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The foundations of style in the early concert music of Don Banks

Appendices

Bradley David Cummings

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Appendices

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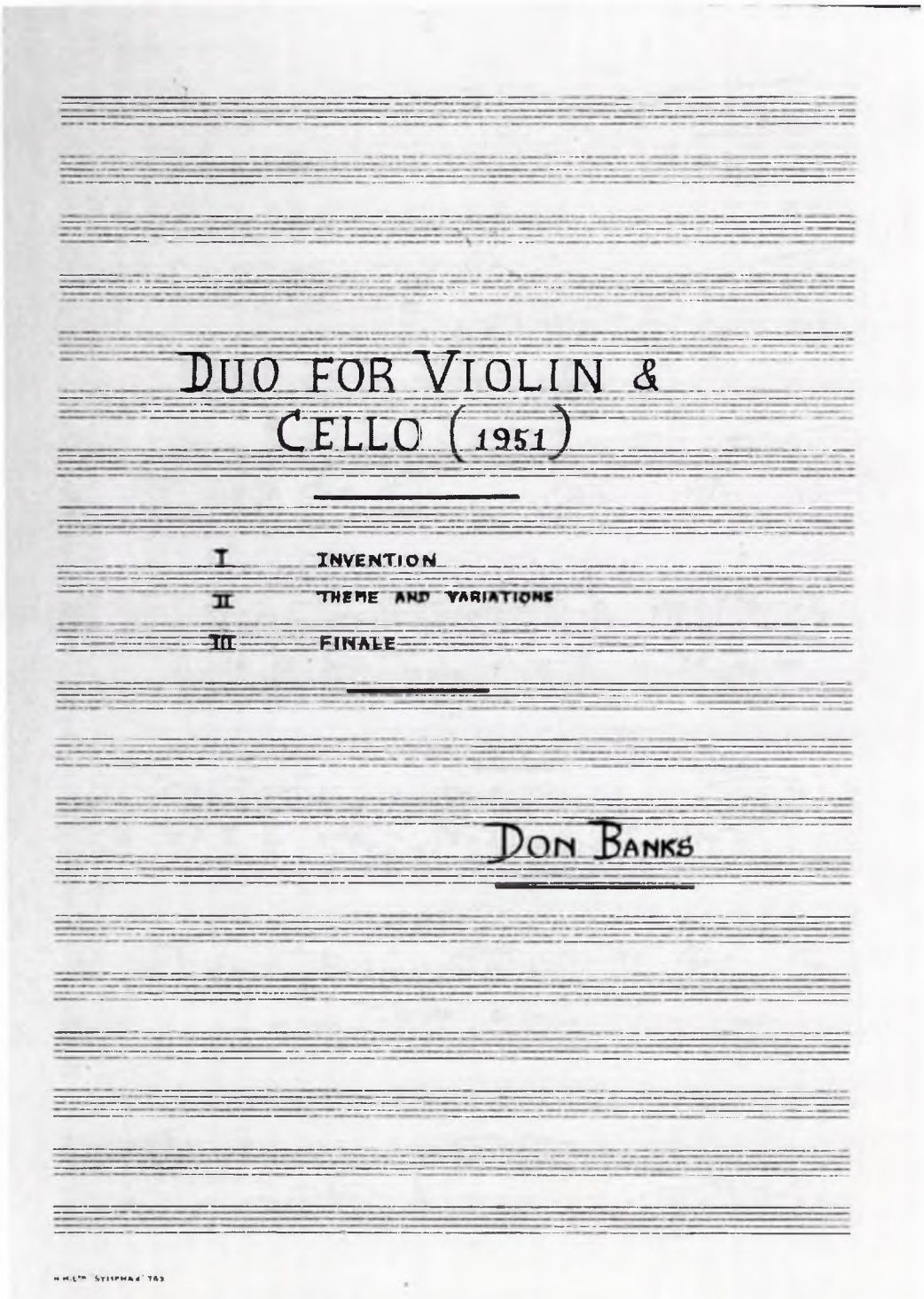
Appendix 1

Duo for Violin and Cello

1.1 Score (first movement)



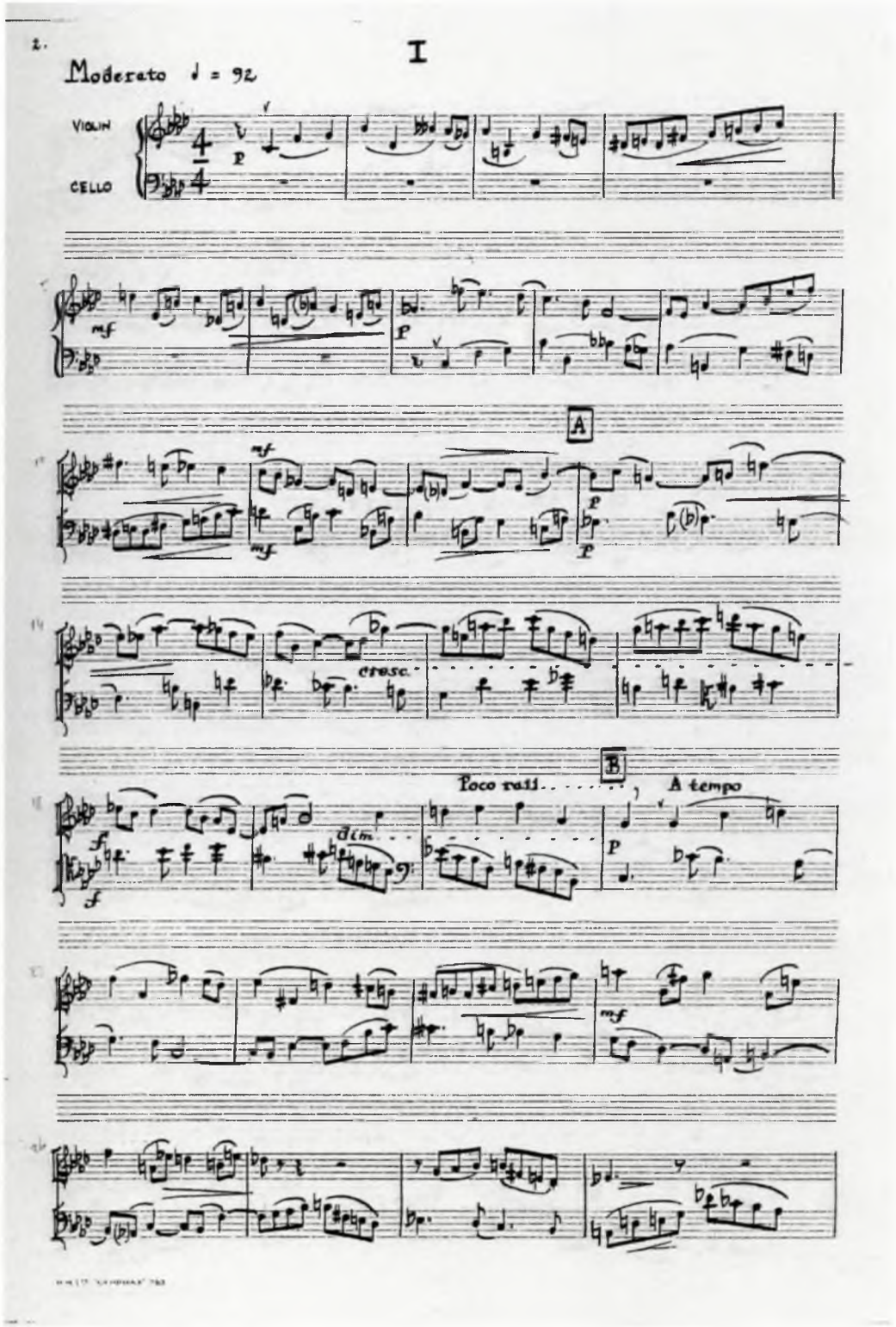
DUO FOR VIOLIN & CELLO (1951)

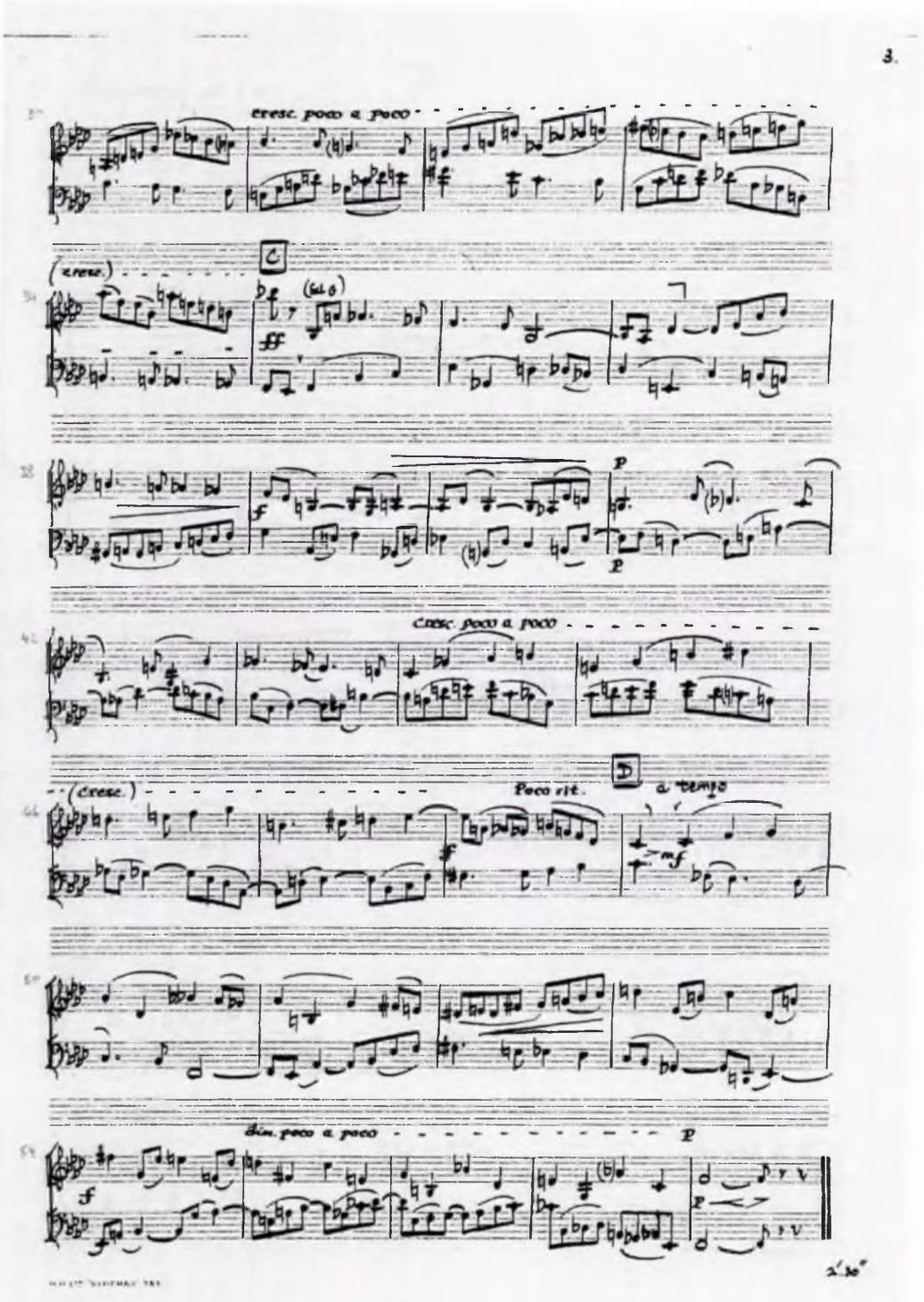
I INVENTION

II THEME AND VARIATIONS

III FINALE

DON BANKS


I
Moderato ♩ = 92
VIOLIN
CELLO
A
cresc.
B
Poco rall.
A tempo


3.
cresc. poco a poco
(cresc.)
C
(sul G)
ff
p
cresc. poco a poco
(cresc.)
Poco rit.
D
a tempo
mf
dim. poco a poco
p
f
2'30"

1.2 Description of items

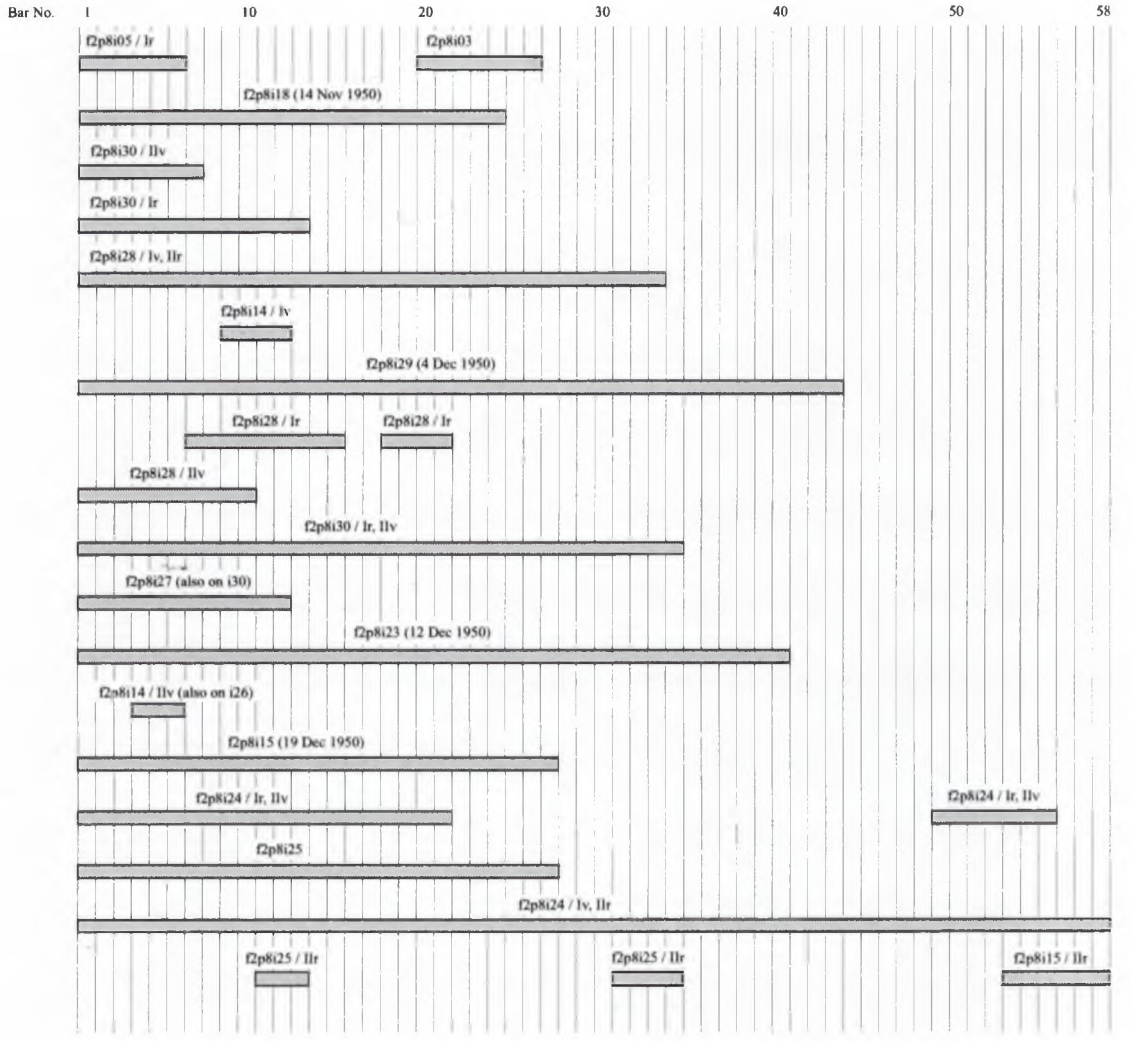
Duo for Violin and Cello (first movement) / Don Banks

Item	Item type	Face	Description
f1p3i16	Bundle		Pencil note: "Plan for Concert Piece" -- Possibly relating to the intended three movements of the *Duo*
f2p8i03	Leaf	Ir	Notes relating to Banks's studies with Seiber. Dates on the page are 13/11/50.
		Iv	Bars 20-26 -- this face also contains brief notes relating to the studies with Seiber, dated 4/11/50 and 20/11/50.
f2p8i05	Bifolium	Ir	Two sketches of bars 1-6. Also other unrelated material.
		Iv, IIr, IIv	Unused.
f2p8i14	Bifolium	Ir	Six different sketches of bars 9-11.
		Iv, IIr	Sketches of unrelated material.
		IIv	Twelve different sketches of bars 4-5 (bar 4-extended of the final version). Same as item 26.
f2p8i15	Bifolium	Ir	Title: "2 Part Invention 19/12/50"
		Iv, IIr	Bars 1-27 in biro.
		IIv	Two sketches of bars 11-13 and three sketches of bars 53 to the end.
f2p8i18	Bifolium	Ir	Date: 14/11/50
		Iv, IIr	Ink draft of bars 1-26. Pencil annotations by Seiber.
		IIv	Pencil sketch of five bars with the top voice written at twice the tempo (crotchets as quavers, etc.). The lower voice is notated with the normal durations.
f2p8i23	Bifolium	Ir	Title: "2 Part Invention 12/12/50"
		Iv, IIr, IIv	Bars 1-40. Fair copy in blue biro with pencil annotations by Seiber.
f2p8i24	Bifolium	Iv, IIr	Pencil draft of the entire movement. Close to the final version except for the last five bars.
		IIv, Ir	Sketches of bars 1-19. Several versions of bars 7-8.
f2p8i25	Bifolium	Ir	Date: 19/12/50
		Iv, IIr	Bars 1-27. Blue biro with minor pencil corrections.
		IIv	Three sketches of bars 11-13 (see also item 15). Also three rough rhythm and contour sketches (concept sketches) of bars 31-34.
f2p8i26	Bifolium	Ir, IIv	Unused
		Iv, IIr	Fair copy in biro of item 14
f2p8i27	Bifolium	all	Titled "Schillinger System". Theme of bars 1-12 together with motivic fragments derived from this theme.
f2p8i28	Bifolium	Iv, IIr	Bars 1-33 in pencil.
		IIv	Fragmented sketches of bars 1-10.
		Ir	Annotated sketches of bars 7-15 and 18-21.

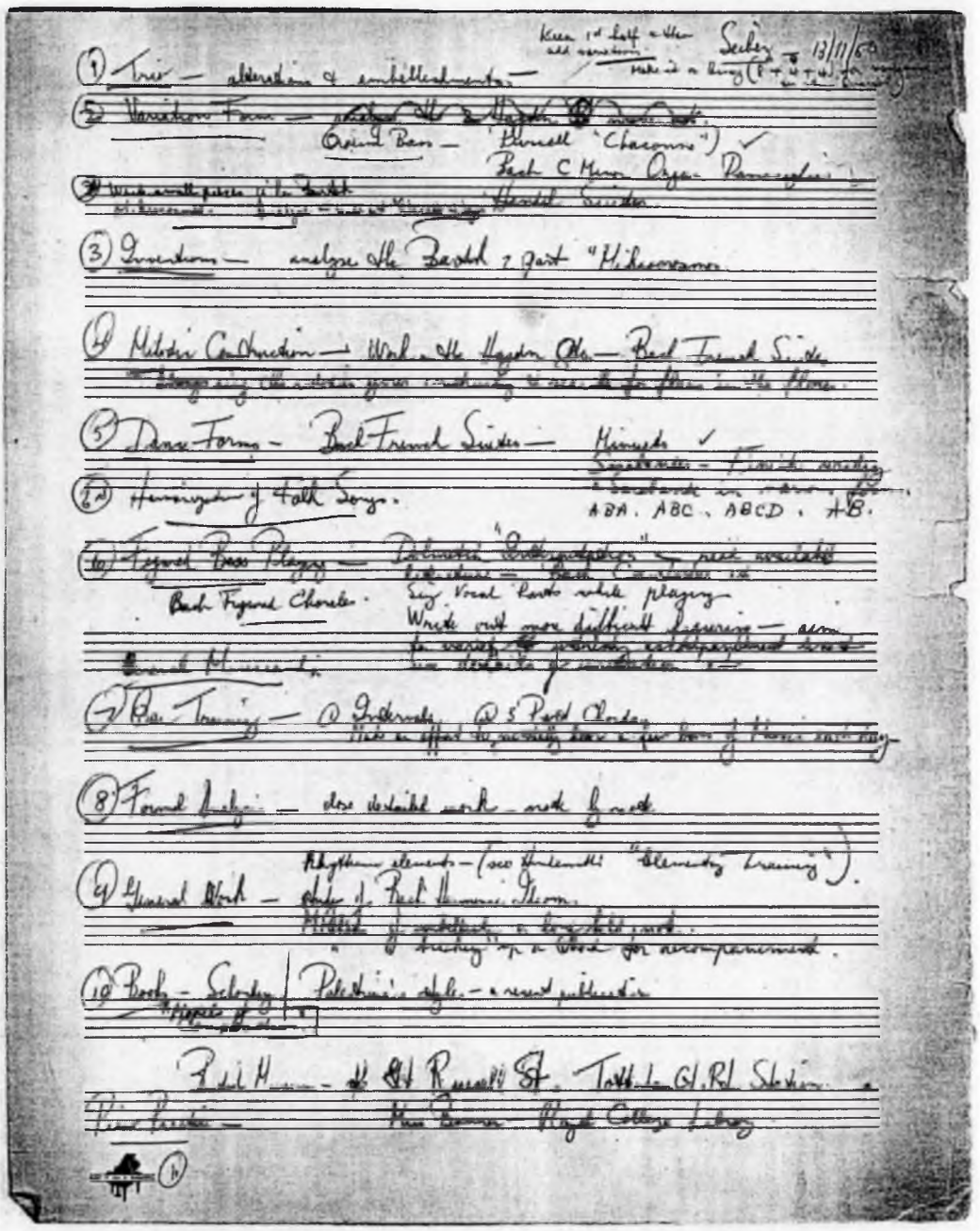
Duo for Violin and Cello (first movement) / Don Banks

Item	Item type	Face	Description
f2p8i29	Bifolium	Ir	Title: "2 Part Invention 4/12/50".
		Iv, IIr, IIv	Fair copy in black ink (expression markings etc. in blue biro) of bars 1-41. Annotated by Seiber.
f2p8i30	Bifolium	Iv, IIr	Bars 1-34 (rough sketch of item 23).
		IIv, Ir	Several sketches of the material in bars 1-13. These sketches are crossed out.

