes clear that, like his father, George is an Italian opera aficionado and he visits as many performances as possible in London. His first three symphonies are premiered in 1933, 1934 and 1935 and played by professional orchestras such as the Bournemouth Symphony, under baton of George himself.

In 1935 George and his father formed The New English Opera Company with the intention of establishing a school of English Opera. George wrote his first opera *Iernin*, with libretto by his father in 1935. The production had an unusually long run in the Lyceum Theatre in London. Then *The Serf* followed in 1938, premiered in Covent Garden, London. He married the Swiss Nancy Juvet in 1936.

World War II had left Lloyd physically and psychologically scarred: whilst serving in the Royal Marines - where his long and fruitful association with Band Music began - Lloyd was among the lucky few Bandsmen (he played the cornet in the band aboard *HMS Trinidad*) to survive, when his cruiser *HMS Trinidad* was torpedoed on the Arctic convoys in 1942. Suffering from severe PTSD, he eventually began composing again in 1945, resulting in a 4th and 5th symphony. He was commissioned to write an opera, *John Socman*, for the Festival of Britain 1951. After the premiere and his father's death, George's health declined and he decides to take up residence in Dorset, where he became a market gardener, growing mushrooms and carnations for 20 years. He continues to compose, mostly in the early morning before the start of his working day.

He continued to write in a tonal, melodic style, contrary to the prevailing climate of modernist and avant-garde styles, so he encountered difficulties in obtaining performances of his music. He decided to return to fulltime composing in 1972 and in 1978 he got the opportunity to conduct and record his 8th Symphony with the BBC North Orchestra. This was a turning point in his career. He continued to collaborate with the BBC to record 3 of his 4 piano concertos and 7 of his (then) 10 symphonies, as he could fund each project with the revenues of the last. He got commissions for the 11th and 12th symphonies from the Albany Symphony (U.S.A.), where he served as Music Director in 1990-1991. George established his own recording, publishing and distribution company, making 22 CD's in total.

Besides his 3 opera's, 12 symphonies and 4 piano concertos, he wrote 2 violin concertos, a cello concerto and several suites. His choral-orchestral works include *The Vigil of Venus*, *A Litany* and *A Symphonic Mass*. He also composed several works for piano and violin, piano solo and 2 piano's and other chamber music. He wrote 4 pieces for Brass Band (*Royal Parks*, *Diversions on a Bass Theme*, *English Heritage*, *King's Messenger*), 1 for Wind Band and before his death in 1998, he completed a *Requiem*.¹⁹²⁰

¹⁹ Pieter Koster – 'George Lloyd, A world of darkness, storms, strange colours and a faraway peacefulness', Bachelor thesis, Royal Conservatory of The Hague, 2013

²⁰ www.georgelloyd.com

Introduction to the analyses of the pieces

In the following chapters, I will give a detailed analysis of the pieces to answer research question 1a. Symphony no. 10 in chapter 5, Royal Parks in chapter 6 and Diversions on a Bass Theme in chapter 7.

The analyses provide important data in this research and incorporate the complete piano reductions that I made, therefore the size of these chapters is considerable. I find however, that the details of the analyses are of great importance to the answers on research question 1. The analyses are in great detail, to really get inside the compositions, I therefore recommend reading all of the analyses, to be drawn into the musical (brass) language of George Lloyd.

To enhance the overview, I will give an introduction in each analysis where the general structure of the piece is given and then for each movement as well.

Because of the use of music-symbols (flats, notes etc.) in the text, the line spacing may vary at some points.

5 Symphony no. 10 – November Journeys

5.1 Composition Data

5.1.1 Composition

Title: Symphony no. 10 – November Journeys

Subtitle: Impressions + reflections whilst travelling to visit some cathedrals

Composer: George Lloyd

Date of completion: London, 30th March 1981

5.1.2 Instrumentation

Brass ensemble: Piccolo trumpet in F; 3 trumpets in B_♭; 1 flugelhorn in B_♭; 3 horns in F; 2 tenor trombones; 1 bass trombone; 1 Euphonium; 1 Tuba (E_♭ bass, non-transposing)

5.1.3 Explanation of the title

10th Symphony

The 10th Symphony – November Journeys was completed on March 30th 1981²¹. An interesting quote by Colin Seaman:

“[...] The work, a BBC commission, was broadcast in 1983 without any number. Six days later I put on the first public performance as part of the concert series I ran at Barnet College for 17 years. Some days after the concert George Lloyd asked me on the telephone if I thought he could call it Symphony No. 10. I said: ‘If Karl Amadeus Hartmann can have a Symphony No. 4 for strings, I don’t see why you can’t have a Symphony No. 10 for brass.’”²²

5.1.4 Explanation of the subtitle

November Journeys – “Impressions + reflections whilst travelling to visit some cathedrals”²³

The inspiration for the music came to George Lloyd during a trip he made in November 1980, to visit some cathedrals he had never seen before. Curious thing is that the composer misquotes his own subtitle in the program notes of the recording.

“When the BBC told me they would like me to write a piece for the Northern Brass Ensemble, it so happened that about that time I was taking advantage of some cheap rail fares to visit various cathedrals I had never seen before. As I journeyed around the country I kept on thinking of sounds for the brass and these sounds became mixed up with the magnificent buildings I was seeing; this led me eventually to write on the score ‘Impressions and reflections whilst visiting some cathedrals’. There is nothing very ecclesiastic about the music except for the second movement, which is rather like a carol.”²⁴

²¹ George Lloyd, Score 10th Symphony; in handwriting, 1981

²² Colin Seamarks – <http://www.musicweb-international.com/lloyd/index.htm#recordings>

²³ George Lloyd, Score 10th Symphony; in handwriting, 1981

²⁴ *“[...] this led me eventually to write on the score “Impressions + reflections whilst visiting some cathedrals” [...]”* George Lloyd, Program Notes on Symphony No. 10 (November Journeys) – Albany Records TROY 015-2, 1989

5.2 Structural Analysis

5.2.1 General Structure

Lloyd's Symphony no. 10 has 4 movements:

Lloyd – Symphony no. 10			
Movement	Tempo	Metronome mark	Final Key
1	Allegro Moderato	♩=112	G (without third)
2	Calma	♩=63	C major
3	Andante Grazioso	♩=80 – Presto ♩=160 – Andante	G major
4	Finale – Energico	♩. =96	B _♭ major

Figure 5 General structure of Lloyd – Symphony no. 10

Musicologist Paul Conway writes about this symphony:

“The first movement is an Allegro moderato in modified sonata form, what initially appears to be a first subject turns out to be but the raw materials for a fully-fledged theme which eventually emerges intact in the midst of the development section as a piccolo trumpet theme. The first subject is a sonorous melody on euphonium and the first movement consists of a working out of both themes in constantly changing instrumentation (the variety of sound achieved by Lloyd within the confines of the self-imposed limitations on his orchestration is truly remarkable).

The Calma second movement is a carol without words, an effective contrast to the sophistication of the previous movement. [...]

The following Andante grazioso contains two Presto outbursts within its intermezzo-like progress. At one stage, both the Presto material and that of the Andante are combined, a satisfying feat of imagination.

The Finale is an Energico in 6/4 time with an ostinato-like theme on trumpets as its first subject and a Lloydian trumpet tune as second object. A striking solo trumpet cadenza announces the coda which affirms B_♭ as the symphony's tonal goal, concluding a movement which began in B minor (the freedom in his use of tonality throughout the cycle is blithely ignored by those who persist in calling George Lloyd a 19th Century composer - a patently absurd epithet in any case!).

On its own terms, the symphony is a success and should be very popular with brass band players and enthusiasts and yet, the work is diminished by a comparison with its predecessors. Aside from a moment of dissonant pile-up towards the end of the Finale, there is little to threaten the genial, relaxed atmosphere of the Tenth Symphony, an accomplished piece of light music, its many felicitous touches making it a pleasure to listen to and, especially, to perform.”²⁵

My analysis of the 10th Symphony will show different views on the structure at some points.

²⁵ Paul Conway, George Lloyd The Symphonies – <http://www.musicweb-international.com/lloyd/>

5.2.2 1st Movement: Allegro Moderato ♩=112

Lloyd – Symphony no. 10 – Movement 1			
M.	Section	Description	Key
1	Opening Motives I	Exposition of Opening Motives 1-5	
61	Theme 1	Lyrical theme + OM5 Period (Sentence + Sentence)	E _b minor
87	Opening Motives II	Opening motives II developed (OM1,5,2)	
115	Theme 2	Playful theme based on OM3	
139	Theme 1'	Developed	C# minor
168	Opening Motives III	Developed	
198	Theme 2'	Developed	
222	Theme 1'	Developed	B minor → E minor → A minor
242	Opening Motives IV	Development OM1,2,3,4,5	
302	Theme 1'	Combined with OM1,5	B _b minor → B _b major
317	Transition	Modulating	
331	Finale section	Maestoso	G _b major
339		Tremolos, OM material	
357	Lento	T2 material	
375	Tempo primo	T2	
381	Ending	T1	G without a third

Figure 6 Lloyd – Structure of Symphony no. 10 mvt. 1

Opening Motives I (1)

In the opening of the first movement, 5 motives are exposed and woven together. Each motive will be developed and transformed during the movement. The first Opening Motive (OM1, m.1) is a two-bar motive, consisting of four chords: B7 – E_b major – C half dim7 – D, in the rhythm: ♩ ♩.

Significant intervals of the melody are an ascending minor second, an ascending minor third and a descending minor second. This motive is answered by a signal of a descending octave g''-g', this is Opening Motive 2 (OM2, m.3). The final chord of OM1 (D major) and OM2 (G), are harmonically related as dominant – tonic.

OM1 is then repeated (m.4) in a slightly extended rhythm (♩ ♩ ♩), the chords are now B7 – E_b – A_b – A (ending a fifth higher than before) and answered by OM2, a descending octave d-d (a fifth higher than before). Here again, OM1 (A major) and OM2 (D) relate as dominant – tonic.

Allegro Moderato ♩=112
Opening motive 1

Opening motive 2 OM1 OM2

Figure 7 Lloyd – Symphony 10 I, m.1-6; Exposition of OM1 and OM2

In m.7 some playful new material is exposed: Opening Motive 3 (OM3), consisting of a parallel minor second motion in quavers. OM2 connects each segment of OM3. OM2 is slightly transformed, first as fifths (descending and answered ascending, m.8-9), then as fourths (descending and answered ascending, m.10-11) and is continued as a bass line (from m.11 onwards).

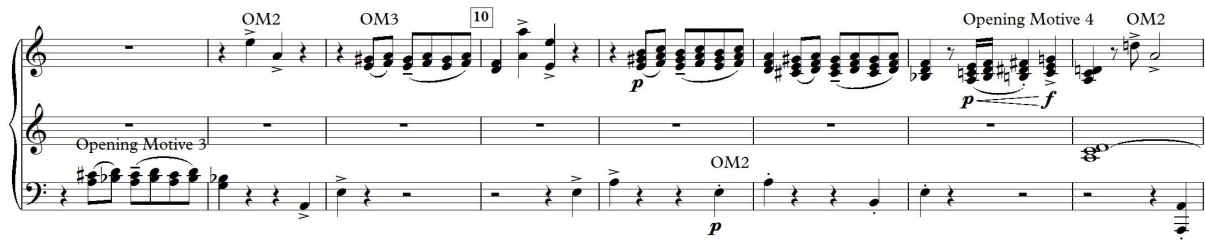


Figure 8 Lloyd – Symphony no. 10 I, m.7-14; Exposition of OM3 and OM4

In m.13, Opening motive 4 is exposed, consisting of an ascending chromatic movement (e-f-f#-g) in the rhythm: $\text{♩} \text{♩} \text{♩} \text{♩}$. This is directly answered by a OM2 (ascending fourth) in an altered rhythm: $\text{♩} \text{♩}$ (m.14).



Figure 9 Lloyd - Symphony 10 I, m.15-21; OM4 repeated and sequenced

OM4 is repeated, starting from f# and is answered by OM2 (m.15-16). From m.17 OM4 is sequenced and from m.20 the significant rhythm of $\text{♩} \text{♩}$ from the second half of OM4 is sequenced towards a fortissimo climax. The climax relaxes quickly to a dynamic and more melodic development of OM1.



Figure 10 Lloyd - Symphony 10 I, m.22-32; OM1 developed

In m.22 OM1 is developed into a more melodic element, with the characteristic intervals of the minor second and third (ascending) and the descending minor second, now c#-d-f-e. These intervals are developed as well (m.24-29), the minor third grows to a fourth and even a sixth (m.29), every descent is however chromatic (minor seconds). The descent of m.29 is extended through m.30-32.

Figure 13 Lloyd - Symphony 10 I, m.61-86; Exposition of Theme 1

The second half of the theme (m.69-76) has the same structure, and develops the original a. The characteristic intervals of a are extended: ascending fourth, second and third (b₂-e₃-f-a₃) (m.69-70).

This element is again rhythmically altered in m.71-72. A four-bar continuation (m.73-76) sees another melodic development of a: b₂-e₃-f-a₃-b₂-g₂-f-a₃-f-e₃. Now the Sentence (and the complete period) ends on the tonic E₃ minor (m.76).

The final motive (m.75-76) is repeated twice (m.77-79) to a final phrase (m.80-83) that confirms E₃ minor as the tonic goal of the theme. OM5 material connects to the next section.

Opening Motives II (87)

In m.87 starts another section with development of the Opening Motives. OM1 is inversed and rhythmically altered (m.87,91). Connections are formed by OM5. In m.95 a bassline starts that is the inversion of OM1 (descending minor second and third, ascending minor second) and is sequenced. Triplets accelerate the motive (m.102) into quavers (m.105).

The musical score for Lloyd's Symphony 10 I, measures 87-138, is presented in a multi-staff format. The tempo is marked as 112. The score includes several key elements:

- Opening Motives II (OM1 and OM5):** These motives are introduced at the beginning of the section and are repeated throughout, often with variations in dynamics and articulation.
- Tempo Primo:** This tempo change occurs at measure 107, where OM1 returns, now inverted.
- OM2:** This motive follows OM1 and is characterized by a minor second interval.
- Theme 2 (115):** This theme begins with a motive reminiscent of OM3, featuring repeated minor seconds. It is accompanied by a march-like accompaniment with dissonant afterbeats over a chromatically descending bassline.
- Motive M6:** This motive is repeated and sequenced, contributing to the final closing of the section.

Figure 14 Lloyd - Symphony 10 I, m.87-138; Opening Motives II and Theme 2

OM1 returns on the Tempo Primo (m.107) again inverted (d₂-c-a-b₂) and now OM2 follows in several alterations. The interval of OM2 shrinks in m.111-112 to the characteristic interval of OM1, a minor second (m.113-114) and provides a character change to introduce the second theme, Theme 2.

Theme 2 (115)

The second theme starts with a motive that is very reminiscent of OM3, with repeated minor seconds. A march like accompaniment is provided with (dissonant) afterbeats over a walking (chromatically descending) bassline. The last two elements of the theme, a scale-pattern (m.127-128) and motive M6 (m.129) are repeated (m.130-132) and M6 is sequenced, again the scale-pattern returns to a final closing with M6 (m.136-138).

Theme 1 (139)

Theme 1's melody returns in C# minor and the slower pace. The theme is transformed. The intervals have changed to seconds, spanning a minor third at first (c#-d#-e), then a second and third landing on the minor third (c#-d#-f#-e) (characteristic of OM1). The accompaniment of the first four bars (m.139-142) is in A major (VI in C#), then the second four bars (m.143-146) the theme is in G# minor accompanied by dim chords. The melody lands on F# minor in m.150, which is IV in C# and a full cadence (IV-III-V-I) confirms C# as tonic (m.151-154). Again, the final two-bar motive is repeated and sequenced (m.152-167) but now forms the connection to next section.

The musical score for Theme 1 in C# minor, measures 139-167, is presented in four systems. The first system (measures 139-146) begins with a tempo of $\text{♩} = 108$ and a key signature of one sharp (F#). The melody is in C# minor, and the accompaniment is in A major (VI in C#). The second system (measures 147-154) continues the theme in G# minor, accompanied by dim chords. The third system (measures 155-162) features a tempo change to *Poco meno mosso* ($\text{♩} = 100$) and a key signature change to two sharps (D# and F#). The fourth system (measures 163-167) concludes the theme with a tempo change to *accel.* and a key signature change to three sharps (F#, C#, and G#). The score includes various dynamic markings such as *p*, *mf*, *mp*, *f*, and *rit.*, as well as articulation marks like *acc.* and *rit.*. The notation includes treble and bass staves with various musical symbols such as notes, rests, and chords.

Figure 15 Lloyd - Symphony 10 I, m.139-167; Theme 1 developed

Opening Motives III (168)

A motive of seconds and thirds (reminiscent of the intervals of OM1), starts the next Tempo Primo section off. The music gets more technical, with scale-patterns and quavers in different articulations. From m.184 several alterations of OM1 are given, building in intensity towards m.190 and OM2 connects again to Theme 2 (m.192-197).

Tempo primo $\text{♩} = 112$

Opening Motives III

OM1

170

180

OM1

190 OM1

OM2

Figure 16 Lloyd - Symphony 10 I, m.168-197; Opening Motives III

Theme 2 (198)

Theme 2 is recapitulated a fifth lower than in the original exposition. The accompaniment is of the same character and again the scale-pattern and M6 are repeated and sequenced (m.213-221).

The musical score for Theme 2 (198) from Lloyd's Symphony 10 I, measures 198-221, is presented in four systems. The key signature is B minor (two flats) and the time signature is 4/4. The first system (measures 198-201) begins with a piano (p) dynamic. The melody in the treble clef features a scale-pattern and a major sixth (M6) interval. The accompaniment in the bass clef consists of groups of harmonized quavers. The second system (measures 202-205) includes a crescendo (poco cresc.) and a fortissimo (f) dynamic. The third system (measures 206-209) continues the theme. The fourth system (measures 210-221) concludes the theme with a forte (f) dynamic. The score is marked with measure numbers 200, 210, and 220, and includes dynamic markings p, poco cresc., poco f, and f. The notation includes various musical symbols such as notes, rests, and accidentals.

Figure 17 Lloyd - Symphony 10 I, m198-221; Theme 2

Theme 1 (222)

Theme 1 is recapitulated from m.139, with the melody becoming more harmonically fluent. It starts in B minor, moves through A minor (m.227), C major, B minor to E minor (m.231-234). Then the final motive is repeated and sequenced to end in A minor on the Tempo Primo (m.242)

Opening Motives IV (242)

Another section of development of the Opening Motives follows. In crotchets, we find a line formed from the inversion of the intervals of OM1, in this line we also find the occasional triplet, reminiscent of the bassline in m.95. The accompaniment is formed by groups of harmonized quavers where the melodic intervals are thirds and seconds, based on OM1.

From m.248 onward, insertions are made by rhythmical diversions of OM1 in the bass (m.248, 252, 256). The characteristic rhythm of the second half: $\text{♩} \cdot \text{♩}$ is used to form a new sequence in the bass (m.258-268). The sequence has a syncopated character (triplets in m.266-267) and is descending chromatically towards the hammering E minor 7 chord in m.268. Over the bassline, we see also some rhythmical transformations of the accompaniment (m.260-267).

Musical score for Lloyd's Symphony 10 I, measures 242-271. The score is in 3/4 time, marked "Tempo primo". It features Theme 1 and Opening Motives III and IV. The notation includes piano (*p*), forte (*f*), and mezzo-forte (*mf*) dynamics, as well as accents and slurs. Measure numbers 230, 240, 250, 260, and 270 are indicated. The key signature has one flat (B-flat).

Figure 18 Lloyd - Symphony 10 I, m.242-271; Theme 1 and Opening Motives IV

After the hammering chord, OM2, OM3 and OM4 return, similar to m.33-57, where OM2 and OM3 alternate (m.272-279) and OM4 is set in an extended sequence (m.280-291). OM5 is added in a diminution (m.293-297) and as a transformed motive (m.298-301) in allargando and augmentation, it leads to a final recapitulation of Theme 1.

The musical score is presented in a multi-measure rest format, with measures 272-279 omitted. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The score is divided into systems, with measures 280, 290, and 300 explicitly labeled. The tempo change to *allargando* is indicated at measure 298. The score shows the return of OM2, OM3, and OM4, and the introduction of OM5 in a diminution and as a transformed motive.

Figure 19 Lloyd - Symphony 10 I, m.272-301; Opening Motives IV cont.

Theme 1 (302)

Theme 1 returns with the melody in its original form, now in B \flat minor. The accompanying chords of (the second half of) OM1 and OM5 however, follow a more complex pattern eventually confirming B \flat major (picardic) in m.317 as tonal goal of Theme 1.

poco più largamente $\text{♩} = 100$

The musical score is written for piano and consists of four systems of staves. The first system (measures 302-309) shows Theme 1 (T1) and OM1 in the right hand, and OM1 in the left hand. The second system (measures 310-316) continues with OM1 and OM5 in the right hand, and OM1 in the left hand. The third system (measures 317-318) shows the transition from OM1 to OM5 in the right hand, and OM1 in the left hand. The fourth system (measures 319-324) is a transition section marked 'Transition' and 'ff', featuring a complex chordal pattern in both hands. Dynamics include 'f' (forte) and 'ff' (fortissimo). The tempo is marked 'poco più largamente' with a quarter note equal to 100 beats per minute.

Figure 20 Lloyd - Symphony 10 I, m.302-318; Theme 1 and OM1, OM5 and Transition

From m.317, where B \flat major was confirmed, the music soon turns another direction harmonically.

Through B \flat , G \flat , E \flat minor, A \flat and D \flat , a build-up of motives brings a major G \flat chord in m.331 where the finale section starts with a Maestoso statement of the inversion of OM1 (major seconds and thirds now: g \flat -e \flat -c \flat -d \flat).

Figure 21 Lloyd - Symphony 10 I, m.319-338; Transition cont. and Finale Section: Maestoso

A scale-pattern (m.335-338) connects to a tremolo under which a version of OM1 is played (m.341). OM2 follows (m.343-344), the tremolo changes and another transposition of OM1 is played (m.345). OM2 is played as a bass signal and as a chord (m.348-350) All tremolos are minor seconds (interval from OM1). This interval is used as another motive in m.351-356 and connects to a Lento section.

Figure 22 Lloyd - Symphony 10 I, m.339-356; Finale Section: Tremolos

The quaver motive has all the characteristic intervals of OM1 (minor second and minor third: d-c-e, e-d). Over this a part of OM3 is played as a triplet (m.357-358, 360-362) and M6 from Theme 2 (m.359, 363). The intensity of the OM3 motive increases and the M6 motive gets more fragmented (up to m.374).

The musical score is for the Finale section of Lloyd's Symphony 10 I, measures 357-374. The tempo is Lento (♩=66). The score is in B-flat major, 4/4 time. The piano part (treble and bass staves) features a quaver motive (OM1) and a triplet (OM3). The bass line features a fragmented M6 motive. The score includes dynamic markings (p, pp, msssp, mp, mf, f) and articulation (acc., cresc.). Measure numbers 360 and 370 are indicated.

