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Full Score in C

GOLDEN HOUR

for chamber ensemble

AMY CRANKSHAW

2021

GOLDEN HOUR

INSTRUMENTATION

1 Flute

1 Clarinet in A

1 Violin

1 Violoncello

1 Percussionist:

 vibraphone (with 2 bows)

 2 suspended cymbals (high and low sound)*

 tam-tam

 *a metal chain is required to place over one cymbal

1 Piano

15'


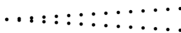

2021

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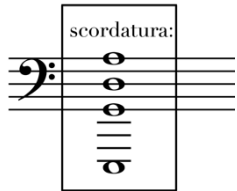
Performance notes

TECHNIQUES

Winds	<p>Bisbigliando (bisbig.) Volume vibrato</p> 	<p>Timbral trill by alternate fingering Oscillate between two volume levels, within the general range of the given dynamic. This can be achieved in the winds by adjusting air pressure, and in the strings by adjusting bow pressure. It should create a sort of 'wah-wah' effect.</p>
Winds and strings	<p>Dotted hairpins</p> 	<p>Crescendo shape: gradually alter the sound quality towards a more granular texture. For winds, this means gradually change towards a more 'airy' sound. For strings, this means gradually change towards sul pont (sometimes the crescendo begins at sul tasto). Decrescendo shape: Reverse the process described above.</p>
Strings	<p>Bow sweep</p> 	<p>Mute the strings with the left hand. Sweep the bow over all or most of the strings, starting at the fingerboard side and moving swiftly towards the bridge. End the sweep with a gentle "distortion: using heavy bow pressure. The given pitches are only rough indications. Performance examples: - 'Like Clay' (starting at 7:36): https://soundcloud.com/amycrankshaw/like-clay - Cello: https://www.youtube.com/watch?v=KoSzDZZzB2I - Viola: https://www.youtube.com/watch?v=ZYjoChyQX_E - Violin: https://www.youtube.com/watch?v=UkOtrMe7FC8</p>
	ST	Sul tasto. Play over the finger board. Fluid, liquid sound.
	SP	Sul ponticello. Play close to the bridge, but only to colour the sound, not to distort it fully.
	Distortion (dis.)	Distortion sound only; no definitive pitch. This can be achieved by playing molto SP or playing past the bridge. Use heavy bow pressure and slow bow speed. Aim for a dry sound.

SCORDATURA

The violoncello part requires the following scordatura for string IV:



GENERAL DIRECTIONS

Sudden and gradual changes in dynamics should be observed carefully.

The ensemble sound should be homogenous, like one instrument. Despite the many quiet dynamic levels, a fullness of sound is desired.

All empty bars should be treated as fermata/silence between sounds.

When playing any glissandi or bends, the full duration of the starting note must be observed. The 'destination' note should not be attacked, so that the moving pitch can sound as malleable, and uncertain, as possible. This is a different approach to a quick glissando or bend that 'lands' definitively on the destination pitch.

Strings: take note of the non vib., vib. and molto vib. markings.

The 'bends' at bars 106 and 118 should be performed by bending the pitch upwards gradually, by a maximum of one quarter tone above the starting pitch, before returning gradually to the original pitch.

Programme note

*Golden Hour musicalises the effects of sunlight on the earth's surface just before the sun starts to set.
Landscapes glimmer gently as objects are illuminated by soft, hazy hues of filtered light.
Mosses and lichens glow with deep fluorescence; leaves and grasses twinkle as they catch the golden rays.*

Full Score in C

Golden Hour

Amy Crankshaw

freely

♩ = 60

The musical score is arranged in six staves. The Flute (Fl.) staff is the primary melodic line, featuring a series of glissandi (gliss.) with a dynamic range from mezzo-piano (mp) to piano (p). The Clarinet (Cl.) staff is marked to follow the cello. The Violin (Vln.) and Viola (Vc.) staves are marked to play with mutes and non-vibrato. The Vibraphone (Vib.) and Piano (Pno.) staves are currently empty. The tempo is marked as 'freely' with a quarter note equal to 60 beats per minute. The score includes performance instructions such as 'bend non vib.', 'gliss.', 'mp', and 'p'.