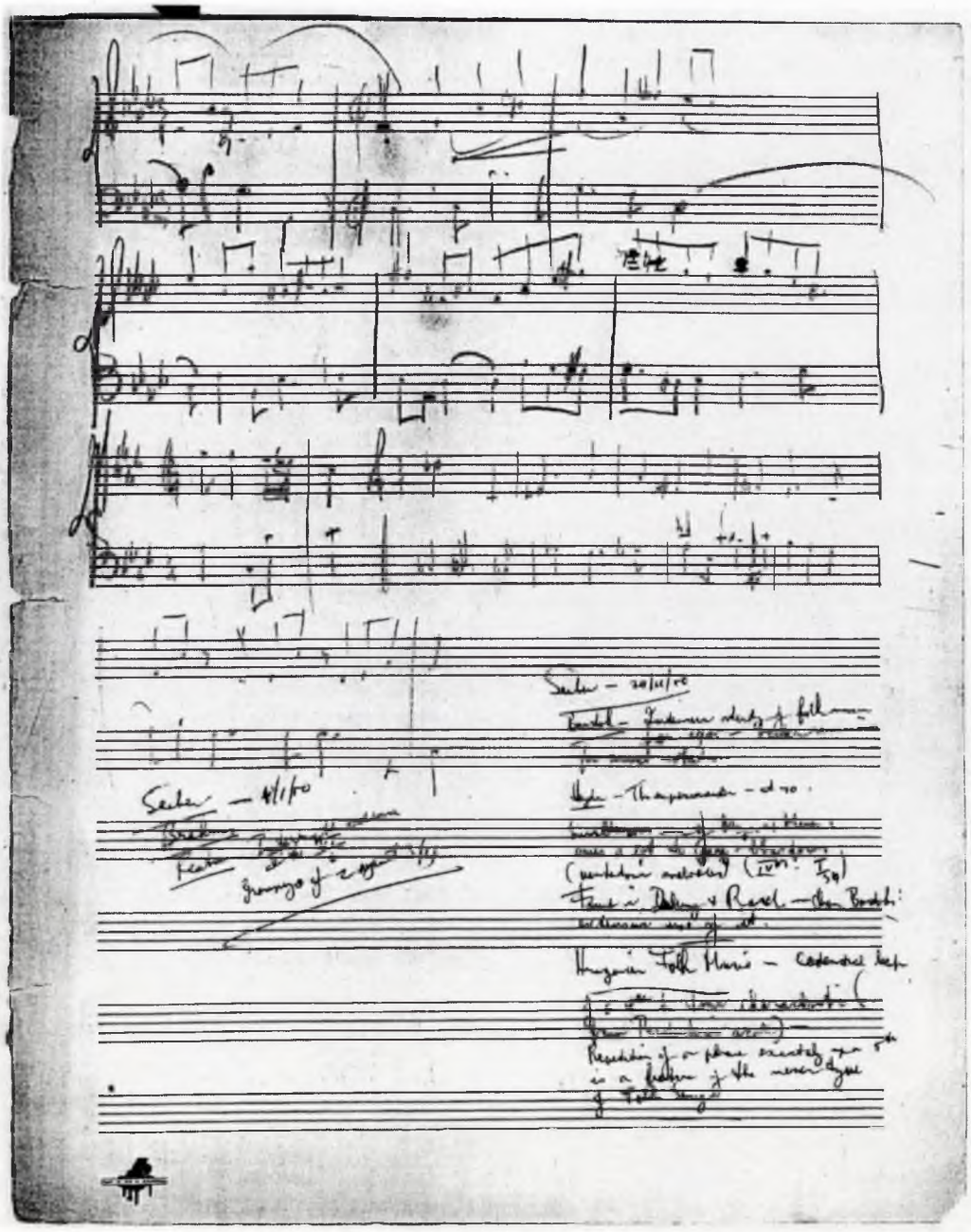
1.3 Sketch map



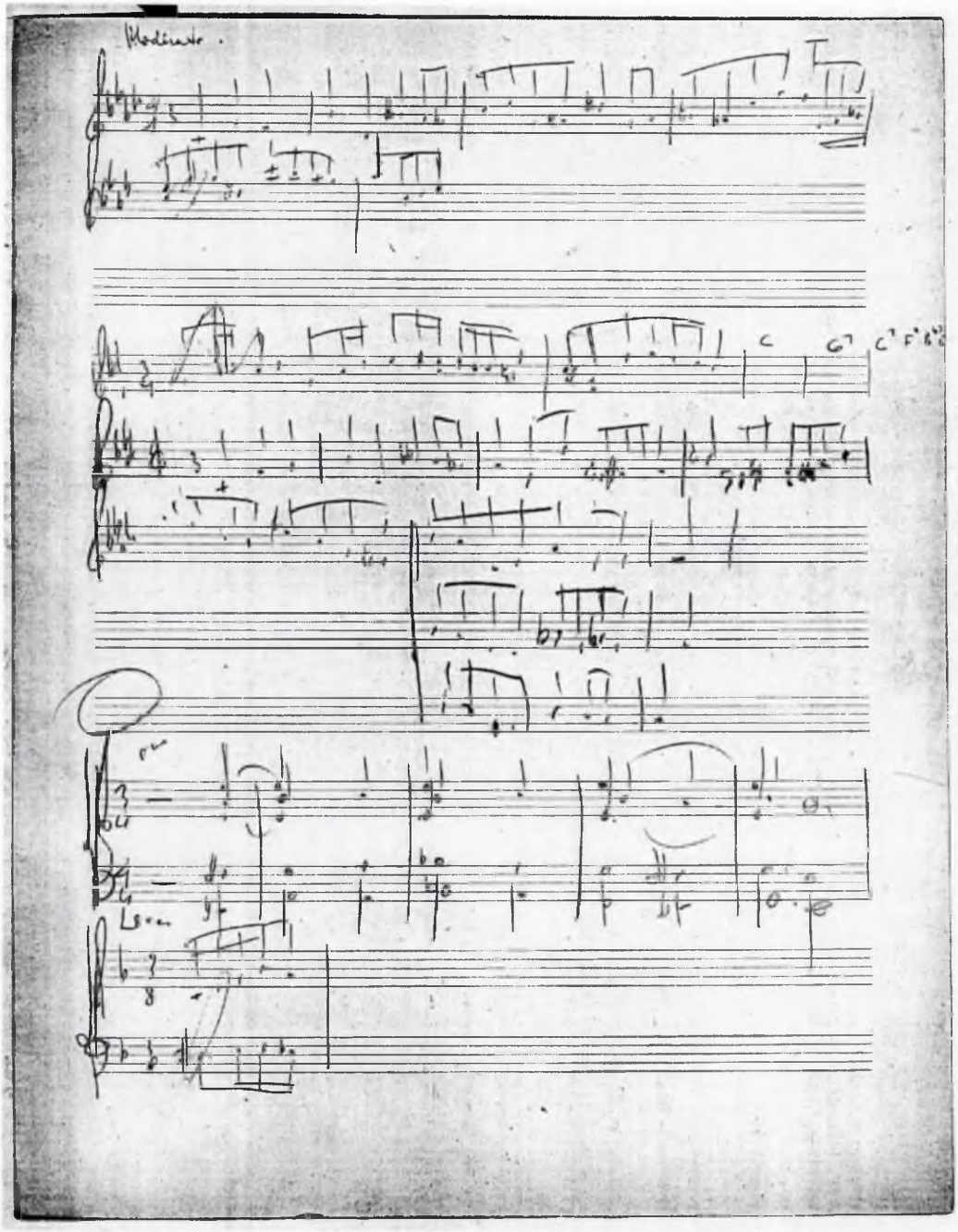
1.4 f2p8i03/I^r



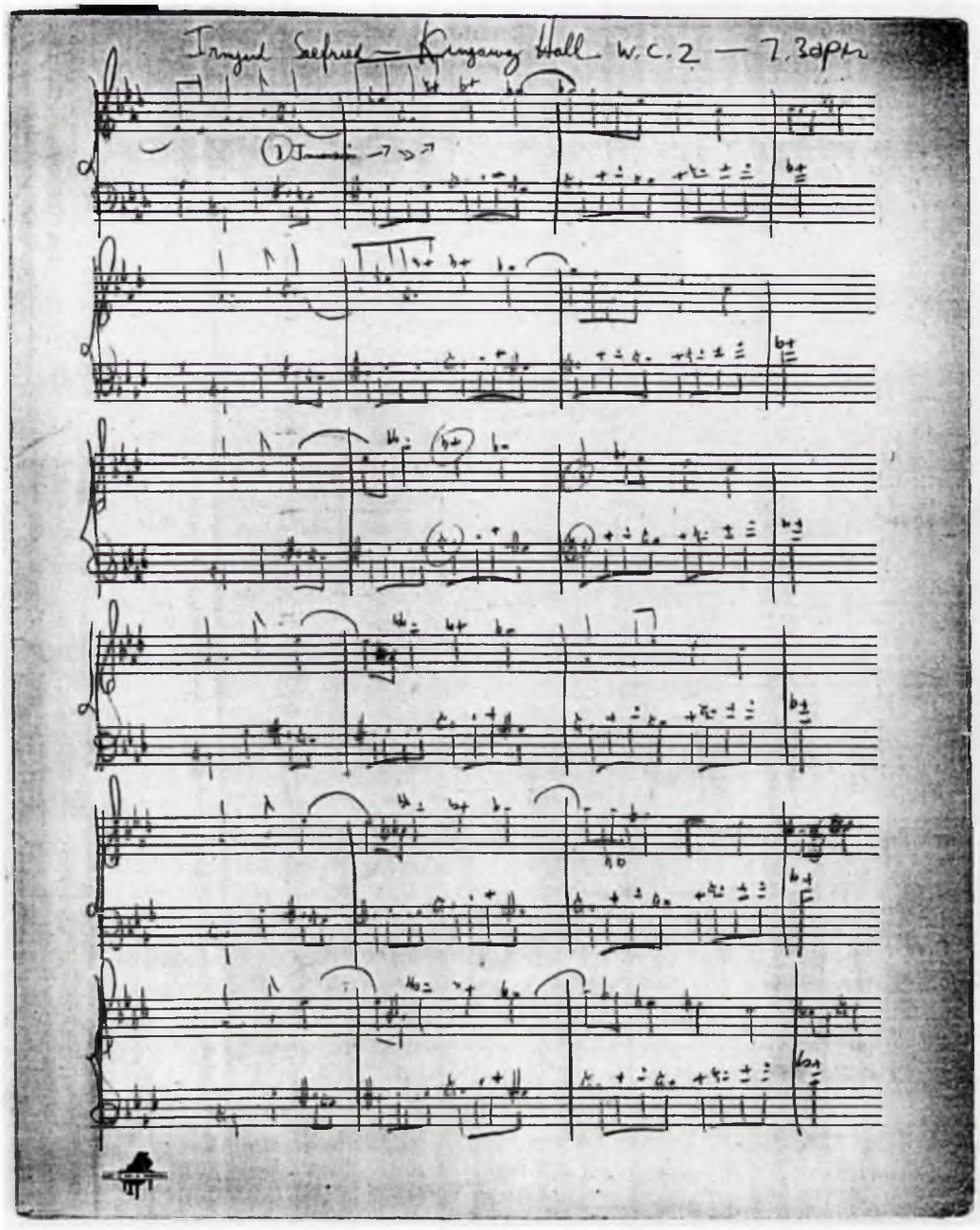
1.5 f2p8i03/I^{v}



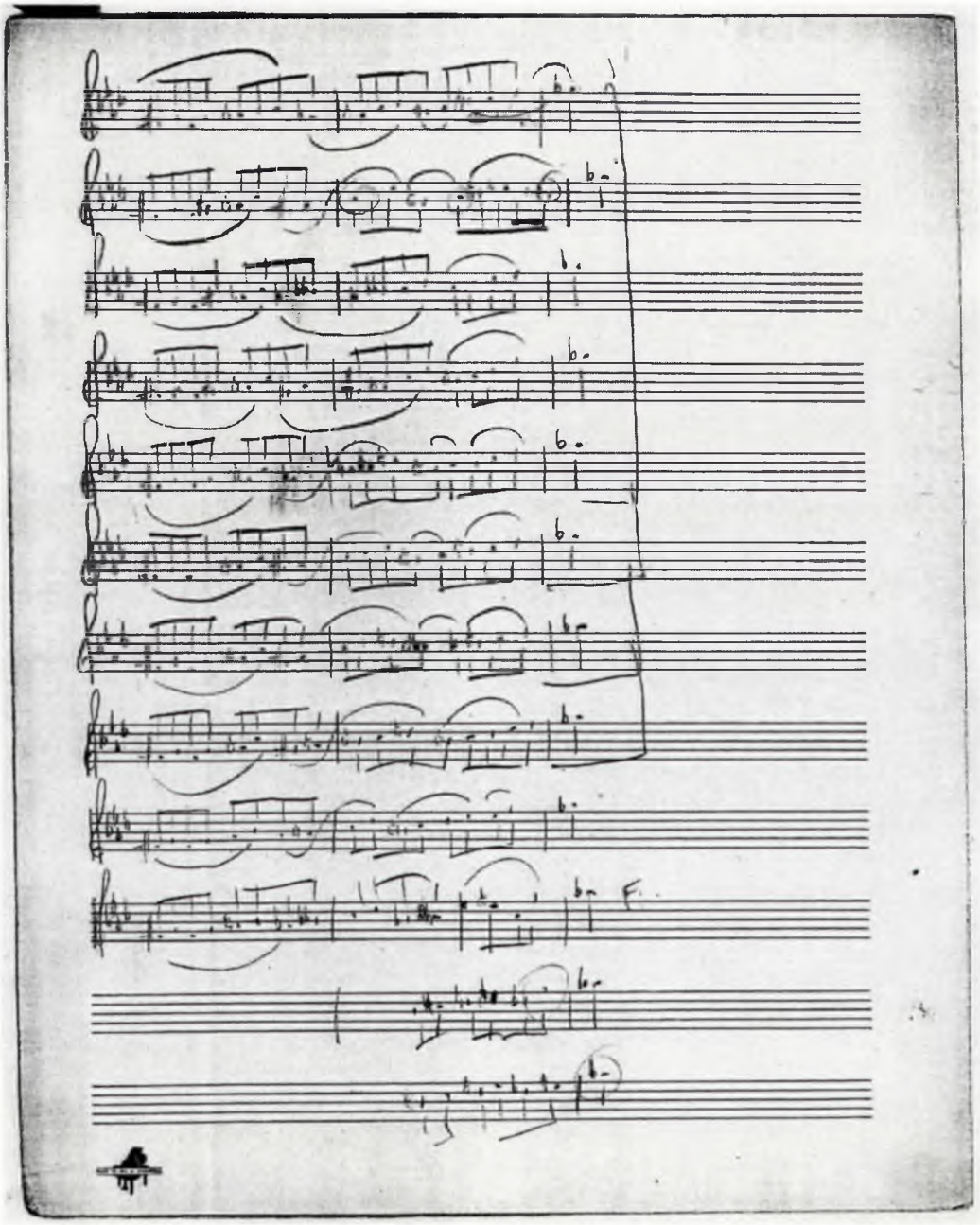
1.6 f2p8i05/I^r



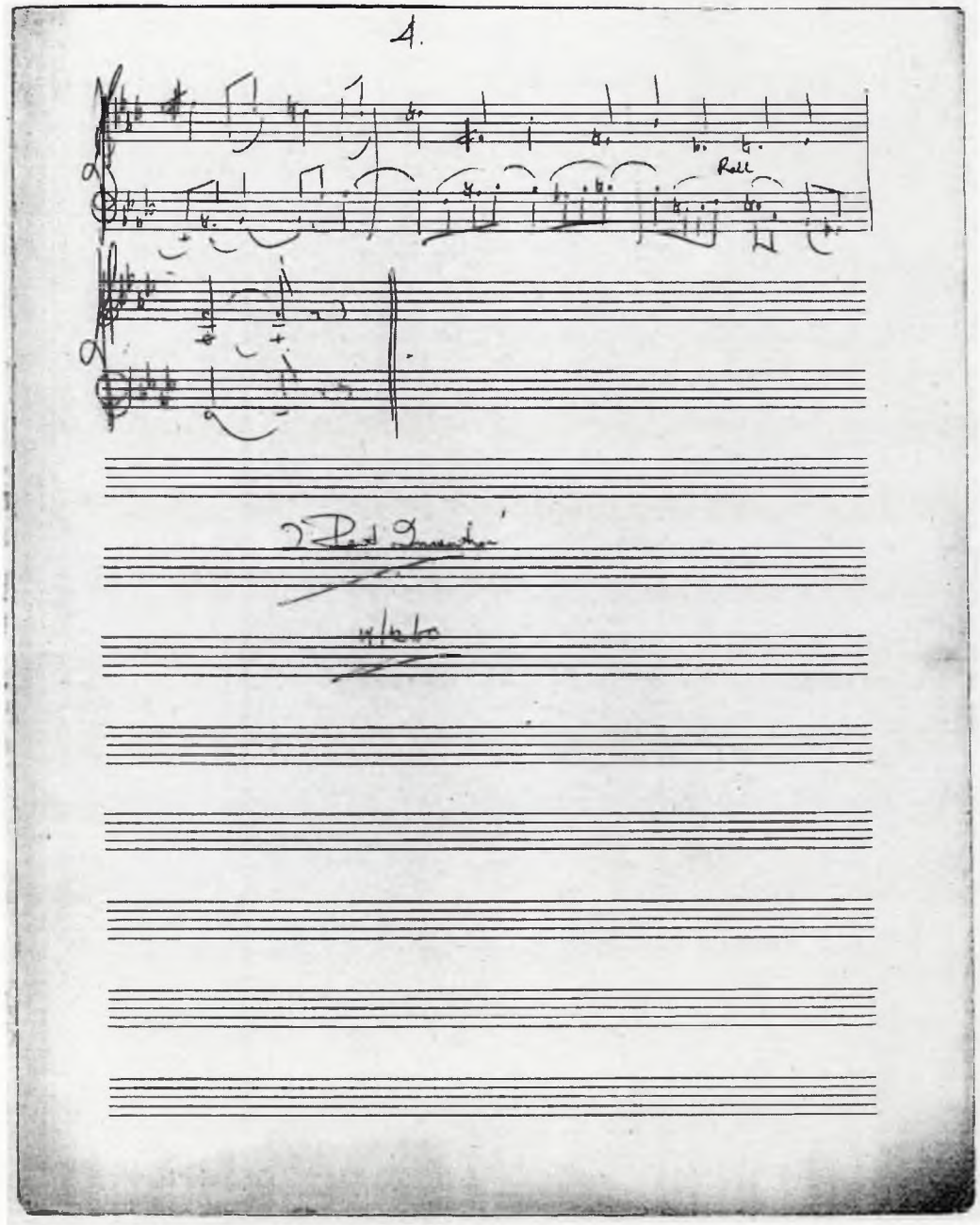
1.7 f2p8i14/I^r



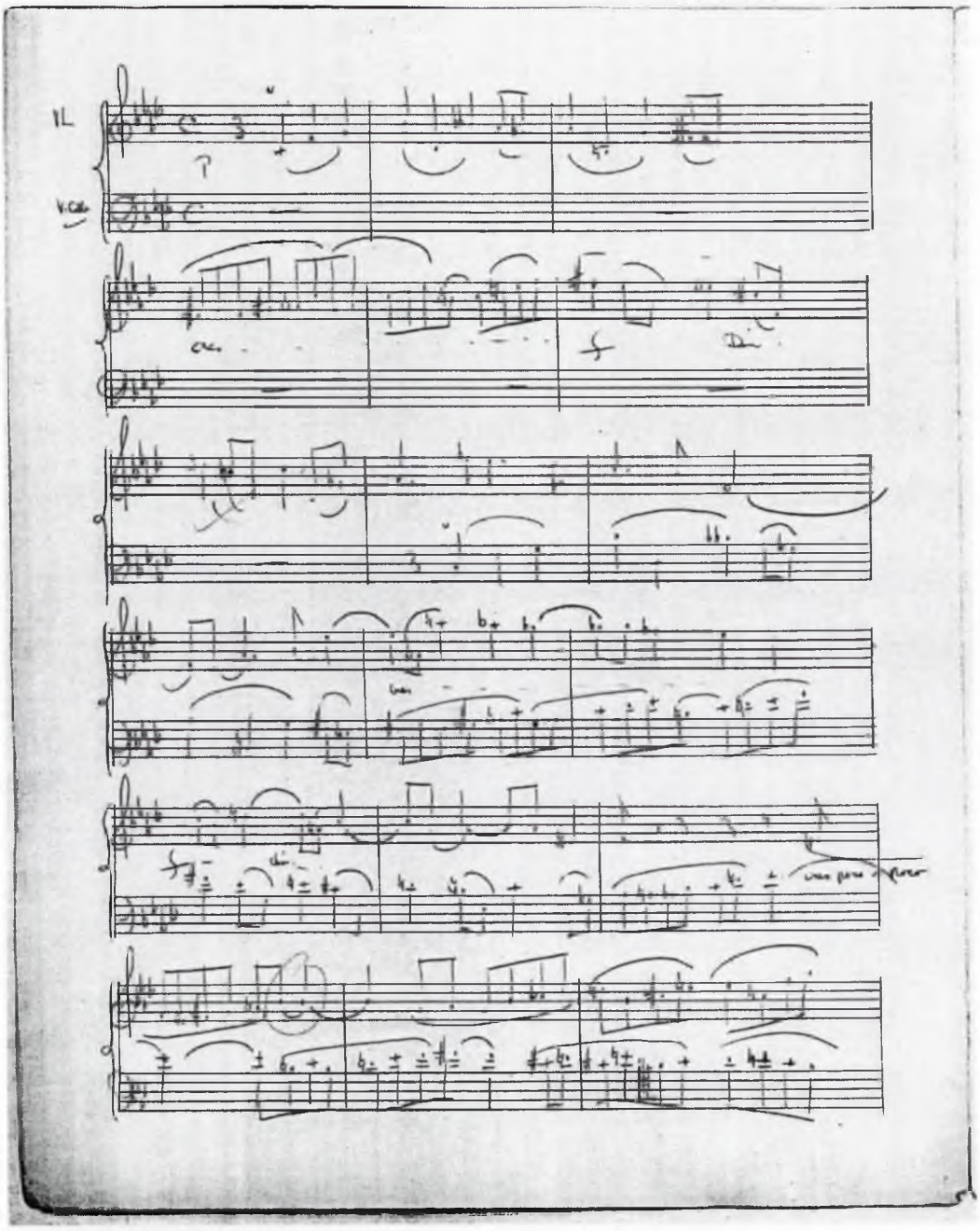
1.8 f2p8i14/II^{v}



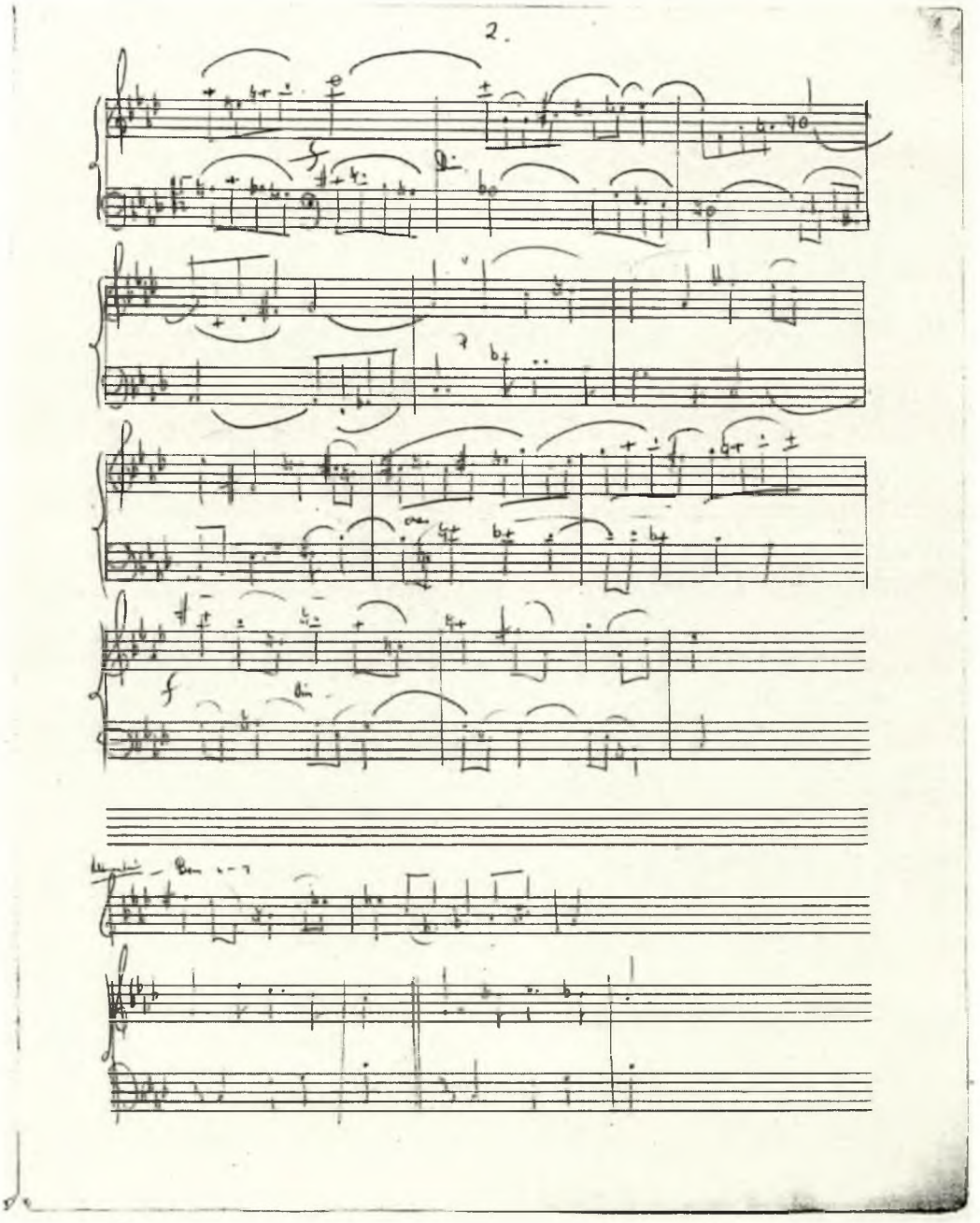
1.9 f2p8i15/I^{r}



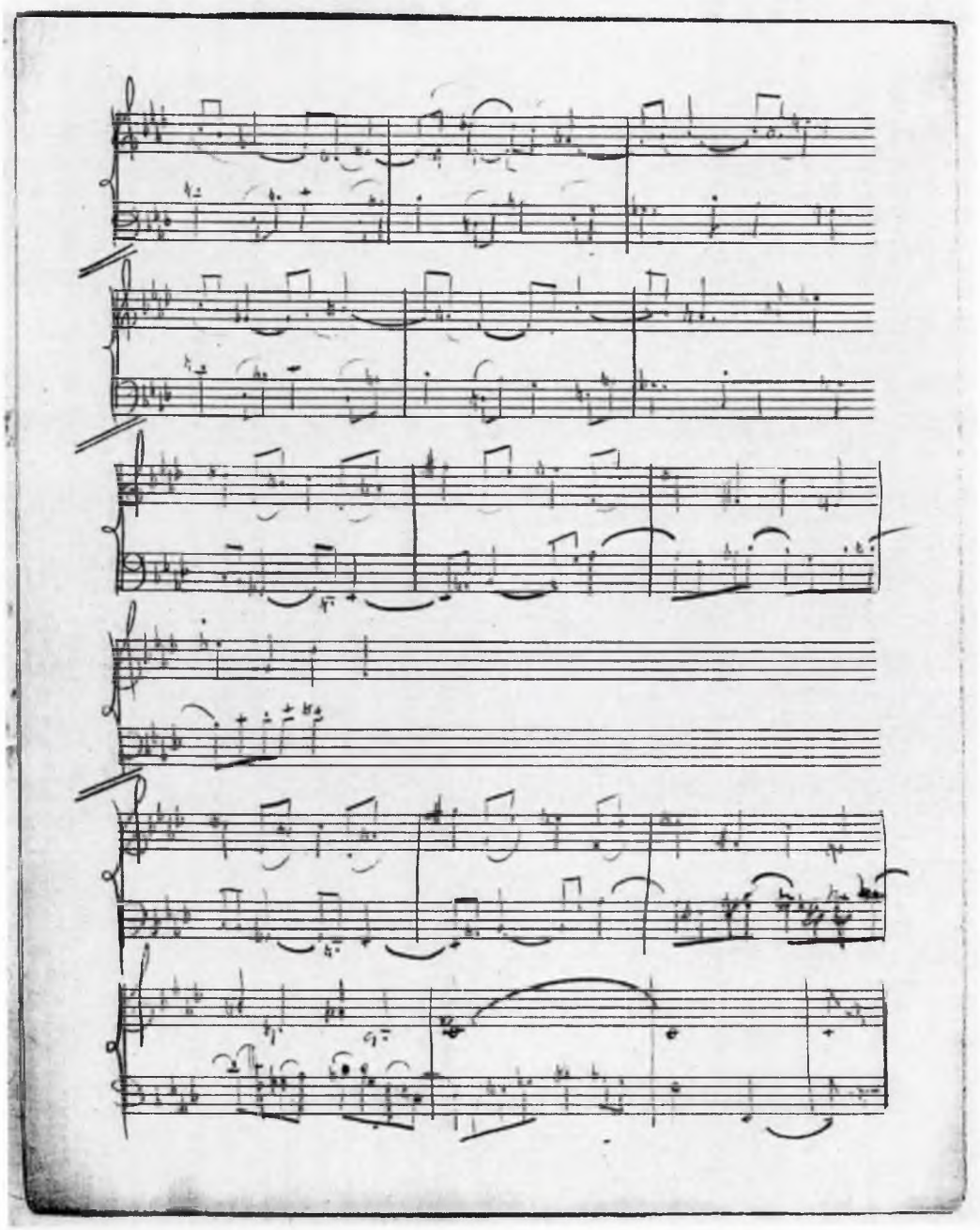