Figure 23 Lloyd - Symphony 10 I, m.357- 374; Finale section: Lento

The Tempo Primo is reminiscent of Theme 2 and fades out to the ending were the head of Theme 1 sounds three times (m.381-386) and OM5 gently leads to a further slowing down of the music when a final OM5 upbeat of two semiquavers precedes the final G chord without a third.

The musical score is presented in three systems. The first system begins with the tempo marking 'Tempo Primo' and a metronome marking of 108. It features a complex texture with multiple layers of chords and moving lines in both hands. The second system includes measure numbers 380 and 390, and the third system includes measure number 390. The score concludes with a ritardando (rit.) and a final G chord.

Figure 24 Lloyd - Symphony 10 I, m.375-393; Finale Section: Tempo Primo and Ending

5.2.3 2nd Movement: Calma ♩=63

General Structure

*"The Calma second movement is a carol without words, an effective contrast to the sophistication of the previous movement."*²⁶

The general structure of the movement can be determined according to the different characters of the material being used: (A-B)-(A'-B')-C-(A-B).

Lloyd – Symphony no. 10 – Movement 2			
M.	Section	Character	Key (reciting tone)
1	A1	Carol	C major
13	B1	Transition and recite 1	D minor → C major (g), (d), (B _b major), (G major)
22	A2	Carol	E major
35	B2	Transition and recite 2	F# minor → E major (b), (f#), (D major), (B _b major)
44	C	Intermezzo	E _b , G
60	A3	Carol	C major
72	B3	Transition and recite 3	
81	Coda	Ending	

Figure 25 Lloyd – Structure of Symphony no. 10 mvt. 2

²⁶ Paul Conway, George Lloyd The Symphonies – <http://www.musicweb-international.com/lloyd/>

A1 Carol (1)

The musical score for 'Carol A1' is presented in three systems. The first system shows the beginning of the piece with a tempo of 63. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody is marked 'p' (piano) and the accompaniment is marked 'mp' (mezzo-piano). The second system continues the melody and accompaniment. The third system shows the end of the piece, marked 'rit.' (ritardando). The score includes a box labeled 'Carol A1' and a measure number '10'.

Figure 26 Lloyd - Symphony no. 10 II, m.1-12; Carol A1

After the G (no third in the chord) ending of the 1st movement, the Calma starts with a carol-like theme²⁷ in C major. G and C have a dominant – tonic relation, although without the third the relation lacks a true leading tone. The carol theme consists of three four-bar phrases. The melody is accompanied by a steady multi voiced crotched line and bass line from m.2. From m.9 a lower third is added to the melody. We could say it is a regular and classical harmonization.

The harmony of the theme, however, lacks any full cadences. The harmony is more modal (m.2-3:

IV→I; m.4-5: II→I). In m.10-11 we find a $V_4^6 \rightarrow I$, which is not a very strong cadence. The end of the

carol has a strong cadence (m.12), $E^7 \rightarrow A_2$ minor. This A minor moves to D minor for the transition. A and D have a dominant-tonic relation, although this doesn't feel like a strong cadence.

²⁷ “[...] There is nothing very ecclesiastic about the music except for the second movement, which is rather like a carol.” George Lloyd, Program Notes on Symphony No. 10 (November Journeys) – Albany Records TROY 015-2, 1989

B1 Transition and recite 1 (13)

A tempo Transition B1 *rit.* **Poco meno mosso** ♩=56 *rit.*

A tempo *pp* *p* *mp* *rit.* **A tempo** *p* *rit.*

Figure 27 Lloyd - Symphony 10 II, m.13-21; Transition and Recite B1

A short transition (m.13-15) leads to a recite-like passage (m.16-17) which is a characteristic style in church music and psalmody.

The transition starts off in D minor (II of C), moving to C major in the recite. The first phrase of the recite has reciting tone g, and is imitated (m.18) a fifth higher (d) in unison and again imitated as a chord and thirds (B, major – G major) in m.20-21.

A tempo primo Carol A2 *pp* *p* *mp*

p *p* *mf* *mf* *p* *rit.*

Figure 28 Lloyd - Symphony 10 II, m.22-34; Carol A2

A2 Carol (22)

The carol theme is now in E major, median to both G and the original C, and accompanied by a quaver line (a doubling of speed compared to the crotchets in m.1), that is sometimes in thirds (m.27-28, 30). From m.31 a third is added to the melody (as happens in m.9). From m.32 we see a difference in the harmonization of the melody, a compelling bass line enters and forces a move to C# major (VI# in E, m.33), to temporarily change the harmonic course of the theme, but ends in A maj7 (m.34) before the transition continues in F# minor (tonic to C#, m.35).

Figure 29 Lloyd - Symphony 10 II, m.35-43; Transition and Recite B2

B2 Transition and Recite (35)

Transition and recite 2 follows the same plan as the first (B1, m.13-21). The transition starts in F# minor (II of E), moving to E major in the recite. The first phrase of the recite has reciting tone b, and is imitated (m.40) a fifth higher (f#) in unison and again imitated as a chord and thirds (D major – B, major) in m.42-43.

The A2 and B2 are a transposition (with slight alterations) of A1 and B1. A2 and B2 are transposed a major third up.

C Intermezzo (44)

A flowing intermezzo follows in E_b major (tonic to B_b major m.43). The flow comes from a quaver line with E_b scale material in thirds. In m.50 a call or signal is introduced, just before the intermezzo moves to G major (mediant to E_b) in m.52. The signal is derivative of the recite motive and is repeated in m.53 and once again, up an octave in m.55. Here the music is gradually moving towards C major, as the scale material appears to be in C, all parallel chords from m.55.

A tempo ♩=60 [Intermezzo]

Figure 30 Lloyd Symphony 10 II, m.44-59; Intermezzo

A3 Carol (60)

The quaver scale material is continued as counter voice for the carol theme, that is now in C major, as it was at the first exposition. In m.61 and m.65 we find marcato motives ♩ ♩ derived from the call signals in the previous section. Again, in the third phrase (m.69) a bassline enters that moves the music to move to A major (m.70), then to F major (m.71) and D minor (m.72), for the transition. In Carol A2 (m.33-35), the same pattern was followed: C# major to A major to F# minor.

Poco meno mosso ♩=56

Transition B3

Recite B3

rit.

p *mf* *f* *mf* *f*

A Tempo ♩=56

80

p *pp* *mp* *p* *p*

Ending

pp *pp* *p* *pp*

Figure 32 Lloyd - Symphony 10 II, m.72-86; Transition and Recite 3 and ending

5.2.4 3rd Movement: Andante Grazioso ♩=80

General structure

*“The following Andante grazioso contains two Presto outbursts within its intermezzo-like progress.”*²⁸

The general structure of the movement can be determined by the different indicated tempos for the sections. The general structure can be determined as A-B-A-B-A.

Lloyd – Symphony no. 10 – Movement 3		
M.	Section	Tempo
1	A1	Andante Grazioso ♩=80
53	B1	Presto ♩=160
172	A2	Andante Grazioso ♩=80
197	B2	Presto ♩=160
243	A3	Andante Grazioso ♩=80

Figure 33 Lloyd – Structure of Symphony no. 10 mvt. 3

A1 Andante Grazioso ♩=80 (1)

A1 represents the first Andante theme group, with the following structure:

A short intro (to set the mood), theme 1 (T1) in G major followed by T1' in E_b major, then a coda to close the first section.

Lloyd – Symphony no. 10 – Movement 3 – A1			
M.	Section	Internal structure	Key
1	Intro	3	
4	T1	a+ a' + a''	G major
28	T1'	a + a''	E _b major
43	Coda	4+2+4	C# → G _b → A _b → G

Figure 34 Lloyd – Symphony 10 III; Structure of section A1

²⁸ Paul Conway, George Lloyd The Symphonies – <http://www.musicweb-international.com/lloyd/>

The first theme of T1 consists of three phrases: antecedent a, consequent a' and a'' as a closing phrase. All three phrases share the first two bars, with only the slightest alteration in a' and a'' (compare m.5, m. 13 and m.21: addition of quaver g). a' and a'' even share the first five bars. Phrase a'' has five bars of thematic material, with closing function and then forms the transition (m.25) or modulation to T1'. This transition is quite dark compared to the lightness of T1.

The musical score is divided into four systems. The first system, labeled 'Intro', shows measures 1-10 in 3/4 time, Andante Grazioso, with a tempo of 80. It features piano (p) and fortissimo (pp) dynamics. The second system, labeled 'Theme 1', shows measures 11-20, with 'phrase a' and 'phrase a'' marked. The third system, labeled 'phrase a'', shows measures 21-27, with 'rit.' and 'A tempo' markings. The fourth system, labeled 'A tempo', shows measures 28-34, with 'phrase a'' and 'transition material' marked. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 35 Lloyd - Symphony 10 III, m.1-27; Intro and T1

T1' is almost an identical repeat of T1, transposed in E_b, starting with phrase a, but then continuing directly with a shortened phrase a'', to connect to the coda. The material for the coda comes from the transition material from a'' (♩.♩.♩.♩.).

Theme 1' phrase a' 30

mp

phrase a'' 40

f Coda

50

dim. p

Figure 36 Lloyd - Symphony 10 III, m.28-52; T1' and coda

The coda starts in D₅ (m.43) and after the crescendo moves to G₅. Parallel chords follow a descending pattern and via a₅ as main tone (m.47) the music relaxes to g from m.49.

B1 Presto ♩=160 (53)

B represents the first Presto section, build up as:

<i>Lloyd – Symphony no. 10 – Movement 3 – B1</i>			
M.	Section	Internal structure	Key
53	PTA	1 phrase	B ₇
61	PTB	2 phrases	
77	PTA	1 phrase	B ₇
85	PTC	5 phrases	
123	Transition		
128	PTA	1 phrase	
136	PTB	1 phrase	
144	Closing	PTB and PTC material	
165	Transition		D7 major

Figure 37 Structure of section B1

PTA Presto Theme A (53)

In the Presto a light hearted eight-bar Theme A is exposed in B₇. The structure of this theme is:

(a-a-b-a') – (a-a-b-a')

a' is a harmonization of a. The melody has an accompanying line of quavers that are staccato for the a-sections and legato for the b-sections.

Presto ♩=160

Presto Theme A

Figure 38 Lloyd - Symphony 10 III, m.53-60; PTA

PTB Presto Theme B (61)

The musical score for PTB Presto Theme B (61) is presented in two systems. The first system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of triplet eighth notes, with dynamics including *mf cresc.* and *f*. The lower staff, with a bass clef, also contains triplet eighth notes and includes dynamics such as *f*, *p cresc.*, and *f*. The second system continues the theme, with the upper staff showing more triplet patterns and dynamics like *f* and *p*. The lower staff features a prominent *fp* (fortissimo piano) dynamic at the beginning of a phrase, followed by *f* and *p* dynamics. The score is marked with various articulations and phrasing slurs.

Figure 39 Lloyd - Symphony 10 III, m.61-76; PTB

Theme B (4+4), is made of two eight-bar phrases and has several characteristics. Firstly, the triplet quaver lines and secondly the $\text{♪} \text{♪} \text{♪} \text{♪}$ motive that go between two voices. From m.65 onward the rhythmical element is put in a hemiola technique and is even further compressed in m.68, where the whole bar is $\text{♪} \text{♪} \text{♪} \text{♪}$.

In the second half of Theme B (5+3) (m.69) we see again the triplets, but now as a two-bar phrase, followed by a three-bar transformation of the $\text{♪} \text{♪} \text{♪} \text{♪}$ motive, towards: $\text{♪} \text{♪} \text{♪} \text{♪}$ and $\text{♪} \text{♪} \text{♪}$. In m.74 the first phrase seems to be repeated, but forms a close to PTB and connection to a literal repeat of PTA.

PTA Presto Theme A (77)

The musical score for PTA Presto Theme A (77) is shown in a single system with two staves. The upper staff, in treble clef, starts with a key signature of one flat and features a series of eighth notes with dynamics ranging from *f* to *mp* and *f*. The lower staff, in bass clef, contains a continuous eighth-note pattern with dynamics including *p*, *mp*, and *f*. The score includes various dynamic markings and phrasing slurs, with a measure number of 80 indicated at the beginning of the second staff.

Figure 40 Lloyd - Symphony 10 III, m.77-84; PTA

PTC Presto Theme C (85)

PTC Presto Theme C (85)

Figure 41 shows the musical score for PTC Presto Theme C (85). The score is in 2/4 time and consists of two systems. The first system shows measures 85-91, with a melodic line in the treble clef and a staccato accompaniment in the bass clef. The second system shows measures 92-102, continuing the melodic and accompaniment lines. Dynamics include *p*, *mp*, *f*, and *f dim.* Measure numbers 90 and 100 are indicated above the staff.

Figure 41 Lloyd Symphony 10 III, m.85-102; PTC, C1 and C2

The Presto Theme C section consists of five phrases (C1-5). Every phrase has two parts. The material for PTC is derived from the staccato accompaniment of PTA.

In C1 (4+(2+2)), we find four bars of harmonized staccato material from PTA, in the second part we see a grace note in the accompaniment (m.89, 90, 91) and an emphasized third beat in m.89-90. The melodic movement in m.89-90 (ascending on the third beat) is inverted from the movement in PTA m.53-54 (descending). The characteristic jumps of thirds can also be determined from PTA (found in both the melody and accompaniment). m.91-92 are more of legato style. Two bars of staccato material connect to C2.

C2 has a similar structure as C1 (4+(2+2)). It starts with the same staccato material, slightly altered in m.98. In the second half (m.99) we find again the grace notes and emphasis of the third beat (now as three forte semiquavers). Now there are two legato bars to close.

PTC C3 and C4

Figure 42 shows the musical score for PTC C3 and C4. The score is in 2/4 time and consists of two systems. The first system shows measures 103-110, with a melodic line in the treble clef and a staccato accompaniment in the bass clef. The second system shows measures 111-114, continuing the melodic and accompaniment lines. Dynamics include *pp*, *p*, *f*, and *f dim.* Measure numbers 110 and 111 are indicated above the staff.

Figure 42 Lloyd - Symphony 10 III, m.103-114; PTC, C3 and C4

C3 and C4 (4+2) have a complementary quaver section, that is partially staccato and legato, in chords and unison. The second part is only two bars in length. C3 gives the emphasized third beat part (staccato) and C4 the legato part.

C5 has an accompanying line to the staccato quavers that is contrasting in articulation (legato) and suggests a partial hemiola in the phrasing (m.115-116 and m.117-118). This line is continued in the second part where it fits with the third beat emphasis in m.119. m.121 is surprisingly staccato and then a legato bar to close.

Figure 43 Lloyd - Symphony 10 III, m.115-127; PTC, C5 and transition

A transition follows where staccato PTC material is alternated with triplet quaver material from PTB.

PTA Presto Theme A (128) and PTB Presto Theme B (136)

In m.128 PTA is repeated. The accompaniment is fuller (harmonization of the quaver material and there is also a harmonization of the third beat in m.128-129. In m.131a voice is added in the harmonization and an octave to the accompaniment. The (a-a-b-a') section is the same as in the exposition (m.57). PTB follows and is also the same as in the exposition, only a crotchet line is transformed to a quaver line, which gives PTB a slightly less fluent character.

Figure 44 Lloyd - Symphony 10 III, m.128-143; PTA and PTB

Closing (144)

Next a short development-like section follows where we first see an extension and rearrangement of PTB material:

- Six bars (m.144-149) of triplet quaver material
- Six bars (m.150-155) used from the original second phrase of PTB (m.71-76)
- Six bars (m.156-160) of combined material from PTB (triplets and $\text{♩} \text{♩} \text{♩}$) and PTC (harmonized quavers)
- Four bars (m.161-164) of material continued from m.159-160
- Six bars in 2/4 measure, a written out hemiola of repeated triplet quavers form the transition to the second Andante Grazioso section

The musical score for the Closing and Transition section of Lloyd's Symphony 10 III, measures 144-170, is presented in four systems. The first system (measures 144-149) shows the initial triplet quaver material in the treble staff, with the bass staff providing harmonic support. The second system (measures 150-155) continues this material, incorporating dynamics like *p* and *f*. The third system (measures 156-160) introduces a new texture with harmonized quavers in the bass staff. The fourth system (measures 161-170) is a transition section in 2/4 time, featuring a hemiola of repeated triplet quavers in the treble staff, leading to the second Andante Grazioso section.

Figure 45 Lloyd - Symphony 10 III, m.144-170; Closing and Transition

A2 Andante Grazioso ♩=80 (172)

A2 represents the second Andante theme group. The same thematical material as in A1 is used with some variation. The structure of this theme group is different from the first theme group. The theme is presented only once and is a derivation from T1', since only the a and a'' phrases are used. A coda follows to close this section.

Lloyd – Symphony no. 10 – Movement 3 – A2			
M.	Section	Internal structure	Key
172	(T1')'	a +(a'')	G major
188	Coda	4+2+3	A _b → E _b → "D"

Figure 46 Structure of section A2

T1' (m.171) starts with phrase a (from T1'), but in a different instrumentation and with a fuller accompaniment. Sextuplets of semiquavers are added and continue through the second phrase as well. The structure of the second phrase (a'') starts (m.179) like it does in section A1, but from m.183 the phrase has been reconstructed, with similar material, but one bar is added (m.183) and it connects to a coda (m.188).

Tempo primo ♩=80

Theme 1

phrase a

phrase (a'')

180

Figure 47 Lloyd - Symphony 10 III, m.171-187; T1'

The material for the coda is sequenced and comes from a'' (♯) and the sextuplets from the accompaniment in m.171. The additional use of tremolo's give this coda a quite sinister atmosphere. The music nevertheless calms down and relaxes on a d.



Figure 48 Lloyd - Symphony 10 III, m.188-196; Coda of A2

B2 Presto ♩=160 (197)

Lloyd – Symphony no. 10 – Movement 3 – B2			
M.	Section	Internal structure	Key
197	PTA'	1 phrase	B _b
205	Development		
223	PTA'	1 phrase	B _b
231	Closing		

Figure 49 Structure of section B2

PTA' Presto Theme A' (197)

The second Presto section B2, opens with PTA' in fifths (a, m.197-198, 200) alternated with b in octaves (m.199). The (a-a-b-a')' section is practically the same as in the exposition (m.57-60), but with a wink as m.204 is in fifths again.



Figure 50 Lloyd - Symphony 10 III, m.197-204; PTA'

Development (205)

After PTA' immediately a development-like section follows where material from PTB and PTC are combined.

The musical score for the Development section (measures 205-222) is presented in a piano and cello/bass arrangement. The piano part (top staff) features a melodic line with triplets and grace notes, marked with dynamics *mp*, *f*, *p*, *mf*, and *f*. The cello/bass part (bottom staff) provides a harmonic accompaniment with harmonized quavers, marked with dynamics *f*, *p*, *mf*, and *f*. The section is divided into measures 205, 210, and 220. The piano part includes markings for *C legato* and *C staccato*. The cello/bass part includes markings for *B* and *C*.

Figure 51 Lloyd - Symphony 10 III, m.205-222; Development

Characteristic elements of PTB (triplets and $\text{♪} \text{♪} \text{♪}$) and PTC (grace notes, harmonized quavers, either legato or staccato) are found in this development.

PTA' Presto Theme A' (223)

Figure 52 Lloyd - Symphony 10 III, m.223-230; PTA'

PTA' is once more played and has now a harmonization (thirds, octaves from m.226) to a, a counter melody under b (m.225), and an added bassline (m.225-228).

Closing (231)

Another development-like section follows, where now PTA and PTC material are alternated. Motive a from PTA is sequenced in a hemiola from m.234. Repeated ♩ make the music slow down towards the next section.

Figure 53 Lloyd - Symphony 10 III, m.231-242; Closing

A3 Andante Grazioso $\text{♩}=80$ (243)

A3 represents the third Andante theme group. The same thematical material is used with some variation. The structure of this theme group is different from the first and second theme groups. The theme is presented only once and is another derivation from T1'. A coda follows to close this section and the movement.

Lloyd – Symphony no. 10 – Movement 3 – A3			
M.	Section	Internal structure	Key
243	(T1')''	a + (a')'	G major
259	Coda	4+4	G major

Figure 54 Structure of section A3

(T1')'' is yet again another structure, starting with phrase a and continued with phrase (a')' which links directly to a coda (m.259). In the coda, the opening motive of T1 is played twice (m.259, 261).

Tempo primo $\text{♩} = 80$ Theme 1

phrase a 250

Poco meno mosso Coda 260 rit.

Figure 55 Lloyd - Symphony 10 III, m.243-266; T1' and coda

In m.263 an inversion of the opening motive is played and in m.265 the rhythm of it is played on a g. A G9 chord (without the third) resolves to the final G major chord of the movement.

5.2.5 4th Movement: Energico ♩=96

“The Finale is an Energico in 6/4 time with an ostinato-like theme on trumpets as its first subject and a Lloydian trumpet tune as second subject. A striking solo trumpet cadenza announces the coda which affirms B_♭ as the symphony’s tonal goal, concluding a movement which began in B minor (the freedom in his use of tonality throughout the cycle is blithely ignored by those who persist in calling George Lloyd a 19th Century composer - a patently absurd epithet in any case!).”²⁹

Lloyd – Symphony no. 10 – Movement 4			
M.	Section	Internal structure	Key
1	Ostinato Theme	6/4 (OT) + fanfare signals	B minor
30	Theme 1	4+4+4+4 6/4 Theme 1 (T1)	C# minor
46	Theme 2	3+3+3+4 9/4 Theme 2 (T2)	F major
59	OT	+ fanfare signals	
81	T2	6 bars +OT'	E _♭ major
87	T1'	From 7 th bar	A _♭ minor
95	T1	+ OT	
99	T2	3+3+3+4+2 (+ OT' + fanfare signals)	G minor
114	OT		
123	OT	+ T2	
125	OT		
132	T2	2+2 (+ OT')	C G
136	OT	+ fanfare signals	
144	Transition	OT expanded, fanfare signals expanded	
170	Cadenza 1	Trumpet	
173	Cadenza 2	Piccolo	
174	Intermezzo	Elements from fanfare signals	
183	T1	In parallel fifths 8+8	C → G _♭
199	T1	4+4+4 in chords	
211	T1	Repeated phrases + OT	
222	Transition	OT sequences	
230	Recapitulation T2	4+4+4 fortissimo (finale)	B _♭ major
242	Final recapitulation T2	4+4+1 fortississimo, finale, 9 confirmations of B _♭	B _♭ major

Figure 56 Lloyd – Structure of Symphony no. 10 mvt. 4

In fact, the movement uses three distinct themes. The Ostinato theme in 6/4 time, a lyrical theme (Theme 1) in 6/4 time and a second lyrical theme (Theme 2) in 9/4 time, that is linked to the first Theme in the first movement. Apart from the cadenzas, these themes are the main material for the movement.

²⁹ Paul Conway, George Lloyd The Symphonies – <http://www.musicweb-international.com/lloyd/>

Ostinato Theme (1)

The fourth movement opens in 6/4 with a two-bar Ostinato Theme (OT) in B minor, that is adjusted and expanded in several manners. Fanfare Signals $\text{♩} \text{♩} \text{♩}$ are played alternating between bass and soprano voices and expanding in intervals and length. In m.3 a major third (b-g) is added below the OT, in m.5 a minor sixth (b-g) above (complementary intervals). In m.9 a diatonic third (b-d) is added above the OT and from m.11 a combination of the major third below the OT and the diatonic third and above the OT are combined with an additional major seventh (d-e,) below the diatonic third.