Fl. *bend non vib.*
gliss.
mp *p*
follow the cello

Vln. *with mute*

Vc. *with mute*
ST
non vib.
gliss.
mp *p*
follow the flute

Vib. ♩ = 60

Pno.

7

Fl. *gliss.* **mp** *gliss.* **mp** *gliss.* **p** **mf**

Cl. non vib. *gliss.* **mp** *follow the others* **p** **mf**

Vc. *gliss.* **mp** *gliss.* **mp** **p** **mf**

A *warm and understated*

12 ♩ = 40

Fl. *mf* *gliss.* *mf* *f* *ppp* *subito* *mf* *p* *subito* *subito*

Cl. *mf* *mf* *f* *ppp* *subito* *subito* *mf* *p* *subito* *subito*

Vln. *mf* *mf* *f* *ppp* *subito* *mf* *p* *subito* *subito*

Vc. *mf* *mf* *f* *ppp* *subito* *mf* *p* *subito* *subito*

ST non vib.

18

Fl.

mf
subito

ff f

p *mf*

mp *p* (tiny pause)

normal vib.

Cl.

subito
mf

ff *mp*

p *mf*

mf *p* (tiny pause)

normal vib.

Vln.

mf
subito

ff *mp*

p *mf*

mp *p* (tiny pause)

normal vib.

Vc.

mf
subito

ff *mp*

p *mf*

mp *p* (tiny pause)

normal vib.

Vib.

p *L.V.*

p *L.V.*

B

25

Fl. non vib. *mf* subito *f* *mp* *ppp* distant 6

Cl. non vib. *mf* subito *f* *mp* *ppp* distant

Vln. non vib. *mf* subito *f* *mp* *pp* distant

Vc. non vib. *mf* subito *f* *mp* *ppp* distant

Vib. *p* L.V.

Pno. *pppp* freely (always)

30

S. Cym.

ppp *freely (always)* **p** **mf** **ppp** L.V.

Pno.

mp **ppp**

3 5 3

Detailed description of the musical score: The score is for measures 30-31. The S. Cym. part begins with a measure rest, followed by a triplet of eighth notes (ppp), a half note (p), a quarter note (mf), and a quarter note (ppp). A vertical dashed line is placed between the second and third measures. The Pno. part features complex chords with triplets and quintuplets. Dynamics include mp and ppp. A vertical dashed line is placed between the second and third measures.

C *calmly moving*

♩ = 60 (continue moving forward as though nothing has changed)

32

Fl. *mf* *pp* *subito* *mp* *f* *ff* *p* *subito* *mf* *f* *pp* *subito*

Cl. *mf* *pp* *subito* *mp* *f* *ff* *p* *subito* *mf* *f* *pp* *subito*

Vln. *mf* *pp* *subito* *mp* *f* *ff* *mf* *ad lib* *mf* *f* *pp* *subito*

Vc. *mf* *pp* *subito* *mp* *f* *ff* *p* *subito* *mf* *f* *pp* *subito*

Vib. **D** *mp* *L.V.* *mp* *L.V.* *p*

Pno. *cont. holding pedal down* (off)

bisbig. -----

37

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

ppp *mf*

gliss. downwards, freely, on the same string

gliss. downwards, freely, on the same string

gliss. gliss.

gliss. gliss.

L.V.

L.V.

Red.

41

S. Cym.

p
freely

mf

ppp *L.V.*

Pno.

ppp

mf

ppp

D *some sparkling*

46

Fl. *p* < *mf* > *ppp* *distant* *mp* *p* *ff* *molto vib.* *non vib.*

Cl. *p* < *mf* > *ppp* *distant* *mp* *p* *ff* *molto vib.* *non vib.*

Vln. *p* < *mf* > *ppp* *distant* *mp* *p* *ff* *molto vib.* *non vib.*

Vc. *arco* *p* < *mf* > *ppp* *distant* *mp* *p* *ff* *molto vib.* *non vib.*

Vib. *p* *L.V.* *p* *Tam-tam* *mf* *L.V.* *scrape with superball (do not strike)*

Pno. *cont. holding pedal down*

52

Fl. *mf* < *fff*

Cl. flz.

fff *gliss.* distortion (no pitch)

Vln. *f* < *fff* *gliss.* distortion (no pitch)

Vc. *mf* < *fff*

Pno. *ppp* *mf* *ppp* < *mf* *ppp*

E *towards fragile*

58

Fl. *in****

Cl. *in****

*** 1. breathe in and out through instrument: intercept the air stream with the teeth, creating as much 'air' sound as possible)
 2. simultaneously, perform key clicks ad lib.