1.10 f2p8i15/I^{v}



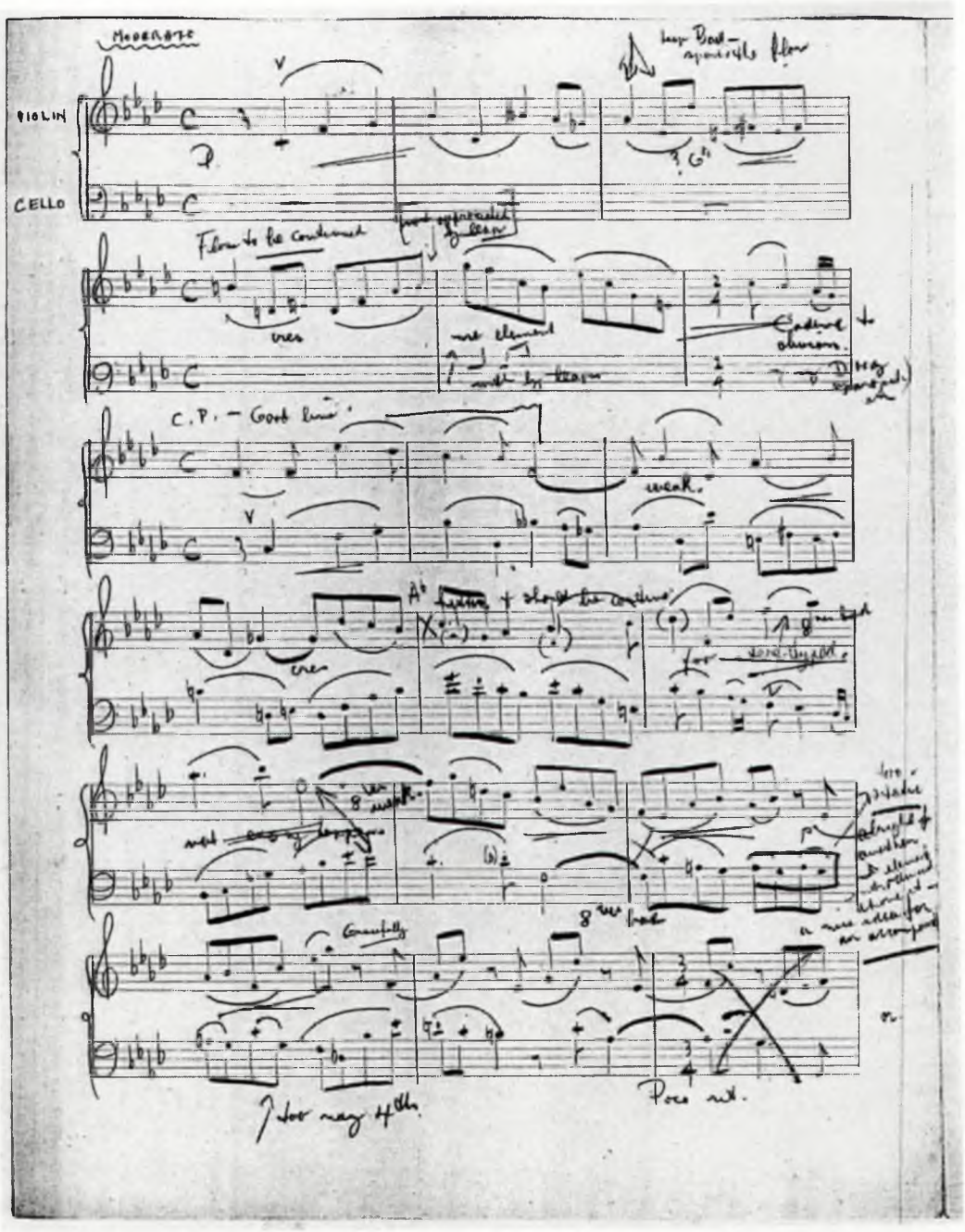
1.11 f2p8i15/II'



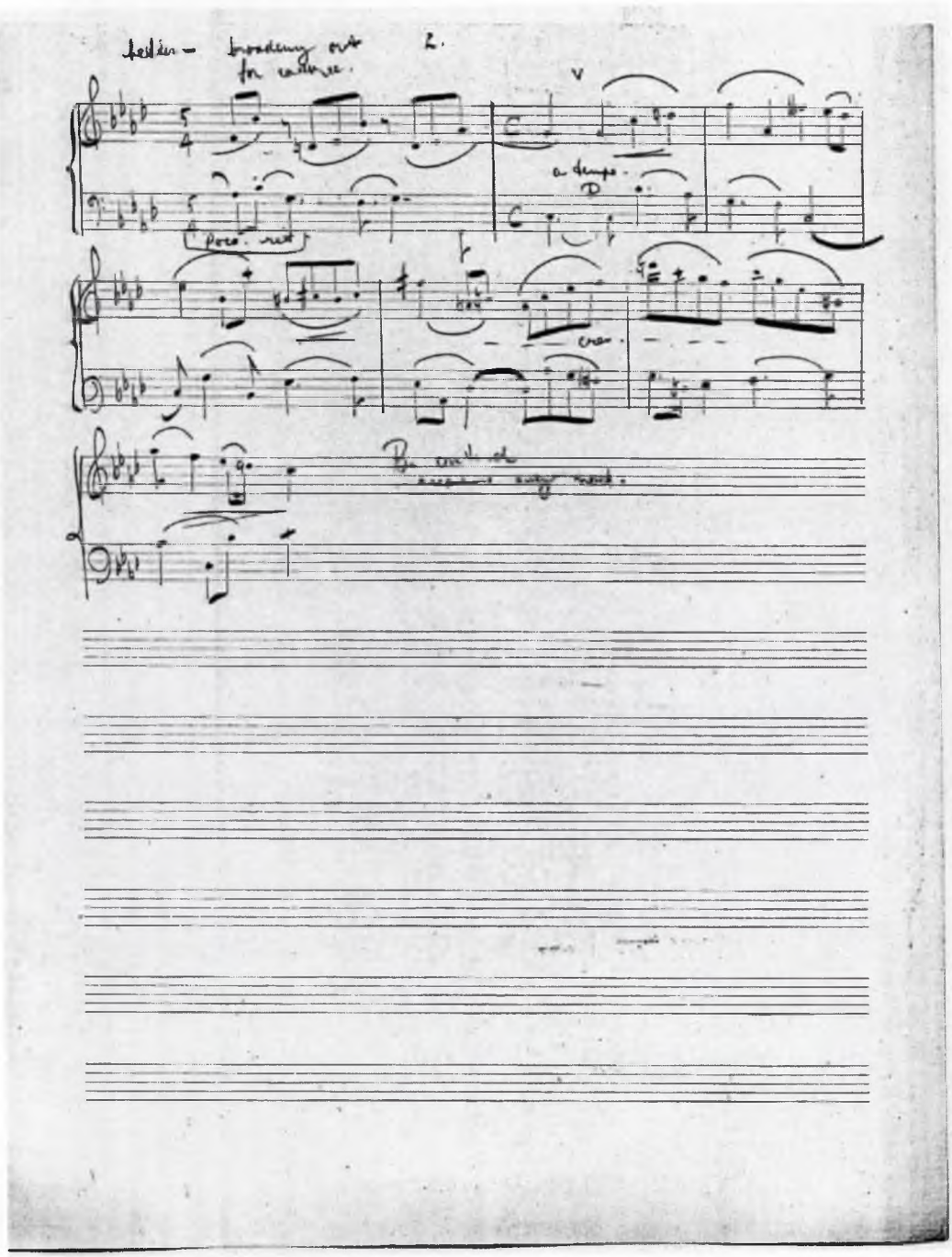
1.12 f2p8i15/II^{v}



1.13 f2p8i18/I^{v}



1.14 f2p8i18/II^{r}



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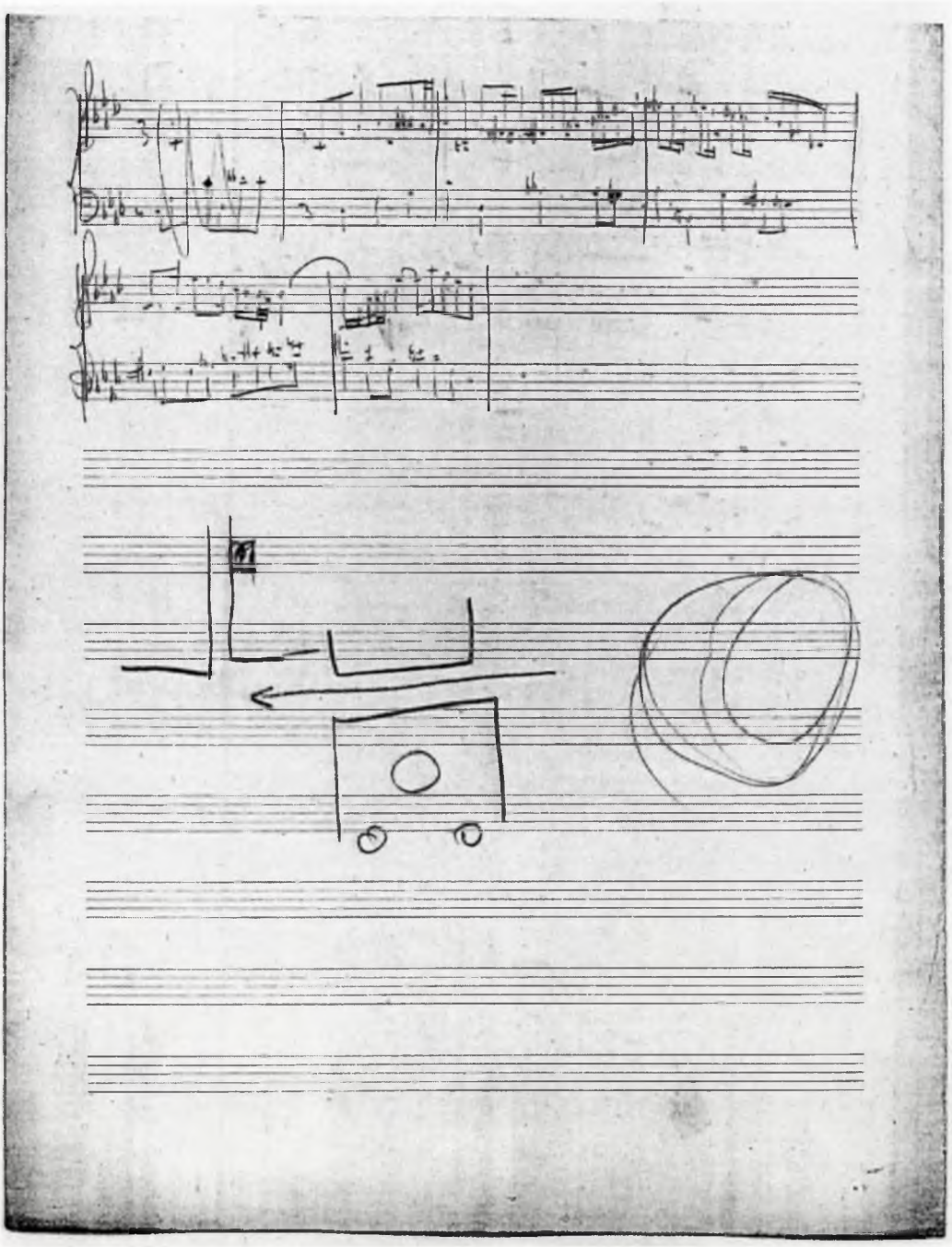
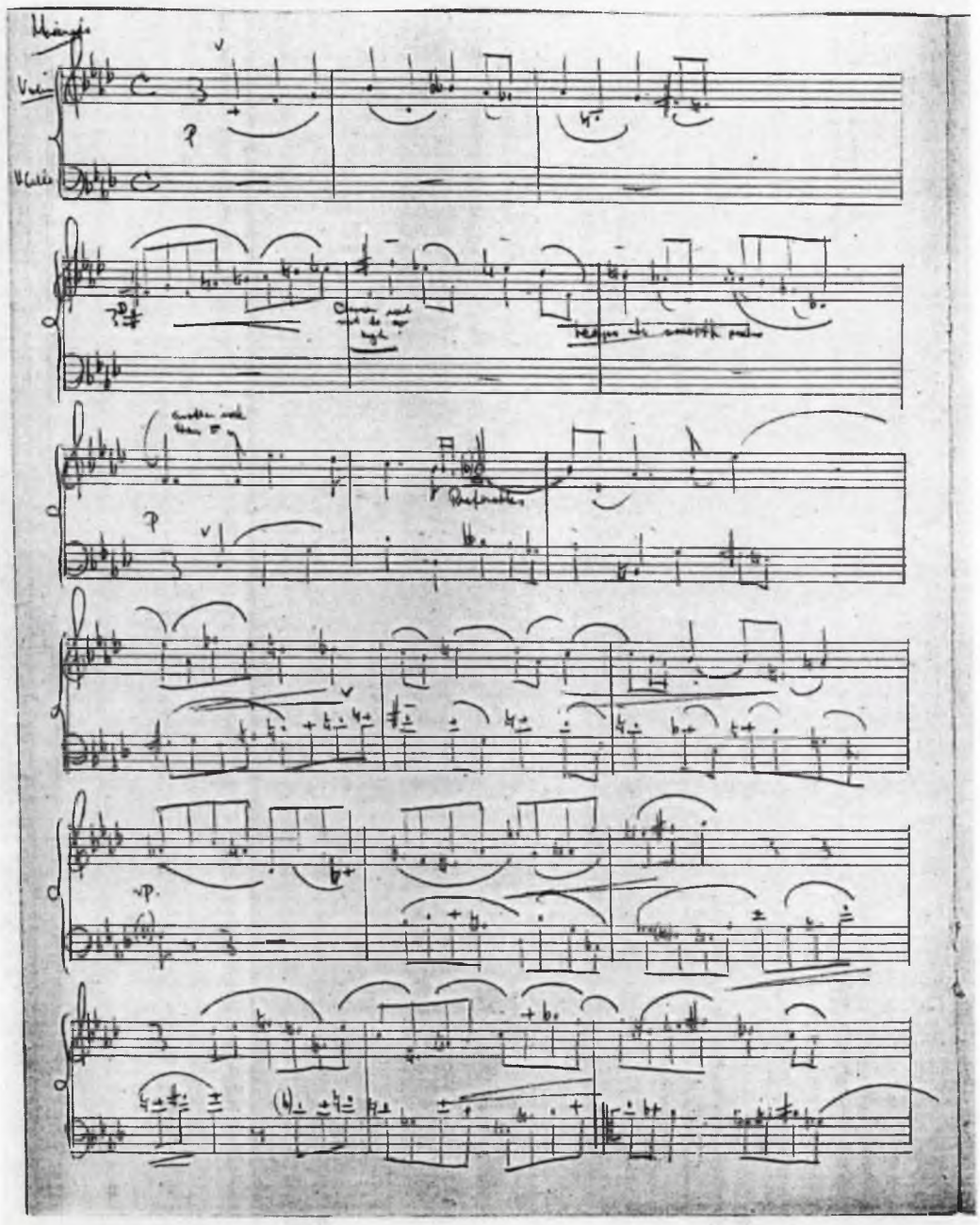


1.16 f2p8i23/I^{v}



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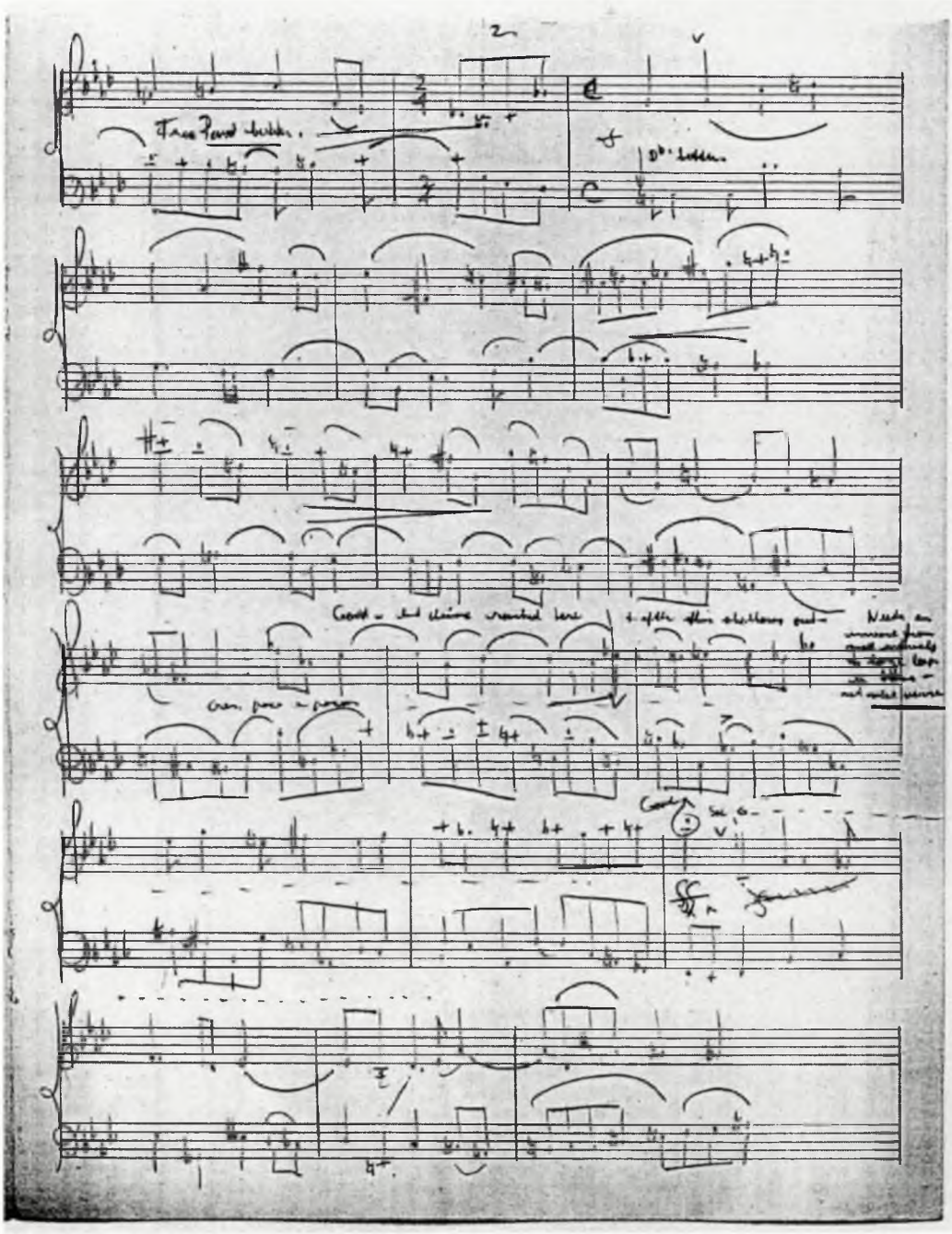
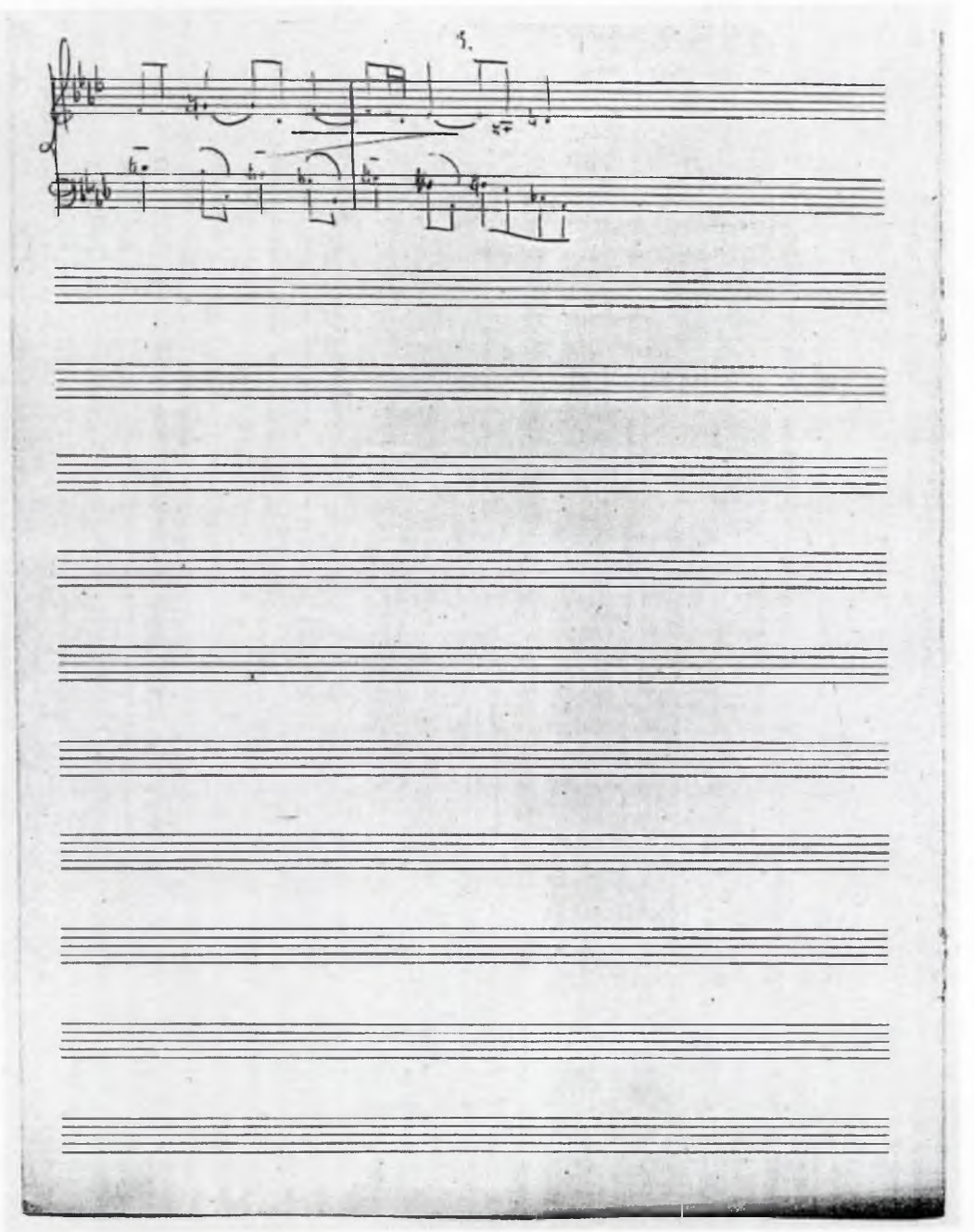