This motive is sequenced in m.12-13. M.14-21 see further sequences and transpositions of the OT to return to B minor in m.22. A further move (m.26-29) leads to the exposition of Theme 1 in C# minor.

The musical score is written for piano in 6/4 time, marked 'Energico' with a tempo of 96. It begins with a two-bar Ostinato Theme (OT) in B minor. The OT is expanded and sequenced in various ways, including being played alternating between bass and soprano voices. The score includes dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The OT is added below and above the main theme, and a combination of major third, diatonic third, and major seventh intervals are added. The score shows the OT being sequenced in measures 12-13, and further sequences and transpositions in measures 14-21, returning to B minor in measure 22. A further move in measures 26-29 leads to the exposition of Theme 1 in C# minor.

Figure 57 Lloyd - Symphony no. 10 IV, m.1-29; Ostinato Theme

Theme 1 (30)

A first lyrical theme firstly appears in the bass. Cantabile in C# minor.

Figure 58 Lloyd - Symphony 10 IV, m.30-45; Theme 1

The structure of the theme is $4+(2+2)+(2+2)+(2+2)$. The two-bar head of the initial four-bar phrase is repeated in the soprano in m.34 with a different two-bar ending and this sequence is continued for the remainder of the theme, moving the theme through several keys. Throughout the first theme, elements of the OT are present: the ostinato quavers and the rhythm from the Fanfare Signals is now used in the melody.

This exposition could also be considered a transition of the material and character from the marcato Ostinato Theme and Fanfare Signals into a more cantabile style preparing the second theme. The use of the material later in the movement however, leads me to naming this a separate theme.

Theme 2 (46)

The second theme is *a little more flowing* and *cantando* in 9/4 time. The opening intervals (perfect fourth, major second), are reminiscent of the first Theme from the first movement. Theme 2 is exposed in F major in the soprano and answered on the fifth in the bass two bars later. The structure of the soprano exposition is 3+3+3, the bass answer follows this structure partially, to reconnect with the soprano in m.53. Four bars to close (m.55-58) incorporate Fanfare Signals as well.

a little more flowing $\text{♩} = 102$ 50

The musical score is for Lloyd's Symphony 10 IV, measures 46-58, Theme 1. It is written in 9/4 time with a tempo of 102 beats per minute. The score is divided into three systems. The first system (measures 46-50) includes a vocal line (p cantando) and a piano accompaniment (p). The second system (measures 51-54) shows the piano accompaniment with dynamics mf and f. The third system (measures 55-58) continues the piano accompaniment with dynamics mf and f. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 59 Lloyd - Symphony 10 IV, m.46-58; Theme 1

For the remainder of the movement I refer to the general structure of the movement, shown at the beginning of this paragraph. The three main themes are combined and assembled in various ways throughout the movement, up until the cadenzas.

Ostinato Theme (59)

The opening Ostinato Theme in 6/4 returns and is transposed up a second. Similar development of the motive is present and Fanfare Signals are again alternating between soprano and bass voices, the latter developing into a bassline (m.73-80).

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 6/4.

- System 1 (Measures 59-60):** Labeled "Tempo I" and "Ostinato Theme". Measure 59 begins with a forte (*f*) dynamic. The melody in the treble clef consists of eighth and quarter notes. The bass clef has whole rests.
- System 2 (Measures 61-68):** Measure 61 features a "Fanfare signal" in the treble clef, marked with a forte (*f*) dynamic. The bass clef continues the Ostinato Theme. Measure 68 ends with a forte (*f*) dynamic in the bass clef.
- System 3 (Measures 69-72):** Measure 69 is marked with measure number 70. The treble clef has a melodic line, and the bass clef continues the Ostinato Theme.
- System 4 (Measures 73-76):** Measure 73 is marked with a piano (*p*) dynamic. The treble clef has a melodic line, and the bass clef continues the Ostinato Theme.
- System 5 (Measures 77-80):** Measure 77 is marked with measure number 80. The treble clef has a melodic line, and the bass clef continues the Ostinato Theme. The system concludes with a 9/4 time signature change.

Figure 60 Lloyd Symphony 10 IV, m.59-80; Ostinato Theme

OT

p *ff*

Theme 2

rit. **Poco meno mosso** $\text{♩} = 84$

Theme 1

p *mp* *p*

90

rit.

Figure 61 Lloyd Symphony 10 IV, m.81-94; Theme 2 and Theme 1

A phrase from Theme 2 (first six bars) is followed by a phrase from Theme 2 (from its seventh bar).

The musical score is written for a single system with three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The time signature is 9/4. The key signature has one flat (B-flat). The score is divided into measures 115 through 135. The Ostinato Theme (OT) is a recurring melodic line in the treble and alto staves. Theme 2 is a more complex, rhythmic phrase that appears in the bass staff and is also integrated into the upper staves. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). Measure numbers 120 and 130 are marked. A 'Fanfare signal' is indicated at the end of the system.

Figure 63 Lloyd Symphony 10 IV, m.115-135; Ostinato Theme + Theme 2

Ostinato Theme with bassline. In m.133 a short phrase from Theme 2, followed by a continuation of the OT. Then again, a phrase from Theme 2 in m.132, accompanied by Ostinato chords.

Ostinato theme

140 Transition, building a climax

150 Fanfare signals

160

Piu Deciso $\text{♩} = 84$

Figure 64 Lloyd - Symphony 10 IV, m.136-169; Ostinato Theme, transition to cadenzas

The Ostinato Theme transforms to ostinato chords, that combined with Fanfare signal-rhythm build to a climax in m.168, where the tremolos start that will accompany the cadenzas.

Figure 65 Lloyd - Symphony 10 IV, m.170-172; Cadenza 1, connection to Cadenza 2

Cadenza 1 is played by the trumpet and uses OT material and ends with a fanfare signal rhythm statement. A two-bar connection uses fanfare signals to connect to Cadenza 2, played by the piccolo trumpet. The cadenza uses the same material and relaxes into an intermezzo.

Figure 66 Lloyd - Symphony 10 IV, m.173-182; Cadenza 2 and Intermezzo

The intermezzo uses rhythmical augmentations of the fanfare signals. Theme 1 then follows in m.183 with some tempo variations. From m.211 the OT is accompanying T1.

The musical score is for Lloyd's Symphony no 10 IV, measures 183-223, Theme 1. It is written for piano and voice (OT). The tempo is initially 'A tempo' (♩=96), then changes to 'Più mosso' and back to 'A tempo'. The key signature changes from G major to E major at measure 210. The score includes dynamic markings such as *pp*, *mf*, *f*, *ff*, and *p*, as well as crescendo and decrescendo markings. The vocal line (OT) enters at measure 200. The piano accompaniment features various textures, including chords and moving lines, with some measures marked 'Theme 1'.

Figure 67 Lloyd - Symphony no 10 IV, m.183-223; Theme 1

From m.119 the end-motive of T1 is repeated and the OT relaxes to build to the final climax.

Allargando

mp cresc.

f *ff*

mf cresc.

230 *Piu largamente* $\text{♩} = 84$

ff *f* *ff*

240

ff

Figure 68 Lloyd - Symphony 10 IV, m.224-241; Allargando and recapitulation of Theme 2 (Finale)

The allargando builds to the finale recapitulation of Theme 2 in B_b major.

5.3 Analysis of the Harmonic Structure

The general Harmonic structure of the symphony can be described as:

$G \rightarrow C \text{ major} \rightarrow G \text{ major} \rightarrow B_b \text{ major}$. G and C have a tonic-subdominant relation, in my opinion referring to the modal character of the second movement. G and B_b have a mediant relation.

Within the movements, the harmonic structure can be described as follows:

Movement 1 **G**

T1 E_b minor

T2 F major

T1 $C\#$ minor

T2 B_b major

T1 B minor

T1 B_b major

G ending (without a third)

Movement 2 **C major**

Carol 1 C major

Transition and recite 1 $C \rightarrow G \rightarrow B_b \rightarrow G$

Carol 2 E major

Transition and recite 2 $E \rightarrow B \rightarrow D \rightarrow B_b$

Intermezzo $E_b \rightarrow G \rightarrow C$

Carol 3 C major

Transition and recite $C \rightarrow G \rightarrow B_b \rightarrow G$

Ending C major

Movement 3 **G major**

T1 $G \text{ major} \rightarrow E_b \text{ major} \rightarrow G$

PT1 $B_b \text{ major} \rightarrow g \text{ minor} \rightarrow \text{moving (development)} \rightarrow B_b \text{ major} \rightarrow \text{moving (development)} \rightarrow D \text{ major}$

T1 G major

PT2 $B_b \text{ major} \rightarrow g \text{ minor} \rightarrow \text{moving (development)} \rightarrow D$

T1 G major

Movement 4 **B_b major**

T1 B minor/ $C\#$ minor

T2 F major

Moving (development)

T2 finale: B_b major

5.4 Analysis of the thematic material

Within each movement there is a clear coherence between the material used.

In the first movement, we see the use of the Opening Motives 1-5 that are used throughout the movement and two themes. The second theme is directly related to Opening Motive 3. Theme 1 is an expansive lyrical theme of very clear and classic structure. The characteristic opening interval of the theme is a perfect fourth. The second theme is very joyful and light. There are repetitive elements in the theme, and has some contrast within it. The accompaniment is quite minimal in the first exposition. The structure is very clear and has classical characteristics. Theme 2 is in contrast with the first. It is the first theme that is used as lead motive in the ending of the movement.

The second movement brings us 'slow music' that is the most ecclesiastic of the whole symphony. The theme is a carol, as Lloyd describes it and the techniques used are reminiscent of church music (reciting chant). The whole movement is based on material that derives from the carol and the recite.

In the third movement, we find a refined Andante Grazioso theme, that is very clear of structure and use of harmony. This theme is used in every Andante Grazioso section of the movement. The presto sections contain three (A, B, C) themes or materials that are independently developed throughout the movement. Presto theme A is generally joyful, maybe even a little naïve. There are repetitive elements in the theme, and has some contrast within it. The accompaniment is quite minimal in the first exposition. The structure is very clear and has classical characteristics. Presto theme B has several elements that are developed within the theme. Presto theme C is developed from the accompaniment of PTA and has a quaver staccato character.

The first theme has thirds as characteristic interval, as does the Ostinato Motive. The second theme is a more expansive and lyrical theme with the characteristic opening interval of a perfect fourth. Both themes are used throughout the symphony. Other materials used: solo cadenzas. It is the second theme that is used as the final hymn of the movement and therefore, the symphony. There are some clear links between theme 2 and the first theme of movement 1.

Movement 1 – theme 1	Movement 4 – theme 2
E, <u>minor</u> in the exposition	F <u>major</u> in the exposition, transposed to E, <u>major</u> in m.81
Opening interval: perfect fourth	Opening interval: perfect fourth
b ₁ -e ₁ -f-g-a ₁ -g ₁ -f-e ₁ -f (m.65)	b ₁ -e ₁ -f-g-a ₁ -g-e ₁ -b ₁ (m.81)
Used as final statement of the movement	Used as final hymn of the symphony
G (without a third) as final key	B ₁ major as final key (mediant relation to G)

Figure 70 Lloyd – Symphony 10, Comparison of T1 in mov. 1 and T2 in mov. 4

6 Royal Parks

6.1 Composition Data

6.1.1 Composition

Title: Royal Parks

Subtitles: 1. Dawn Flight, 2. In Memoriam, 3. Holidays

Composer: George Lloyd

Date of completion: London, 4th August, 1984

Commission: by the BBC for the European Brass Band Championships 1985³⁰, held in Tivoli Gardens Concert Hall, Copenhagen, Denmark³¹.

6.1.2 Instrumentation

Brass band: 1 Soprano cornet in E_♭; 9 cornets in B_♭ (4 solo, 1 repiano, 2 second, 2 third); 1 flugelhorn in B_♭; 3 tenor horns in E_♭ (solo, first, second); 2 baritones in B_♭ (first, second); 2 tenor trombones in B_♭ (first, second); 1 bass trombone in C; 2 euphoniums in B_♭; 2 basses in E_♭; 2 basses in B_♭; Timpani;
Percussion

6.1.3 Explanation of the title

Royal Parks

Each of the three movements reflects a different aspect of Regents Park, which was within easy walking distance of the composer's home. ³²*Regents Park is one of eight Royal Parks in London.*³³

6.1.4 Explanation of the subtitles

Each movement has its own subtitle:

1. *Dawn Flight*

*Conjures up the sounds of birds in Regents Park in the early morning.*³⁴

2. *In Memoriam (In memory of bandsmen killed by terrorists; 20-7-82)*

*On 20 July 1982, the Band of the Royal Green Jackets was playing a selection from Oliver! to an audience of about 120. Without any warning, there was a loud explosion and the Regent's Park bandstand on which the band was performing blew up. The loss of life and injuries from the blast and from the iron shards that rained down like shrapnel from the shattered bandstand railings was horrific. In a nearby apartment, 69-year-old George Lloyd was just finishing some work on his latest score. The fearful sound of the explosion (the second IRA bomb of the day, following a similar detonation in Hyde Park some two hours earlier) took George straight outside to investigate. He arrived on the scene before the emergency services. The devastation he witnessed brought back vivid memories of his own life-changing experiences on board the cruiser HMS Trinidad, when it was all but sunk by the malfunction of its own torpedoes and eventually sunk after being attacked by German bombers, while working to secure the Arctic convoys.³⁵ Lloyd pays tribute to the seven young bandsmen who were killed by terrorists on July 20th 1982, as they played in their Band in Regents Park.*³⁶

³⁰ Paul Hindmarsh, The Price of Independence – British Bandsman magazine

³¹ Geoffrey Brand, Program Notes on Royal Parks – Albany Records TROY 051-2, 1991

³² Geoffrey Brand, Program Notes on Royal Parks – Albany Records TROY 051-2, 1991

³³ www.royalparks.org.uk/parks

³⁴ Geoffrey Brand, Program Notes on Royal Parks – Albany Records TROY 051-2, 1991

³⁵ Paul Hindmarsh, The Price of Independence – British Bandsman magazine

³⁶ Geoffrey Brand, Program Notes on Royal Parks – Albany Records TROY 051-2, 1991

3. Holidays

*Lifts the spirits, a timely reminder that parks are also for enjoyment, providing space in which to roam and feel free.*³⁷

6.2 Structural Analysis

6.2.1 General Structure

<i>Lloyd – Royal Parks</i>			
Movement	Tempo	Metronome mark	Key (B, transposed)
1	Presto	♩=176	F (final)
2	Grave	♩=56	C minor (picardic)
3	Con gioia	♩=120	F major

Figure 71 Lloyd - Royal Parks, general structure

6.2.2 1st Movement: Dawn Flight

*The music, mostly in triple time, moves rapidly, with an urgent forward thrust; the sounds of fluttering wings are skilfully portrayed in the scoring.*³⁸ The movement is mainly in 3/4 time.




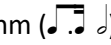
<i>Lloyd – Royal Parks – Movement 1</i>			
Section	M.	Section	Description
1	1	Opening	Section I
	27		Section II
2	50	Theme group 1	T1A and T1B
3	80	Flights 1	Scale-patterns
4	102	Theme group 2	Based on T1B and T1B'
5	126	Flights 2	Scale-patterns
6	147	Theme 1'	T1A and T1B + sequence
7	171	Opening section I'	
8	179	Flights 1'	Scale-patterns
9	194	Opening section II'	
10	214	Recapitulation Theme 1A	T1A
11	222	Coda	Motives and relaxation

Figure 72 Lloyd - Royal Parks, structure of mvt. 1


³⁷ Geoffrey Brand, Program Notes on Royal Parks – Albany Records TROY 051-2, 1991

³⁸ Geoffrey Brand, Program Notes on Royal Parks – Albany Records TROY 051-2, 1991

*1 Opening Section I (1)

The opening immediately gives drive by a repeated rhythm in the first four bars that will form important material for this movement (M1: ) . The chord that builds up consists of g# (bass) f#-c# (fifths), then a d (sixth) is added and an octave f#. Then four bars follow first with quaver triplets (M2: ) then with semiquavers (M3: ) as fast fluttering wings, underneath a bass motive sounds in a rhythm () that is derived from M1. The chord of m.4 is extended into m.5-6.

Throughout a drone g# is present.

This group of eight bars is repeated (M1', M2', M3'), but now the chords are more consonant with only fifths as building material. M2' and M3' slightly differ in dynamics and harmonic arrangement from their originals. M4 () is based on the rhythm of M1, with the use of a hemiola technique. A drone e is present, but absent under M2'.

***1 Opening section I**
Presto ♩ = 176



The score is written for piano and features the following elements:

- Tempo:** Presto, ♩ = 176.
- Key Signature:** One sharp (F#).
- Time Signature:** 3/4.
- Measures:** The score covers measures 1 through 18.
- Material M1:** A quarter note followed by a triplet of eighth notes in the bass.
- Material M2:** A triplet of eighth notes in the treble.
- Material M3:** A triplet of sixteenth notes in the treble.
- Material M1':** A modified version of M1 in the bass.
- Material M2':** A modified version of M2 in the treble.
- Material M3':** A modified version of M3 in the treble.
- Material M4:** A modified version of M1 in the treble.
- Dynamics:** p, mp, mf, f, ff, and cresc.
- Drone:** A drone g# is present throughout the section.

Figure 73 Lloyd - Royal Parks I, m.1-18; Opening section I



Figure 74 Lloyd - Royal Parks I, m.19-26; Opening section I, cont.

The next eight bars of this section (m.19) use the rhythmical elements of M1 and the triplet elements of M2 in a sequence, ending with a hemiola (M4), building up to a break, to close the first section of the opening.



Figure 76 Lloyd - Royal Parks I, m.44-49; transition to Theme 1

A transition of parallel fifths/fourths descending chromatically (m44, 46) and repetitive motives (m.45,47-49), takes us into different territory.

50 ***2** Theme Group 1 T1A

mp

T1B

60

Transition

f dim.

f dim.

p

T1A'

70

p

mp

T1B'

f

f

f

ff

Figure 77 Lloyd - Royal Parks I, m.50-79; Theme group 1

*2 Theme group 1 (50)

The first theme group consists of two themes. The first is very playful and of clear structure of eight bars in F (T1A), against this theme a line of quavers is set, which has some chromatic (m. 44 → m.51-52) and repetitive (m. 45 → m. 53) features of the transition. The second theme is a contrasting statement of four bars, marcato and declamatory of style and starting in E_b (T1B), of homophonic character and quasi parallel chords. Three bars of transition material (reminiscent of m.44-49) connect to a repeat of the first theme (T1A'). T1B' starts off in A_b and is extended by three bars (m.77) to close, with again use of a hemiola technique (m.78-79).

*3 Flights 1 (80)

A section with the development of shorter alternating motives follows. Legato scale-patterns in quaver triplets (in octaves from m.84) alternated by staccato straight quavers form the base of the material. The triplets are reminiscent of M2 and depict the flight of birds, hence the section name: Flights. This whole passage is underlined by a drone d (reminiscent of the drones in the first opening section), with some chords above it, changing from unison d (m.80) to D minor (m.84) and then mostly G minor (m.88). In m.101, the music suddenly relaxes, through diminuendo and straight quavers. Measures 99-101, form the transition to the second theme group. Other than the transition into the first theme group, this transition has no chromatic or repetitive features, but is just diatonic. So, the transition to the second theme group has another character from the first transition, as does the second theme group, compared to the first theme group.

Figure 78 Lloyd - Royal Parks I, m.80-101; Flights 1

*4 Theme group 2 (102)

Now a complete augmentation (doubling) of both the T1B and T1B' parts of T1 follows, contrasting so much with the original T1B and the complete first theme group, it can be said to be Theme 2. The original 3/4 feel remains, but augmented in a three-bar phrase, more 3/2 as it is. In Theme group 2 only one theme is given. The theme in the first two phrases is set in the alto voice, then for the remaining two phrases the theme is in octaves. The harmonisation of the theme is different from its exposition in T1, less parallel and more harmonized. Each phrase is linked by a scale-pattern.

The musical score for Theme group 2 (102) is presented in two systems. The first system covers measures 102 to 110, and the second system covers measures 110 to 125. The music is written for piano with three staves: Treble, Alto, and Bass. The Treble staff features a melodic line with triplets and a trill. The Alto staff provides harmonic support with chords and triplets. The Bass staff features a bass line with chords and triplets. The score includes dynamic markings such as *mp*, *f*, and *p*, and articulation marks like trills. The key signature has one flat (B-flat). The time signature is 3/4. The score is labeled "Theme group 2" and includes measure numbers 102, 110, and 120.

Figure 79 Lloyd - Royal Parks I, m.102-125; Theme group 2

*5 Flights 2 (126)

Another episode of development of motives from the opening sections follows. The triplets and semiquavers are obviously reminiscent of the M2 and M3 motives, but from m.132 more clear quotes from the opening sections' material can be found.

m.132-133: M1' from opening section II; m.134-135: M4 from opening section I; m.136-137: M3 from opening section I, combined with sixth parallel chromatics (ascending) from the transition; m.138-139: M4 from opening section I; m.140: half of M1' from opening section II; m. 141-146: repetitive and chromatic features combined from the transition into the first theme group (m.44-49). Note that m.145-146 are of repetitive character, just like m. 48-49, leading to a recapitulation of the first theme.

Figure 80 Lloyd - Royal Parks I, m.126-146; Flights 2

***6 Theme 1' (147)**

T1A and T1B are recapitulated. T1A' is in G and a very quiet (pianississimo) extra voice is added, that adds some extra direction in the phrasing. T1B starts off in C, only four bars in length, when some alternating triplet quavers (reminiscent of M2) connect to an apparent repeat of T1A, as happens in the first Theme Group, but the head of T1A (two bars) is put in a sequence. T1C is one bar short. T1 seems to repeat again (m.161), but only the first two bars of the material are used for a sequence dialogue.

The musical score for Figure 81, Lloyd - Royal Parks I, m.147-170; T1', is presented in three systems. The first system (m.147-150) shows a treble staff with a 'p' dynamic and a bass staff with a 'ppp' dynamic. The second system (m.150-160) shows a treble staff with a 'f' dynamic and a bass staff with a 'p' dynamic. The third system (m.160-170) shows a treble staff with a 'pp' dynamic and a bass staff with a 'mf' dynamic. The score includes various musical notations such as triplets, crescendos, and dynamic markings.

Figure 81 Lloyd - Royal Parks I, m.147-170; T1'

*7 Opening section I' (171)

The opening is recapitulated, but not all elements from the original Opening section are used.
m.171-174: M1'; m.175-176: M2' and m.177-178: M4'.

The figure displays two musical excerpts from Lloyd's *Royal Parks I*. The first excerpt, labeled *7, is 'Opening section I' (171) and spans measures 171 to 178. It features a piano introduction with a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a series of chords and triplets. The bass staff starts with a forte (f) dynamic, followed by a piano (p) dynamic, and then returns to forte. The second excerpt, labeled *8, is 'Flights 1' (179)' and spans measures 179 to 193. It begins with a piano (pp) dynamic and a tempo marking of 180. The treble staff contains a series of triplets and chords, while the bass staff features a steady eighth-note accompaniment. The section concludes with a forte (ff) dynamic and a tempo marking of 190.