Vc. *f* *pizz.* *L.V. (always)*

S. Cym. *mp* *sustained sound, sustained dynamic* *L.V.*

Suspended Cymbals

Pno. *cont. holding pedal down*

64

Fl. out in out

Cl. out in out

Vln. strum with violin placed in lap (like a guitar) pizz. 3 3 3 mf

Vc. pizz. f col legno battuto

S. Cym. mp > L.V. mp

Pno. p pp

6/4

6/4

6/4

6/4

6/4

6/4

6/4

6/4

70

Fl. in out

Cl. in out

Vln. *mf* *sim.*

Vc. pizz. col leg. bat. pizz. col leg. bat. pizz.

S. Cym. > *L.V.* *mp* > *L.V.*

Pno. *p* cont. holding pedal down

76 in out

Fl. // //

Cl. in out // //

Vc. pizz. (f)

S. Cym. place chain on high Sus. Cym. L.V.

Pno. (off with cello)



F *with solace*

82

Fl. non vib. *gliss.* **mf** *flz.* **ppp** ord.

Cl. ord. (non vib.) *gliss.* **mf** *flz.* **ppp** ord.

Vln. arco molto ST non vib. *gliss.* **mf** *SP* **ppp** ST .. :.. SP ..

Vc. arco molto ST non vib. *gliss.* **mf** *SP* **ppp** ST .. :.. SP ..

S. Cym. *with chain* **mp** move chain around cymbal with maximum surface contact, creating a constant rustling, scraping sound

G *deeply felt*

accel. . .

The musical score consists of six staves. The Flute (Fl.) and Clarinet (Cl.) parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Violin (Vln.) and Viola (Vc.) parts are in treble and bass clefs respectively, with a key signature of one sharp (F#) and a 4/4 time signature. The Snare Drum (S. Cym.) part is in a 2/4 time signature. The Piano (Pno.) part is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The score includes various dynamics such as *mp*, *f*, *pp*, *subito*, *ff*, and *ppp*. It also features performance instructions like *ord.*, *(non vib.)*, *remove chain*, *15ma*, *gliss.*, and *accel.*. The piece begins at measure 91 and ends at measure 104.

98 Poco più mosso

Fl. *ord. (non vib.)*
fff subito *mf p* *gliss.* *ff* *fff*
dramatically

Cl. *ord. (non vib.)*
fp *gliss.* *fff* *energetic, pushing forward*
mf *fff subito* *gliss.* *mf p* *ff* *fff*
dramatically

Vln. *f* *gliss.* *fff* *energetic, pushing forward*
mf *fff subito* *gliss.* *mf p* *ff* *fff*
dramatically

Vc. *fp* *gliss.* *fff* *energetic, pushing forward*
mf *fff subito* *gliss.* *mf p* *ff* *fff*
dramatically

S. Cym. *roll* *p* *mf* *L.V.* *dampen*

Pno. *ppp* *energetic, pushing forward*
ff *ff* *mf p* *gliss.* *ff*
dramatically

Red. *Red.* *Red.*

107

Fl. *ppp*

Cl. *ppp*

Vln. *ppp*

Vc. *ppp*

T-t. *ppp*
freely explore various timbres for the duration of this sustained sound

Pno.

The score consists of six staves. The first four staves (Flute, Clarinet, Violin, and Viola) are in treble clef with a 4/4 time signature. Each staff begins with a whole note chord (F4, A4, C5) and is marked *ppp*. A slur spans the first two notes of each staff. The fifth staff (Timpani) is in a mallet clef with a 4/4 time signature. It has a whole rest in the first measure, followed by a sustained sound marked *ppp* with a vertical bar above it. The sound is divided into four measures by 'z' marks, with slurs connecting the notes. The sixth staff (Piano) is in grand staff with a 4/4 time signature and contains whole rests in all four measures.

H *now fleeting*

Quickly ♩ = 100

112

T-t.

z z z z z

Quickly ♩ = 100

gva

quicker than before

ppp

3 3 3 3 3 3 3 3

ped.