1.18 f2p8i23/II^{v}



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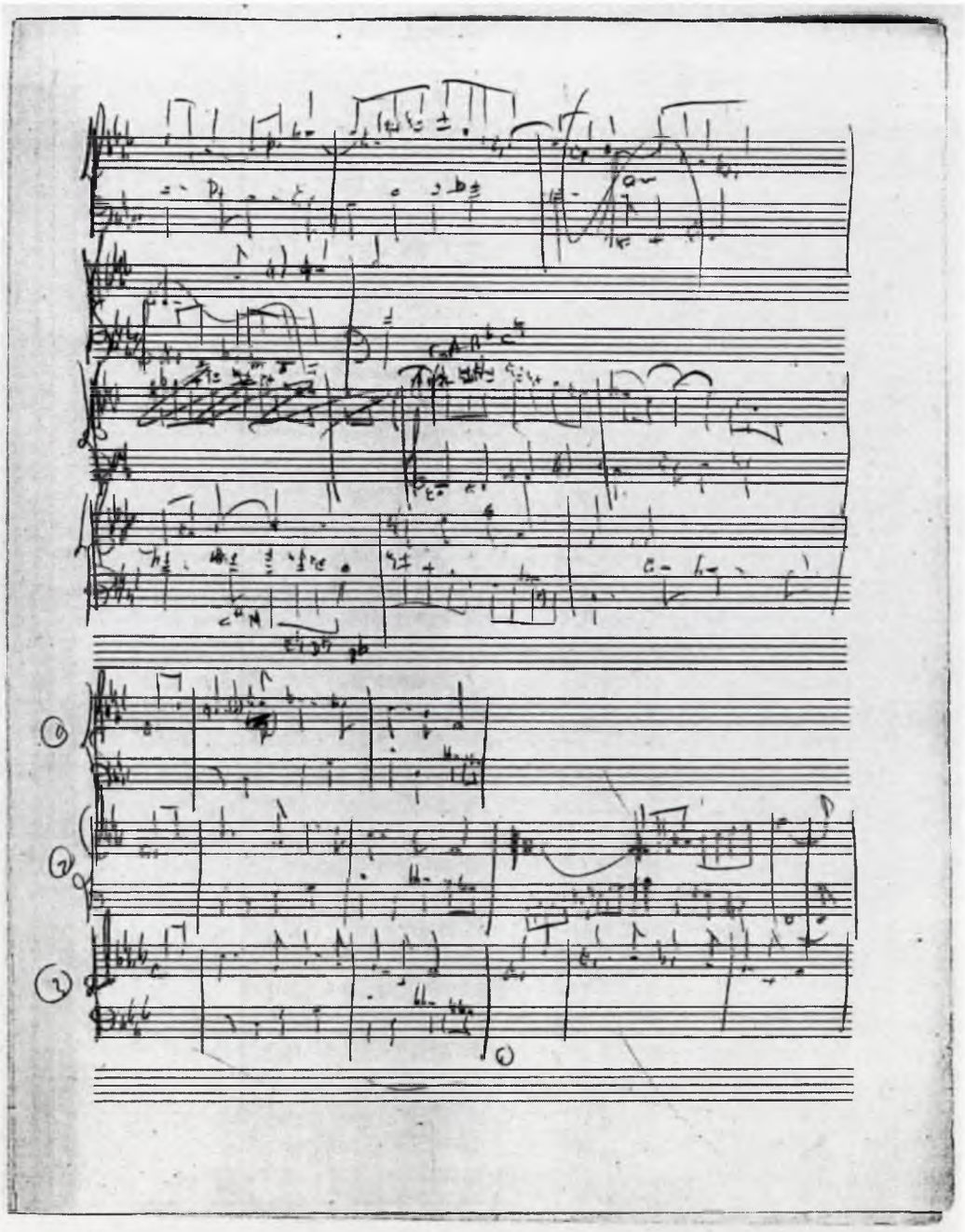

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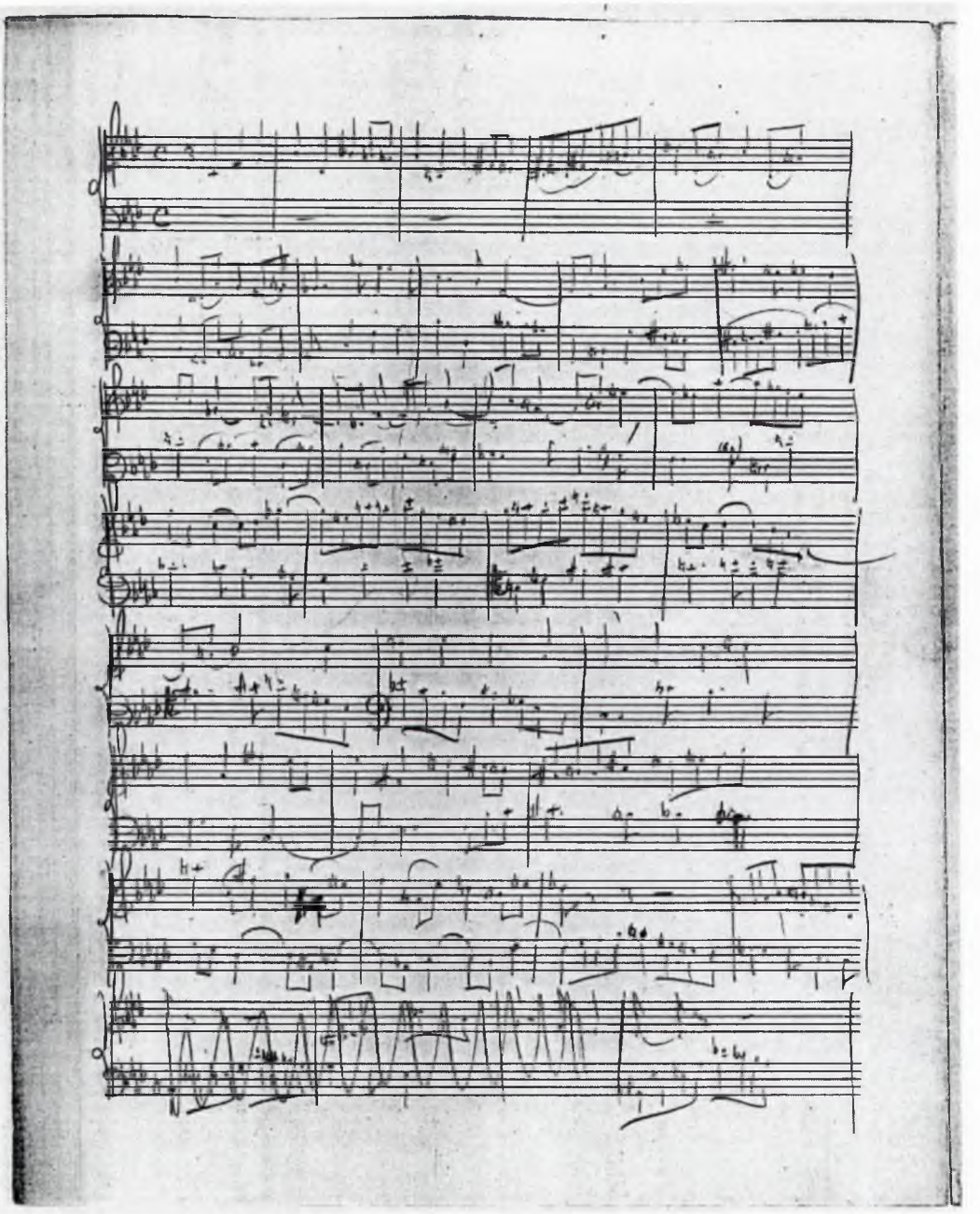

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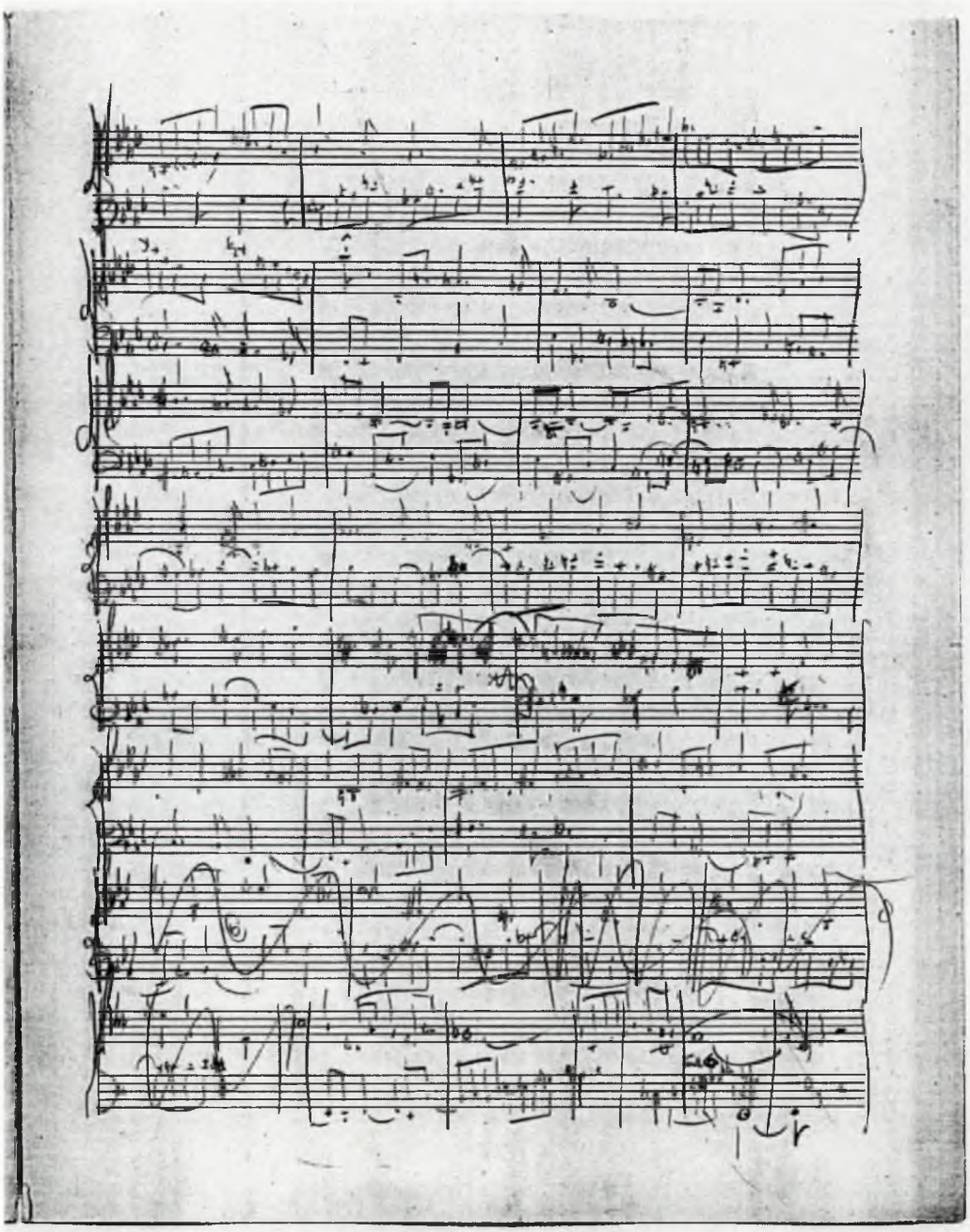

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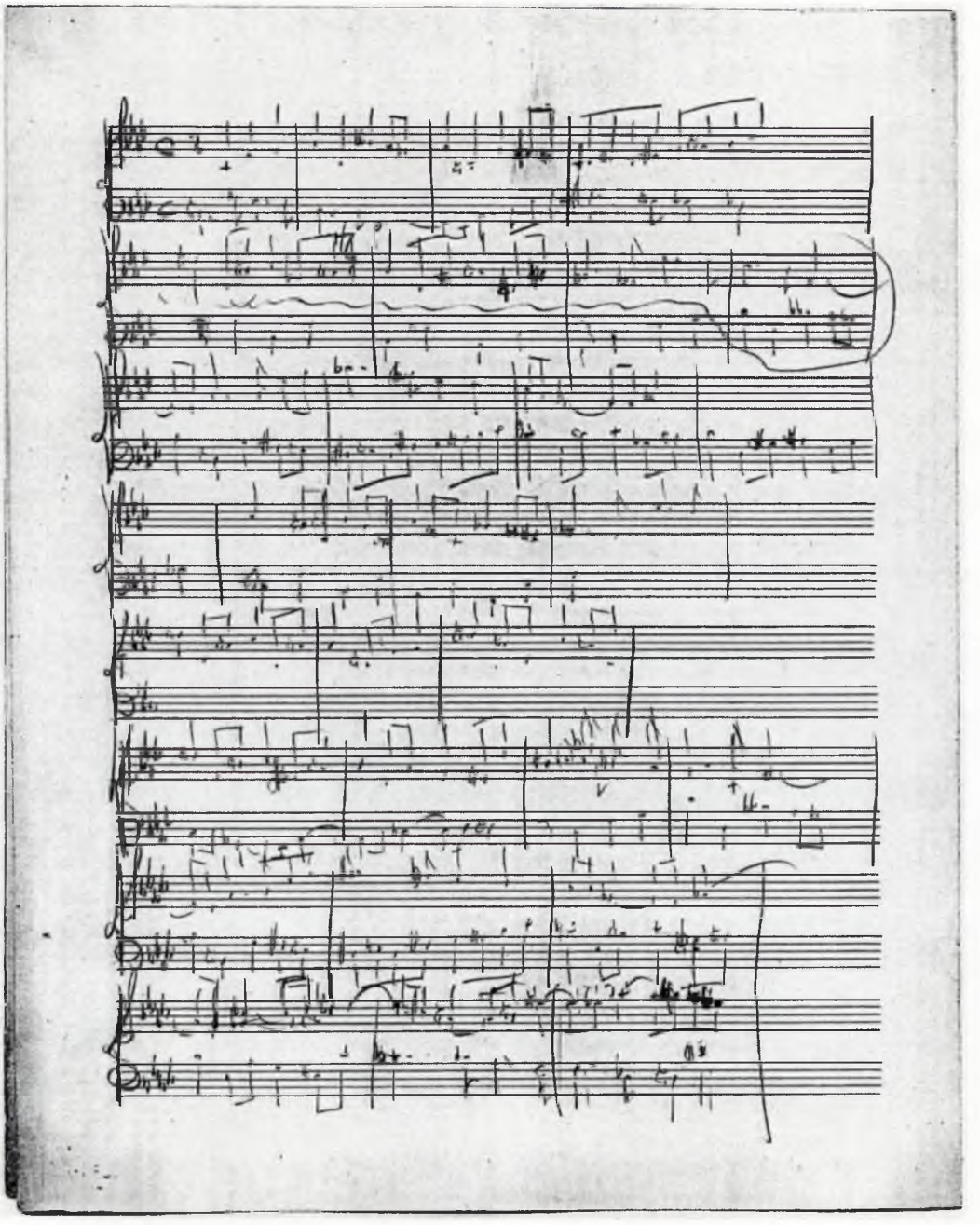

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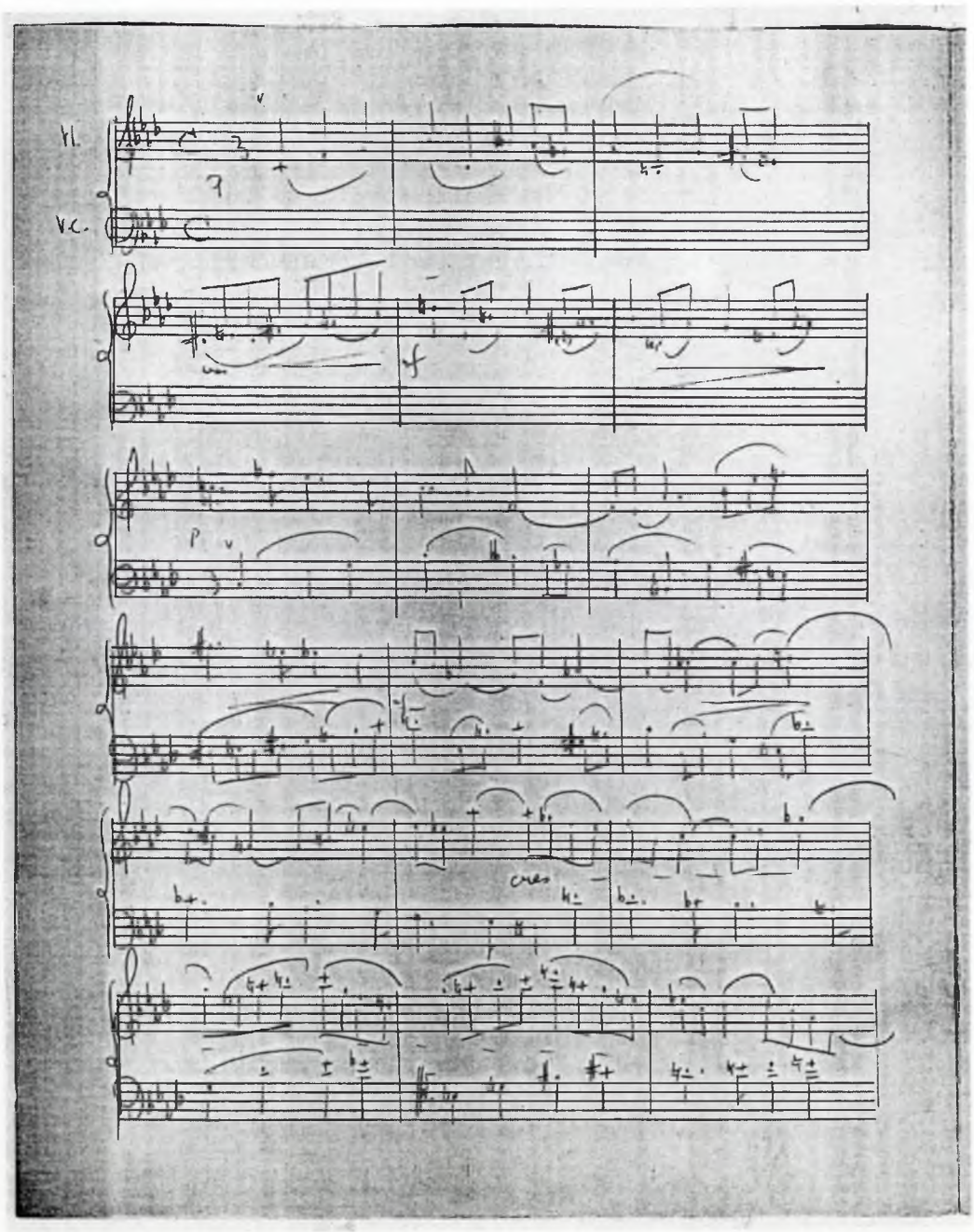

