

# Mélisande

	The spark of birth	Der Funke der Geburt
	Padding around with curiosity and stumbling	Neugierig herumtapsen und stolpern
A:	This is easy – play barking & yapping	Das ist einfach – spielerisches Bellen und Kläffen
B:	Dog walking class and showing off	Hundespaziergang und Angeben
C-3:	Breakaway from class & wind up others	Aus dem Unterricht ausbrechen und andere aufregen
D-7:	Escape outside	Flucht ins Freie
D:	Caught	Erwischt
E-5:	Squirrel encounter	Begegnung mit einem Eichhörnchen
E:	Life is easy & pause, let's go faster	Das Leben ist einfach & Pause, lass uns schneller gehen
F:	Tired and time for bed and dreams	Müde und Zeit zum Schlafen und Träumen
F+:	Warm and sunny, asleep outside	Warm und sonnig, schlafend im Freien
G:	A butterfly comes to rest,	Ein Schmetterling setzt sich zur Ruhe,
H:	the dream opens.	der Traum beginnt.
I-2:	We awake.	Wir erwachen.
I:	We find a friendly tortoise and follow.	Wir finden eine freundliche Schildkröte und folgen ihr.
K:	Into another garden of wonder, ponds, fish, lights, exotic plants and new aromas.	In einen anderen Garten der Wunder, Teiche, Fische, Lichter, exotische Pflanzen und neue Düfte.
M:	Tortoise leads back to home garden.	Die Schildkröte führt zurück in den heimischen Garten.
N:	In the comfort of my owners, life is indeed grand.	In der Geborgenheit meiner Besitzer ist das Leben wirklich grossartig.
P:	Return of the squirrel, the chase is on	Die Rückkehr des Eichhörnchens, die Jagd geht weiter
S:	We find ourselves lost after the long chase, the return	Nach der langen Jagd haben wir uns auf dem Rückweg verirrt.
T:	The return trail becomes more familiar.	Der Rückweg wird immer vertrauter.
U:	We have made it home and into the arms of our very worried but thankful owners.	Wir haben es nach Hause geschafft, in die Arme unserer sehr besorgten, aber dankbaren Besitzer.



Mélisande as a puppy ...  
Mélisande als Welpen ...

... and as a full-grown dog.  
... und als ausgewachsene Hündin.



*Phil, your piece is very challenging for the band, exciting in its content for the listeners, and innovative in so many positive ways.*

### **Dr. David King**

*Wow, what a piece, Congratulations on writing! I enjoy your sound world - the unconventional way you play with extended tonality etc. And there are some parts of the piece that are fab - love the Stravinsky like syncopated chords cutting across the pulse etc the sparse opening octaves and the chorale - all very doable. Some of the really complex parts are going to be mighty tricky for any brass band especially when everyone is playing something different.*

### **Paul Hindmarsh**

*Congratulations on an engaging and interesting piece thank you for letting me listen - I enjoyed it very much and wish you good luck with getting it in a contest. It is certainly a challenging play and the ending a real test of stamina.* **Stephen Roberts**

*My first impression was hypnotic - I was totally fixated. Amazing piece! Far too difficult for any band I conduct. But I would like to hear a band play it if there is such a band? I love the fantasy and imaginative original ideas and collectively the rhythmic changes are enormous.* **Ray Farr**

*Listened all the way through Melisande for the first time yesterday afternoon and really really enjoyed it.* **Frank Renton**

*Melisande is an innovative and exciting test piece written with Europe's finest brass bands in mind. It is technically very challenging and stretches the bounds of harmonic development in such a way that the results are both sensitive and very dramatic. I might suggest that it would be a very exciting as an own choice selection for the European Championships or as a set work for the British Open. A performance of Melisande at either of these contests would set the brass band world alight!!*

### **Paul Cosh**

*The piece is very interesting and very challenging in many ways. I will definitely keep this in the back of my head when I need new pieces.*

### **Arsène Duc**

*I Like this work but it is extremely difficult in places but I can see bands like Eikanger or Stavanger really getting into it. Some lovely ideas and the piece has good flow.*

### **Barrie Gott**

*I first heard Lawrence's work with his cornet concerto "BLAZE" and from this I knew other special works would arise from him for band. "Melisande" is youthful yet mature, he understands completely how to score and inventively so for band making sure all have work do through the ranks. I find this work fills many gaps that some tests yawn for. It speaks new and yet gives tradition in melody and the band and conductor has a "symphonic structure" challenge in interpretation as opposed to a normal "test piece". I hope is work finds it's deserved platform for you.*

### **Elgar Howarth**

*In total I found listening to Melisande really exhilarating, and technically very daring in the challenges you threw out. You have obviously worked very hard and successfully to realise your concepts. In addition, the graphic presentation of the score is impeccable. I loved all of your scoring. Your variety of sounds covers the full gamut from brilliant to sonorous. The piece is very difficult indeed, and how! So much precision is essential in the running passages and only the finest ensembles would get near the most exposed gestural phrases, however that is how composers take playing forwards -- ever the more 'unreasonable' challenges are set here, so then gradually realised by new generations of better technical players. Bravo Phil.*

### **Howard Snell**

*Thank you for letting me see and hear your piece. I enjoyed it very much. Like Paul (Hindmarsh), I enjoyed your interesting use of non-functional tonal harmony, which gave the piece an individual character. I also appreciated the energy as well as the inventiveness of the scoring. Yes, it's difficult - especially when there are a lot of solo lines flying around.*

### **John Pickard**

*Melisande has a lot of potential - I would definitely like to play it and even to get it selected by an EU panel for a competition, I wish to work with you on this?*

### **Luc Vortommen**