

# THE HEAT OF THE SUN

## *A Dream Cycle for Strings*

by Mark Goddard

Op. 46

## A STRUCTURAL ANALYSIS

### I

The structure of all four movements of 'The Heat of the Sun' relies on a set of fundamental 'musical building blocks', which appear fairly early on, and then return, like old friends.

The most important of these is the high, intense, 'heat-haze chord', along with numerous arpeggiated derivatives, which pervade the entire work:



BAR 1. (00:00)

'Heat-haze chord'

**Adagio** ♩. = 48

The musical score consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has one sharp (F#) and the time signature is 12/8. The tempo is Adagio with a quarter note equal to 48 beats per minute. The first measure is a whole note chord consisting of F#4, A4, B4, and C5, marked *pp* and labeled '3 soli'. The second measure is a triplet of eighth notes (F#4, A4, B4) followed by a quarter rest, marked *p* and labeled 'gli altri'. The third measure is a triplet of eighth notes (A4, B4, C5) followed by a quarter rest, marked *p* and labeled 'gli altri'. The fourth measure is a triplet of eighth notes (F#4, A4, B4) followed by a quarter rest, marked *p* and labeled 'gli altri'. The first and third measures of the right hand are marked *pp* and labeled '3 soli'.

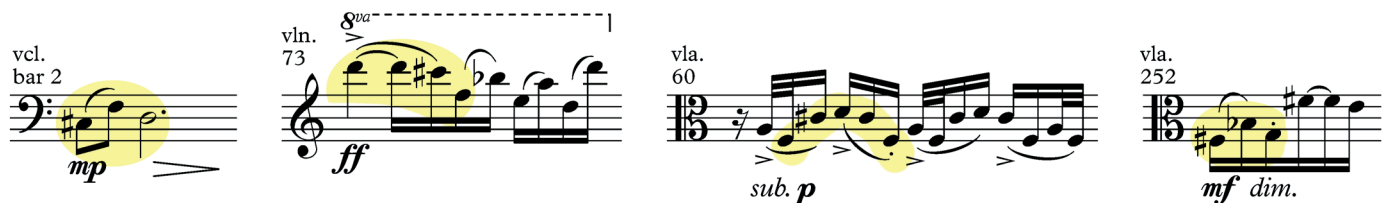
The following melodic motive, based on a descending D (harmonic) minor scale, also permeates the texture of every movement, appearing early in the proceedings and played by the principal cello:

BAR 2. (00:07)

‘D minor cello scale motive’



This theme takes on many guises during its journey through the piece. The last three notes particularly, which contain a ‘diminished fourth’, become an important motive, undergoing numerous developments by way of transpositions, inversions, diminutions etc.:



Another recurring building block — much simpler in character, almost ‘primal’ in contrast — is a very static use of a chord exploiting the sonorous sounds of the ‘open strings’, usually presented by soloists alone. This typically provides a sense of respite from the strenuous and exhilarating music that precedes it. A welcome ‘catch your breath’ moment. This earthy ‘natural’ sound is also used as something of a ‘fate’ theme — the onset of death even.

*Fear no more the heat o’ the sun,  
Nor the furious winter’s rages;  
Thou thy worldly task hast done,  
Home art gone, and ta’en thy wages:  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.*

William Shakespeare  
Cymbeline Act IV, Scene II

BARS 7, 16, 18... (00:32)

‘Open-strings chord’

Musical score for Vln. I, Vla., Vc., and Db. Each instrument part is marked 'solo' and features a long note with a dynamic marking of *mf* (mezzo-forte) and *pp* (pianissimo) indicated by a hairpin.

Two exuberantly dance-like themes provide the first of the ‘day-dreams’, or ‘episodes’. Highly syncopated, these rather naïve tunes stubbornly reappear as mental ‘flash-backs’:

BAR 22. (01:47)

Violin syncopated folk-dance-like tune

Musical score for Vln. I, starting at bar 22. The tempo is marked **Poco Animato** with a tempo of  $J = 72$ . The score begins with a dynamic marking of *f* (forte) and includes various articulations and slurs.

BAR 33. (02:22)

Double bass syncopated folk-dance-like tune

Musical score for Double Bass, showing two staves of syncopated folk-dance-like tune. The first staff begins with a dynamic marking of *ff* (fortissimo).