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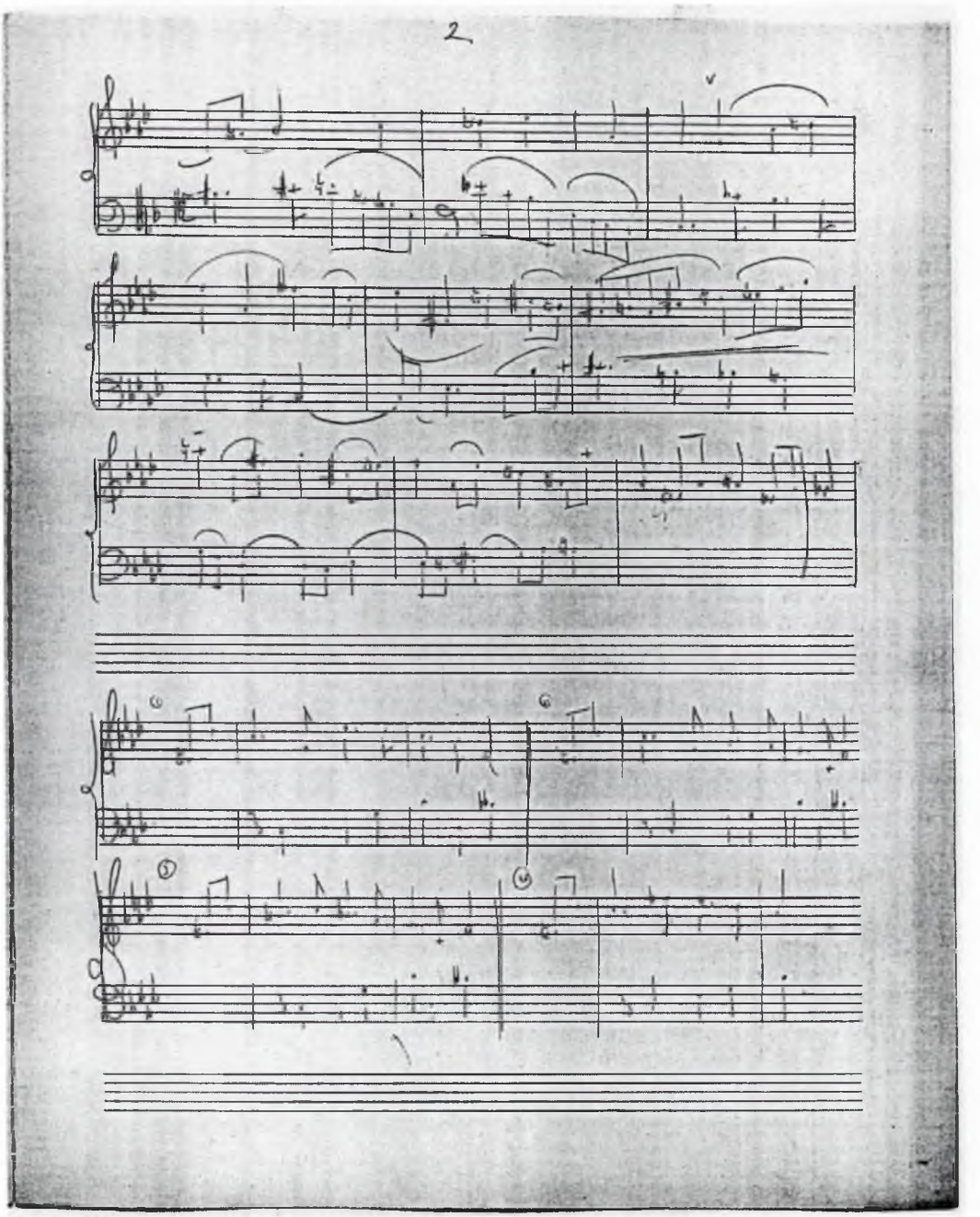
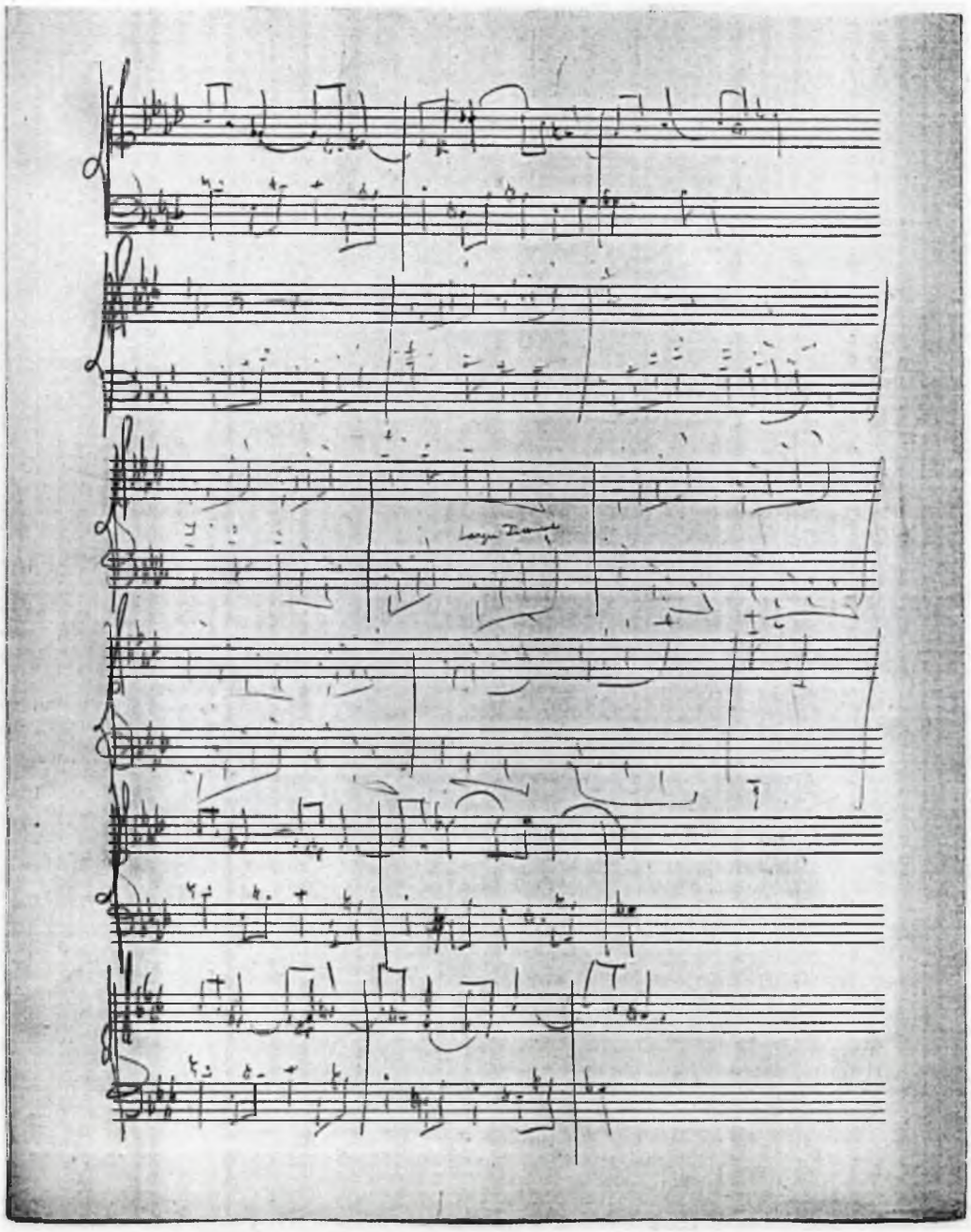
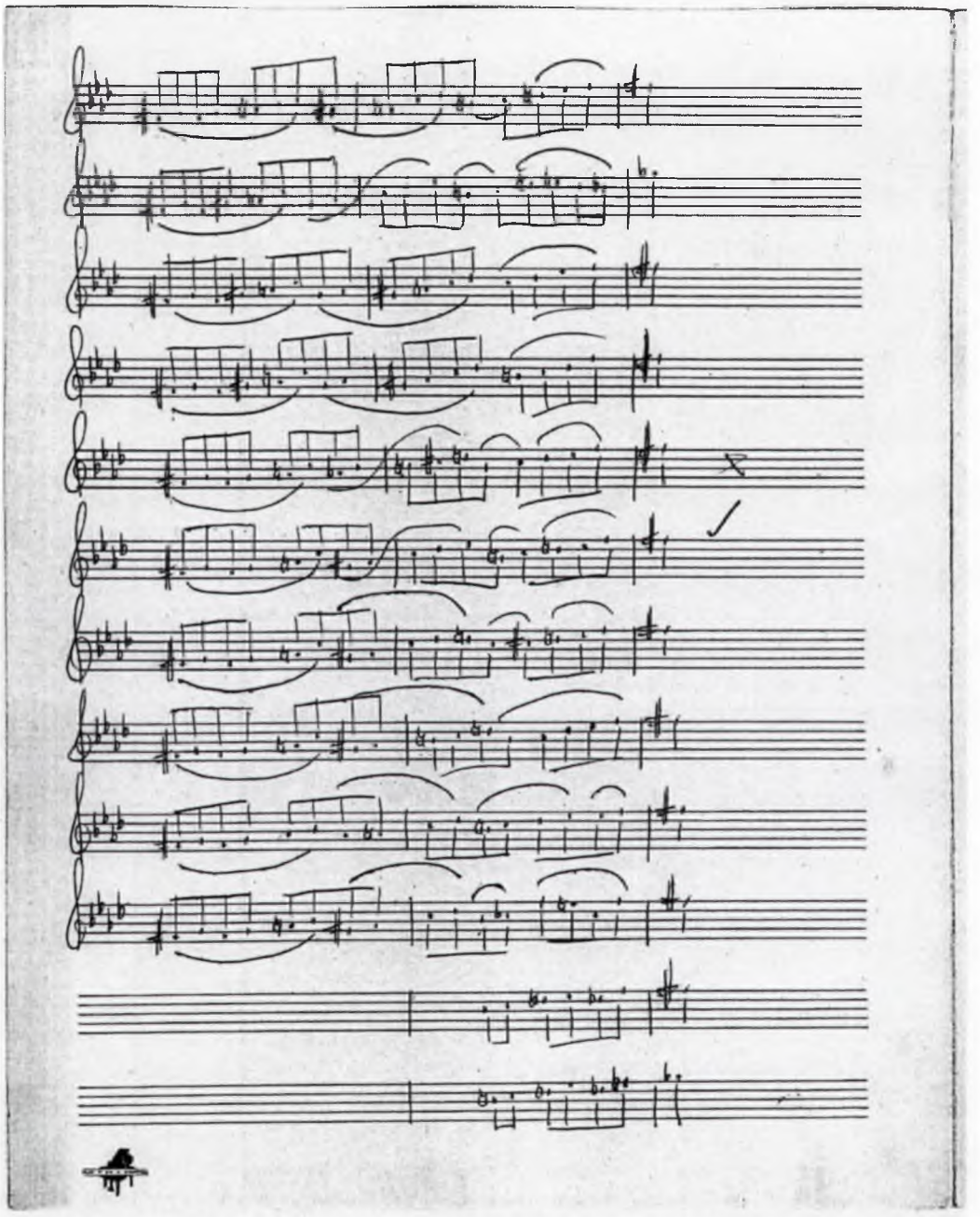


1.25 f2p8i25/II^v



1.26 f2p8i26/I^{v}



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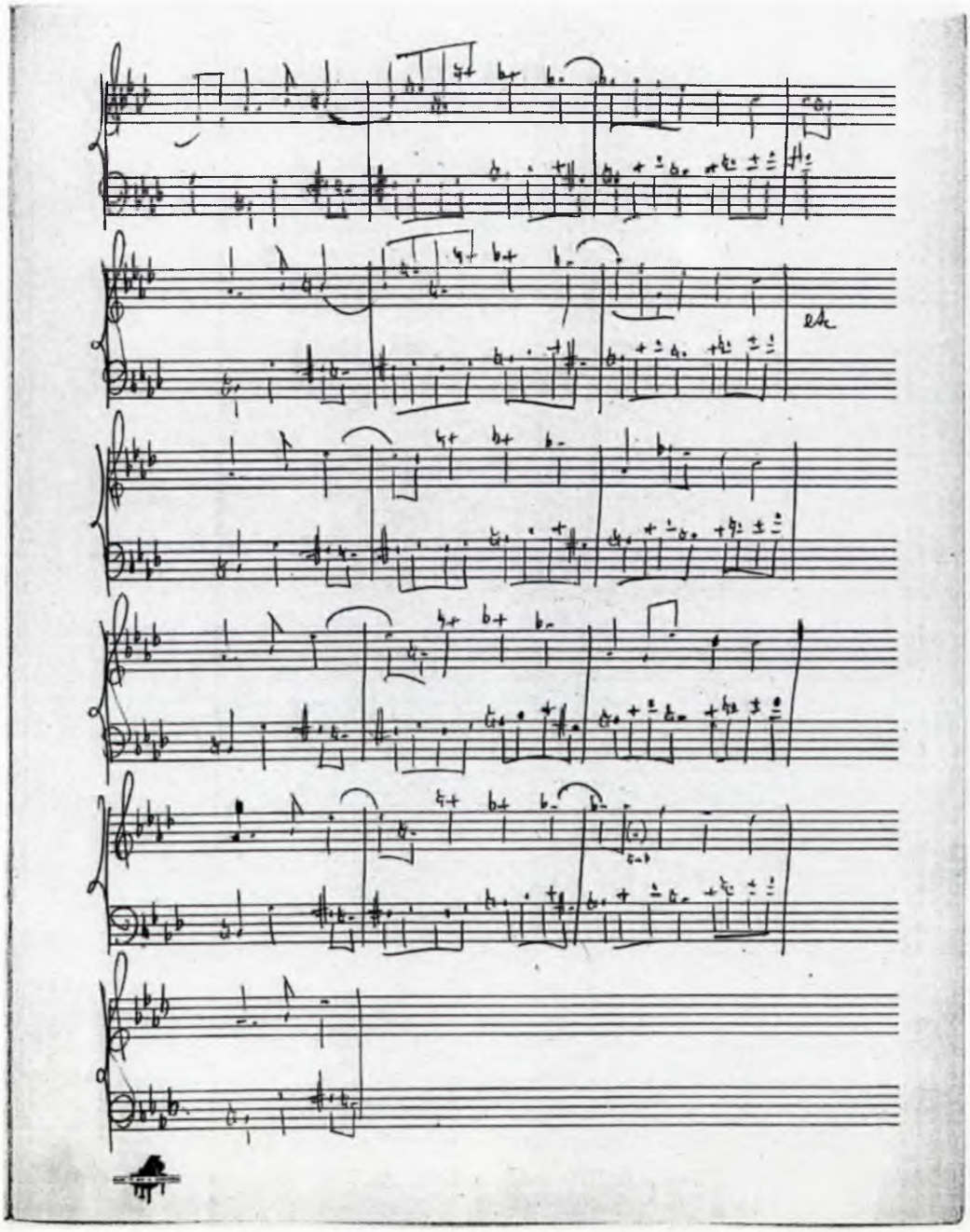

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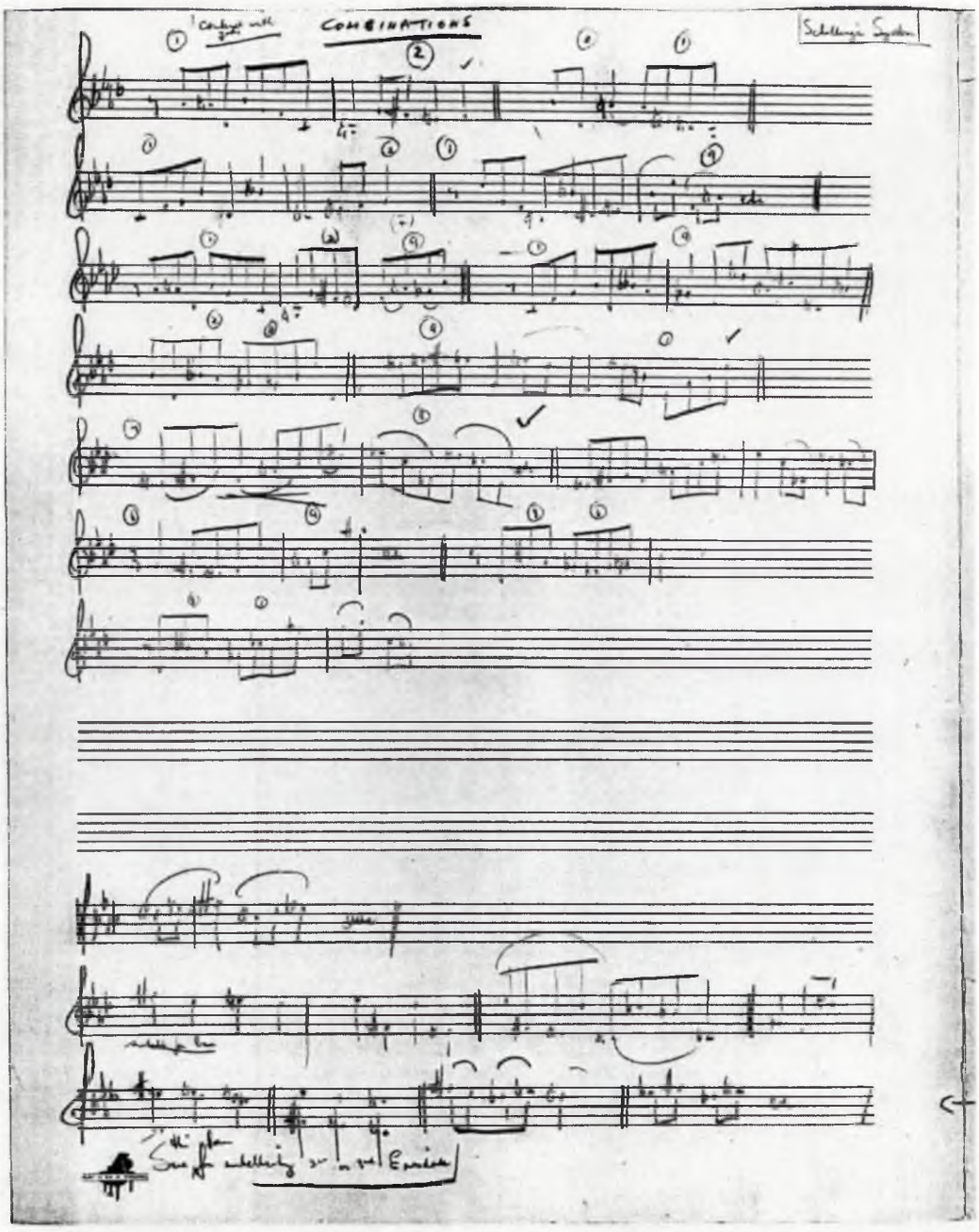

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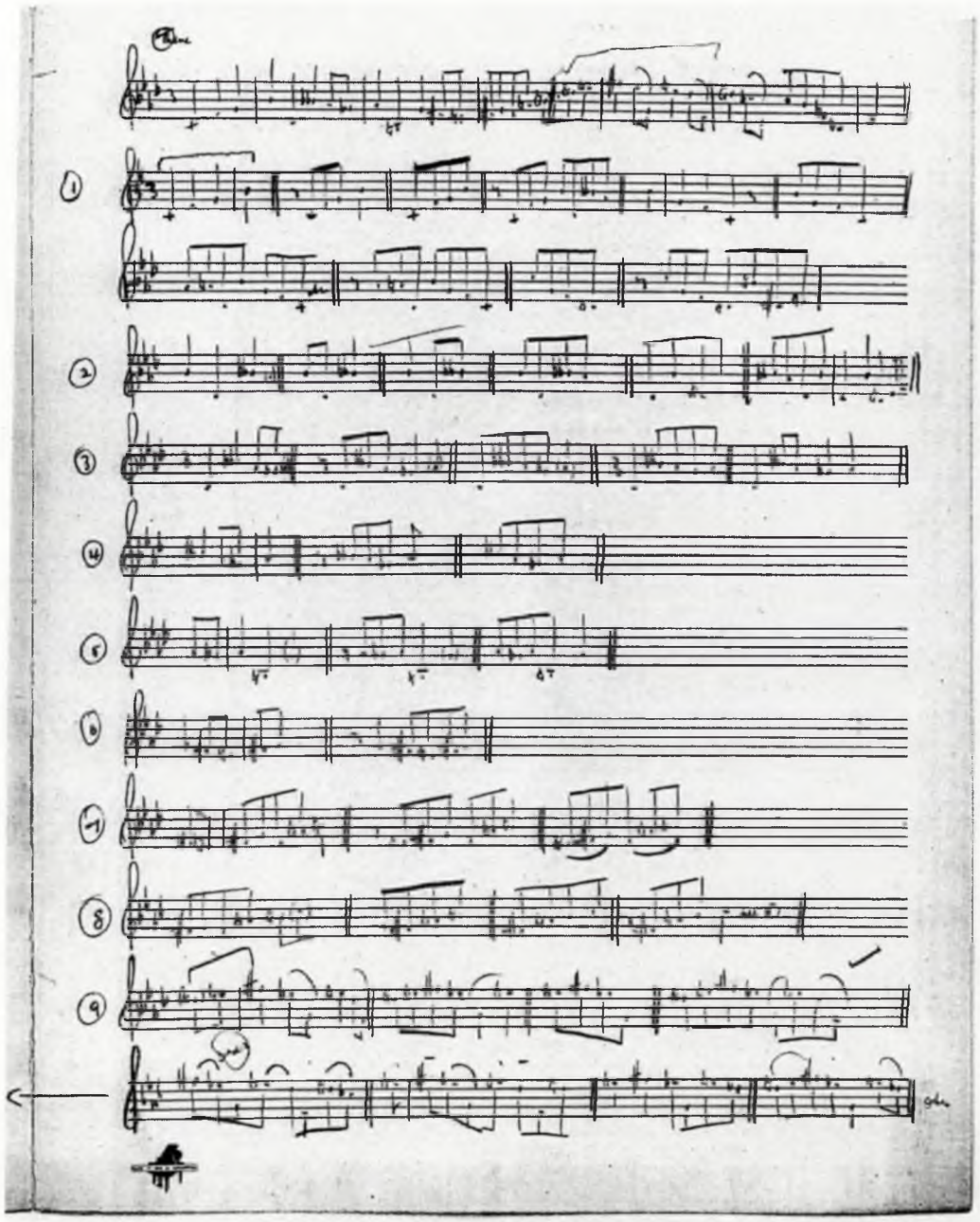