Figure 82 Lloyd - *Royal Parks I*, m.171-193; Opening section I' and Flights 1'

*8 Flights 1' (179)

At m.179, the first Flights section is recapitulated. Compared to the original (m.80) this section (m.179) is shortened by four bars at the start and extend by one bar at the end. There is less of a drone present and the chords are moving every two bars. Like in the original, there is a sort of a transition to the next section, but it is now more sudden and short: only two beats of straight quavers in the bass in m.193 connect to a recapitulation of Opening section II.

*9 Opening section II' (194)

The complete second Opening section returns with some alterations.

M1' (m.194-195) transposed to A major from E_b major (m.27-28)

The extended bassline of M3' (m.31-34) is the leading structure, to which the triplet quaver characteristic of M2' (m.29-30) is added in m.196-197 and quaver chords in m.196-199.

M1' (m.200-201) in A minor, like m.35-36.

M2' (m.202-205) is again based on the extended bassline of M3' (m.31-34). Starting with triplet

quaver M2 material, but the rhythm is altered through the addition of ♩.♩.♩ and a crotchet. In m.204-205 a similar alteration is used. The triplet quavers are extended by one bar and so is the bassline (similar to m.41). Then two bars of M1' (m.207-208), with the same harmonics as m.42-43, close this recapitulation.

Figure 83 Lloyd - Royal Parks I, m.194-208

Figure 84 Lloyd - Royal Parks I, m.209-213; transition

A similar transition is used to the original (m.44-49) of parallel fifths/fourths descending chromatically (m.209, 211) and repetitive motives (m.210, 212-213) – now mostly not slurred, lead to another recapitulation of T1.

***10 Recapitulation Theme 1A (214)**

A literal recapitulation of T1A (m.50), in the original key and with only the addition of two passing notes (g-g#) in m.217.

Figure 85 Lloyd - Royal Parks I, m.214-221; Recapitulation T1A

Figure 86 Lloyd - Royal Parks I, m.222-241; Transition and coda

*11 Transition and coda (222)

The final two bars of T1A (m.220-221) are repeated in a contrasting manner, piano and slurred, to establish a more fluent character of the music. The head of this motive (m.224) is sequenced: m.224-226, until an augmentation in m.227 really makes the music slow down. Very quietly the repetitive material from the transitions (m.44-49) is used in an ascending and descending manner (m.229-232). Then, also very quietly the opening M1 motive (m.1-2) is given in m.233, followed by an alteration of M1' of Opening section II (m.27-28), which is answered in m.237. M1 ends this movement in a complete stillness.

6.2.3 2nd Movement: In memoriam

*Marked to be played slowly, thoughtfully, the music calls for subtle changes of pace and dynamics. This intense, deeply etched, tribute lingers in the mind long after the music has ended.*³⁹

This movement is a funeral march, marked Grave, ♩=56. The music starts as a funeral march and ends as a funeral march, in between is some beautiful and sometimes dramatic music. The general structure of the movement is A-B-C-D-A-coda.

Lloyd – Royal Parks – Movement 2				
Section	M.	Section	Description	Key
A	1	Theme A	Funeral March	C minor
B	13	Theme B	Fluent solo lines	
C	22	Theme C	Build up to climax	
D	31	Theme D	Proclamation	
A	46	Theme A	Funeral March	C minor
Coda	58	Coda	Salvation	C minor → picardic

Figure 87 Lloyd - Royal Parks, structure of mvt. 2

³⁹ Geoffrey Brand, Program Notes on Royal Parks – Albany Records TROY 051-2, 1991

A Theme A (1)

Grave ♩=56 **A**

The musical score for Theme A (1) is presented in three systems. The first system (measures 1-4) begins with a piano (p) dynamic. The second system (measures 5-8) features a mezzo-forte (mf) dynamic and includes a ritardando (rit.) marking. The third system (measures 9-12) starts with a forte (f) dynamic and includes a ritardando (rit.) marking. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.

Figure 88 Lloyd - Royal Parks II, m.1-12; Theme A

The funeral march theme A, starts in C minor, moving through its parallel E_b major (m.3) via secondary dominant B_b (end of m.2) and back to C minor. Then through A_b major (m.5), via C minor → A half diminished 7th → A_b (dominant – tonic relation E_b-A_b). The G major chord in m. 6 does not resolve and is prolonged and serves as I_4^6 for D9 (m.7) as a secondary dominant for G7 (second half of m.8), which ends the phrase in a half cadence (C minor). The first phrase is recapitulated in m.9 (C minor) and adds the lower octave to the melody and moves chromatically (B_b → G minor → G_b) to G_b7 in m.11. Here the melody gets another harmonization compared with m.3 and is altered to end (m.12) with a cadence in C minor (V) → V → I. The harmonies keep the theme moving, connecting each two bars to the next.

B Theme B (13)

Un poco meno lento ♩=60 rit. . . . Poco più lento ♩=48 Meno lento ♩=60

Figure 89 Lloyd - Royal Parks II, m.13-21; Theme B

Theme B does not have so much of a march characteristic and is more fluent in tempo and melody. Theme B starts in C minor and moves to A minor via a Trugschluss in m. 14-15 where a chromatically descending bassline starts (Lamento Bass) moving the music (*poco affrettando*) towards a small *a piacere* cadenza in m.20. The music relaxes and connects to Theme C.

C Theme C (22)

[C] A tempo ♩=60

Figure 90 Lloyd - Royal Parks II, m.22-30; Theme C

Theme C starts carefully with a solo melody, only accompanied by chords in repeated quavers. The motive contains a descending minor second, that is characteristic throughout this section and the interval is related to the motives used in m.17-19. In m.26 an octave is added and the melody then builds to a dramatic climax in m.30, where a (enharmonic) B_♭ suspension chord resolves and relaxes

to A major, the harmonization of the characteristic interval from the motive. This emphasizes the pathetic character of the complete movement.

D Theme D (31)

Figure 91 Lloyd - Royal Parks II, m.31-45; Theme D

After the relaxation in m.30 a new motive is exposed, with the rhythm $\text{♩} \text{♩} \text{♩} \text{♩}$, where especially the single and triple semiquaver upbeats are characteristic. The motive has a proclamation character and is played by the trombones which might be a reference to the Tuba Mirum⁴⁰ section from Mozart's requiem. The motive's intervals are a descending second (mostly a minor second, Seufzer - like) and an ascending third (mostly a minor third). This motive is accompanied by harmonized minor second movements (f-e; e_b-d-c# in m.31 etc.), related to themes B and C. From m.34 the tension again starts to build; the motive starts as a single melody with accompaniment towards a harmonization of the motive (m.38) and is compressed towards a fortissimo climax in m.40. The C7, A_b major, F minor and A_b7#4 chords (m.43-45) with the characteristic rhythm, lead to the recapitulation of Theme 1 as a big (ma più enfatico) funeral march in C minor.

⁴⁰ Tuba Mirum: trumpet of death

A Theme A (46)

A A tempo, ma più enfatico ♩=56

rit. Allargando rit.

p *f* *p* *f* *p*

A tempo ♩=56

Coda

p *mf* *p*

Figure 92 Lloyd - Royal Parks II, m.46-60; Theme A and coda

Theme A is recapitulated literally, but in a different instrumentation. The coda consists of the first two bars of Theme B, altered from the second half of m.59 to a resolution in C major.

6.2.4 3rd Movement: Holidays

*Lifts the spirits, a timely reminder that parks are also for enjoyment, providing space in which to roam and feel free.*⁴¹

Lloyd – Royal Parks – Movement 3			
Section	M.	Section	Description
1	1	Fanfare	
2	5	Theme 1	M1, M2, M3, M4, M1
3	25	Transition 1	
4	29	Theme 2	Theme 2A, Theme 2B, Theme 2B'
5	40	Theme 1	M1, M2 + fake transition
6	49	Development of T1	M3
7	57	Theme 1	M1, M2
8	65	Transition 2	
9	71	Theme 2	Theme 2A, Theme 2B'
10	77	Development of T1	M3
11	85	Theme 1	M1, M2, M3, M4', M1
12	103	Coda	Fake transition - ending

Figure 93 Lloyd - Royal Parks, structure of mvt. 3

⁴¹ Geoffrey Brand, Program Notes on Royal Parks – Albany Records TROY 051-2, 1991

*1 Fanfare (1)

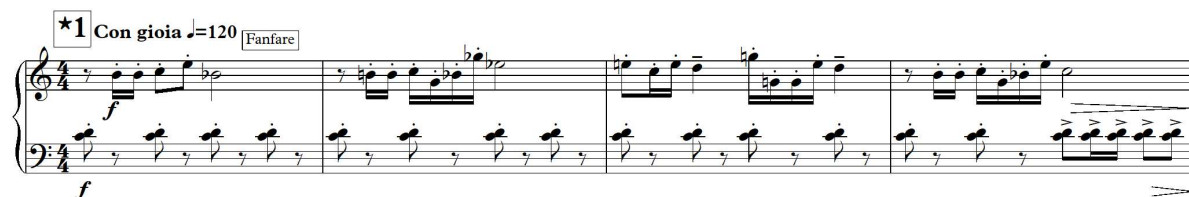


Figure 94 Lloyd - Royal Parks III, m.1-4; Fanfare

The fanfare motive spans an octave, between g' and g'' . Characteristic are the upbeat b-c used in m.1, 2, 4 as head of the motive and the rhythm $\gamma \text{ ♩ } \text{♩}$ in the upbeats. The accompaniment of the repeated major second (c-d) is characteristic, as it will be used more frequent in this movement. The use of larger intervals gives the fanfare a playful character. The bigger the intervals are, the more difficult they are to play on brass instruments, especially when they are augmented or diminished. For example: m.1 e-b₂; m.2 c-g, b₂-g₂; m.3 g'' -g', g'-e; m.4. c-g, b₂-e.

*2 Theme 1 (5)

Theme 1 is in F major and consists of five four-bar phrases. M1, M2, M3, M4 and M1 to close. The general harmonic structure of the phrases is:

M1: I – V – II – V – I⁶

M2: I – V7 – I – V – I

M3: V – I⁶ – I₄⁶

M4: V – I⁶ – II

M1: I – V – II – V – I

This harmonic structure gives quite a classical perspective to the construction of the theme.

M1 (m.5) is playful of character, because of the lightness of the articulation, use of intervals in the melody and the use of rhythmic syncopation and dynamic alteration in the accompaniment (m.5-8).

M2 (m.9) is more fluent of character, because of the broader syncopation in the accompaniment and the more legato articulation of the melody.

M3 (m.13) seems to be an extension of the melodic material in m.10, also because of the rhythmic similarity of the motive. M3 is also fluent in character and uses syncopation in the accompaniment.

M4 (m.17) uses material from M3, m.14 and m.16. Also, the motive $\text{♩} \text{♩}$ is reminiscent of the

beginning of M2 (m.9).

The phrases are nevertheless coherent:

- Clear two-bar structure of the motives (miniature antecedent – consequent)
- Syncopation in the accompaniment
- $\gamma \text{ ♩ } \text{♩}$ upbeats in M2 (m.12); M3 (m.14, 16); M4 (m.17-19)
- most of the melodic material has important descending elements (m. 5, 7-21, 23-24)

***3 Transition 1 (25)**



Figure 96 Lloyd - Royal Parks III, m.25-28; Transition 1

Quite suddenly, through the introduction of a fanfare motive with the characteristic rhythm and similar use of (larger) intervals of m.1, in m.24 which is extended into a bassline (m.26-27). Over the bassline again fanfare motives are given and a large scale-figure with chromatic elements. In m.28 the fanfare rhythm is used twice, once on the beat and once after the beat. A scale leads to a second theme.

***4 Theme 2 (29)**

Figure 97 shows the musical score for Theme 2 (29). The score is written for piano and features a complex, rhythmic melody in the right hand and a supporting bassline in the left hand. The key signature is one flat (B-flat major or D minor). The tempo is marked with a 'p' (piano) dynamic. The score includes a 'Theme 2A' label and a '30' in a box, indicating a specific measure or section. The score is divided into three systems, each with a 'Theme 2B' label. The first system includes a 'p' dynamic. The second system includes a 'cresc.' (crescendo) dynamic. The third system includes a 'p' dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Figure 97 Lloyd - Royal Parks III, m.29-39; Theme 2

The second theme is also in F major. Its main characteristic is the double onbeat semiquaver triplet – quaver figure, connected via a ♩♩♩ upbeat. Theme 2A consists of two bars, melodically the same, but with different harmonics, Theme 2B has uses the same material, but uses sequence techniques to develop, as does Theme 2B’.

Although the sequencing is sometimes more or less chromatic, the general harmonic structure of Theme 2 is still very classical. It develops as follows:

T2A: m.29 I; m.30 V7

T2B: m.31 I; m.32 ♭II; m.33 sequences; m.34 V

T2B’: m.35 VI (Trugschluss); m.36-38 sequences; m.39 (V) → C: I (m.40)

*5 Theme 1 (40)

Figure 98 Lloyd - Royal Parks, m.40-48; Theme 1

The M1 and M2 sections of Theme 1 are played in C (dominant of F), although in the accompaniment still some stubborn F major syncopated elements can be found (m.40, 42, 44). This maybe suggests F Lydian as key. The use of the fanfare elements in m.47-48 suggest another transition, but immediately a development of T1, M3 follows in two four-bar phrases, therefore the complete span of this theme group is four four-bar phrases.

*6 Development of T1 (49)

Figure 99 Lloyd - Royal Parks III, m.49-56; Development of T1

The melody of M3' is a divergent from M3 (m.13) and is set in parallel chords (m.49-50) and parallel thirds (m.51-52). From m.53 another third is added. In the accompaniment, we find a dialogue of scales.

*7 Theme 1 (57)

Figure 100 Lloyd - Royal Parks III, m.57-64; Theme 1

Theme 1 is now transposed in E_b major, although the accompaniment contains some A_b major elements. In the accompaniment, we also find some rhythmic references to the fanfare opening (m.57-59), the syncopated character is retained.

*8 Transition 2 (65)

★8 Transition 2

The musical score for Transition 2 (m. 65-70) is in B-flat major and 3/4 time. It begins with a piano introduction marked *ff*. The melody is in the right hand, and the bass line is in the left hand. The score includes a *sostenuto* marking and a circled measure number 70.

Figure 101 Lloyd - Royal Parks III, m.65-70; Transition 2

The fanfare motives in m.64 now do lead to a transition, structured as two three-bar phrases and the material is similar to the first transition.

*9 Theme 2 (71)

The second theme in B_b is immediately followed by T2B'. T2B is left out of this theme group. Again, we see the use of sequencing techniques in T2B'.

Theme 2A

★9

The musical score for Theme 2 (m. 71-76) is in B-flat major and 3/4 time. It begins with a piano introduction marked *pp* and *mp*. The melody is in the right hand, and the bass line is in the left hand. The score includes a *p cantabile* marking and a *cresc.* marking.

Theme 2B'

Figure 102 Lloyd - Royal Parks III, m.71-76; Theme 2

***10 Development of T1 (77)**

Figure 103 Lloyd - Royal Parks III, m.77-84; Development of T1

Another development of T1, M3 follows: M3''. Again, in parallel chords and the use of scales, but now as long continued strings, rather than a dialogue of scales. In m.81 the scales are continued and underneath the C major chord is confirmed and then appears to be dominant for F major, as the original Theme 1 is recapitulated in F major.

***11 Theme 1 (85) and *12 Coda (103)**

In this theme group M1, M2, M3 and M4' (modified) are recapitulated. M4 is only two bars, before M1 closes the group. In this final M1, we find again strong references to the opening fanfare using hammering semiquaver accompaniment. Another 'fake' transition leads to a sudden and short coda ending in F major (+sus.2, 6).

★11 Theme 1 M1

M2

M3

M4'

M1

Figure 104 Lloyd - Royal Parks III, m.85-102; Theme 1

★12 Coda

Fake transition 2

più largamente

a tempo

ff

f

ff

Figure 105 Lloyd - Royal Parks III, m.103-106; Coda

6.3 Analysis of the harmonic structure

When we look at the harmonic structure of the piece, by means of the thematic material we see the following structure:

Mov. 1 F

T1 F major
T2 C major
T1 D major
T1 F major
F ending (without a third)

Mov. 2 C major

TA C minor
TB moving
TC moving
TD moving
TA C minor
Ending C major (picardic)

Mov. 3 F major

T1 F major
T2 F major – d minor
T1 C major
T1 E_b major/A_b major

T2 B_b

T1 D minor
T1 F major

Over the whole piece, the keys develop in a tonic – dominant – tonic relation from F to C to F.

The harmonic language of all the material that is not directly theme-related, is less clear. Colourful chords with added 2, 4, 6, 7, 9 (independently or combined) are present.

6.4 Analysis of the thematic material

Within each movement, there is a clear relation between the thematic material.

In the first movement, we see an exposition of four motives that are independently developed and form the basic material for the movement. In the first theme group a playful theme is exposed and material from the first theme group is used for a second theme.

In the second movement, the funeral march is used as an opening and ending of the movement, in between the material is mostly related through characteristic intervals, such as the descending minor second.

In the third movement, the intro again gives basic material for the movement: characteristic rhythm, intervals and motives. Besides that, the first theme is used multiple times. The second theme uses characteristic intervals (thirds) similar to the first theme.

Other materials used for example are scale-patterns, chromatic lines.

The character of the themes in the fast music (movement 1 & 3) is generally joyful, maybe even a little naïve. There are repetitive elements in the themes, they have some contrast within them (for example T1A and T1B from the first movement; the different phrases of theme 1 in the third movement). The accompaniment is quite minimal in their first expositions. Their structure is very clear and has classical characteristics.

The slow music (movement 2) has quite some drama in it, as it is the most programmatic music of the three movements and personal to the composer.

7 Diversions on a Bass Theme

7.1 Composition Data

7.1.1 Composition

Title: Diversions on a Bass Theme

Subtitle: -

Composer: George Lloyd

Date of completion: 1986

Commission: with funds provided by Bass North Ltd Brewery for the Mineworkers' National Brass Band Contest held at Blackpool on 8th November 1986.⁴²

7.1.2 Instrumentation, scoring

Brass band: 1 Soprano cornet in E_b; 9 cornets in B_b (4 solo, 1 repiano, 2 second, 2 third); 1 flugelhorn in B_b; 3 tenor horns in E_b (solo, first, second); 2 baritones in B_b (first, second); 2 tenor trombones in B_b (first, second); 1 bass trombone in C; 2 euphoniums in B_b; 2 basses in E_b; 2 basses in B_b; Timpani; Percussion

7.1.3 Explanation of the title

Diversions on a Bass Theme was commissioned with funds provided by Bass North Ltd Brewery for the Mineworkers' National Brass Band Contest held at Blackpool on 8th November 1986.

Geoffrey Brand⁴³ approached Lloyd about this commission. Lloyd was hesitant and made excuses, so Brand suggested to writing Diversions on a Bass Theme, because Bass North Brewery was sponsoring the event. Some definitions⁴⁴ of diversion are: the act of changing the direction or use of something; something that people do because it is enjoyable, entertaining, or pleasant; something that takes attention away from what is happening.

7.1.4 Explanation of the subtitle

The piece has no subtitle.

⁴² Geoffrey Brand, Program Notes on Royal Parks – Albany Records TROY 051-2, 1991

⁴³ Geoffrey Brand; Former professional trumpet player, BBC producer (1955-68), educator and conductor of the Black Dyke Mills Band, Grimethorpe Colliery and Brighouse & Rastrick brass bands.

⁴⁴ Merriam-Webster's Learner's Dictionary www.merriam-webster.com

7.2 Structural Analysis

7.2.1 General structure

Diversions on a Bass Theme is a one-movement piece. The compositional material is introduced and developed in a combined way. The piece is based on a short Bass theme. From this theme, also two lyrical themes are conceived.

The Bass Theme itself is developed through several variations (from here on called Diversions) in which another 4 different 'scherzo motives' are used. The piece in total forms a set of variations, but the lyrical themes (Theme 1 and Theme 2) are exposed, developed and recapitulated through a quasi-sonata-form. One could say this is a combined Sonata and Variation form.

Section	M.	Variation form (Bass Theme)	Sonata form (Lyrical themes)	Key (B ₀ transposed)	Remarks
1	1	<i>Exposition Bass theme</i>	<i>Introduction</i>	C min	BT
2	24		<i>Exposition Theme 1</i>	C min	T1
3	42	<i>Diversion 1</i> Development BT			
3a	48	Scherzo motive 1			SM1
3b	70	Scherzo motive 2			SM2, 4 sections: I-IV
4	124		<i>Transition</i>	B maj	
4a	142		<i>Exposition Theme 2</i>	G maj	T2
5	191	<i>Diversion 2</i> Development BT		G min	Exploring the interval
6	220		<i>Development T2</i>	B maj	Major third higher
7	256	<i>Diversion 3</i> Scherzo motive 3			Break! SM3(260)
7a	284	Development BT		B min	six bars
7b	292	Development SM2		F# maj	
8	321		<i>Second development T2</i>	C	
9	343	<i>Diversion 4</i> Development BT		F min	Similar to 7a, extended
9a	353	Development BT		C# min	Timpani
9b	377	Development BT B)		F# maj	SM4
10	414		<i>Failed recapitulation T2</i>	G maj	Transition
11	437		<i>Recapitulation T1</i>	C min	
12	465		<i>Recapitulation T2</i>	C maj	

Figure 106 General structure of Lloyd – Diversions on a Bass Theme

7.2.2 Structure of the sections

*1 Exposition Bass Theme (1)

The composition opens with the four-bar Bass Theme (BT). Significant intervals are the ascending minor third, the ascending perfect fourth and the descending minor second. The significant rhythm


of the first two bars is . This rhythm has the two elements of downbeat and pickup rhythm (anacrusis). Both the rhythm and the intervals are obviously the main aspects of the theme and independently play a role in the development of the material in the composition.



Figure 107 - Diversions on a Bass Theme, m.1-4

In the complete exposition, there are five versions of the Bass Theme woven together. The head of the BT (two bars) is always rhythmically the same and the ascending minor third is the characteristic interval. The ending of each version of the BT differs for each of them.

Schematically shown, the general structure of the exposition of the BT is:

Version	Head	Harmony	Ending	Harmony
M1	Unison	c-e _b (C minor)	A) unison	A) a _b → g
M2	Unison	c-e _b (C minor)	B) chord	B) A _b major → G major
M3	In major thirds and sixths, contrary motion	g/b-f#/d (G major)	A) chord + B) chord	A) A _b major → G major B) C _b major → B _b major
M4	In chords	E _b minor - E minor-major 7, 9	B) chord + B) chord	B) D _b minor → A _b major B) B minor → F# major (Modal harmony lament)
M5	parallel major thirds in octaves	f/a-a _b /c e _b /g-g _b /b _b	Descending sequence of the head of the motive (Lamento-bass) m.19	d _b /f-f _b /a _b c/e-c _b /e _b b _b /d-d _b /f a/c#-a _b /c g/b-b _b , a, a _b → g

Figure 108 General structure of the exposition of the Bass Theme

Vivaciously ♩=100

★1 Exposition Bass Theme

M1 M2 M3 M4 M5

(10) A) B) (20)

dim. p

Figure 109 Lloyd – Diversions on a Bass Theme, m.1-23; exposition of the Bass Theme

M5 forms both the ending of the exposition as well as a transition to a first lyrical theme. M5 starts off with the characteristic ascending minor third-motive, but it is put in a descending sequence like a Lamento, chromatically descending from f to g in m.21. Then the third of g, b is chromatically continued, $b \rightarrow b_b \rightarrow a \rightarrow a_b \rightarrow g$. This final $a_b \rightarrow g$ is reminiscent of ending A) from M1 and g becomes V in C.