BAR 44. (02:53)

An increasingly complex development section starts here, where the 'D minor cello scale motive' is continually remodelled and interspersed with the exuberant treble and bass folk-dance-like motives:

The image shows a musical score for measures 44 through 47. The score is arranged in a system with seven staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violas (Vc.), Double Basses (Db.), and Double Basses (Db.). The key signature is D minor, and the time signature is 3/4. The score is marked with various dynamics and articulations. Yellow highlights are present in the first and fourth measures of the system, specifically in the Violin I, Violin II, Viola, and Double Bass parts. The first measure (44) starts with a *mf* dynamic. The second measure (45) features *arco* markings for the Violin II and Viola parts, with a *mp* dynamic. The third measure (46) includes *sub. f* markings for the Violin I and Violin II parts, and *pizz. (snap)* and *sub. f* for the Viola part. The fourth measure (47) features *pizz. (snap)* and *arco* markings for the Violin I and Viola parts, and *pizz. (snap)* and *sub. f* for the Double Bass parts. The score concludes with a double bar line at the end of measure 47.

BAR 51. (03:08)

Here, both folk-dance-like motives combine:

**a tempo**

49

The image shows a musical score for measures 49-51. The score is for a string ensemble and includes the following parts:

- Vln. I:** Violin I, treble clef, *ff* dynamic. The melody is highlighted in yellow.
- Vln. II:** Violin II, treble clef, *ff* dynamic. The melody is highlighted in yellow.
- Vla. (top):** Viola, alto clef, *arco* and *ff* dynamic. The accompaniment is highlighted in yellow.
- Vla. (bottom):** Viola, alto clef, *arco* and *ff* dynamic. The accompaniment is highlighted in yellow.
- Vc. (top):** Violoncello, bass clef, *ff* dynamic. The accompaniment is highlighted in yellow.
- Vc. (bottom):** Violoncello, bass clef, empty staff.
- Db. (top):** Double Bass, bass clef, *unis. arco* and *ff* dynamic. The accompaniment is highlighted in yellow.
- Db. (bottom):** Double Bass, bass clef, empty staff.

The score is marked **a tempo** and *ff* (fortissimo). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The measures 49-51 are highlighted in yellow.

BAR 73. (03:42)

The 'D minor cello scale motive' is further modified here, and combined with the 'Bass folk-dance-like' melody:

The musical score for Bar 73, measures 1-3, is presented below. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts are marked *ff* and *arco*. The Viola parts are marked *(non trem.) div.*. The Violoncello and Double Bass parts are marked *tutti unis.* and *ff*. The Violoncello part features a 'Bass folk-dance-like' melody, and the Double Bass part features a 'D minor cello scale motive'.

BAR 90. (04:13)

After an electrifying frenzy of excitement, the first movement reaches a breathtaking climactic tutti and subsides into respite.

The image displays a musical score for a string ensemble, divided into three systems. The first system covers measures 76 to 79, the second system covers measures 80 to 83, and the third system covers measures 84 to 87. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score is marked 'Full Score' and includes various performance instructions such as 'poco a poco rall.' and 'f. din.'. The notation is dense, featuring many sixteenth and thirty-second notes, indicating a fast and intricate passage.



BAR 100. (04:44)

From here, the mood becomes progressively subdued and reflective. The healing properties offered by the assiduous 'open strings chord' are presented again, but partially punctured by lingering memories of the 'heat-haze'.

**I** a tempo ♩ = 48

100

The musical score for Bar 100 (measures 100-102) is presented for Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked 'a tempo' with a quarter note equal to 48 beats. The score includes several solo parts and a 'gli altri pizz.' (pizzicato) section for the remaining strings. Dynamics range from *p* to *sub f*. The score is annotated with yellow and red vertical bars.

**Violin I:** solo 1, *sempre p*, *sub f*

**Violin II:** solo 2, solo 3, *fp* — *pp*, *ffp* — *pp*

**Viola:** solo 1, solo 2, solo 3, *fp* — *pp*, *ffp* — *pp*

**Viola:** solo, *sempre p*, *sub f*

**Violoncello:** solo, *sempre p*, *sub f*

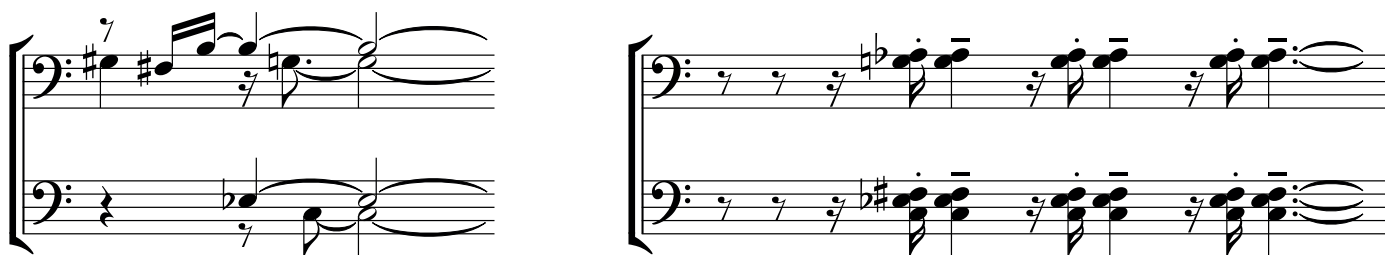
**Double Bass:** solo, *sempre p*, *sub f*