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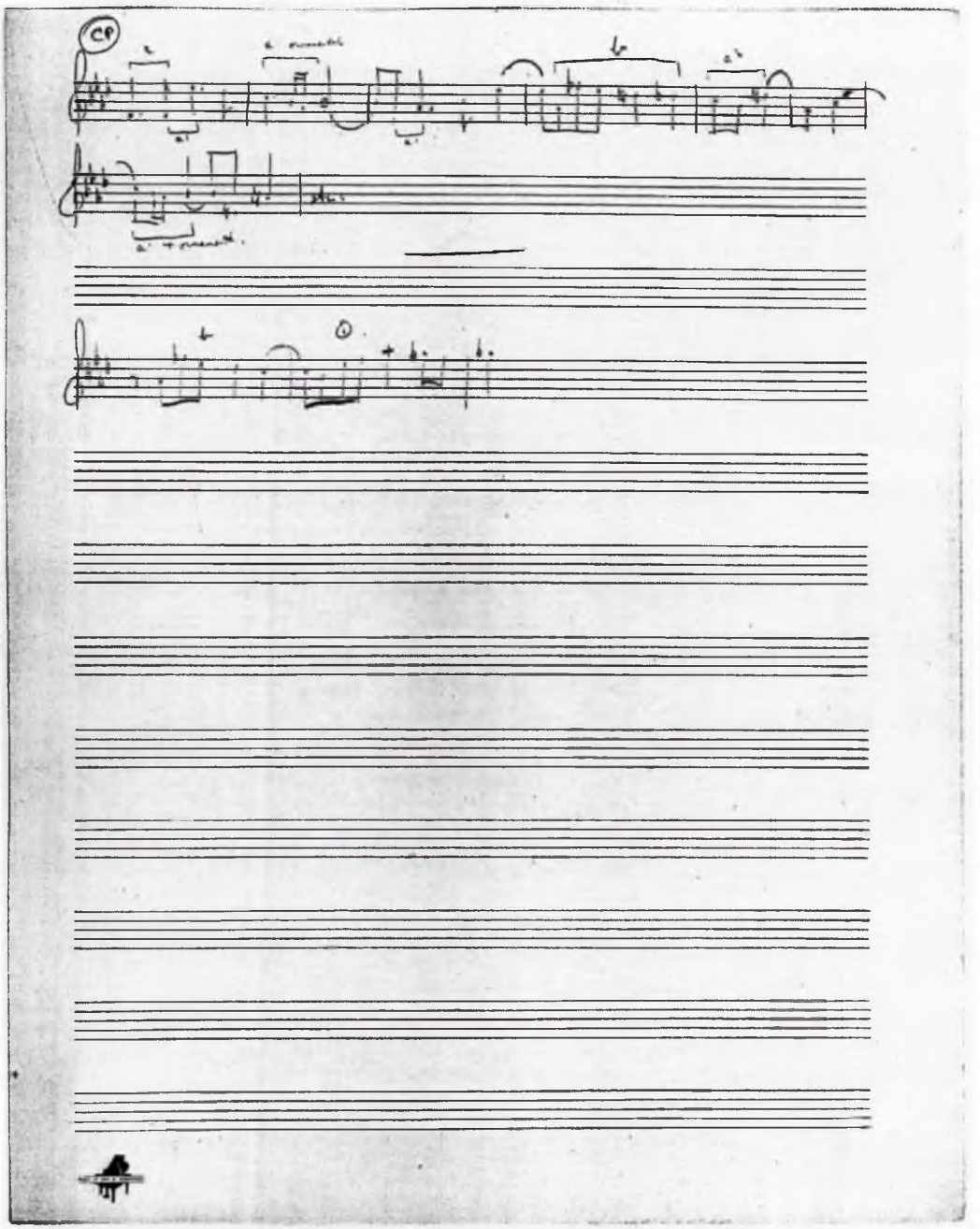
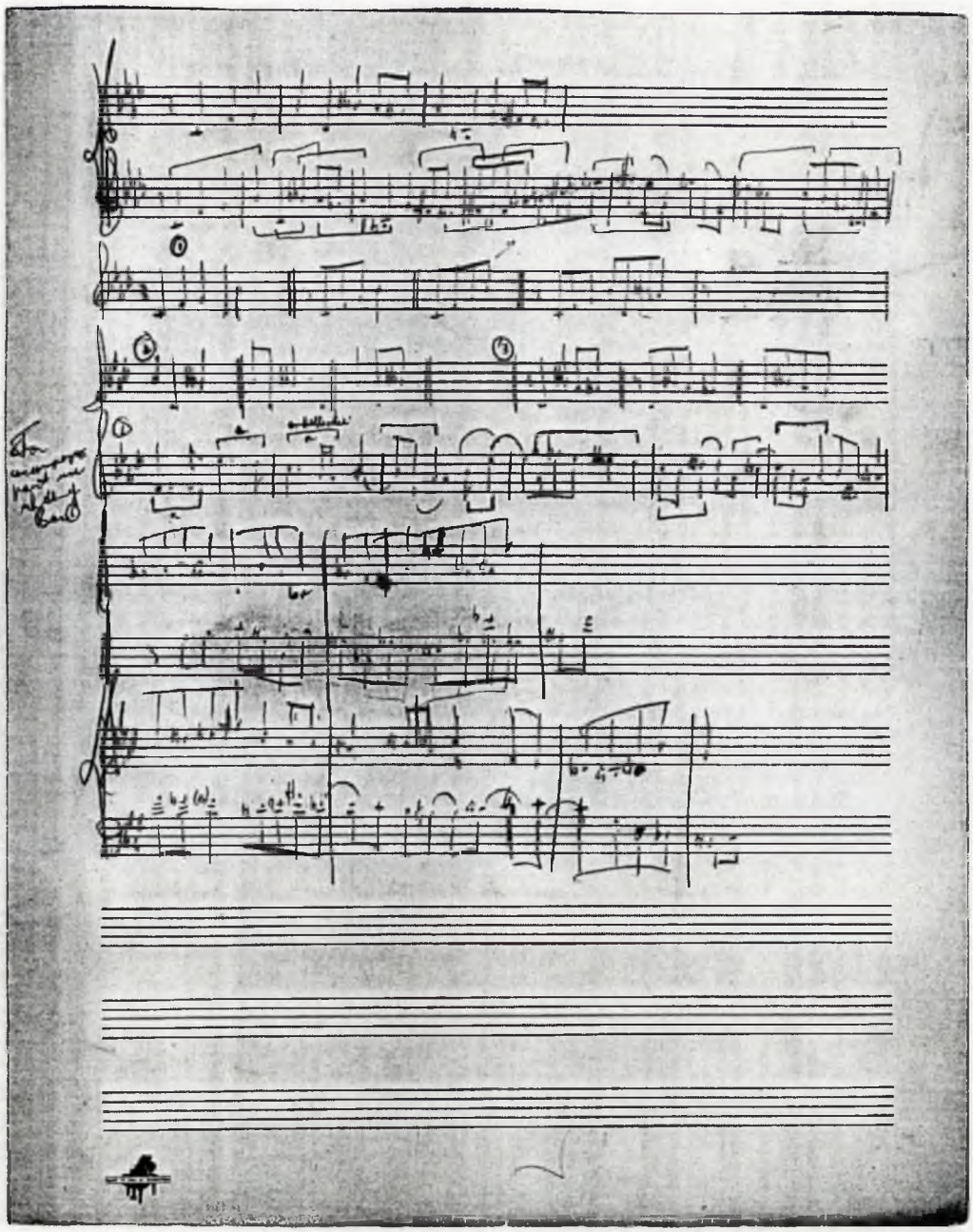
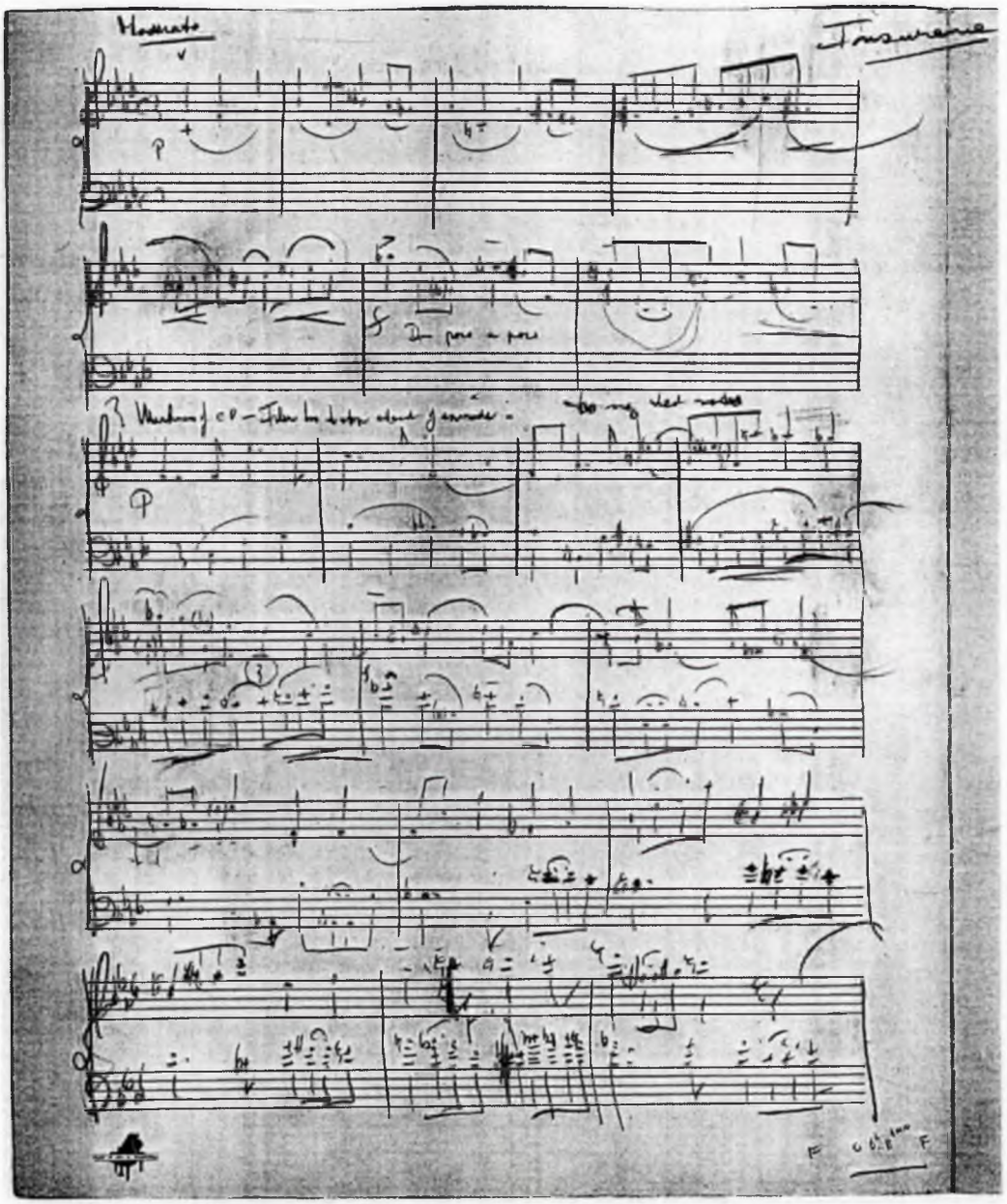