*2 Exposition Theme 1 (24)

From this transition follows the first theme in c minor, that takes its departure point from the opening intervals of the minor third, perfect fourth and minor second (from M1), c - e_b - a_b - g.

***2**
Exposition Theme 1

Figure 110 Lloyd – Diversions on a Bass Theme, m.24-31; exposition of Theme 1

The lyrical character of this theme is in great contrast with the very rhythmic character of the introduction.

The first theme (T1) is accompanied by syncopated harmonies and a line of quavers that has many chromatic elements. After the exposition of T1 (eight bars) follows a varied sequence of the theme, (T1A, m34) transposed in d minor, therefore starting with d - f - b_b. The variation consists of some slightly changed intervals and the completion of a chromatically descending secundgang, starting from the b_b, all the way down the octave chromatically, which refers to the Lamento of M5.

Figure 111 Lloyd – Diversions on a Bass Theme, m.32-41; transition and T1A

*3 Diversion 1 (42)

This section starts off with the inversion of BT (the minor third is now a descending major third) in B_♭ minor and a variation of ending A) (E_♭ minor/C major). From this develops a scherzo with several scherzo motives.

3

***3**

Diversion 1, development of the Bass Theme

Figure 112 Lloyd – Diversions on a Bass Theme, m.42-47; the inversion of the BT

*3a Scherzo motive 1 (48)

A first two-bar motive is exposed in f minor (SM1, m.48). This motive of f - g - a_♭ spans a minor third, the characteristic first interval of the BT. In m.49 it is sequenced. The complementary accompaniment in the first half of m.48 completes the characteristic intervals of the BT f - a_♭ - d_♭. It also is reminiscent of the after-beat part of the rhythm of the BT: ♩

The different elements of the motive are then developed. After a short two-bar connection (m.60), in which triplets are introduced as new material, another development follows in m.62. The development of the material is harmonically as well as either rhythmically (broader, melodically (more chromatic), dynamically or characteristically (staccato, legato) contrasting. This is very demanding for the players.

M.	Character/Development
48	forte; staccato; rhythmically complementary accompaniment
50	piano; staccato; rhythmically complementary accompaniment
52	legato; crescendo/decrescendo; rhythmically complementary accompaniment
54	staccato; crescendo/decrescendo; rhythmically complementary accompaniment
56	legato; fast crescendo/decrescendo; chords
58	legato; decrescendo; rhythmically complementary accompaniment; unison/octaves
60	melodically static; triplet material is introduced
62	Four- (instead of two-) bar phrase; major tonality; chords as accompaniment
66	connecting phrase; at first melodically static; triplets accelerate towards SM2

*3b Scherzo motive 2 (70)

A second scherzo motive consisting of two bars follows in a minor (SM2, m.70) and forms a rhythmical contrast with the preceding triplets. Melodically SM2 is based on a major third, perfect fourth, minor second (2x) and minor third (and major third), characteristic intervals of the BT. Harmonically SM2 is based on minor and major triads. SM2 is developed in 4 sections.

Section I (m.70) Exposition SM2 (two bars, m.70-71) followed by two short two-bar developments (m.72-75). The development gives the motive augmented 7- and half diminished chords in the first bar (m.72,74) and then one augmented 7-chord in the second (m.73,75), above which a chromatic line of quavers forms the connection to the next motive (SM2', m.76). SM2' is a derivation from SM2: the order of intervals is now perfect fourth, major third, minor second (major third) and minor third (major third). SM2' is also twice developed in two bars (m.78-81). Now the development is mirrored: first one chord with chromatic triplets and then the motive with augmented triads and the auxiliary chord is minor 4/3. One extra bar (m.82) connects the first section to the second section.

70 ***3B** Diversion 1, Scherzomotive 2

Figure 114 Lloyd – Diversions on a Bass Theme, m.70-82; SM2, exposition and development section I

Section II (m.83) SM2' (two bars, ascending) is repeated from section I and is now answered by a 'consequent' (two bars, descending, m.85), then SM2' is repeated again (m.87) and answered by a second 'consequent' (two bars, m.89) in which triplets are introduced as new material. The accompaniments rhythm in m.83-85 and m.87-88 is a simplified form of the rhythm of the BT



Figure 115 Lloyd – Diversions on a Bass Theme, m.83-90; SM2 development section II

Section III (m.91) A second derivation of SM2 (SM2'') is given with the intervals perfect fourth, minor third, minor second, the characteristic intervals of the BT. The two-bar 'antecedent' is followed by a third 'consequent' in which echo effects are used. The triplet material, from Section II, now fills a connecting phrase (four bars). Another derivation (SM2''') in A major, intervals: major third, minor third, major fourth (characteristic intervals of the BT) and a diminished fifth (a# as a leading tone to b) is answered by a fourth consequent in which both ternary and binary (b minor scale in the bass) rhythmical elements are used. A second connecting phrase with triplets connects to Section IV.

The musical score consists of four systems of piano accompaniment. Each system has a treble and bass staff. The first system (m. 91-94) shows a two-bar antecedent followed by a three-bar consequent. The second system (m. 95-98) shows a four-bar connecting phrase with triplets. The third system (m. 99-102) shows a four-bar consequent with ternary and binary rhythms. The fourth system (m. 103-106) shows a second connecting phrase with triplets. Dynamics include *p*, *ff*, and *f*. Articulation marks include accents and slurs. The score is in A major and features various musical notations including triplets, dynamics, and articulation marks.

Figure 116 Lloyd – Diversions on a Bass Theme, m.91-106; SM2, development section III

In the accompaniment of m.99-100 and m.107-108 we see another derivation in the rhythm from the BT: $\text{♩} \text{♩} \text{♩} \rightarrow \text{♩} \text{♩} \text{♩}$

Section IV (m.107) A transposition of SM2''' in D \flat major is answered by a transposition of the fourth 'consequent', now a scale of E \flat minor in the bass (two bars) and extended with one bar of short signals. The rhythm is possibly derived from the accompaniment rhythm mentioned before, therefore a derivation of the BT rhythm. The third connecting phrase (four bars) ends with a short descending chromatic scale signal and connects with triplets to a short coda that starts with an E minor scale. Also in this coda, we hear the signals introduced in m.111, which are compressed into syncopation. A clear ending of this section.

Figure 117 Lloyd – Diversions on a Bass Theme, m.107-123; SM2, development section IV

*4 Transition (124)

The previous section ends in a B7 chord. A fanfare signal is played that is built with a minor third (characteristic interval of the BT) and a diminished fourth (major third). The signal is anacrusic, like the second half of the BT. The music relaxes, this is done by the rhythm of the signal (triplets to regular crotchets) From m.130 the signal becomes more melodic and legato and transforms through a chromatic sequence and further rhythmical augmentation to the second theme (T2) *4A in m.142.

***4** Transition

Figure 118 shows a musical score for measures 124-141. The score is in G major and 3/4 time. It features a transition from a previous section. The right hand has a melodic line with triplets and slurs, while the left hand has a steady bass line with octaves and chords. Dynamics include *ff*, *pp*, *p*, and *sfpp*. Measure numbers 130 and 140 are indicated.

Figure 118 Lloyd – Diversions on a Bass Theme, m.124-141; transition to Theme 2

***4A** Exposition Theme 2

Figure 119 shows a musical score for measures 141-165. The score is in G major and 3/4 time. It features the exposition of Theme 2. The right hand has a melodic line with slurs and triplets, while the left hand has a steady bass line with octaves and chords. Dynamics include *p*, *mp*, *mf*, and *pp*. Measure numbers 150 and 160 are indicated.

Figure 119 Lloyd – Diversions on a Bass Theme, m.141-165; Theme 2

*4a Exposition Theme 2 (142)

In m.142 with perfect fourth upbeat, the second theme (T2) is exposed. T2 is built with three eight-bar phrases. Each one has a different accompaniment.

1. Chords and a simple countermelody, which is derived from the BT (rhythmically, and some minor thirds) (4+4)
2. Bass line and a countermelody in chromatic triplets, chords in crotchet rhythm from m.154 (2+2+2+2)
3. Bass line and an ornamented countermelody (2+2+2+2, ending on a Half Cadence)

Figure 120 Lloyd – Diversions on a Bass Theme, m.166-190; repeat of Theme 2, T2A

The first two phrases form a classic Sentence and the third phrase is a varied development of the second phrase.

T2 is then repeated (T2A, m.166), with the same harmonic underlining, but with some differences in the agogic lines. Halfway the third phrase the theme develops differently and relaxes to a g (in a Perfect Authentic Cadence), after which a chromatic descending bass line follows which connects to a next, more dramatic episode in G minor. Due to the endings of T2 and T2A, this complete theme group could be a slightly modified classic Period (24+21).

*5 Diversion 2 (191)

This episode opens with a motive (m.192) of minor thirds, as does the BT (g-b, G minor). The syncopation in the rhythm of the motive as well as the bass line (m.193), remind of the BT. From m.199 onwards the lines become more chromatic. In m.204 intervals ranging from a perfect fourth to a minor second are used. The fast tempo and the use of these intervals give this episode a nervous character.

***5 A tempo** $\text{♩} = 100$ Diversion 2, development of the Bass Theme

The musical score for Diversion 2, measures 191-219, is presented in five systems. The key signature is G minor (two flats: Bb and Eb). The tempo is marked 'A tempo' with a quarter note equal to 100 beats per minute. The score begins with a piano (pp) texture. The first system (measures 191-200) shows a syncopated bass line and chromatic upper lines. The second system (measures 201-210) continues the chromatic development. The third system (measures 211-219) features a more complex texture with dynamics ranging from piano (p) to fortissimo (ff). The score is marked with various dynamics: pp, p, f, and ff. The key signature has two flats (Bb and Eb). The tempo is marked 'A tempo' with a quarter note equal to 100 beats per minute. The score is divided into systems, with measures 191-200, 201-210, and 211-219. Dynamics include pp, p, f, and ff. The key signature has two flats (Bb and Eb).

Figure 121 Lloyd – Diversions on a Bass Theme, m.191-219; Diversion 2

The use of the minor third as characteristic interval from the BT is frequent. In m.192, 198, 207, 208, 215, the interval is present in the motive. Furthermore, it is less obviously present in the accompaniment in m.212 and the final motive in m.218: g-(a)-b,

The syncopation characteristic of the BT is used in m.192 (tie), 193, 194, 195, 196, 107, 209 and 218 (augmented).

*6 Development Theme 2 (220)

The musical score for Development Theme 2 (220) is presented in five systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 220, marked with a circled '220' and a box containing '*6' and 'Development of Theme 2'. The first system (measures 220-229) features a piano introduction with a forte (f) dynamic in measure 224. The second system (measures 230-239) continues the development with a piano (p) dynamic in measure 230 and a forte (f) dynamic in measure 234. The third system (measures 240-249) includes a piano (p) dynamic in measure 240 and a forte (f) dynamic in measure 244. The fourth system (measures 250-259) features a fortissimo (ff) dynamic in measure 250 and a fortissimo marcato (ff marcato) dynamic in measure 254. The fifth system (measures 260-269) includes a fortissimo piano (sf) dynamic in measure 260 and a fortissimo (ff) dynamic in measure 264. The score concludes with a double bar line and repeat signs in measure 269. Various musical notations are used throughout, including trills (tr), triplets (3), and slurs.

Figure 122 Lloyd - Diversions on a Bass Theme, m.220-255; Development of Theme 2

Quite suddenly T2 reappears in B major and is developed through the addition of a chain of trills and scale-patterns. These additions have a fading influence on the harmonic structure of T2. Besides that, T2 is reduced to the two main eight-bar phrases of the theme. Then the first phrase follows (m.236) and is linked (m.244) to a passage where the head of T2 is displayed alongside material from Diversion 2 (m.248). This leads to an apotheosis as a break on almost the exact middle of the piece (at the end of m.255).

*7 Diversion 3 (256)

After the break a bass line of quavers starts with an increasingly chromatic character. On this bass line a third Scherzo Motive is given that is mainly built of ascending minor triads and descending minor seconds, characteristic intervals of the BT and suggesting a Seufzer technique. This SM3 is developed using compression, contrast, several connections based on SM2 (chromatic triplets) and sequence techniques.

***7** Diversion 3, Scherzomotive 3

The musical score for Diversion 3, Scherzomotive 3, measures 256-277, is presented in 2/2 time. The bass line (bottom staff) is characterized by a continuous sequence of chromatic quavers, starting with a *p* (piano) dynamic and ending with an *mf* (mezzo-forte) dynamic. The treble line (top staff) features a series of triplets, primarily ascending minor triads and descending minor seconds, which are characteristic intervals of the Bass Theme (BT). The score includes various dynamic markings such as *p*, *ff*, *f*, *mp*, and *cresc.* (crescendo). The key signature has one flat (B-flat). The score is divided into measures 256-260, 260-270, and 270-277.

Figure 123 Lloyd - Diversions on a Bass Theme, m.256-277; Diversion 3, SM3

The appearance of the minor third as characteristic interval from the BT is obvious, using minor triads in SM3 and the descending minor second is the characteristic interval of ending A in the BT. From m.269 a contrary motion (ascending) is added to the Seufzer element of SM3. This contrary motion is then continued and developed as a line that incorporates both the syncopated and

anacrusis characteristics of the BT. The ♩ element of SM3 is used as upbeat, but from m.277 as well as downbeat. In m.280 this becomes part of a syncopated line. All these are uses of the characteristics of the rhythm of the BT.

*7a Development Bass Theme (284)

In m.284 the head of the BT is repeated shortly and displayed in a light-hearted manner (b minor). The rhythm of the motive in m.284 is mirrored in m.285, therefore enhancing the syncopation and giving the light-hearted character. This is answered by a (interrupted) scale (D major) in m. 286-287. In m.288 this pattern is repeated, with the addition of a chromatic (bass) line and a now complete scale (D major) in m.290.

The musical score consists of two systems. The first system (m. 284-290) is in G major and 4/4 time. It features a piano (p) and forte (f) dynamic range. The piano part has a crescendo (cresc.) in m. 286-287. The bass part has a scale in m. 286-287. The second system (m. 290-291) is labeled 'Diversion 3, Development of the Bass Theme'. It features a piano (p) and forte (f) dynamic range. The piano part has a piano (p) and forte (fp) dynamic range in m. 290. The bass part has a scale in m. 290.

Figure 124 Lloyd - Diversions on a Bass Theme, m.277-291; Div. 3 cont.; Development of the BT

*7b Development Scherzo motive 2 (292)

Immediately material of SM2 follows and this is developed as well, through development of (parts of) the motive, adding other material such as chain trills, chromatic lines, dynamic and articulation contrasts and material to connect the parts. In m.308-311 and m.318-319 material derived from Diversion 2 (m.204) is added (also the bassline is expanded m. 310-311, m.318-319). In m.320 after

the second and third beats syncopation is used on the material and the last one becomes upbeat for the second development of T2.

***7B**
 Diversion 3, Development of Scherzomotive 2

The musical score consists of seven systems of staves. The first system shows the beginning of the piece with a piano (p) dynamic. The second system continues the development with a mezzo-piano (mp) dynamic. The third system, starting at measure 300, features a fortissimo (ff) dynamic and includes a trill. The fourth system continues the development with a piano (p) dynamic. The fifth system, starting at measure 310, features a piano (p) dynamic and includes a sextuplet. The sixth system continues the development with a piano (p) dynamic. The seventh system, starting at measure 320, features a piano (p) dynamic and includes a sextuplet. The score is written in a key signature of one sharp (F#) and a time signature of 3/4.

Figure 125 Lloyd - Diversions on a Bass Theme, m.292-320; Diversion 3, Development of SM2

***8 Second development Theme 2 (321)**

***8 Development of Theme 2**

The musical score is written for piano and bass. It consists of five systems of music. The first system shows the initial development of the theme with a piano line featuring sixteenth-note patterns and a bass line with a steady eighth-note accompaniment. The second system introduces a trill in the bass line and more complex piano textures. The third system features a measure marked 330 and continues the intricate piano patterns. The fourth and fifth systems show a significant increase in the density of the piano line, with many beamed sixteenth and thirty-second notes, while the bass line remains active with eighth-note patterns. Dynamics such as *p*, *f*, *ff*, and *fp* are used throughout to indicate changes in volume. A *cresc. molto* marking appears in the final system, indicating a strong crescendo.

Figure 126 Lloyd - Diversions on a Bass Theme, m.321-337; Second development of T2

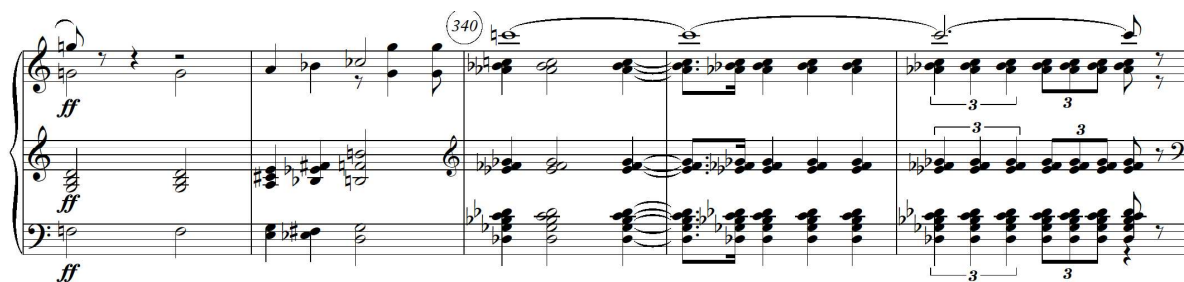


Figure 127 Lloyd - Diversions on a Bass Theme, m338-342; Second development of T2, cont.

T2 is developed for a second time, using chromatic triplets (m321-322) and chain trills (m.323-324), set against the first phrase of T2. The triplets become a main element, and against them, material from Diversion 2 (m. 325-330) is used. Furthermore, the upbeat (end of m.320) is used as a fanfare signal in m.326-330). A final statement of T2 is made in m.338 (again using the syncopated upbeat) and a hammering syncopated and accelerating rhythm under a final signal (m.340) marks the end of this second development of T2.

*9 Diversion 4 (343)

Diversion 4 starts off just like the Development of the BT (section *7a) in Diversion 3, but now transposed a tritone (B major – F minor) and extended to ten bars.

***9**
Diversion 4, Development of the Bass Theme

Figure 128 Lloyd - Diversions on a Bass Theme, m.343-352; Diversion 4, Development of the BT

*9a Development BT (353)

Diversion 4 is continued with a very virtuosic episode where a (bass) line is given in unison in four octaves (three octaves from m.371). In m.357 a timpani solo starts on the minor third c#-e (transposed a minor second up from the original BT). Using syncopation and upbeat like patterns, several characteristics of the BT are developed. Eventually by adding an a from m.369 onward, the first three notes of the BT are used (transposed c-e-a, → c#-e-a). The virtuoso unison (bass) line is developed in a three-voice line from m.374.

***9A** Diversion 4, Development of the Bass Theme

Figure 129 Lloyd - Diversions on a Bass Theme, m.353-376; Diversion 4, Development of the BT

Figure 130 Lloyd - Diversions on a Bass Theme, m.377-392; Diversion 4, Development of BT B)

***9b Development BT B) (377)**

From m. 377, ending B) of the BT is developed to an independent motive. The head of the motive ♩.. ♩ is repeated with an ascending perfect fourth and major third (sounding as a variation of the ascending triad of the BT). In m.382 a short dialogue of scale-patterns starts, leading to confirmation of the ♩.. ♩ rhythm (m.385) and a repeat of the BT B) motive in m.387. In m.390 a descending motive starts in the bass, which is turned in to a sequence (the motive consists of an ascending second, descending third and ascending fourth) from m.392 onward. The four-bar sequence is repeated with triplet rhythm and accelerated towards m.400. Here starts an energetic rush towards the coda of the piece.

The image displays a musical score for a piano piece, specifically 'Diversions on a Bass Theme, m.393-413; Diversion 4, development of the BT, cont.' The score is written for piano (mf) and features a variety of musical notations including triplets, accelerando (accel.), and dynamic markings (p, f, ff). The tempo changes from 'poco più mosso' (♩=104) to 'più mosso' and then 'Allargando'. The score is divided into measures, with measure numbers 400 and 410 indicated. The key signature changes from G minor to C# minor. The bass line moves in minor seconds, and the chord in m.401 descends a minor second from A major to A_b major. The opening intervals of the BT are played in triplets and different keys (G minor in m.400 and C# minor in m.401). The bass line moves in minor seconds, the chord in m.401 descends a minor second from A major to A_b major. In m.402 the opening intervals are given as a signal in E minor. From m.403 the opening intervals of the BT are being divided and ornamented in m.403, e-g-(f#)-(g)-(e)-(d)-(c#)-c (missing the final minor second). In m.404 the fourth and two seconds are given (c-f-e-e_b). In m.405 the minor third (a-c, ornamented) and the minor seconds (g-f#-f) are given. The intervals are further compressed and sequenced from m.406: d-f-b_b-a-g#; g#-b-e-e_b-d, and repeated in m.407. m.408 brings another più mosso and the intervals of seconds, thirds and fourths, not

Figure 131 Lloyd - Diversions on a Bass Theme, m.393-413; Diversion 4, development of the BT, cont.

From m.400 onwards, the opening intervals of the BT (ascending minor third, ascending perfect fourth and two descending minor seconds) are played in triplets and different keys (G minor in m.400 and C# minor in m.401). The bass line moves in minor seconds, the chord in m.401 descends a minor second from A major to A_b major. In m.402 the opening intervals are given as a signal in E minor. From m.403 the opening intervals of the BT are being divided and ornamented in m.403, e-g-(f#)-(g)-(e)-(d)-(c#)-c (missing the final minor second). In m.404 the fourth and two seconds are given (c-f-e-e_b). In m.405 the minor third (a-c, ornamented) and the minor seconds (g-f#-f) are given. The intervals are further compressed and sequenced from m.406: d-f-b_b-a-g#; g#-b-e-e_b-d, and repeated in m.407. m.408 brings another più mosso and the intervals of seconds, thirds and fourths, not

necessarily minor or perfect as in the BT. Then the music slows down in an allargando towards the next section.

*10 Failed recapitulation T2 (414)

This section starts off with a transition to G major, to recapitulate the head of T2 (m418 with upbeat), ornamented with chain trills. Then m.422 with upbeat the transposed head of T2 in F major, again ornamented with chain trills. The sequence of the trills becomes leading from m.426 onwards to form descending scale-patterns as the music slows down even further. Motives in m.432 and m. 434 remind of the BT rhythm $\text{♩} \text{♩} \text{♩}$. The recapitulation of T2 is not completed. The music slows and calms down even further, leading to the recapitulation of T1.