**gli altri pizz.:** *f* — *mp*, *ff* — *mp*

BAR106. (05:00)

Harmonic elements of this 'sun-chord' have evolved into new, fragmented accompaniment figures:

**largo** ♩ = 96



Over this, a soaringly expressive solo violin recalls hints of the initial 'D minor cello scale motive', now ruminative and self possessed.



109 **tempo I** ♩ = 96  
*mp* *espress* *mp*

111 *mf* *mf* *mp*

112 **poco rall.** **largo** ♩ = 96  
*p* *loco*

BAR 122. (06:33)

The movement ends with the a ‘final gasp’ of the ‘D minor cello scale motive’, as if stumbling under the desert heat.

**tempo primo** ♩. = 48  
*espress.*

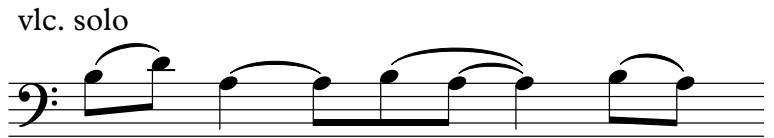
120

*fp* ————— *p*

## II

### BAR 123. (06:45)

The 'slow movement' begins gently enough with the solo cello's anguished D minor harmonic diminished fourth of the first movement being rehabilitated into the more optimistic key of G major.



**M**

**più mosso** ♩ = 100  
tutti div.

Vln. I *f* *ppp sempre*

Vln. II *ppp sempre*

Vla. *f* *mp espress.*

Ve. *f* *mp espress.*

Db. *f* *mp espress.*

BAR 153. (10:19)

The peaceful atmosphere is rudely interrupted, firstly in the forceful reappearance of the ominous 'open strings chord', then an all too familiar arpeggiated run in the first violins, based on the 'heat-haze' material, and finally a nervy and stratospheric declaration by the violins based on the 'D minor' material.

**P** **presto** ♩ = 160

Vln. I *div.* *f*

Vln. II *f dim.* *p*

Vla. *tutti* *f dim.* *p*

Ve. *f dim.* *p*

Db. *f dim.* *p*



BAR 208. (11:40)

The ashes burst into flames at the climax of the movement, disturbingly heralded by the ubiquitous 'heat-haze' arpeggio figure, followed by an impenetrable texture formed of macabre variants of the syncopated folk-dance-like theme of the first movement.

203 *div a 3*  
Vln. I *p* *mf* *fff*

BAR 215. (12:01)

Merciful tranquillity is eventually restored before the movement ends, with the return of the original 'serene theme', this time made radiant thanks to pizzicato adornments.

215 **V** *mesto (tempo primo)* ♩ = 80  
Vln. I *pizz.* *mp* *f* *mp* *arco solo* *poco rall.* *mf* *mp* *mf* *p*  
Vln. II *pizz.* *mp* *f* *pp*  
Vla. *solo* *espress.* *f* *p* *mf* *p*  
Vc. *solo 1* *V* *f* *p* *mf*  
Vc. *solo 2* *V* *f* *p*  
Vc. *gli altri* *pizz.* *mf* *p*  
Db. *solo* *pizz.* *p*

BAR 220. (12:30)

The slow movement ends as it started, with the solo cello relishing the 'serene theme'.

The musical score for Bar 220 (12:30) is arranged in four staves: Viola (Vla.), Violin (Vc.), Cello (Vc.), and Double Bass (Db.).

- Vla.:** Starts with a dynamic of *f*, then *mp*, *mf*, and *pp*. The melody is primarily in the upper register.
- Vc.:** Starts with *f*, then *mp*, *mf*, and *p*. The melody is primarily in the lower register.
- Vc. (solo 2):** Starts with *f*, then *mp*, *mf*, and *pp*. The melody is primarily in the lower register. It includes a *pizz.* section with a triplet of eighth notes in the third measure.
- Db.:** Starts with *f*, then *mp*, *mf*, and *pp*. The melody is primarily in the lower register. It includes a *pizz.* section in the third measure.