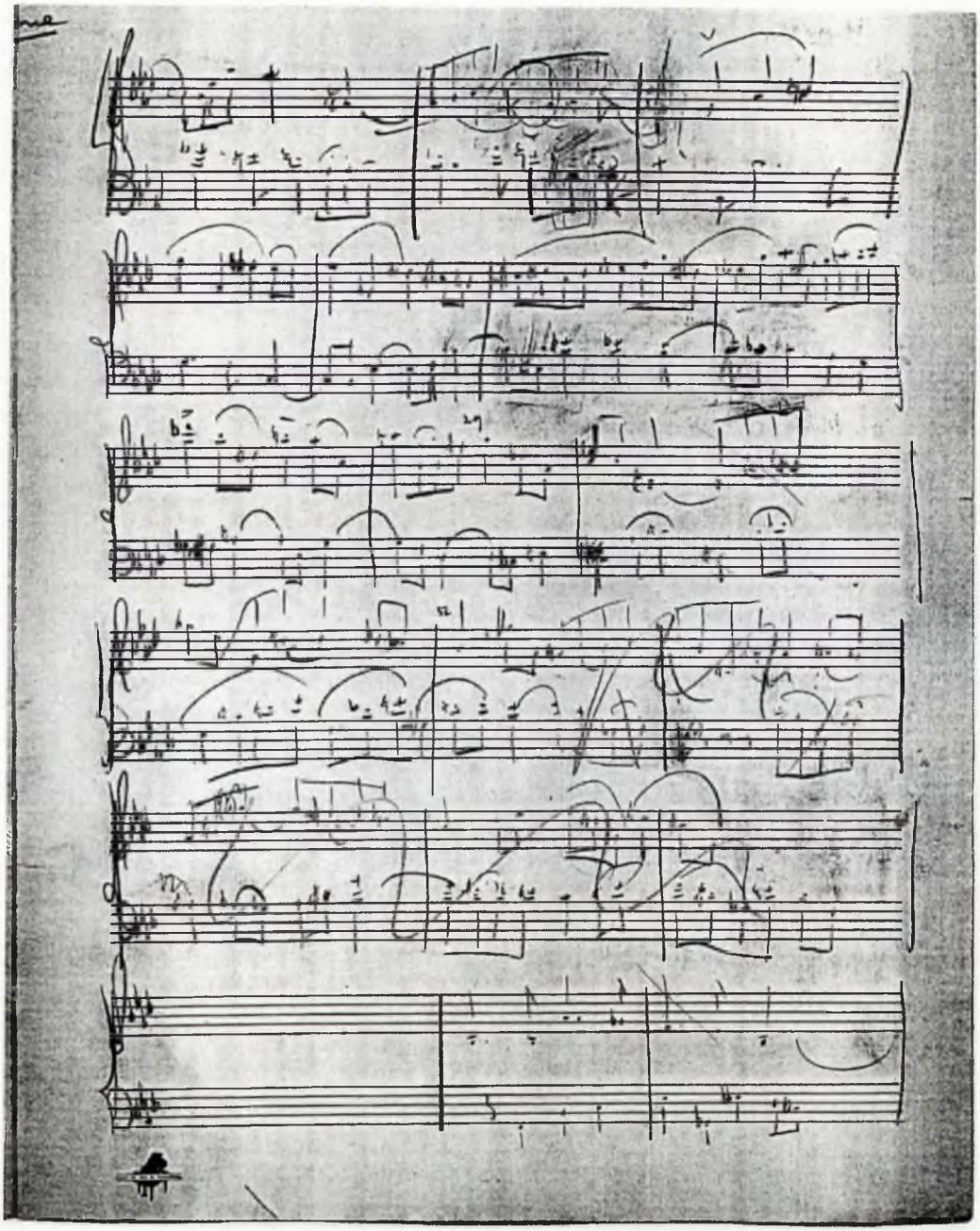
1.31 f2p8i28/I^r



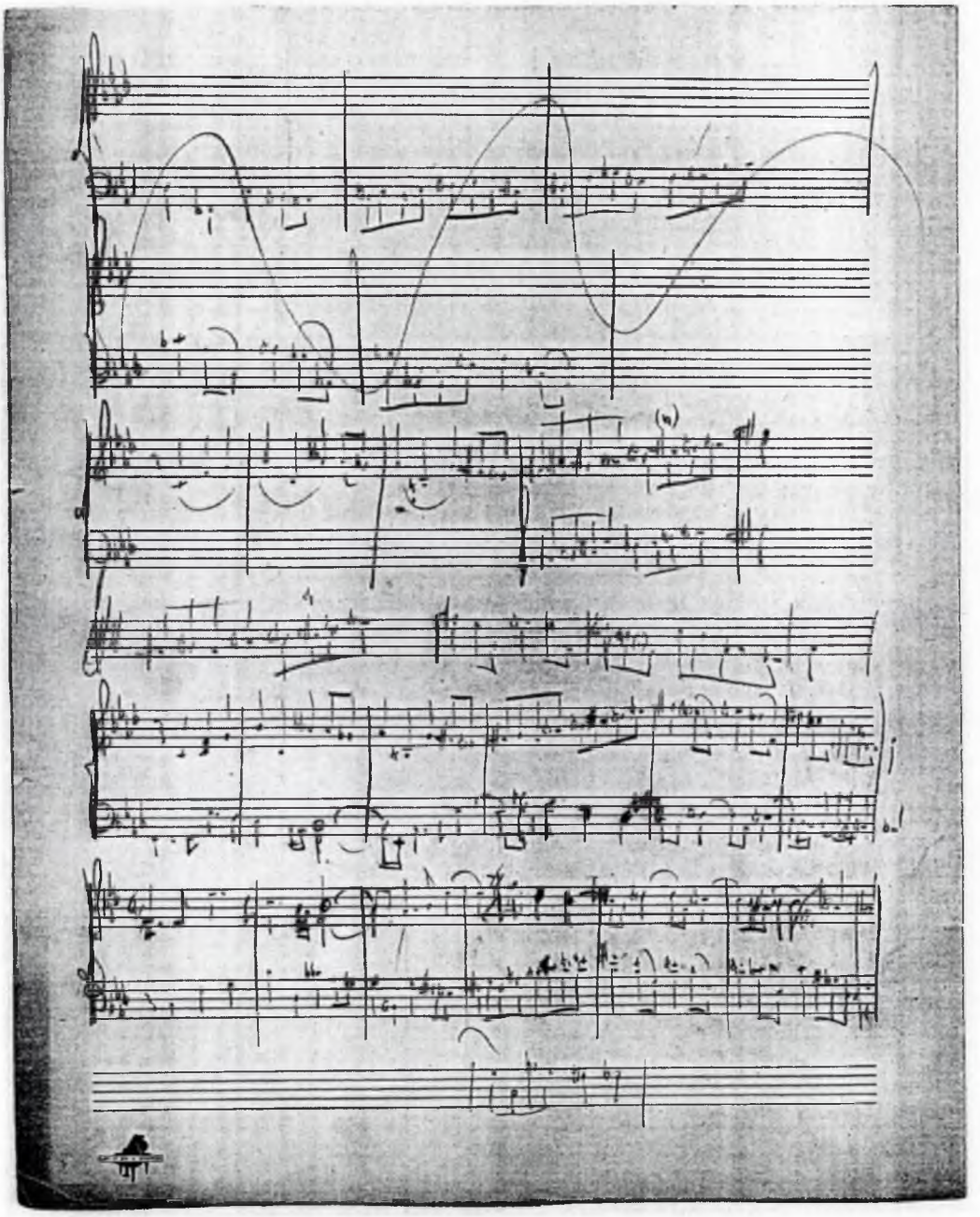
1.32 f2p8i28/I^{v}



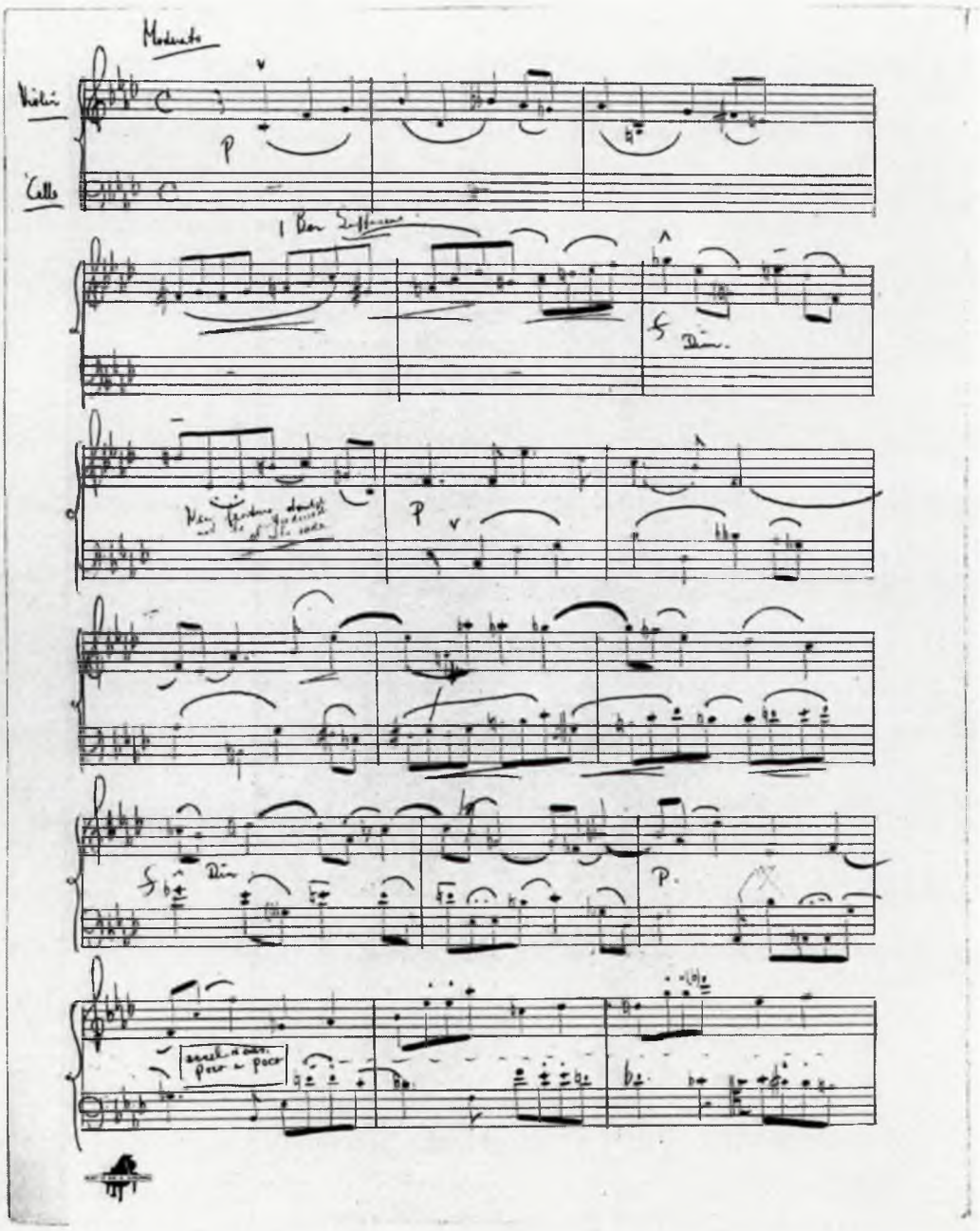
1.33 f2p8i28/II^r



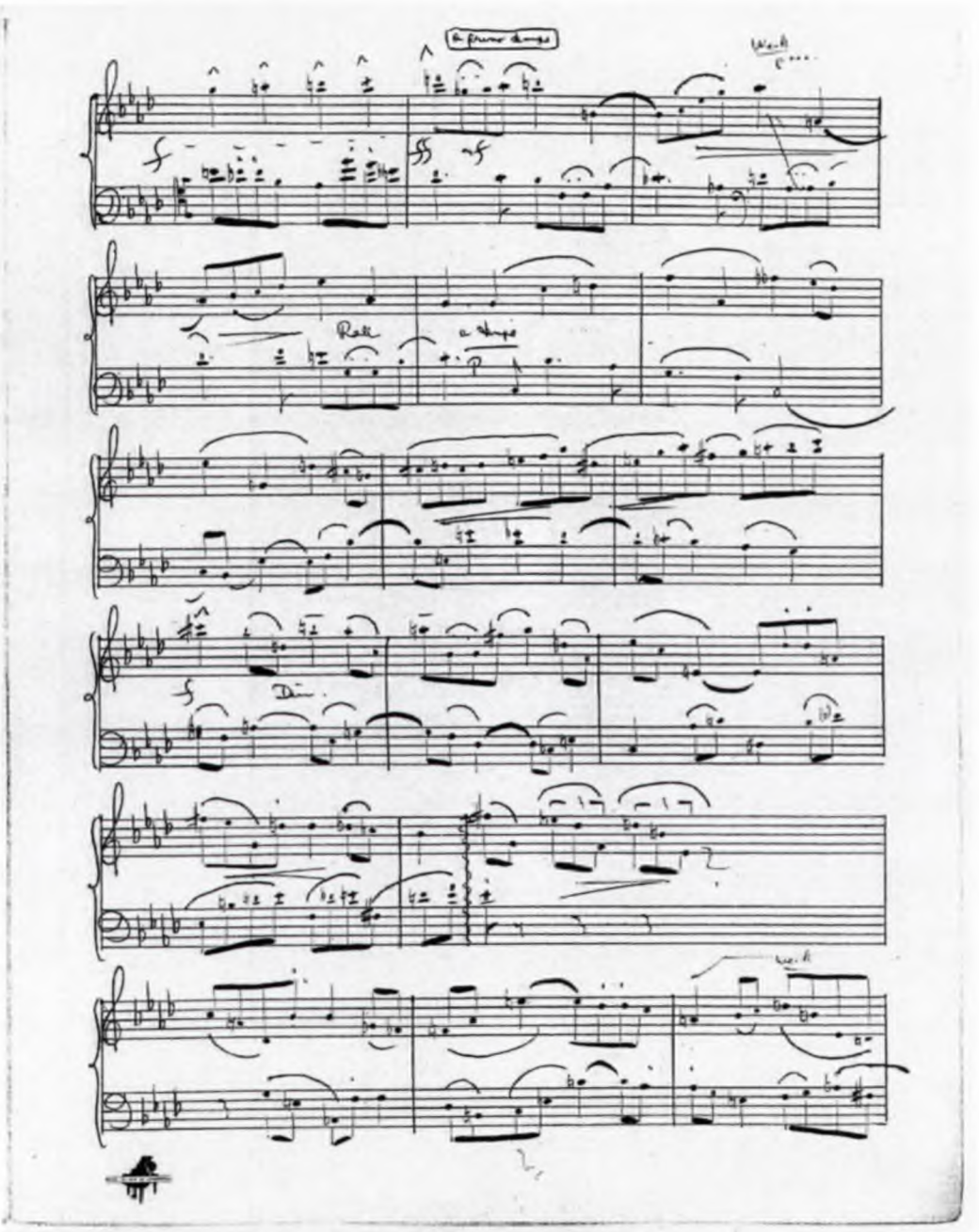
1.34 f2p8i28/II^{v}



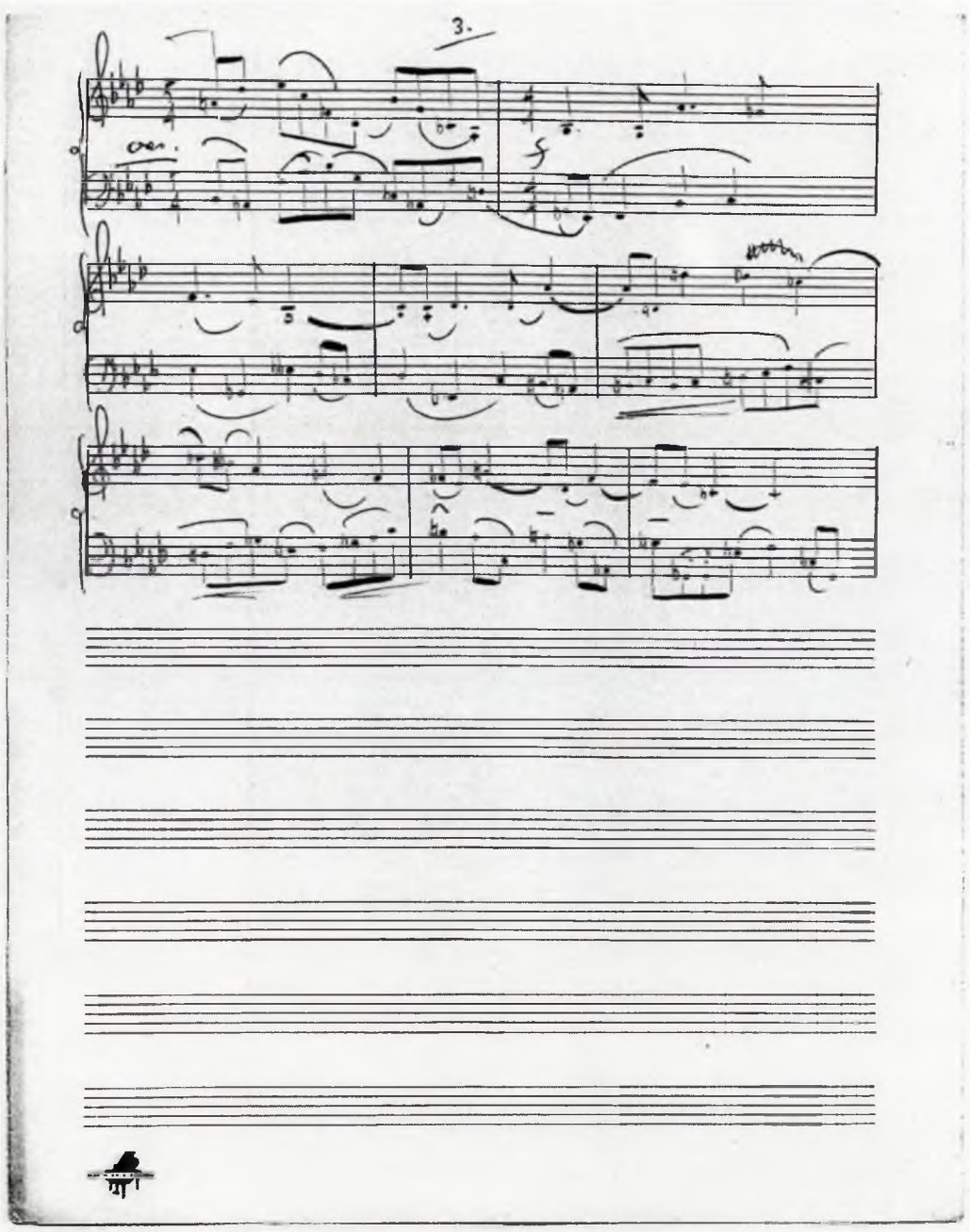
1.35 f2p8i29/I^{v}



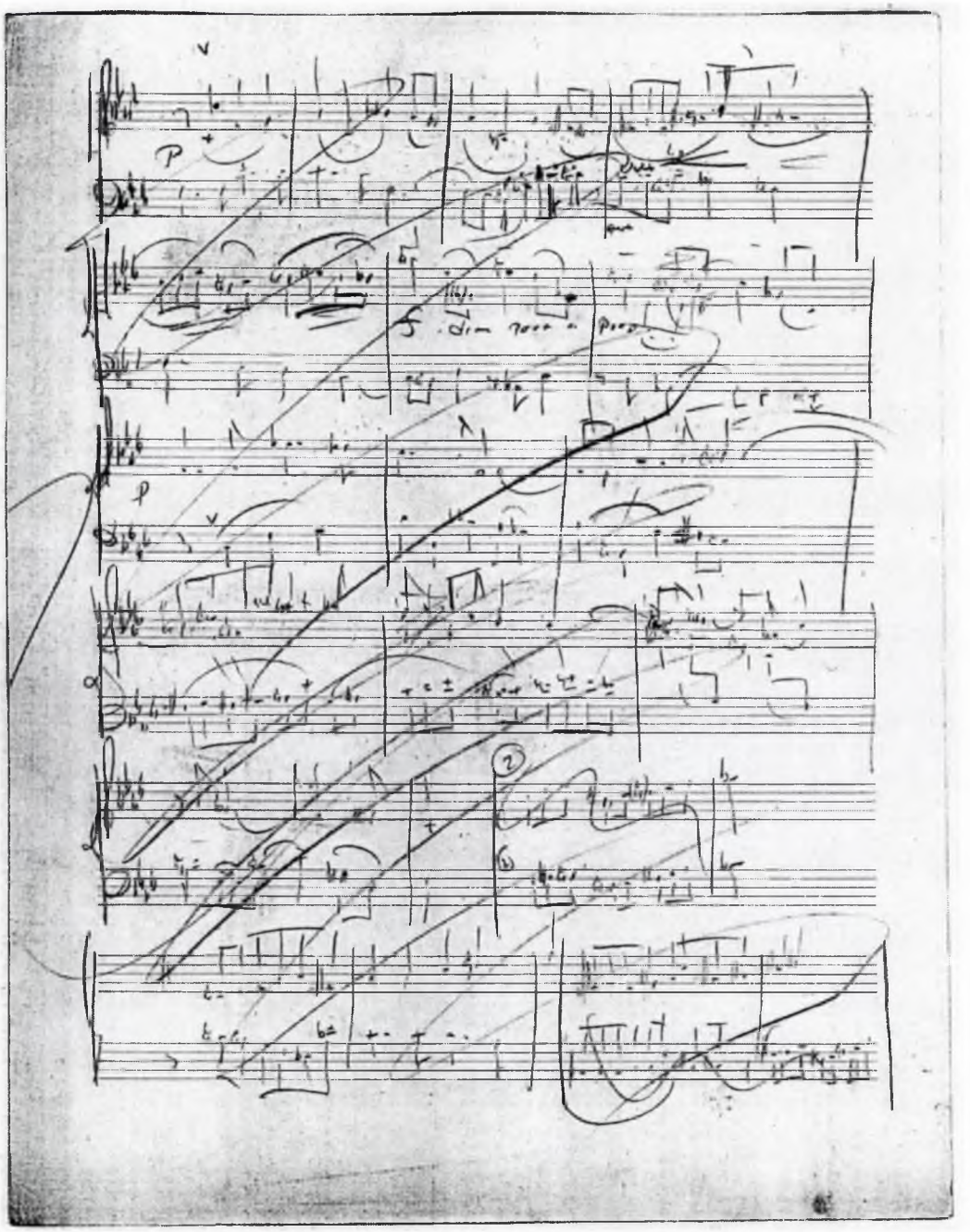
1.36 f2p8i29/II^r



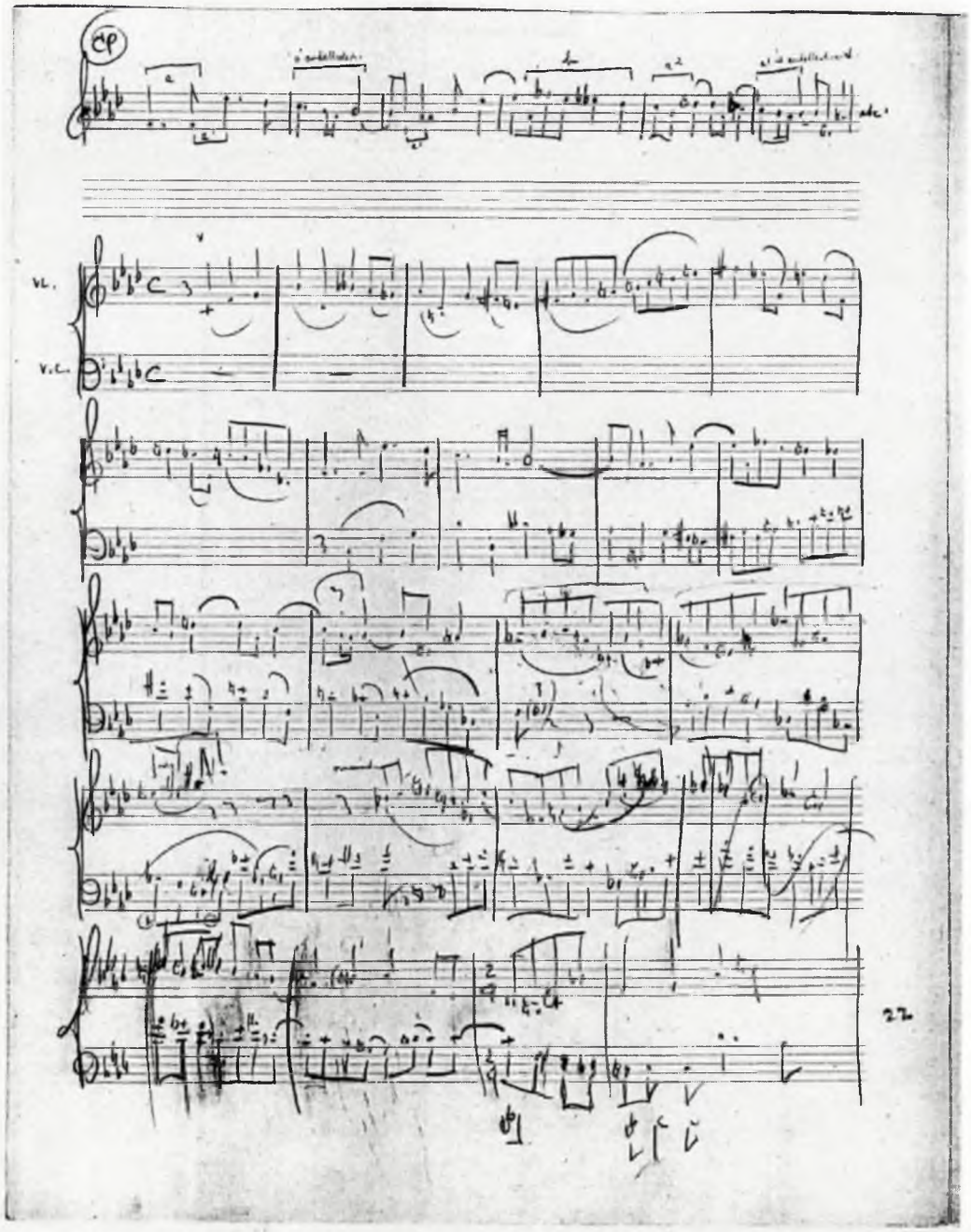
1.37 f2p8i29/II^{v}



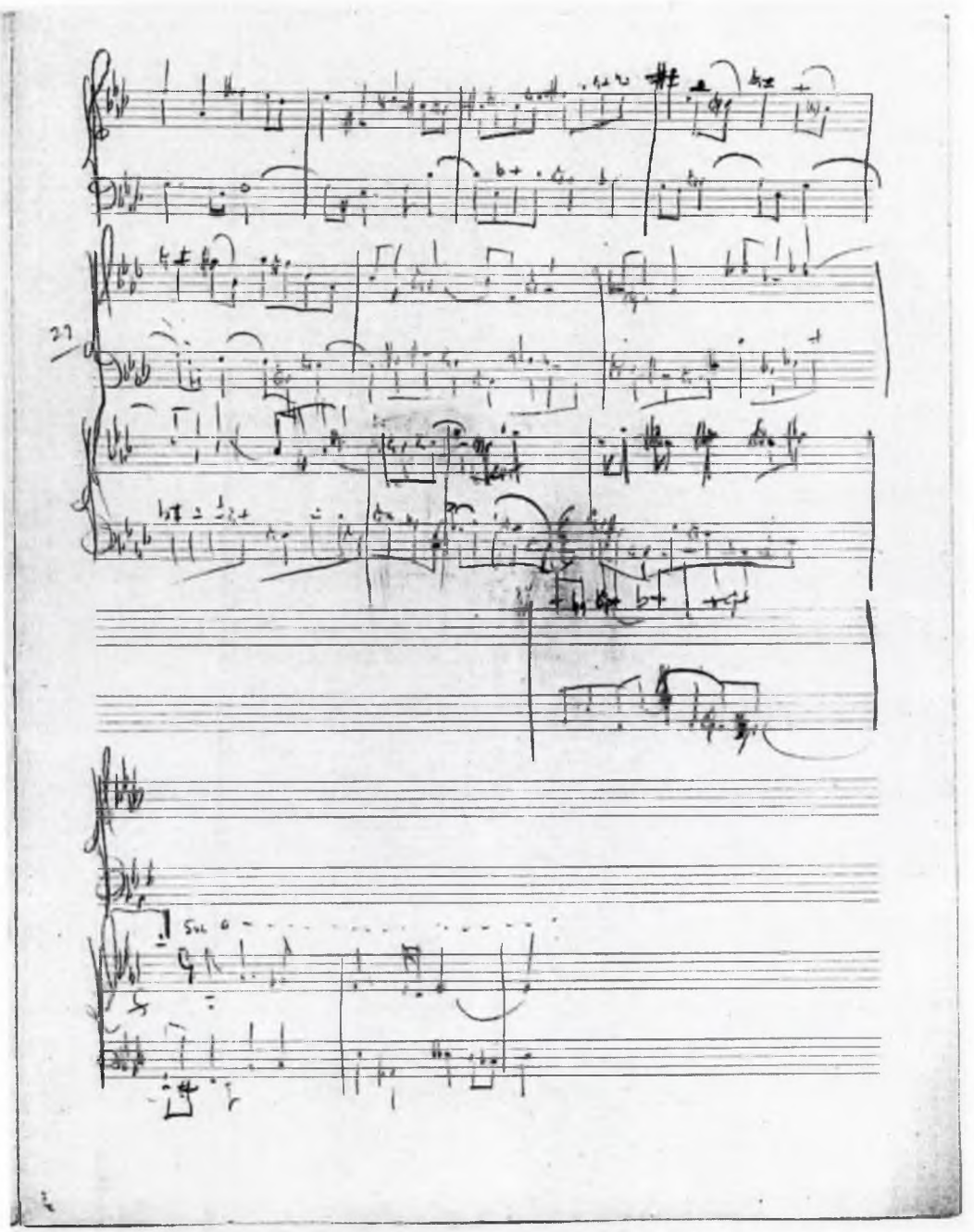
1.38 f2p8i30/I^{T}



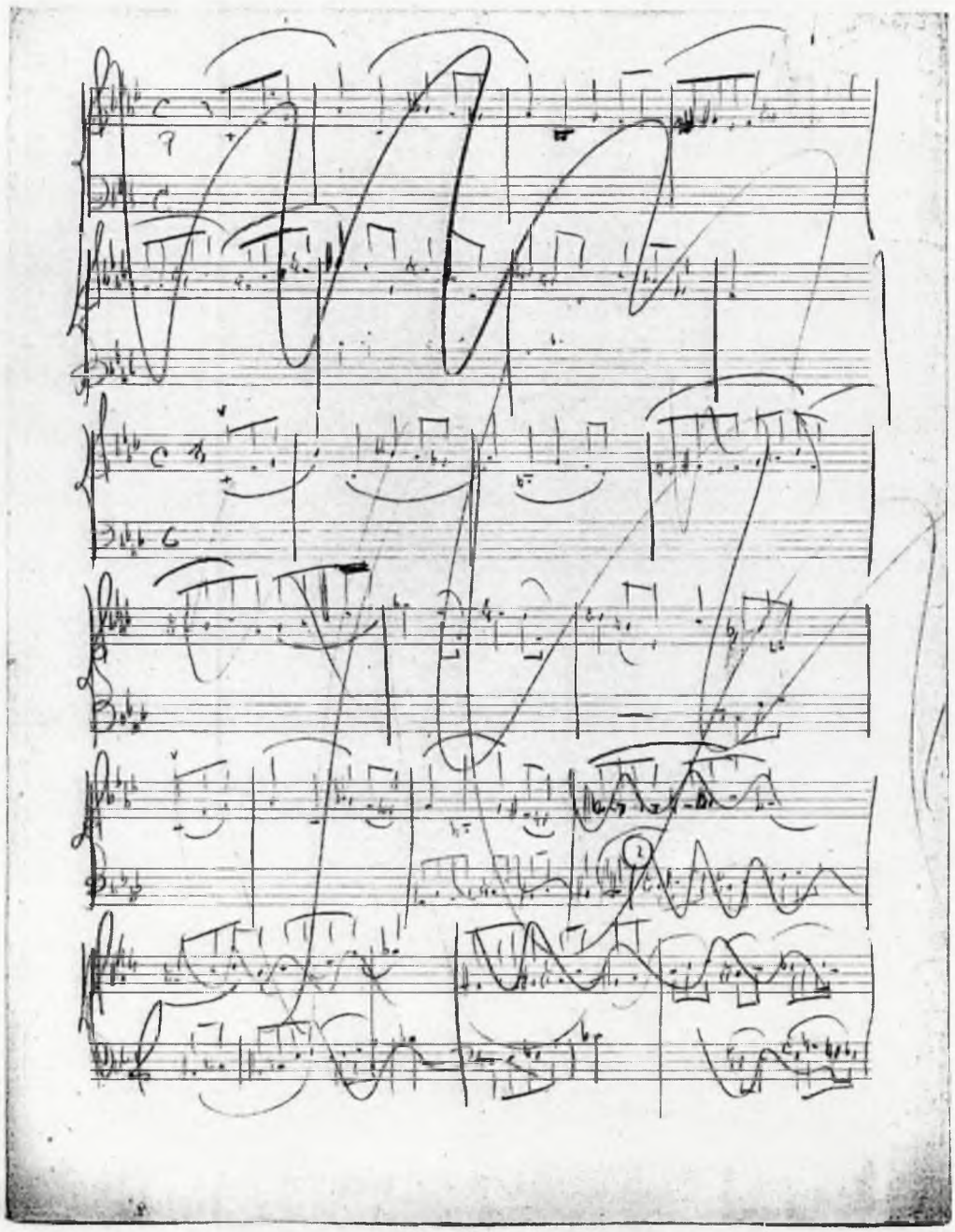
1.39 f2p8i30/I^{v}