The musical score for Figure 132, titled "Failed Recapitulation Theme 2", spans measures 414 to 436. It is written for piano in G major. The score begins with a tempo marking of "Tempo I" and a quarter note equal to 100. The music features a series of chain trills (tr) and dynamic markings including *mf*, *ff*, *p*, *f*, and *dim.*. The tempo slows down significantly with the instruction "Allargando" and "poco piu largamente" at a tempo of 90. The score includes several triplets (3) and a rising triplet (rit 3). The piece concludes with a final measure marked with a fermata.

Figure 132 Lloyd - Diversions on a Bass Theme, m.414-436; Failed Recapitulation T2

*11 Recapitulation T1 (437)

The recapitulation of T1 consists of three sections.

I. A seemingly literal recapitulation of T1 in C minor, with a slightly different mood. The head of T1 is continued differently in m.441, where the melody jumps a fifth and sixth instead of two fourths (m.28). T1 is accompanied with crotchet triplet chords.

Figure 133 Lloyd - Diversions on a Bass Theme, m.437-444; Recapitulation of T1, section I

II. A second phrase follows (m.445) where T1 is transposed in C major, again with the triplet accompaniment, but with an extra quaver line, reminiscent of the motive in m.434.

Figure 134 Lloyd - Diversions on a Bass Theme, m.445-452; Recapitulation of T1, section II

III. A third phrase of T1 is formed by T1A in A major. The quaver motives are transformed into quaver triplets with a clear scale character (a rhythmic acceleration from section II). In m.461-464 the inversions of both endings BT A) and BT B) form the connection to the recapitulation of T2. The inversion of ending BT A) is melodically inversed (c#-d), ascending instead of descending, but harmonically augmented (A major – G major), a major second instead of a minor second. The inversion of ending BT B) is melodically inversed and augmented (f-g) ascending a major second instead of descending a minor second, and harmonically augmented (F major – G major), a major second instead of a minor second.

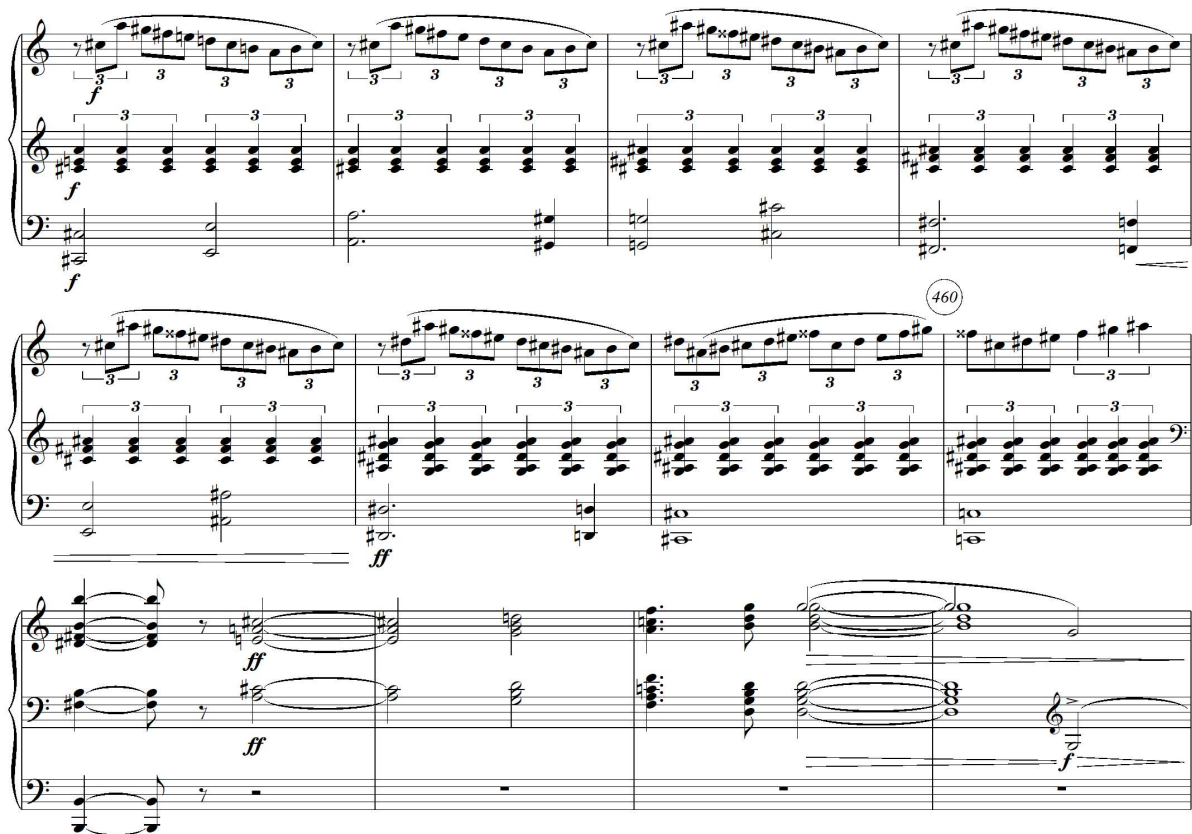


Figure 135 Lloyd - Diversions on a Bass Theme, m.453-464; Recapitulation of T1, section III

*12 Recapitulation T2 (465)

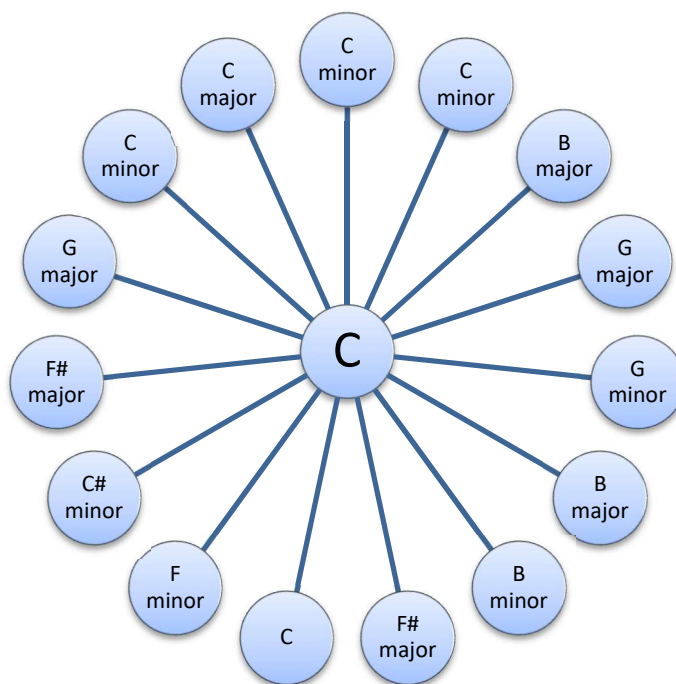
T2 (m.465) and T2a (m.489) are recapitulated literally in C major, at first in a calm mood with accompanying motives like there are in the exposition. The intensity grows and a bass line is added in m.481 and the chords become fuller. T2A (m.489) is very majestic and the intensity keeps building. The *sempre piu largamente e rallentando al fine* adds to the drama. T2A is extended and in m.500 and developed in a scale like manner (m.503-504) building to a C major close. M.507-508 give the transposed and inversed opening intervals of the BT (ascending major third, ascending major second (suspension) and ascending perfect fourth), more major thirds in m.509 suspension chords before C major is confirmed for a third time in the final chord.

7.3 Analysis of the harmonic structure

The piece harmonically develops from C minor to C major.

All the main keys of the sections of the piece are related to C.

Obviously are so C minor and C major. G is the dominant of C, and F# is the tritone of C. F# is dominant of B and B is mediant of G. F is subdominant of C. C# is dominant of F#. The keys in the piece are not necessarily related in this way.



The sonata form, through which the lyrical themes are exposed, developed and recapitulated can be traditionally explained by the use of keys as follows:

Exposition of Theme 1 in C minor (main key)

Exposition of Theme 2 in G major (dominant of the main key)

(start of the) Development of Theme 2 in B major (mediant of the dominant)

Second Development of Theme 2 in C (main key)

Recapitulation of Theme 1 in C minor (main key)

Recapitulation of Theme 2 in C major (major mode of C)

7.4 Analysis of the thematic material

The main material for the entire piece is the Bass Theme, this is not surprising, because of the use of a variation form. It is however special to see how the composer expands that little material into so many varieties. The BT is used on its own, developed on its own, forms the basis for the first theme, accompanies the second theme, all melodic and rhythmic characteristics are used in diversions and are developed.

Other materials used for example are scale-patterns and chromatic lines.

The character of Theme 1 is more dramatic than that of Theme 2. Theme 1 is more flexible, more chromatic and restless in the accompaniment, where Theme 2 is more of a finale theme, that is more expansive, lyrical, triumphant and has a stricter structure and final direction. The opening interval of the second theme is a perfect fourth. It is Theme 2 that is used as the final hymn and the big ending.

8 Comparison of the pieces

8.1 Structure and form

“His [Lloyd’s] music could be expansive perhaps too loose-limbed and uncritical at times, particularly in his symphonies. But when the need arose, he could write in a concise and technically refined manner, as he did in his brass and wind pieces, where he had to be disciplined and write ‘to time’.”⁴⁵

There is a clear development in the three compositions. I will discuss the development of structure and form on different scales:

- Duration in time
- Title and program of the music
- Scale of the music
- Form of the music

The approximate duration of each of the compositions is:

Symphony no. 10:	29 minutes
Royal Parks:	14,5 minutes
Diversions on a Bass Theme:	11,5 minutes

An easy explanation for this ‘reduction’ could be that the test-piece commissions are time restricted for mostly practical reasons. Besides that, there is a reduction of the number of movements in the pieces, as I will discuss later.

Before getting into the general structure of the music, we can establish that each title has a clear connection to the compositions, at least partially.

The Symphony no. 10 is a title that refers to the number of compositions on the same scale, but the subtitle “November Journeys (impressions + reflections whilst travelling to visit some cathedrals)” refers to the period and location of birth of the basic ideas for the symphony. The slow music of the second movement echoes the atmosphere of the cathedrals the composer visited most clearly, but the other movements are much less, or even non-ecclesiastic, as the composer states.⁴⁶

Royal Parks refers to the subject and character of each movement. Again, the slow music of the second movement is the most personal and programmatic music of the piece that refers directly to Royal Parks as it depicts an event that is placed at the scene (Regent Park). The outer movements’ titles depict very clearly the character of the music, that could be linked, but not necessarily so, to the Royal Parks.

Diversions on a Bass Theme is a very clear description of what the piece is. In the title is no reference to any non-musical aspect that influenced the music, apart from Bass Brewery providing the funds for the commission. There is no slow music, and no reflection of any events that influenced the composer. So, Diversions is the most absolute music of the three compositions.

Now to the structure of the compositions. We see a reduction of movements from Symphony no. 10 to Diversions. Four → three → one

The Symphony no. 10 has a traditional structure and number of movements.

⁴⁵ Paul Hindmarsh, National Finals 2010, Diversions on a Bass Theme, 2010

⁴⁶ George Lloyd, Program Notes on Symphony No. 10 (November Journeys) – Albany Records TROY 015-2, 1989

<i>Lloyd – Symphony no. 10</i>			
Movement	Tempo	Metronome mark	Final Key
1	Allegro Moderato	♩=112	G (without third)
2	Calma	♩=63	C major
3	Andante Grazioso	♩=80 – Presto ♩=160 – Andante	G major
4	Finale – Energico	♩. =96	B _♭ major

Figure 137 General structure of Lloyd – Symphony no. 10

Four movements: fast – slow – (slow-fast) – fast. A form that is very much like a Beethoven Symphony. In Lloyd's symphony, the first movement is an adapted sonata form, the second a binary form, the third movement has characteristics of both a minuet and scherzo in the tempo and thematical sense and the last movement is an outright finale, using thematical material from the first movement to connect the music throughout the composition.

Royal Parks has a traditional structure as well.

<i>Lloyd – Royal Parks</i>			
Movement	Tempo	Metronome mark	Key
1	Presto	♩=176	F (final)
2	Grave	♩=56	C minor (picardic)
3	Con gioia	♩=120	F major

Three movements: fast – slow – fast, a classic use of tempi – for example in sonatas. The first movement is in 3/4 time, quite scherzo-like, the second movement is a funeral march and Royal Parks has a 4/4 allegro final movement, but not of a 'finale' proportion.

In Diversions on a Bass Theme, there is only one movement and no slow music at all. The variation form, with an adapted sonata form incorporated, does end in a grand finale.

As mentioned above, the internal structures of the different movements have some connections and similarity.

Both the first movement of the symphony and the Diversions on a Bass Theme use an adapted sonata form. In the symphony, it is the main form, in the Diversions, only the lyrical themes are developed in this way besides the diversions on the bass theme.

Both the slow music in the Symphony and Royal Parks use a multiple form were the main material returns. For the Calma in the symphony this is A-B-A-B-C-A-B, for the In Memoriam from Royal Parks this is A-B-C-D-A; both with short codas to close. In the third movement of the Symphony the slow music is alternated with some scherzo-like Prestos, as contrast within the movement.

The fast music uses mostly two themes, see: the first and fourth movement of the Symphony, the first and third movement of Royal Parks and Diversions as well. Besides the use and development of the themes, Lloyd uses other material, that is often basic material for the themes and is also developed independently: The first movement of the symphony opens with five motives that are developed and used independently or in combination with the themes. OM3 is basic material for the second theme. The first movement of Royal Parks has an opening section in which four motives are exposed that are developed independently. The themes are in contrast with the motives. The third movement opens with a short fanfare that provides some material for the accompaniment of the themes and connections between the sections. In Diversions on a Bass theme, the variation form

opens with the basic motive, the Bass Theme, that provides all the material (intervals, rhythm and harmony) for the Diversions and the first theme.

In the music of Lloyd there are both clear developments over and similarities between the three compositions in use of form and structure.

8.1.1 Findings on structure and form

The general developments of the music from Symphony no. 10 to Diversions on a Bass Theme are:

- A decrease in length (reduction and compression of the material)
- A decrease in scale (reduction and compression of the material)
- A development from programmatic music towards absolute music
- A decrease in slow music

The general similarities of Symphony no. 10 compared to Royal Parks and Diversions on a Bass Theme are:

- Use of (modified) sonata forms (Symphony no. 10 and Diversions)
- Use of multiple forms (Symphony no. 10 and Royal Parks)
- Use of both themes and non-thematic material (Symphony no. 10, Royal Parks and Diversions)

8.2 Harmonic language

The harmonic language is in general quite traditional 19th century harmony. I will separate the main keys from chordal harmony.

Keys and relations between keys of sections and movements can be explained through classic relations like:

- Dominant – Tonic relations
- Secondary dominant relations
- Mediant relations
- Relative relations
- Modes

In each composition, a harmonic development can be found over the entire composition:

Symphony: G (without a third) – C major – G major – B_♭ major

Royal Parks: F (without a third) – C major – F major

Diversions on a Bass Theme: C minor – C major

In the Symphony, no. 10 several traditional relations of G are explored:

G – C major as a subdominant relation

G – major for the third movement and the final key B_♭ major as mediant of G in the fourth movement.

Royal Parks is even more 'classical': F and C have a tonic-dominant relation and F major is confirmed at the end of the third movement.

Diversions on a Bass Theme moves from C minor to C major. Obviously related as relative keys.

Within the movements, relations between sections and theme(-group)s can be explained through classic relations as mentioned before. An important feature is the frequent use of parallel harmony in the chord progressions, as well in triadic as in more complex chords.

8.3 Thematic material

"Melody was what Lloyd really loved writing and listening to. Verdi was his favourite composer, but he wasn't always expansive. He would often choose tunes which were deliberately naïve in their outline – a 'chirpy' tune you might whistle while walking down the street."⁴⁷

In Lloyd's music, we can differentiate several characteristic types of themes.

8.3.1 The Lloydian tune (Joyful theme)

A theme found in fast music, firstly exposed in a solo instrument in the soprano voice. Light and joyful of character, with specific articulation and/or dynamic markings. A minimal accompaniment is provided, with a jumpy character. Within the theme contrast can be found, either in character, dynamic or articulation. Within the theme, we can mostly find an element of repeat of smaller motives. In the development of the theme other instrumentations and accompaniment are provided. Examples can be found in:

Symphony 10: movement 1, Theme 2; movement 3, Presto Theme A

Royal parks: movement 1, Theme 1; movement 3, Theme 1; movement 3, Theme 2

None specific themes of this like can be found in Diversions on a Bass Theme, although some of the Scherzo Motives have the tune-like characteristics.



Figure 138 Lloyd - Symphony 10 I, Theme 2

Played by the piccolo trumpet, with playful upbeat, specific articulations. The accompaniment gives an ordinary afterbeat over a chromatically developing bassline. Repetition of motives is found in both the theme and the accompaniment.



Figure 139 Lloyd - Symphony 10 III, Presto Theme A

Played by a trumpet, with specific articulation and dynamic markings. The accompaniment is a quaver line, that is in line with the theme concerning the dynamics and the general articulation. Repetition of motives is found in both the theme and the accompaniment. Contained within the Andante Grazioso movement, the style is more grazioso.

⁴⁷Paul Hindmarsh, National Finals 2010, Diversions on a Bass Theme, 2010

Figure 140 Lloyd - Royal Parks I, Theme 1

Played by a cornet (T1A), with specific articulation markings. The accompaniment is a quaver line, that has its own specific articulation markings. Besides there is a counter melody. Repetition of motives is found in both the theme and the accompaniment. There is a striking resemblance between this theme and the Presto Theme from the Symphony no. 10. The second half of the theme (T1B) provides contrast: no solo voices, homophonic and not playful at all, but a statement of dynamics and articulation. Also in this half, repetition is found.

Figure 141 Lloyd - Royal Parks III, Theme 1

Played by a soprano cornet, a flugelhorn and euphonium, now three solo voices expose this theme in octaves. Specific dynamics and articulations are present in both the theme and the accompaniment. Contrast is provided between the four elements (M1-4) in character by style, articulation and dynamics.



Figure 142 Lloyd - Royal Parks III, Theme 2

The second theme from the third movement of Royal Parks has several characteristics of a Lloydian tune; the accompaniment, the repetitive motives, specific dynamics and articulation. Since the theme is quite short and very repetitive, there is not so much contrast to be found.

8.3.2 The Lloydian hymn (Lyrical theme)

A theme found in fast music, expansive and lyrical, firstly exposed as a relatively small musical cell, that develops and expands within. On the first exposition, the dynamics are soft, the atmosphere rather intimate. The accompaniment consists of chords, and some connecting elements between phrases, or parts of phrases. The theme has a hymn-like characteristic; it provides a sense of calm in the fast music, generally realized by the use of much longer note values, and has the potential of becoming grand finale material for a movement or composition. The characteristic opening interval is a perfect fourth.

Examples can be found in:

Symphony 10: movement 1, Theme 1; movement 4, Theme 2;

Royal Parks: movement 1, Theme 2

Diversions on a Bass Theme: Theme 1, Theme 2

The musical score for Theme 1 of Lloyd's Symphony 10 I, measures 60-85, is presented in a piano score format. The key signature is B-flat major (two flats), and the time signature is 3/2. The tempo is marked as quarter note = 108. The score is divided into measures 60, 70, and 80. The piano part is marked *mp cantabile* and *pp*. The melodic line features OM5 material, which is a characteristic interval of a perfect fourth. The dynamics range from *pp* to *f*. The score includes measures 60, 70, and 80.

Figure 143 Lloyd - Symphony 10 I, Theme 1

The theme's basis is a dynamically soft two-bar cell that develops in a Sentence. Chord accompaniment is provided and so is OM5 material to connect phrases. The head of the theme – notice the characteristic perfect fourth interval, is used in the ending of the movement, but not in a grand finale setting, rather a quiet and calm setting. However, this theme is also the basis for Theme 2 of the finale movement of the Symphony. There, the theme is exposed softly in a canon technique, but later, fanfare signals are used to connect the phrases; this Theme 2 is used as the grand finale hymn of the Symphony, therefore linking the outer movements thematically and bringing the piece to a grand closing.

a little more flowing $\text{♩} = 102$ 50

The musical score is divided into three systems. The first system is in 9/4 time and includes a vocal line with the instruction 'p cantando'. The second system is in 6/4 time and includes dynamic markings 'mf' and 'f'. The third system is in 6/4 time and includes dynamic markings 'mf' and 'f'. The score is written for piano with treble and bass staves.

Figure 144 Lloyd - Symphony 10 IV, Theme 2

★2

Exposition Theme 1

p cantabile

pp

p

pp

mp

mp

f

mf

f

mf

thema 1a

mf cantabile

molto cresc.

(30)

(40)

Figure 145 Lloyd - Diversions on a Bass Theme, Theme 1

The first theme of *Diversions on a Bass Theme* uses the opening intervals of the Bass Theme and therefore does not use the perfect fourth as opening interval. However, the melody is lyrical, expansive (use of longer note values) and developing within. A sense of calm lacks due to the accompaniment, that is rhythmically active and moving the theme forward. Being exposed immediately after the Bass Theme exposition, this is an appropriate shaping of the theme, making sure there is enough drive in the music. However, this is a place in the composition where one would have expected to find a Lloydian Tune for a theme, but Lloyd chooses to use another type of theme here.

The second theme of Divisions on a Bass Theme has a four-bar cell that is accompanied by a long chord and a bassline that both accompanies and connects the phrases. The dynamics are soft and the pace of the music is calm, despite the fast tempo. The cell opens with a perfect fourth and is developed and expanded into the theme. This theme is used as the grand finale hymn for the piece as well. A textbook example of a very Lloydian Hymn.

★4A Exposition Theme 2

The musical score for 'Exposition Theme 2' is presented in three systems. The first system (measures 1-4) begins with a treble staff showing a perfect fourth interval (F4 and C5) and a bass staff with a long chord. The second system (measures 5-8) continues the theme with a treble staff featuring a long chord and a bass staff with a bassline. The third system (measures 9-12) features a treble staff with a long chord and a bass staff with a bassline. The score includes dynamics such as *p*, *p dolce*, *mp*, and *pp*, and includes a repeat sign at the end.

Figure 146 Lloyd – Divisions on a Bass Theme, Theme 2

There is another theme to be discussed. In *Royal Parks*, there is an example of a hymn-like theme, but the characteristics are not as strong as for the other examples. In my opinion, this theme is not a Lloydian Hymn, despite some hymn-like characteristics.



Figure 147 Lloyd - *Royal Parks I*, Theme group 2

Although the theme has choral characteristics, calm pace (written out half tempo), accompaniment in chords, connecting material between the phrases, it does not develop from a cell – the theme has a fixed structure of four six-bar phrases. The theme lacks the characteristic opening interval of a perfect fourth and it has no potential to grow to a finale hymn and therefore is not used as such in any of the movements of *Royal Parks*.

8.3.3 Non-thematic material

We see in all three compositions at some point the use of non-thematic material that is mostly exposed at the beginning of a movement. Characteristic is that they almost all have a chromatic element in them. Several examples:

In the first movement of the *Symphony*: Opening motive 1: $f\sharp$ -g and b ₂-a.