The score is divided into four measures. The first two measures show the initial dynamics and melodic lines. The last two measures show the *pizz.* sections and the final dynamics.



# III

This movement is a fast and furious fugato — a determined race to the finish. Positioned third where a ‘Scherzo’ might traditionally appear, this is no Scherzo (or ‘joke’)! It’s a scary night-mare-like episode, short lived, but terrifying while it lasts, which constantly pits opposing elements against each other.

## BAR 222. (12:55)

This first bar (and later at bar 250), comprises a strong pizzicato figure, once again, calling on the belligerent quality of the ‘heat-haze arpeggio’, but this time backwards (descending).

**Molto agitato** ♩ = 138

tutti pizz.

222

Vln. I

Vln. II

Vla.

Vc.

BAR 223. (12:58)

The fugato subject, distinctive in its own right, is thematically heavily influenced once more by existing motives, including the idiosyncratic use of the diminished fourth.



BAR 254. (13:38)

A new, sublime melody appears in the first violins: towering sustained notes, then navigating wide sweeping intervals. All this contrasts spectacularly with the fast, staccato assiduity of the detailed ostinato writing below it.

Musical score for Bar 254, showing Vln. I, Vla., and D.B. parts. The score is in 3/8 time and includes dynamic markings such as *pp*, *cresc.*, *mp*, *pp sempre*, *mf*, and *mp*. The Vln. I part features a melody with sustained notes and wide intervals, while the Vla. and D.B. parts provide a fast, staccato ostinato.

BAR 273. (14:02)

Invertible counterpoint turns the tables here, sending the prickly semi-quaver figure high into the violins and giving the cellos the opportunity of an expressive, satin-like theme.

Musical score for bars 273-277. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 4/4. Bar 273 is marked with the number 273. The Vln. I part features a complex, rhythmic figure of eighth and sixteenth notes. The Vln. II part has a similar but less complex figure. The Vla. part is mostly silent. The Vc. part is marked 'arco' and 'mf' in the first bar, and 'f' in the fifth bar. The Db. part has a simple, steady eighth-note accompaniment.

BAR 294. (14:30)

Canonic writing (in this case, between the violin sections) sparks a new phase, building tension.

Musical score for bars 294-298, focusing on the Violin I (Vln. I) and Violin II (Vln. II) parts. The key signature has one sharp (F#) and the time signature is 4/4. Bar 294 is marked with the number 294. The Vln. I part starts with a dynamic of 'sub. mp' and ends with 'p'. The Vln. II part starts with a dynamic of 'ff' and ends with 'mp'. The two parts are in a canonic relationship, with the Vln. II part lagging behind the Vln. I part. The Vln. I part has a more complex rhythmic figure, while the Vln. II part has a simpler, more melodic line.

BAR 332. (15:22)

A fortissimo section represents the pinnacle of the rivalry between the upper and lower sections of the orchestra.

The image displays a musical score for Bar 332, marked with a fortissimo (*ff*) dynamic. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into six measures. The upper strings (Vln. I, Vln. II, and Vla.) play a complex, rhythmic pattern of eighth and sixteenth notes, often with triplets and slurs. The lower strings (Vc. and Db.) play a simpler, more rhythmic pattern of eighth notes. The overall texture is dense and powerful, characteristic of a fortissimo section. A dashed line labeled '8va' is positioned above the first measure, indicating an octave shift for the upper strings. The score includes various performance markings such as accents (>), slurs, and dynamic markings.

BAR 347. (15:41)

The nightmare ends with blessed deliverance in the shape of the habitual 'open-strings chord', followed by a more subdued rendition of the cellos' 'satin-like theme', and concludes with a bar of fully subjugated fugato.

**calmato** ♩ = 108

G.P. **rit.**

Vln. I

Vln. II

Vla.

Vc.

Vc.

Db.

Db.

# IV

The brief final movement is a retrospective 'Epilogue'. A final assemblage of day dreams before we 'come to dust' (as Shakespeare describes in the poem).

## BAR 358. (16:05)

The blazing introduction throws us straight back to the oppression of the desert heat: accented triplet figures derived directly from the 'heat-haze' chord, do battle with an anxious melody played by pairing first violin and cello sections, playing an octave and a fourth apart (like a 'Quarte de Nasard' stop on the organ).