(quick but casual, moving together as though chatting)

The musical score consists of six staves. The Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.) parts are in treble clef and play a melodic line starting at measure 117. The Trombone (T.t.) part is in bass clef and plays a rhythmic pattern of eighth notes. The Piano (Pno.) part is in treble and bass clefs and plays a harmonic accompaniment.

Fl.: *non vib.*, *p* to *mp* to *ppp*, (bend)

Cl.: *non vib.*, *p* to *mp* to *ppp*, (bend)

Vln.: *molto ST non vib.*, *p* to *mp* to *ppp*, (bend)

Vc.: *molto ST non vib.*, *p* to *mp* to *ppp*, (bend)

T.t.: *z* (repeated)

Pno.: *ppp*, *8va*, triplets (3)

123

Fl. *sim.*
p *mp*

Cl. *sim.*
p *mp*

Vln. *sim.*
p *mp*

Vc. *p* *mp*

T-t. *a bit slower than the others*
z z z z z z z
(8)

Pno. *pp*
3 3 3
(off)

bow sweep (sweep the bow towards the bridge)
mute strings. no pitch.

molto ST → dis.

molto ST → dis.

Vln. *ppp* *sim.*

Vc. *ppp* *sim.*

T-t. z z z z z z



I Slowly ♩ = 40

136

T-t. L.V.

Slowly ♩ = 40

Pno. *ppp* much slower now

Poco più mosso ♩ = 120
(subito, quickly chatting again)

141

Fl. *mf*

Cl. *mf* hang on a bit longer than the others (do what feels good)

Vln. *mf* ST non vib.

Vc. *mf* ST non vib.

Vib. *mp*

Pno. *mp* 8va

Poco più mosso ♩ = 120

Poco meno mosso ♩ = 100

147

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

f *mp* *f*

f *mp* *f*

f *mp* *f*

f *mp* *f*

mp

(8) *ppp*

Poco meno mosso ♩ = 100

Detailed description: This page of a musical score, numbered 27, features six staves. The top five staves are for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Vibraphone (Vib.). The sixth staff is for Piano (Pno.). The tempo is marked 'Poco meno mosso' with a quarter note equal to 100 beats per minute. The Flute, Clarinet, Violin, and Viola parts begin at measure 147. Each of these four parts has a dynamic marking of *f* (forte) at the start of the first phrase, which then transitions to *mp* (mezzo-piano) for the second phrase. The Vibraphone part starts with a *mp* (mezzo-piano) dynamic. The Piano part begins with a sequence of chords, each marked with a triplet '3' and a *ppp* (pianissimo) dynamic. The score includes various musical notations such as slurs, ties, and wavy lines indicating vibrato or tremolo.

Fl. *ppp* *p* *ppp* in

Cl. *ppp* *p* *ppp* in

Vln. *pp* *p* *ppp*

Vc. *ppp* *p* *pp*

T-t. z z z z z z

Pno. *hold pedal down to the end*

alternate (ad lib.) between ordinary bow placement and molto sul pont, explore a variety of textures and timbres as you proceed

167

out

in

30

Fl.

Cl.

Vln.

Vc.

T-t.

Pno.

Fl. // // // // //

Cl. // // // // //

bow sweep (sweep the bow towards the bridge)
mute strings. no pitch.

molto ST -----> dis. molto ST -----> dis.

ppp *sim.*

Vc. [triplets]

T-t. z z z z z

Pno.

172 out

Fl.

Cl.

out

Vln.

molto
ST → dis.

sim.

Vc.

T-t.

Pno.

L.V.

Detailed description: This page of a musical score covers measures 172 to 175. The Flute (Fl.) and Clarinet (Cl.) parts are marked 'out' and contain double bar lines. The Violin (Vln.) part features a melodic line starting with a fortissimo (f) dynamic, marked 'molto' and 'ST' (staccato), which then transitions to 'dis.' (diminuendo) with a dashed arrow. The Viola (Vc.) part consists of a series of sixteenth-note chords, each marked with a forte (f) dynamic. The Trombone (T-t.) part plays a rhythmic pattern of quarter notes, each marked with a forte (f) dynamic. The Piano (Pno.) part is currently silent. The page concludes with a double bar line and the instruction 'L.V.' (L'istesso tempo).