Figure 148 Lloyd - *Symphony 10 I*, Opening Motive 1

Also in the first movement of the Symphony: Opening motive 3: a-b, and c#-d; Opening Motive 4: e-f-f#-g; and their developments.

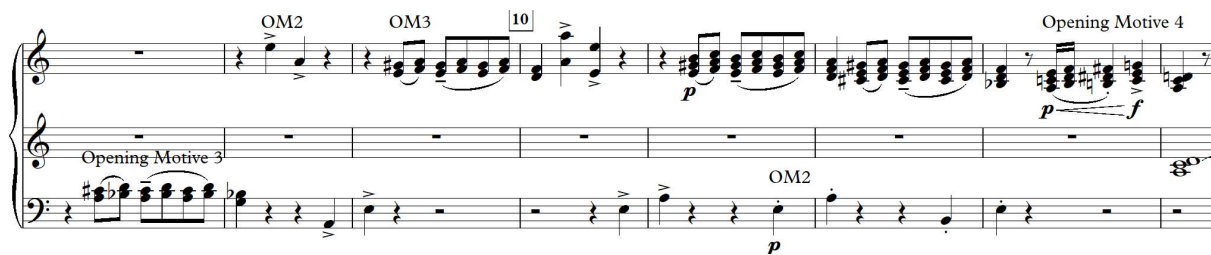


Figure 149 Lloyd - Symphony 10 I, Opening Motives 3 and 4

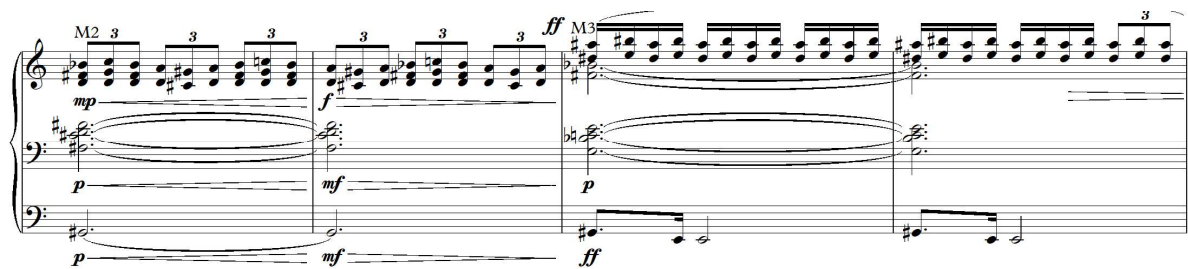


Figure 150 Lloyd - Royal Parks, mov.1, Opening section I; M2 and M3

From Royal Parks M2 and M3 (and their developments) in the first movement: in the triplets (f#-g a-g# d-c#) and semiquavers (d#-e). There is also use of chromatics in the transition to Theme 1.



Figure 151 Lloyd - Royal Parks, mov. 1, Transition

In the third movement of Royal Parks, the opening fanfare:



Figure 152 Lloyd - Royal Parks, mov. 3, Opening Fanfare

Here the chromatic elements are les present, perhaps b-c and b-b, in the first bar, and b-c in the fourth bar.

In Divisions on a Bass Theme there is a small chromatic element in the initial Bass Theme, the descending a,-g.



Figure 153 Lloyd - Divisions on a Bass Theme, Exposition of the Bass Theme

In all three compositions, we also see other elements such as (chromatic) scales that can possibly be derived from the chromatic element in the exposition. This a common element in the compositions, used as material in transitions, as counterpoint and in developments.

In general, the non-thematic material is carefully chosen, as it has several characteristics of potential for development. Melodically and rhythmically the material provides enough to go from, without giving it all away and being interesting enough as independent elements.

There are also more literal similarities in some non-thematic material. In each of the pieces we can find passages like these, where the trombones play quavers (in a fast tempo) in three voices:



Figure 154 Lloyd - Symphony 10 III; Presto Theme C

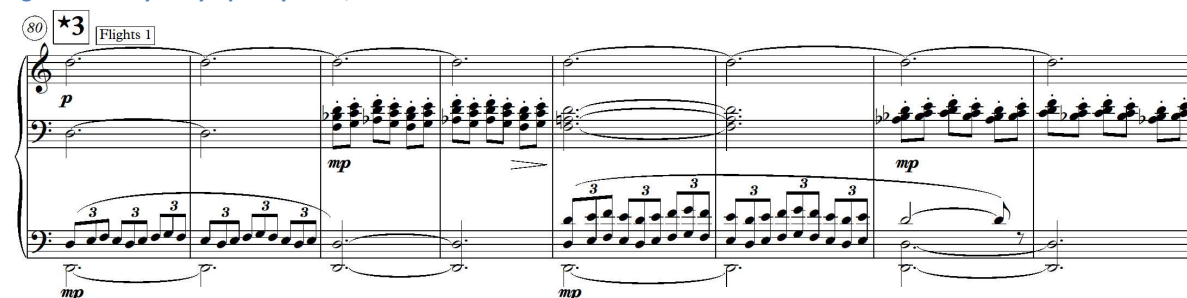


Figure 155 Lloyd - Royal Parks I; Flights 1



Figure 156 Lloyd - Divisions on a Bass Theme; Diversion 2

8.3.4 Findings on Thematic material

There are general similarities found in the thematic material used by George Lloyd in Symphony no. 10, Royal Parks and Diversions on a Bass Theme:

- Two types of themes: a Lloydian Tune and a Lloydian Hymn
- The use of non-thematic material, short motives that are developed independently
- Similarity of the themes in the third movement of Symphony no. 10 and the first movement of Royal Parks
- The use of similar motives played by trombones in fast music

In the use of thematic material there is a development over the compositions, as there is a development of choice in the type of material used:

- The Lloydian Tune and Lloydian Hymn contrast very well, and are used both in the Symphony on suited occasions, spread over the movements
- An appropriate choice for the use of several Tunes is made in Royal Parks – however a true Hymn is lacking, due to the character of the outer movements. Despite the reflective and expressive In Memoriam, Royal Parks therefore retains a lighter character throughout
- In Diversions on a Bass Theme, one would have anticipated the use of both the Tune and the Hymn, but the melody of the first theme is Hymn-like and the second theme is textbook Hymn. The contrast is found within the Diversions, rather than between the themes. Diversions on a Bass Theme lacks a joyful naïve Tune and therefore comes across as more serious throughout

8.4 Musical tension

The Symphony no. 10 has four movements that have separate and contrasting musical thoughts. The tonal development over the movements is G-C-G-B_♭. The symphony opens with modified sonata-form movement, followed by a Calma, a Minuet/Scherzo and Finale. In a way, a classic construction in which all elements are present, that is building towards a final climax. Thematically the first (theme 1) and last movement (theme 3 and final Hymn) are connected, which provides a sense of musical closure to the cycle.

The ending is carefully build from the recapitulation of the thematic material from a dynamic piano towards a fortissimo through several dramatic Allargandos. The final B_♭ major is confirmed at least a staggering nine times.

In Royal Parks, there are three separate movements and therefore three separate and contrasting musical thoughts, only connected through the underlying harmonic structure, F-C-F. That itself shows only a minor development: tonic-dominant-tonic.

An expansive sonata-form movement is lacking in Royal Parks and a scherzo-like movement opens the composition. In this movement, there is use of motives and two themes (Tunes, at least no Hymns), but the development of the material is limited.

The In Memoriam from Royal Parks is similar to the Calma from the Symphony, as a movement, but much more expressive. The program of the music is also much more dramatic and personal to the composer. Within the movement several ideas are developed between the funeral march-like episodes, that themselves develop from minor (beginning) to major (picardic, ending).

The final movement Con Gioia uses two themes (Tunes) and some fanfare material, but again the development of this material is limited. It seems like there was too little time in the composition for Lloyd to have his material developed further. Little development in a similar timespan and musical time means the composition remains more superficial.

The endings of the movements are mostly appropriate: the first movement ends in a calm sense, preparing the reflective In Memoriam; the In Memoriam ends picardic with a sense of hope, that refers to the program of the music. The finale however seems to end prematurely. A short four-bar coda suddenly appears without almost any preparation – only the four preceding bars seem to show some minimal sings of intensification towards a modest final climax.

Diversions on a Bass Theme is in one movement and does not separate any musical thoughts by movements. The entire piece is *“an organic musical journey from the little bass motif with which the work begins.”*⁴⁸ This journey includes the harmonic development of the piece from C minor to a liberating C major. The only separation could arguably be the break exactly halfway the piece, but this is functional to start a contrasting Diversion after a dramatic climax.

There is less basic material to start with, than in the other compositions: only one short and simple Bass Theme provides for almost the entire composition. So many aspects of the Bass Theme are highlighted, worked out and developed into contrasting motives and themes (Hymns) and they all find their origin in the Bass Theme. This is much more elaborate than Lloyd has been with any other material in the previous compositions. The variation form allows such developments more easily than perhaps any other form, and the use and implementation of a sonata form alongside it, shows a great deal of craftsmanship.

⁴⁸ Paul Hindmarsh, National Finals 2010, Diversions on a Bass Theme, 2010

The ending of the piece is carefully build. Obviously, the recapitulation of the two themes is marker for ending of the piece, but it provides the opportunity to build a climax as well. The second theme, as finale Hymn, builds suspense all the way from piano towards a treble forte through a dramatic *sempre più largamente e rallentando al fine*, and confirms the tonal goal of C major three times.

8.4.1 Findings on Musical tension

- The Symphony no. 10 builds tension through multiple movements with contrasting characters (tension through expansion). It provides connection through harmonic development over the entire piece and musical closure by thematic connection. There is a development from the first note to the last, a finale ending in a big (over the top, Lloydian) climax
- Royal Parks builds tension through multiple movements with contrasting characters (tension through expansion). There is an underlying harmonic 'development' that returns to where it started. It lacks a thematic connection between the movements. It lacks a true finale and ends in a modest climax
- Diversions on a Bass theme builds tension within a single movement (tension through compression, linked by a single tempo). The tonal development leads from minor to major. The thematic connection and development is enormous as all the material is derived from a single motive, but nevertheless still provides enormous contrast of characters within the sections. This creates a development from the first to the last note, a finale ending in a big (Lloydian) climax

8.5 Technical difficulties

Because of the use of the reductions for the analyses, instrumentation and instrumental technical difficulties have not been part of the analysis. I will discuss these issues here.

The Symphony is scored for brass-ensemble (although not a brass band); note this was a commission for a professional ensemble, without limitations for the scoring:

“I was able to have any combination of instruments I chose, so in order to achieve flexibility together with soft and bright sounds, I scored the work for 1 piccolo trumpet, 3 B₁ trumpets, 1 flugelhorn, 3 horns, 3 trombones, 1 euphonium, 1 tuba.”⁴⁹

This instrumentation is more or less a miniature brass band. In a brass band a complete register of Sax-horns is present and besides that, a register of cornets and trombones, a contrasting combination of soft (Sax-horns) and bright sounds (cornets/trombones) as well.

Because of the scoring of the symphony, there is only one player per voice. Although the writing is not in extreme registers or technically very demanding (for professional players), the range of dynamics is quite large and combined with the required sustain of long lines, this can provide challenges in stamina over 29 minutes of playing. There is also a rather great demand on the versatility of playing styles throughout the symphony and some tricky tempo changes. The inclusion of the piccolo trumpet, flugelhorn and euphonium along a standard brass ensemble and use of mutes can provide some issues in balance and intonation.

To enable a comparison of the test-pieces, some deeper insight must be provided on the difficulty of the test-pieces.

Royal Parks and Diversions on a Bass Theme were commissioned for brass bands with an amateur status.⁵⁰

I have selected fifteen instrumental technical difficulties that are encountered regularly in Lloyd’s music.

- A. Fast tempo
- B. High register (for specific instruments)
- C. Low register (for specific instruments)
- D. Fast single tonguing
- E. Double / triple tonguing
- F. Alternated articulation (staccato, legato, portato, marcato)
- G. Fast lip-slurring (through the harmonic series, on the same valve combination)
- H. Clarity of articulation in soft dynamics
- I. Clarity of articulation and technique in low brass
- J. Technique in trombones (fast notes, legato)
- K. 3rd-Valve technique
- L. Irregular-scale-patterns
- M. Chain of trills / trills on difficult valve combinations / whole-tone trills
- N. Larger / augmented / diminished intervals
- O. Intonation of written d’ and c#’ (for valve instruments)

⁴⁹ George Lloyd, Program Notes on Symphony No. 10 (November Journeys) – Albany Records TROY 015-2, 1989

⁵⁰ Nevertheless, many of the top-level bands consist of professionally trained musicians

Explanation of the instrumental technical difficulties

A. is clear as a fast tempo gives technical difficulties for the notes and the pace as well, specifically for the trombones and lower brass instruments, as the bigger the instrument, the more difficult it is to project the notes.

B. and C. concern the more extreme registers for the instruments as well as the extremer registers for secondary voices.

D. E. F. One of the difficulties in brass playing is the articulation or tonguing of the notes. Single, double and triple tonguing require specific skills of the players. When this is combined with fast alternating or irregular slurring, staccato, portato or marcato, it provides more difficulties.

G. When slurring through (a part of) the harmonic series on the same valve combination, the timing of the slur is dependent on the tongue and lips of the player, therefore they are referred to as lip slurs.

H. I. In soft dynamics, the clarity of the articulation can be limited and this is especially difficult for the larger (lower) instruments.

J. Because of the use of a slide, trombones can be sometimes limited when playing fast notes and legato.

K. An extra complication for players can be the use of the third valve in some combinations of valves or series of notes, because of a physically weaker finger that operates the valve.

L. Playing irregular-scale-patterns is difficult because they vary from known scale-patterns.

M. Trills and chain trills are difficult because of the fast valve and finger coordination. Whole tone trills are more difficult because they require a more refined coordination of valves, fingers and lip.

N. Larger intervals are difficult for intonation, and the faster they must be played, the more difficult they are. Augmented or diminished intervals are difficult for intonation and for clarity in series of notes.


O. The intonation of written d' and c#' for valve instruments is difficult because of a build-in deviation of intonation for the specific valve combination of these notes. Sometimes baritones, euphoniums and basses are compensated for this or use a fourth valve replacing the out-of-tune valve combinations.⁵¹ Nevertheless intonation remains an issue when combined with other instruments.

All these difficulties are relatively more difficult when written for secondary voices or specific instruments.

⁵¹ In the eighties, this compensation-system was gaining popularity, but certainly were not commonly used throughout the banding world

8.5.1 Instrumental technical difficulties in Royal Parks:

To show the difficulties in Royal Parks and Diversions on a Bass Theme, I have collected the measures where the named difficulties occur in the following tables. This selection is made according to the descriptions given and to the author's experience in playing brass instruments and conducting brass bands. The measure-numbers refer to the full scores.

Royal Parks	A	B	C	D	E	F	G	H
Mov. 1	Yes	Sop. 19-21, 88-98, 185-186; 2 nd cnt 99; E, Bass 62-65, 131-132	Euph 3-6, 17-21; E, Bass 27-28; 3 rd cnt 59-61, 212-213; Hrns 71-72, 78-80; Trbs 161-162 Sop. 214-221	 throughout; cnts 65-70, 147-154;	Triple: 3 rd cnt 5-6; Cnts 37-40, 202, 204	Cnt 50-57, 214-221; Euph. 65-73, 147-154 E, bass 147-154; Sop. 214-221	None	1-3, 9-11, 19-26, 50-57, 233-240; cnts 147-154

Royal Parks	I	J	K	L	M	N	O
Mov. 1 cont.	4, 7-12, 15-26, 32-33, 38-41, 44-47, 100-101, 130-131, 136-137, 171-178, 197-198, 203-206, 209-213, 233-234, 239-240	44-47, 82-91, 161-170, 181-186, 209-219	2 nd hrn 15-16; solo cnt 19-20, 23-24, 196; flg 63-64, 197; Euph 197	None, except 196-197 b- scale	Sop 103, 105, 108, 110, 117	3 rd cnt 12-13, 93; Sop 18-22, 87-88; Euph 20-21; Bass 15-16, 38-41, 174-177, 198, 203-206; trb/bar 64;	Flg+ cnts 3-6, 19-22, 27-28, 102-120; Bar 80-91, 102-117, 227-228; hrns 220, 229-233

Royal Parks	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
Mov. 2	No	None	Euph 35-37	None	None	None	None	Cnts 22-25, 31-33; hrns 26-27, 34-37,	None	None	None	None	None	Cnts 15-19, 26-29; euph 22-29	Cnts 38-39

Royal Parks	A	B	C	D	E	F	G	H
Mov. 3	Yes	Sop 49-55, 60-61, 78-81, 104-106; Rep + 2 nd cnts 34, 96; E _b bass 53-55, 88-90; cnts 101; 2 nd bar 100-101	Sop, flg + euph 5-8, 12, 21-24, 92; Sop 28, 33, 95, 70, 100; euph 49-51, 66-69, 102-106	Cnts 1-4, 26-28, 30, 34, 39, 43, 57-60, 63, 66-70, 77-79; Bases + euph 34, 39, 49-55, 70; hrns bar trb 28, 34, 39, 45, 100-101	Triple: 31-32, 38, 71-74,	1-4, 5-25, 31-33, 35-38, 40-48, 71-76, 85-88	Sop 31, solo cnt 33, 37-38, 76	29-32, 71-76

Royal Parks	I	J	K	L	M	N	O
Mov. 3 cont.	25, 27-28, 34, 39, 48-51, 67, 69-70	99-102	Cnts 33, 35-37, 71-74	None	None	Cnts 1-4, bases 34, 80trb 48; euph 66, 68, 102	None

8.5.2 Instrumental technical difficulties in Diversions on a Bass Theme:

Diversions on a Bass Theme	A	B	C	D	E	F	G
	Yes	Cnts 99, 106-108, 120-123, 218-219, 250-255, 377-381, 401, 453-461, 481-484, 505-512; hrns 29-34, 121-123; trbs 267; sop+hrns+E _b bass 353-365; sop 371-374	Hrns 10; Bar 20-21, 58-59, 485; euph 123-133, 227, 283, 302-303; E _b bass 138-141, 190-197; 2 nd cnts 204-206, 212-214; 2 nd hrn 216-220, 313-315, 358-365; flg 227	Quavers 1-19, 36-39, 48-60, 110-111, 192-115, 248-275, 290, 310-311, 316-320, 325-330, 347-384,	Double: trb 115 Triple: 300-301, 331-336, 342, 396-401, 431	Cnts 67-71, 76-77, 79, 81, 83-88, 91-92, 94, 99-100, 107-108, 272-275, 278-279, 300-301, 303, 308-309 hrns 72-74, 79, 81, 94, 294; trbs 86, 93; euph 85, 87-88, 292-293, 296-299; bars 292-294	Euph 24, 30, 87-88, 91-92, 94-95, 296, cnts 70-71, 76-77, 83-84, 87-88, 91-92, 99-100, 103, 109, 157, 217, 277-279, 300, 302-304, 308, 312, 446-448, 453-454; bars 292-293, 406

Diversions on a Bass Theme	H	I	J	K	L	M

cont.	1-2, 5-6, 8-9, 13, 50-55, 58-59, 67-72, 74, 76-77, 103-107, 109-110, 113-114, 174, 176-177, 192-205, 208-213, 256-275, 280-281, 284-289, 300-315, 318-319, 325-335, 343-349, 351, 353-365	1-2, 5-9, 12-18, 28-29, 43-44, 46-47, 50-51-61, 78-82, 86, 102, 109-110, 121-122, 181-182, 193-197, 227, 256-275, 278-283, 289, 292-294, 302-303, 321-322, 343-385, 406-407, 428	1-20, 47, 86, 92-93, 115, 192-210, 248-255, 259, 266, 308-311, 318-319, 325-330, 371-376, 384	Bass 47, 256-262, 280-281; 2 nd hrn 10, 284-285; cnts 3, 35-36, 40-41, 96-98, 102, 106, 109-110, 272-275, 311, 326-330, 353-357, 362-365, 371; euph 24-25, 27; bar 110; flg+rep+hrns+bar 216, 227, 353-357;	4, 10, 24-31-35, 44, 47, 75, 90, 98, 102, 109-110, 120-121, 199-202, 227, 256-275, 280-281, 302-303, 310-315, 319, 326, 353-384, 453-460	222-233, 238-239, 242-246, 296-302, 426-427
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Diversions on a Bass Theme	N	O
cont.	Euph 24-25, 107-108, 121-123; cnts 32-33, 52-53, 204-205, 212-213, 401, 403, 405, 407; hrns 44, 211, 215; bass 138, 256-275; bar 215; trbs 308-310, 325-330, 378; 353-356, 357-359, 361-362, 366-376	Hrns+euph+bass 7; bass 8-9; hrns bar 11, 302; cnt+flg+hrn 16, 264, 273-275; cnts 29, 54-57, 168-170, 350, 396-399, 431-433; bar+euph+bass 40, 124-129; bar 186, 432-436; 2 nd hrn 313-315

These tables clearly show number of occasion on which the instrumental technical difficulties occur and it can be said that Diversions on a Bass Theme is more difficult than Royal Parks. Besides the numbers, Diversions on a Bass Theme shows multiple occasions were multiple difficulties are combined, further increasing the difficulty of the piece.

8.5.3 Non-instrumental technical difficulties

Note that the tables only show instrumental technical difficulties.

Other difficulties presented in the test-pieces are of musical nature and are not only the concern of the players, but for the conductor as well.

In Royal Parks:

- Colouring of the instrumentation
- Dynamic control and balance
- Intonation
- Small and open instrumentations
- Transparency of the articulation in fuller instrumentation
- Style and phrasing in the first and third movement
- Reflective character and style in the second movement
- Sustaining and shaping of the melody in the second movement
- Building and sustaining the musical tension in the second movement

In Diversions on a Bass Theme:

- Colouring of the instrumentation
- Dynamic control and balance
- Intonation
- Small and open instrumentations
- Transparency of the articulation in fuller instrumentation
- Shaping of the themes
- Fuller instrumentations in unison
- Maximizing contrast of the sections and details
- Texture of the many different layers
- Retaining energy and momentum throughout the piece, because of the single tempo
- Playing together and connecting the sections
- Building a climax
- Stamina

In the non-instrumental technical difficulties both Royal Parks and Diversions on a Bass Theme offer challenges in style and musicality, Diversions on a Bass Theme seems to offer even more challenges in 'managing the technical difficulties'.

8.5.4 Findings on technical difficulties

- In Diversions on a Bass Theme, multiple technical difficulties are combined within a section or phrase, further increasing the difficulty of the piece
- In Royal Parks, the difficulties are mostly written in the primary and solo voices
- Royal Parks offers more diverse musical challenges, because of the slow movement
- Diversions on a Bass Theme offers challenges concerning the management of the details
- Diversions on a Bass Theme requires more stamina from the players
- Diversions on a Bass Theme is more difficult than Royal Parks

9 Discussion

9.1 Did George Lloyd change his way of composing from Symphony no. 10 via Royal Parks to Diversions on a Bass Theme?

9.1.1 Main findings

In both Royal Parks and Diversions on a Bass Theme, forms, structures, elements and techniques are used that were present in the Symphony no. 10 already, so, he did not change the basic features of his compositional language. However, George Lloyd did make several defining choices when composing the test-pieces, that were crucial to the results.