**Vivace** ♩ = 120

358

The musical score for measures 358-362 is written for Violin I, Violin II, Viola, and Cello. The tempo is marked 'Vivace' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The score begins at measure 358. The Violin I part starts with a triplet of eighth notes (F#, G, A) marked 'arco' and 'f'. The Violin II part starts with a triplet of eighth notes (F#, G, A) marked 'f'. The Viola part starts with a triplet of eighth notes (F#, G, A) marked 'f'. The Cello part starts with a triplet of eighth notes (F#, G, A) marked 'f'. The score includes dynamic markings of *f*, *ff*, and *mf*. The Violin I and Cello parts play an octave and a fourth apart. The Viola part plays a triplet of eighth notes. The Cello part plays a triplet of eighth notes. The score ends at measure 362.







A progression of short, retrospective memories appear:

BAR 413. (18:15)

The unnerving viola tone clusters make an entrance, below a luminously expressive violin solo.

413 **KK**

*solo*

*pp* *mp* *mp* *poco rubato* *a tempo*

gli altri  
con sord.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Db.

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

*ff* *mp*

Detailed description: This musical score page shows measures 413 to 415. The first staff (Vln. I) features a solo violin line starting at measure 413 with a dynamic of *pp*, moving to *mp* and then *mp* again, with a *poco rubato* marking and ending at *a tempo*. The second staff (Vln. I) is marked 'gli altri con sord.' and contains rests. The third and fourth staves (Vln. II) play a melodic line with dynamics *f*, *mf*, *mp*, and *p*. The fifth and sixth staves (Vla.) play a similar melodic line with dynamics *f*, *mf*, *mp*, and *p*. The seventh staff (Vc.) plays a sustained bass line with dynamics *ff* and *mp*. The eighth staff (Db.) plays a sustained bass line with dynamics *ff* and *mp*. A 'solo' marking is placed above the first violin staff. A 'KK' box is present in the first measure. The tempo marking 'poco rubato' is above the first violin staff, and 'a tempo' is at the end of the passage.

BAR 421. (18:36)

The 'open strings chord' takes root from here and simply refuses to budge until the bitter end. Muted violins sadly play the first few notes of the [previously] energetic syncopated folk-dance-like tune, now reduced to a crawl — played so slowly it's barely recognizable as the same tune.



At the same time, in a macabre slow motion counter-subject, muted second violins play the first few notes of the double bass folk-dance-like tune, again, apathetically.



BAR 431. (19:01)

Fragments of the serene tune from the slow movement are heard next, again, on muted strings. But they only get so far before the bland open-strings chord is all that can be heard, ominously prevalent beneath the texture throughout this final phase.

Vln. II  
*p*  
con sord.

Vla.  
*p*  
con sord.

Vc.  
*p*

Db.  
pizz. arco  
*p*

BAR 434. (19:16)

The 'heat-haze' chord occurs for the last time. It's back to it's original shape:

**adagio** ♩ = 48  
3 soli

426  
Vln. I  
*p* *pp*

Vln. II  
*p* *pp*

BAR 436. (19:20)

The 'last gasp' from the cellos is truncated by a 'terminal pluck' — that fateful 'open strings chord' has the 'final, pizzicato, word'.

The image displays a musical score for Bar 436 (19:20) for a string ensemble. The score is written in 7/16 time and consists of seven staves:

- Vln. II:** Treble clef. The first two measures are marked "gli altri" and contain rests. The third measure is marked "pizz." and contains a single eighth note with a dynamic marking of *p*.
- Vla. (top):** Alto clef. The first two measures are marked "7/16" and contain rests. The third measure is marked "pizz." and contains a single eighth note with a dynamic marking of *p*.
- Vla. (middle):** Alto clef. The first two measures are marked "senza sord." and contain rests. The third measure is marked "pizz." and contains a single eighth note with a dynamic marking of *p*.
- Vc. (top):** Bass clef. The first two measures are marked "(solo)" and contain rests. The third measure is marked "pizz." and contains a single eighth note with a dynamic marking of *p*. A slur covers the notes of the first two measures, with a dynamic marking of *mf* below it.
- Vc. (bottom):** Bass clef. The first two measures are marked "senza sord." and contain rests. The third measure is marked "pizz." and contains a single eighth note with a dynamic marking of *p*. A slur covers the notes of the first two measures, with a dynamic marking of *mf* below it.
- Db. (top):** Bass clef. The first two measures are marked "7/16" and contain rests. The third measure is marked "pizz." and contains a single eighth note with a dynamic marking of *p*.
- Db. (bottom):** Treble clef. The first two measures are marked "7/16" and contain rests. The third measure is marked "pizz." and contains a single eighth note with a dynamic marking of *p*.

For more information, see:

[www.MarkGoddard.online/op46](http://www.MarkGoddard.online/op46)