For Royal Parks:

- He chose Royal Parks to be like the Symphony, expansive in its form and dramatic in the slow music
- He chose not to use a substantial sonata-form-like movement, thereby limiting the possibilities of (sufficiently?) developing the material
- He chose not to change the pace of development of the material (compared to the symphony), as he restrained the duration of the movements
- He chose to use 'naïve' Tunes as thematic material, thereby retaining a light character throughout (to light for a substantial test-piece?)
- He chose the tests in the piece to be more of musical difficulty than technical difficulty

For Diversions on a Bass Theme:

- He chose to use a variation form, thereby expanding the possibilities of the development of the material and limiting the number of movements to one (increasing the musical tension, by compression)
- He chose to further incorporate a sonata-form to structurally develop and recapitulate themes
- He chose (by using a variation form) to dramatically increase the pace of development of the material
- He chose to use a Hymn-like and a textbook Hymn as themes, thereby retaining a more serious character and providing a big climax at the end
- He chose to limit his material and complicate his form, thereby forcing himself to write in a more concise, refined and disciplined manner, as to proof something: *"I can't write difficult enough stuff"* and *"I had my revenge, [...] and I thought: 'Right you lot, I'll give you something!'"*⁵²

These choices, when writing, were crucial to the results.

9.1.2 Interpretation

Following these arguments, it can both be said that he did and did not change his way of composing. Yes, he did: he made different choices to reach a different result and therefore used a different way of composing.

No, he did not: within the same compositional language he made choices to write a different piece.

My opinion is that Lloyd did not change his way of composing, he wrote different pieces within his musical language – a radical style change cannot be proven.

⁵² George Lloyd, interviewed by Philip Hunt, 1993

9.2 Did George Lloyd succeed in combining his own views with the demands of the test-piece commissions, to write an appropriate test-piece?

9.2.1 Main findings

Crucial to the answer of this question is the exact description of the commissions, but of these test-piece commissions there are no exact descriptions, only implicit criteria. This limits the possibility to answer the research question exactly. However, I would like to share a few quotes to shed light on the implicit criteria for test-pieces.

Lloyd shared his own views of the sort of test he wanted to provide the bands with in Royal Parks:

*"[...] we'll just wait and we'll see how you will play the In Memoriam, the slow movement', because I know very well that one of the most difficult things, for brass, woodwinds, or singing, anything, is to sustain a melody, to sustain that sound all the way through."*⁵³

And his views on Diversions on a Bass Theme:

*"I by then found out that they basically, they, well, they want some tunes all right, but they have got to have some very difficult passages as well, and then they feel they have got something. If it's so difficult they can hardly play it, if it has got a good tune to end with, they are happy. That's what I was trying to do."*⁵⁴

Lloyd summarises it very clearly: *"If it's so difficult they can hardly play it, if it has got a good tune to end with, they are happy."*

Conductor Philip Harper of Cory Band writes about his personal preferences:

*"[...] What I would much prefer is a chance to make my band sound at its best. For me, this means music which equally appreciates the brass band's homogeneity and colouristic possibilities; music whose technique can be hard, but needs to be idiomatic and therefore rely on good honest practice, rather than the conductor having to rewrite all the parts using multiple players and taking out all the sharps and flats (which is a technique we have used on several winning performances!); music which contains qualities of charm, elegance, beauty and tenderness, as opposed to merely bombast and circus gimmickry; music which uses 15 minutes to develop its material thoroughly and with an appreciation of context, rather than just gluing together five three-minute pieces. I could go on."*⁵⁵

And about the commission of test-pieces:

*"[...] It seems to me that when major contest promoters look to commission a piece, they tell new composers that brass bands 'can do anything' and they should compose without compromise. What a mistake! Yes, brass bands can do most things and, more importantly, will generally do whatever they're told in a set test-piece in pursuit of the prize, but it doesn't mean it'll sound pretty, or that anyone will enjoy the process. Composers need to be given proper guidelines, and to do their homework [...]"*⁵⁶

⁵³ George Lloyd, interviewed by Philip Hunt, 1993

⁵⁴ George Lloyd, interviewed by Philip Hunt, 1993

⁵⁵ Philip Harper, European Champions 2016 Blogpost, May 2016 – <http://coryband.com/2015/european-champions-2016/>, 2016

⁵⁶ Philip Harper, European Champions 2016 Blogpost, May 2016 – <http://coryband.com/2015/european-champions-2016/>, 2016

Besides these implicit criteria, it has been established in the Research Outline, that there has long since been a focus on technical difficulties (“*a fixation towards technique driven repertoire*”) within the brass band scene, with both the intention to impress and to create a level of objectivity in contests, as subjectivity possibly causes difficulties in the adjudication.⁵⁷

9.2.2 Interpretation

It can be established by Lloyd’s views, that the focus in Royal Parks was on the (more subjective) musical challenges for the bands and in Diversions on a Bass Theme, the focus was on the (more objective) technical challenges for the bands, besides the musical challenges that are definitely present.

According to Harper’s preferences, probably both Royal Parks and Diversions on a Bass Theme could meet the demands of a test-piece, as they are both substantial compositions that lack *bombast and circus gimmickry*. Important however is the fact that both pieces were commissioned to serve as a test-piece for Championship section bands.

Notwithstanding proper musical challenges sought by Lloyd in Royal Parks, the piece did and still does not provide bands in the Championship section with enough technical challenges for a proper test at that level.

Diversions on a Bass Theme does provide these technical challenges for bands in the Championship section and is a suited test-piece that offers both the musical and the technical challenges for bands at that level, even nowadays– without Lloyd renouncing his views.

So in my opinion, Lloyd did succeed in combining his views with the demands of the commission of Diversions on a Bass Theme, but failed in doing so for Royal Parks.

⁵⁷ For objectivity, most contest use ‘closed adjudication’, where the adjudicators are in a confined curtain box, so they cannot see the bands playing.

10 Conclusions

Did George Lloyd change his way of composing from Symphony no. 10 via Royal Parks to Diversions on a Bass Theme?

This question cannot be answered unmistakeably, but in my opinion he did not change his way of composing.

Did George Lloyd succeed in combining his own views with the demands of the commissions of the test-pieces?

In my opinion he did succeed for Diversions on a Bass Theme, but failed for Royal Parks.

11 Strengths, limitations and recommendations

Even though this study has not shown any spectacular answers to the specific research questions, several positive effects of the study can be named.

This study has several strengths. First, the analyses have provided data for proper comparison. Second, the use of detailed analyses has given considerable insight in the musical language of George Lloyd. Third, involving the Symphony no. 10 as baseline for comparison, has given a broader approach to the contents of and development over the two test-pieces.

There are also some limitations to the study. The research questions are narrowed down to very specific questions regarding specific compositions of a specific composer. While investigating the criteria for test-pieces it became clear that there are no written documents stipulating these criteria. I also read several relevant articles⁵⁸ addressing the (lack of) quality of test-pieces and being a conductor and band member myself, this raised many questions that are far broader than the researched compositions and composer.

The lack of concrete criteria and the influence of contest promoters on the selection of test-pieces have put a considerable part of responsibility for the development of brass band repertoire in their hands. Is this a healthy development (and has it been so for over thirty years)? Should not conductors and bands be more articulate concerning the development of repertoire? Development of the repertoire has a great influence on the development of the genre and banding scene, so brass bands are (partially) dependent on it. Are bands relying too easily on contests for their musical satisfaction? In what ways, can we broaden the musical perspective for contests and bands?

I would advocate a development (of repertoire and contest regulations) with more space for subjectivity and less focus on (impossible) objectivity, to remain openminded and research new possibilities for the genre.

⁵⁸ Especially: Soapbox Opinion: Heading into a musical cul-de-sac? – Sandy Smith, 2015
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13 End notes

Code clarification:

Code 1-4: Section 1-4

Code 9: Championship Section

Code 0: Other

ⁱ Royal Parks as set test-piece, contest and section

Date	Contest	Code
29th Nov 2009	Belgian Nationals (First Division)	1
11th Oct 2009	Tasmanian Band Championships (B Grade Brass)	0
12th Nov 2005	Swedish National Championship (A Class)	9
6th Apr 2002	West of England Area (First Section)	1
17th Mar 2002	London and Southern Counties (First Section)	1
16th Mar 2002	North of England Area (First Section)	1
16th Mar 2002	Welsh Area (First Section)	1
10th Mar 2002	North West Area (First Section)	1
9th Mar 2002	Scottish Championship (First Section)	1
3rd Mar 2002	Yorkshire Area (First Section)	1
2nd Mar 2002	Midlands Area (First Section)	1
3rd Feb 2002	North East Midlands Contest (First Section)	1
17th Jun 2000	West of England Bandsmen's Festival (Class B)	0
25th Nov 1995	SEWBBA (Treorchy) Contest (Second Section)	2
12th Feb 1994	Norwegian National Championships (Division 1)	1
5th Dec 1992	Wessex Brass Band Association (Championship Section)	9
5th May 1991	East Anglian BBA Spring Festival (Championship Class)	9
30th Mar 1991	Australian Championships (B Grade)	0
17th Apr 1988	Midlands (South) Area (Second Section)	2
17th Apr 1988	North of England Area (Second Section)	2
16th Apr 1988	West of England Area (Second Section)	2
27th Mar 1988	North West Area (Second Section)	2
6th Mar 1988	CISWO Yorkshire (2nd Section)	2
6th Mar 1988	Scottish Championship (Second Section)	2
5th Mar 1988	London and Southern Counties (Second Section)	2
5th Mar 1988	Midlands (North) Area (Second Section)	2
28th Feb 1988	Yorkshire Area (Second Section)	2
5th May 1985	European Championships	9

ⁱⁱ Royal Parks, Own choice test-piece, contest and section

Date	Contest	Code
29th Nov 2014	Belgian Nationals (Second Division)	2
29th Nov 2014	Belgian Nationals (Second Division)	2
29th Nov 2014	Scottish Challenge Shield	0
4th Oct 2014	West Wales BBA Festival Contest (First Section)	1
18th May 2014	Weston-super-Mare (Second Section)	2
27th Apr 2014	Buxton Festival (Fourth Section)	4
27th Apr 2014	SCABA Spring Contest (First Section)	1
24th Nov 2013	Leicestershire BBA (Leicester) Contest (Second Section)	2
24th Nov 2013	Leicestershire BBA (Leicester) Contest (First Section)	1
23rd Nov 2013	SEWBBA (Blaenavon) Contest (First Section)	1
2nd Nov 2013	North Wales Rally (Second Section)	2
5th Oct 2013	West Wales BBA Festival Contest (First Section)	1

29th Sep 2013	SCABA Autumn Contest (First Section)	1
20th Jul 2013	New Zealand National Championships (B Grade)	0
19th May 2013	Weston-super-Mare (Championship & First Section)	91
26th Aug 2012	NSW State Championships (B Grade)	0
20th May 2012	Weston-super-Mare (Championship & First Section)	91
10th Feb 2012	Norwegian National Championships (Division 3)	3
22nd May 2011	Weston-super-Mare (Second Section)	2
7th May 2011	SEWBBA (Ebbw Vale) Contest (Second Section)	2
12th Feb 2011	Norwegian National Championships (Division 4)	4
16th Oct 2010	SCABA Autumn Contest (First Section)	1
16th Oct 2010	SCABA Autumn Contest (Second Section)	2
3rd Oct 2010	Fleetwood Contest (Championship Section)	9
2nd Oct 2010	Fife Charities Band Association Contest	0
29th Nov 2009	Belgian Nationals (Third Division)	3
20th Jun 2009	Norwegian National School Band Championships (Division 1)	1
17th May 2009	Weston-super-Mare (Second Section)	2
5th Apr 2009	SCABA Spring Contest (First Section)	1
10th Feb 2007	Norwegian National Championships (Division 1)	1
9th Feb 2007	Norwegian National Championships (Division 3)	3
9th Feb 2007	Norwegian National Championships (Division 3)	3
9th Feb 2007	Norwegian National Championships (Division 3)	3
26th Nov 2006	Scottish Challenge Shield	0
24th Jun 2006	Norwegian National School Band Championships (Division 1)	1
21st May 2006	Weston-super-Mare (Second Section)	2
20th Nov 2005	Wilkinson Northern Open (Section B)	0
14th Feb 2004	Norwegian National Championships (Division 1)	1
13th Feb 2004	Norwegian National Championships (Division 2)	2
13th Feb 2004	Norwegian National Championships (Division 4)	4
13th Feb 2004	Norwegian National Championships (Division 2)	2
8th Feb 2004	Brass At The Guild (Preston) Contest (Second Section)	2
21st Apr 2003	Australian Championships (Junior A Grade)	0
21st Apr 2003	Australian Championships (B Grade)	0
12th Apr 2003	North American Championships (Honors Section)	0
1st Mar 2003	Cornwall Brass Band Association Contest (Youth Section)	0
1st Apr 2002	Australian Championships (B Grade)	0
2nd Mar 2002	Cornwall Brass Band Association Contest (First Section)	1
3rd Dec 2000	West Midlands Brass Band Association Contest (1st section)	1
26th Nov 2000	Manchester District Contest (Third Section)	3
6th Feb 2000	NWABBA Contest (Third Section)	3
28th Nov 1999	Manchester District Contest (Third Section)	3
16th May 1999	Weston-super-Mare (Championship & First Section)	91
18th Apr 1999	SCABA Spring Contest	0
13th Apr 1998	Australian Championships (B Grade)	0
1st Dec 1996	Aylesbury Contest Open Section	0
1st Dec 1996	West Midlands Brass Band Association Contest (1st section)	1
11th Feb 1996	Norwegian National Championships (Division 1)	1
29th Apr 1995	European Championships	9
5th Dec 1993	West Midlands Brass Band Association Contest (First Section)	1
9th Apr 1993	Australian Championships (Junior A Grade)	0
3rd Apr 1993	North American Championships (Video Section)	0
3rd Apr 1993	North American Championships (Honors Section)	0
5th Dec 1992	Wessex Brass Band Association (Championship Section)	9
5th Dec 1992	Wessex Brass Band Association (Championship Section)	9
5th Dec 1992	Wessex Brass Band Association (Championship Section)	9

5th Dec 1992	Wessex Brass Band Association (Championship Section)	9
5th Dec 1992	Wessex Brass Band Association (Championship Section)	9
10th May 1992	Weston-super-Mare (Championship & First Section)	91
18th Apr 1992	Australian Championships (C Grade)	0
12th May 1991	Weston-super-Mare (Second Section)	2
24th Nov 1990	Forth Valley Championships	0
29th Apr 1989	European Championships	9
29th Jan 1989	Rochdale Contest (Section A)	0
1989	NSW State Championships (Junior A Grade)	0
1st May 1988	Yorkshire & Humberside BBA Contest (First Section)	1
24th Apr 1988	Holme Valley Brass Band Contest (Section A)	0
24th Apr 1988	Holme Valley Brass Band Contest (Section A)	0
24th Apr 1988	Holme Valley Brass Band Contest (Section A)	0
26th Mar 1988	Southampton Open Contest (Second Section)	2
26th Mar 1988	Southampton Open Contest (Second Section)	2
26th Mar 1988	Southampton Open Contest (Second Section)	2
26th Mar 1988	Southampton Open Contest (Second Section)	2
6th Mar 1988	Oldham Contest (Championship Section)	9
6th Mar 1988	Oldham Contest (Section 2)	2
7th Feb 1988	Lewisham Contest (Second Section)	2
18th Apr 1987	Australian Championships (Junior A Grade)	0

iii Diversions on a Bass Theme, set test-piece, contest and section

Date	Contest	Code
25th Jan 2015	French National Brass Band Championship (Excellence Division)	1
7th Dec 2013	Dutch Nationals (First Division)	1
24th Aug 2013	NSW State Championships (A Grade)	9
29th Jun 2013	English Nationals	9
1st Jul 2012	Deutsche Brass Band Meisterschaft (Höchststufe)	9
25th Sep 2010	National Championship of Great Britain (First Section Final)	1
27th Nov 2005	Durham League Contest (Section A)	0
11th Jun 2005	French Open (Elite Division)	9
15th Jun 2002	West of England Bandsmen's Festival (Class A)	0
6th Sep 1998	British Open	9
13th Apr 1996	North American Championships (Honors Section)	0
24th Oct 1993	Pontins (Championship Section)	9
25th Nov 1989	Swiss National Championships (Excellence Section)	9
5th Apr 1987	Midlands (South) Area (Championship Section)	9
29th Mar 1987	North West Area (Championship Section)	9
21st Mar 1987	Midlands (North) Area (Championship Section)	9
21st Mar 1987	Welsh Area (Championship Section)	9
21st Mar 1987	West of England Area (Championship Section)	9
15th Mar 1987	North of England Area (Championship Section)	9
8th Mar 1987	London and Southern Counties (Championship Section)	9
7th Mar 1987	Scottish Championship (Championship Section)	9
1st Mar 1987	CISWO Yorkshire (Championship Section)	9
22nd Feb 1987	Yorkshire Area (Championship Section)	9
1987	NSW State Championships (A Grade)	9
8th Nov 1986	National Mineworkers (Championship Section)	9

iv Diversions on a Bass Theme, own choice test-piece, contest and section

Date	Contest	Code
28th Nov 2015	Wessex BBA Contest	0
21st Nov 2015	SEWBBA (Merthyr Tydfil) Contest (Championship Section)	9

3rd Oct 2015	West Wales BBA Festival Contest (Championship Section)	9
11th Jul 2015	New Zealand National Championships (B Grade)	0
5th Apr 2015	Australian Championships (B Grade)	0
7th Feb 2015	Norwegian National Championships (Division 1)	1
7th Feb 2015	Norwegian National Championships (Division 1)	1
29th Nov 2014	Scottish Challenge Shield	0
23rd Nov 2014	Leicestershire BBA (Leicester) Contest (First Section)	1
17th May 2014	SEWBBA (Merthyr Tydfil) Contest (First Section)	1
30th Nov 2013	Wessex Brass Band Association Contest	0
24th Nov 2013	Leicestershire BBA (Leicester) Contest (Open Section)	0
24th Nov 2013	Leicestershire BBA (Leicester) Contest (Open Section)	0
24th Nov 2013	Leicestershire BBA (Leicester) Contest (Open Section)	0
20th Jul 2013	New Zealand National Championships (B Grade)	0
15th Sep 2012	Canterbury Provincial Contest - A Grade	9
26th Nov 2011	Wessex Brass Band Association Contest	0
20th Nov 2011	GBBA Own Choice (Section A)	0
12th Feb 2011	Norwegian National Championships (Division 1)	1
6th Feb 2011	Brass At The Guild (Preston) Contest (Championship Section)	9
28th Nov 2010	Leicestershire BBA (Leicester) Contest (Open Section)	0
21st Nov 2010	Northern Open (Section A)	0
22nd May 2010	SEWBBA (Ebbw Vale) Contest (Championship Section)	9
6th Sep 2009	Auckland Band Association	0
8th Feb 2009	Brass At the Guild (Preston) Contest (Championship Section)	9
30th Nov 2008	Belgian Nationals (First Division)	1
16th Nov 2008	Leicestershire BBA (Leicester) Contest (Open Section)	0
12th Jul 2008	New Zealand National Championships (B Grade)	0
18th May 2008	Weston-super-Mare (Second Section)	2
17th May 2008	SEWBBA (Ebbw Vale) Contest (Championship Section)	9
23rd Mar 2008	Australian Championships (B Grade)	0
23rd Mar 2008	Australian Championships (B Grade)	0
9th Feb 2008	Norwegian National Championships (Division 1)	1
3rd Nov 2007	South West Brass Band Association Open (Championship & First) Section	91
14th Oct 2007	SCABA Autumn Contest (Championship Section)	9
14th Oct 2007	Fife Charities Band Association Contest	0
9th Feb 2007	Norwegian National Championships (Division 2)	2
9th Feb 2007	Norwegian National Championships (Division 2)	2
26th Nov 2006	Scottish Open	0
7th Oct 2006	West Wales BBA Contest (Championship Section)	9
23rd Sep 2006	Swiss Open	0
23rd Sep 2006	Swiss Open	0
5th Feb 2006	Brass At The Guild (Preston) Contest (Championship Section)	9
23rd Nov 2005	Japanese Open	0
2nd Oct 2005	Fleetwood Contest (Championship Section)	9
2nd Oct 2005	Fleetwood Contest (Championship Section)	9
1st Oct 2005	West Wales BBA Contest (Championship Section)	9
6th Feb 2005	Brass At The Guild (Preston) Contest (Championship Section)	9
10th Oct 2004	SCABA Autumn Contest (Championship Section)	9
1st May 2004	European Championships	9
14th Feb 2004	Norwegian National Championships (Division 1)	1
8th Feb 2004	Brass At The Guild (Preston) Contest (Championship Section)	9
2004	Brass Band League (NI) Spring Festival (Championship Section)	9
12th Apr 2003	Brass Band League (NI) Spring Festival (Championship Section)	9
9th Feb 2003	Brass At The Guild (Preston) Contest (Championship Section)	9
1st Dec 2002	Aylesbury (Buckinghamshire & District BBA) Contest (Open Section)	0

24th Nov 2002	Belgian Nationals (Championship Division)	9
10th Feb 2002	Norwegian National Championships (Division 1)	1
2002	NSW State Championships (A Grade)	9
2nd Dec 2001	Belgian Nationals (Championship Division)	9
12th Feb 2000	Norwegian National Championships (Division 1)	1
5th Dec 1999	Aylesbury Contest (Open Section)	0
24th Apr 1999	European Championships	9
1999	NSW State Championships (A Grade)	9
36039	NSW State Championships (A Grade)	9
7th Feb 1998	Norwegian National Championships (Elite Section)	9
29th Mar 1997	Australian Championships (A Grade)	9
8th Feb 1997	Norwegian National Championships (Division 1)	1
8th Feb 1997	Norwegian National Championships (Elite Section)	9
1st Dec 1996	Belgian Nationals (Championship Division)	9
12th May 1996	Weston-super-Mare (Championship & First Section)	91
11th Feb 1996	Norwegian National Championships (Division 1)	1
3rd Dec 1995	Hartlepool Brass Band Contest (Championship Section)	9
29th Apr 1995	European Championships	9
2nd Apr 1994	Australian Championships (A Grade)	9
2nd Apr 1994	Australian Championships (A Grade)	9
2nd Apr 1994	Australian Championships (A Grade)	9
1st May 1993	European Championships	9
10th Apr 1993	Australian Championships (A Grade)	9
13th Feb 1993	Norwegian National Championships (Elite Section)	9
1993	Brass Band League (NI) Spring Festival (Championship Section)	9
27th Apr 1991	European Championships	9
31st Mar 1991	Australian Championships (A Grade)	9
1991	NSW State Championships (A Grade)	9
15th Apr 1990	Australian Championships (A Grade)	9
29th Apr 1989	European Championships	9
27th Mar 1989	Australian Championships (A Grade)	9
2nd Apr 1988	Australian Championships (A Grade)	9
29th Nov 1987	Belgian Nationals (Championship Division)	9
22nd Feb 1987	NWABBA Contest (Championship Section)	9