1.40 f2p8i30/II^{r}



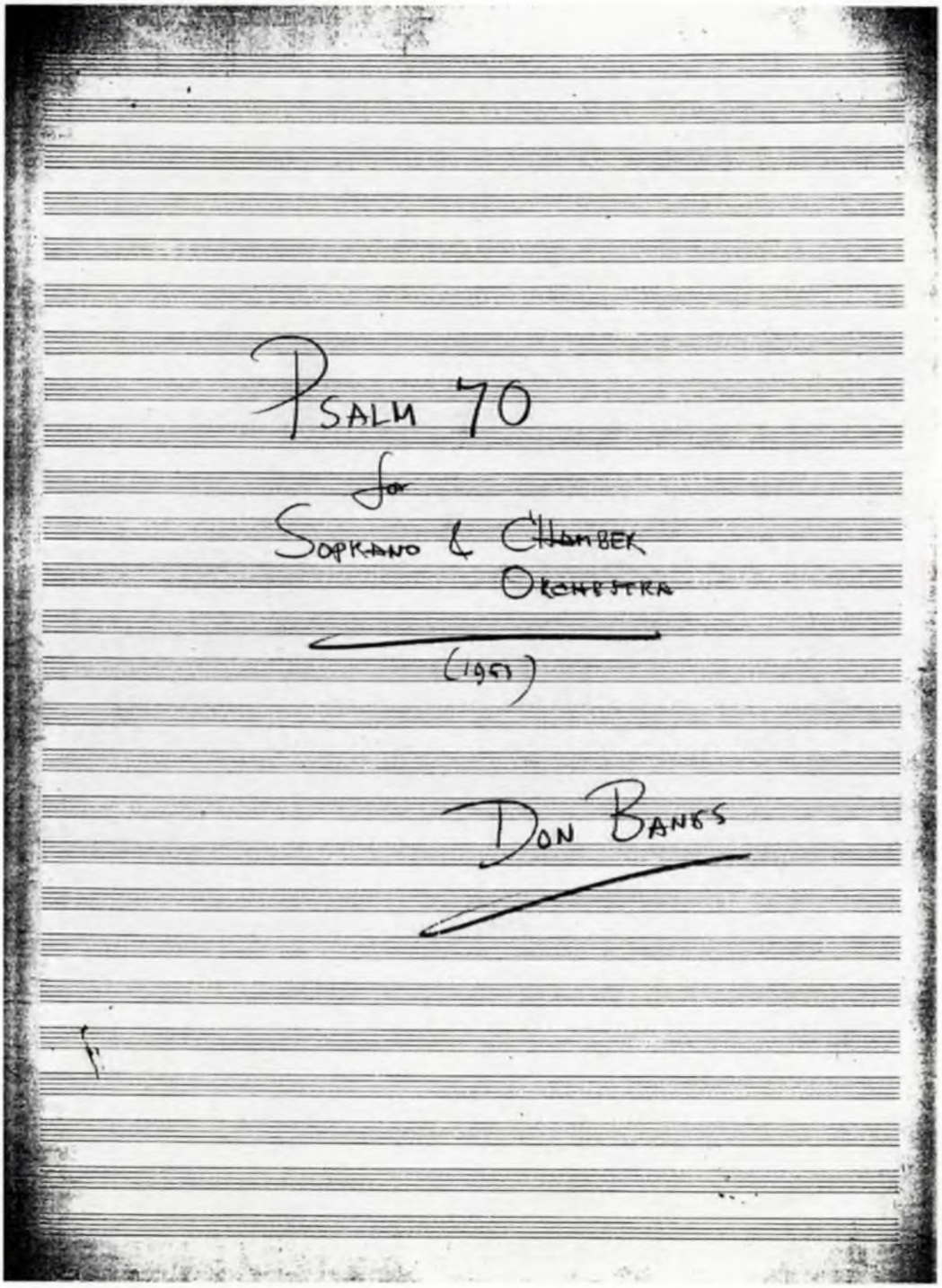
1.41 f2p8i30/II^{v}

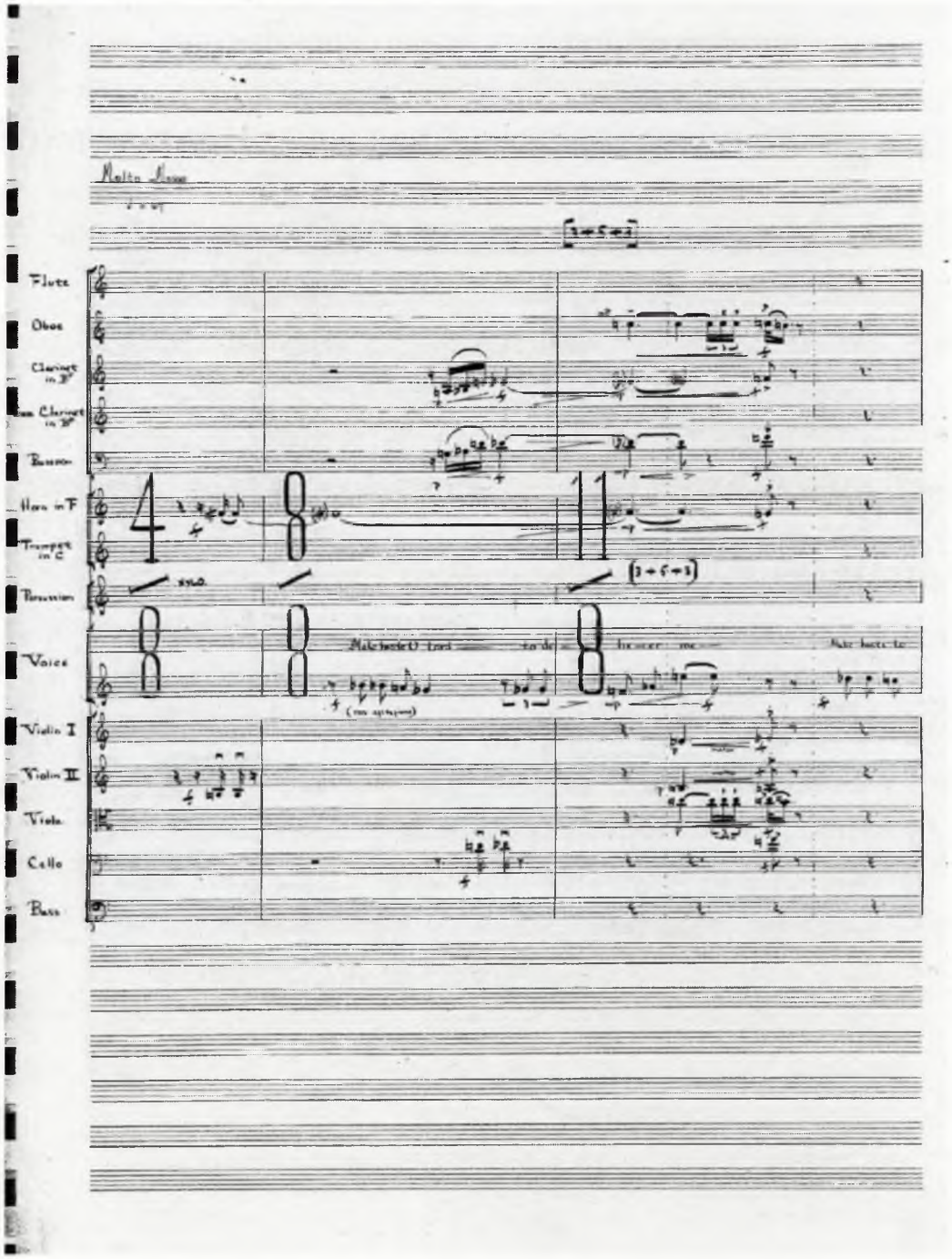


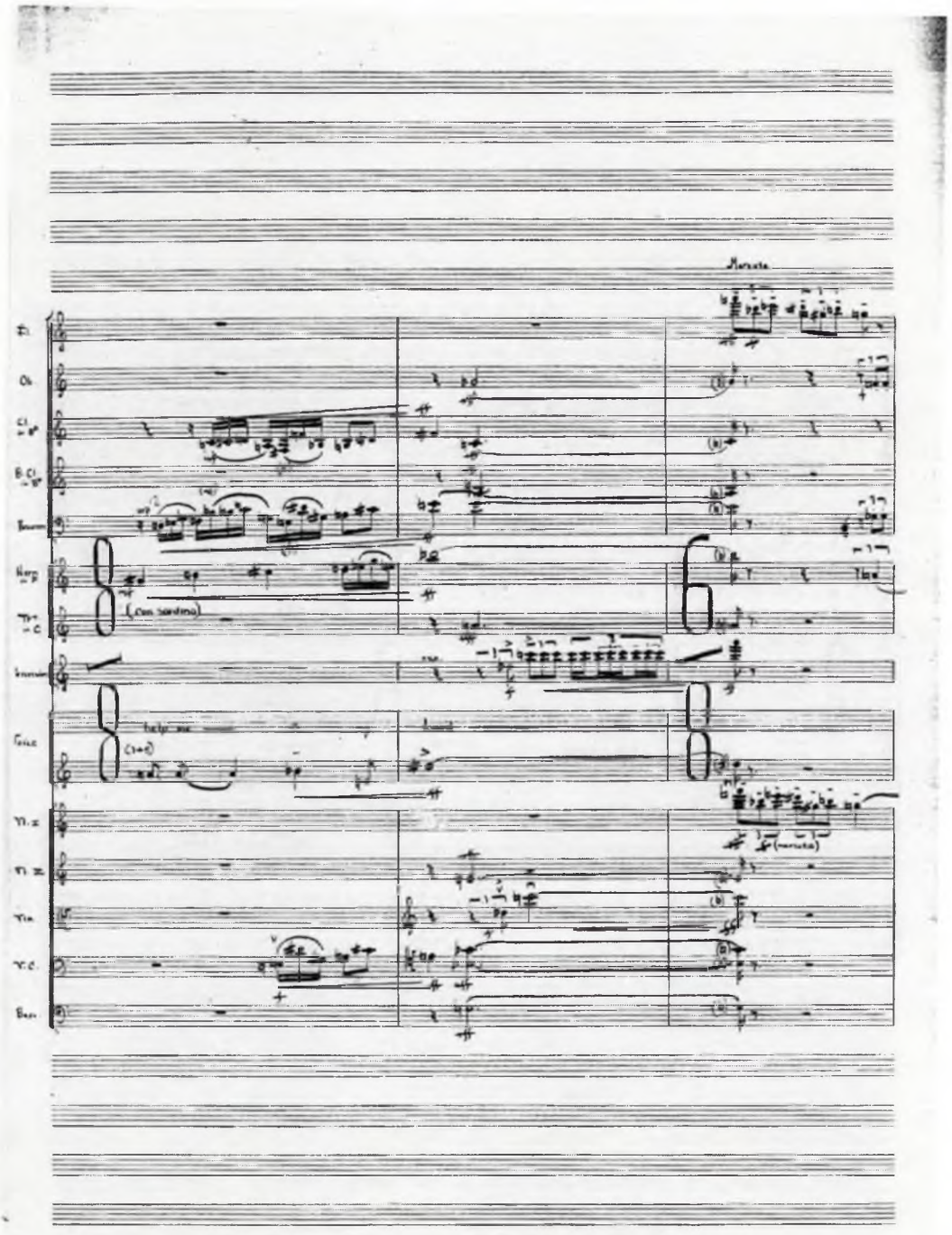
Appendix 2

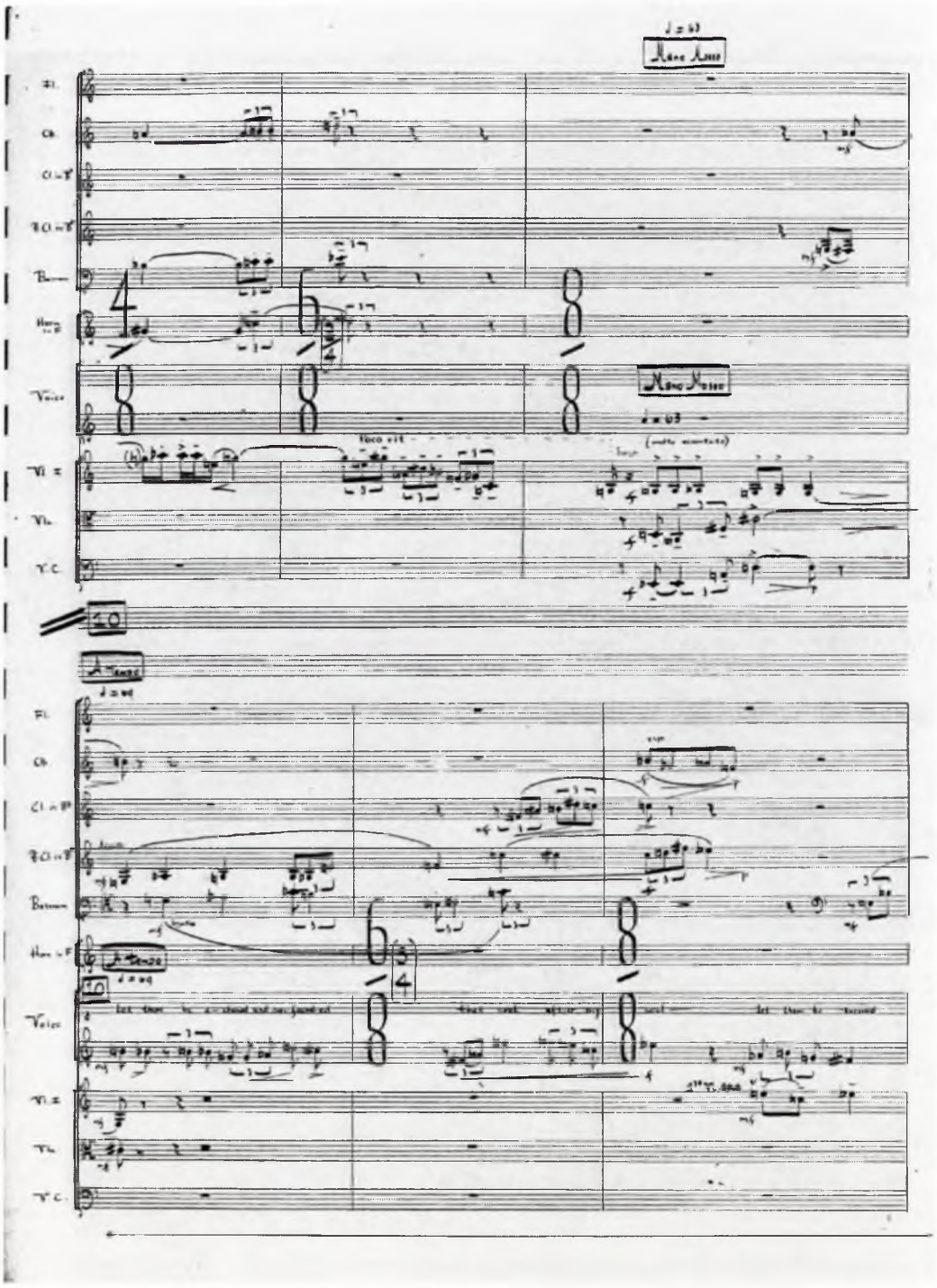
Psalm 70

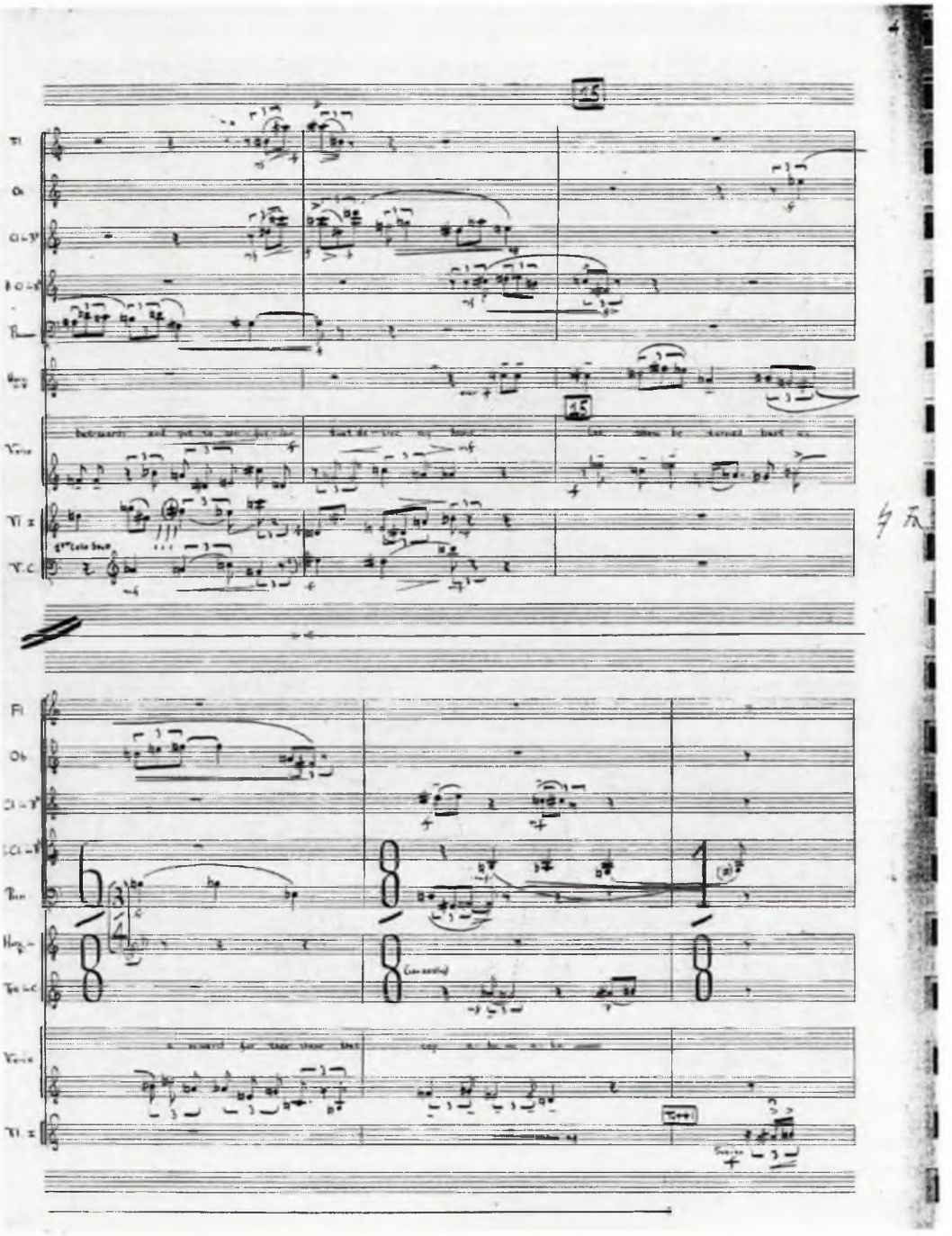
2.1 Score

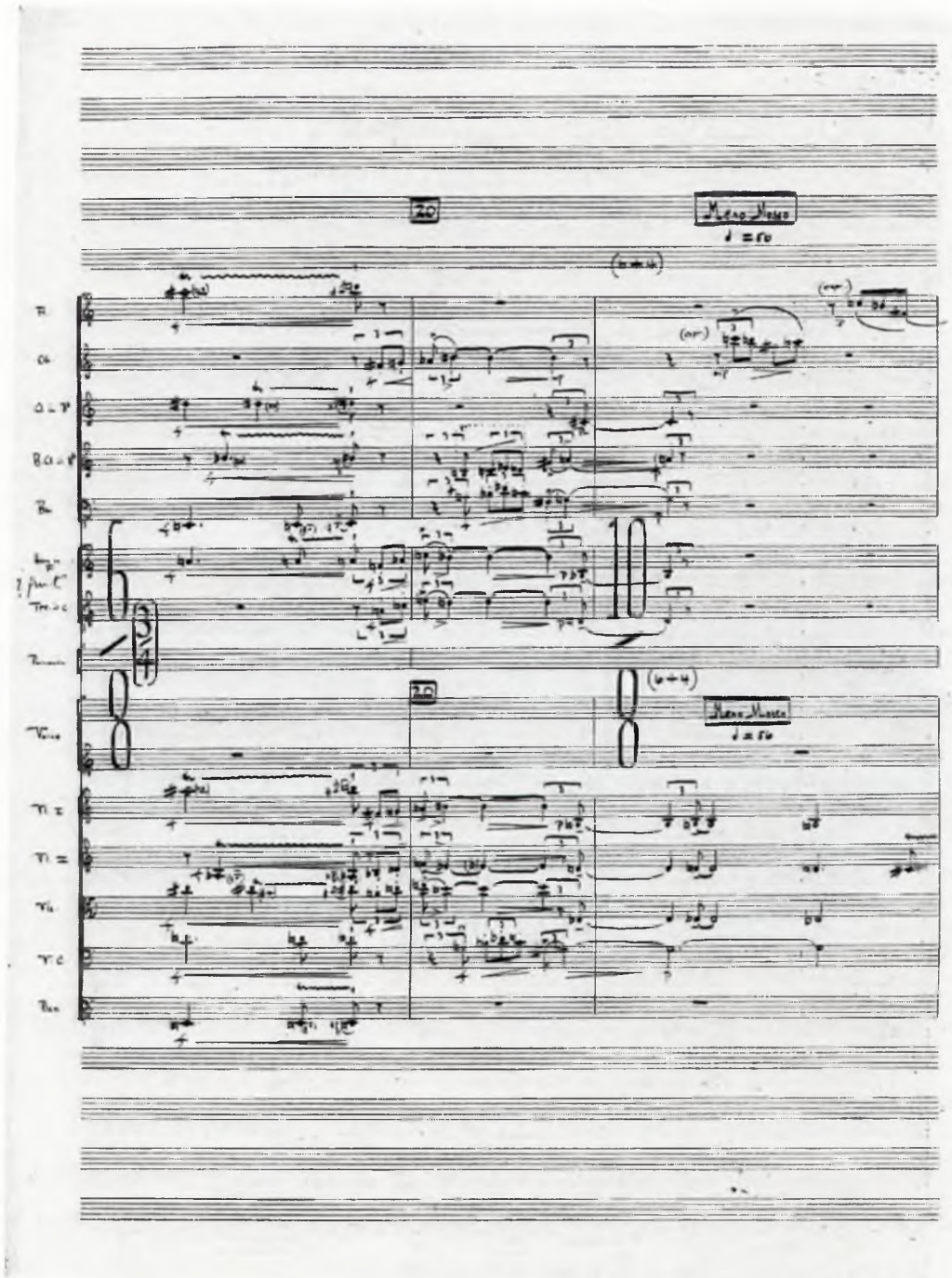


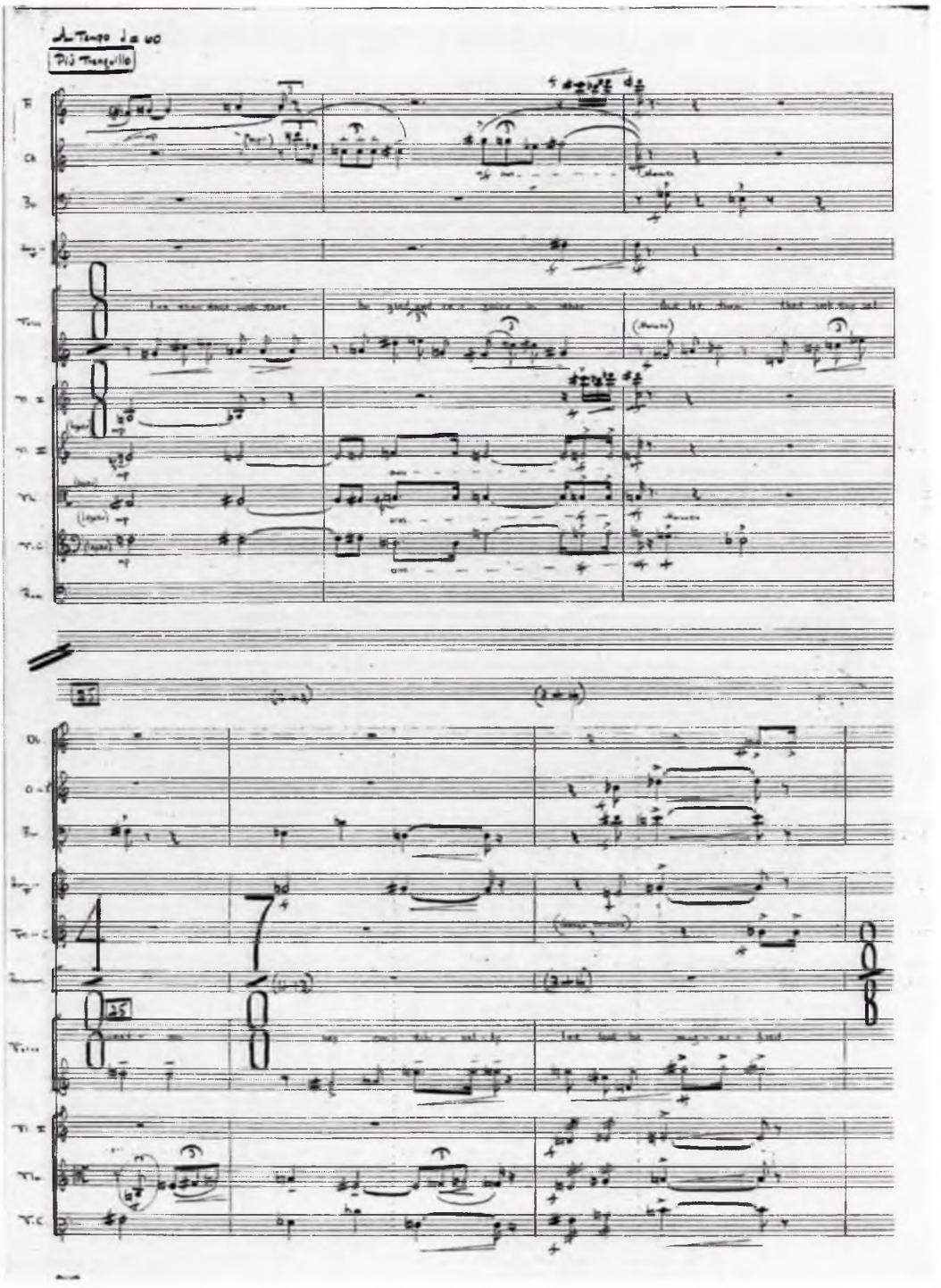

Flute
Oboe
Clarinet in B♭
Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Percussion
Voice
Violin I
Violin II
Viola
Cello
Bass

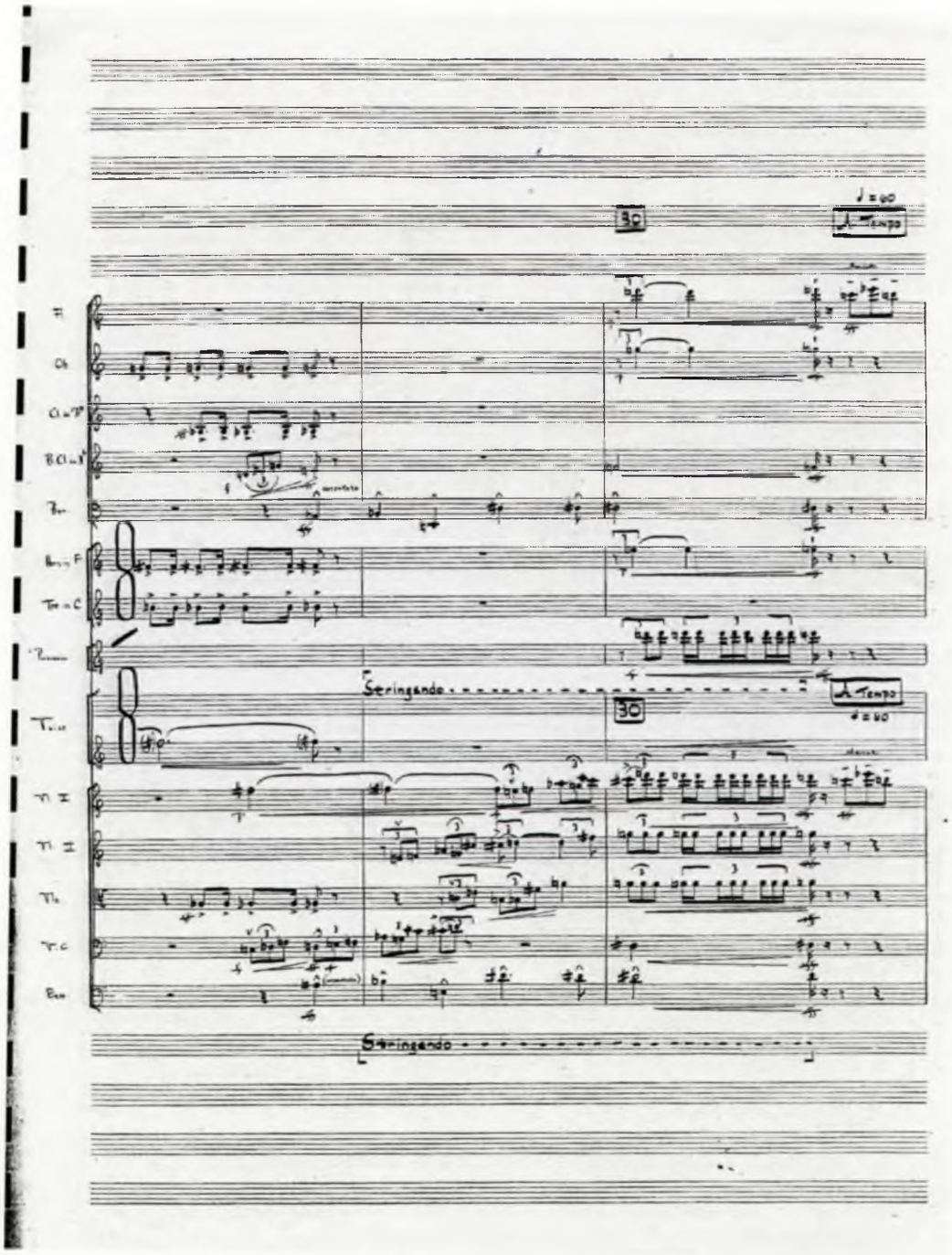


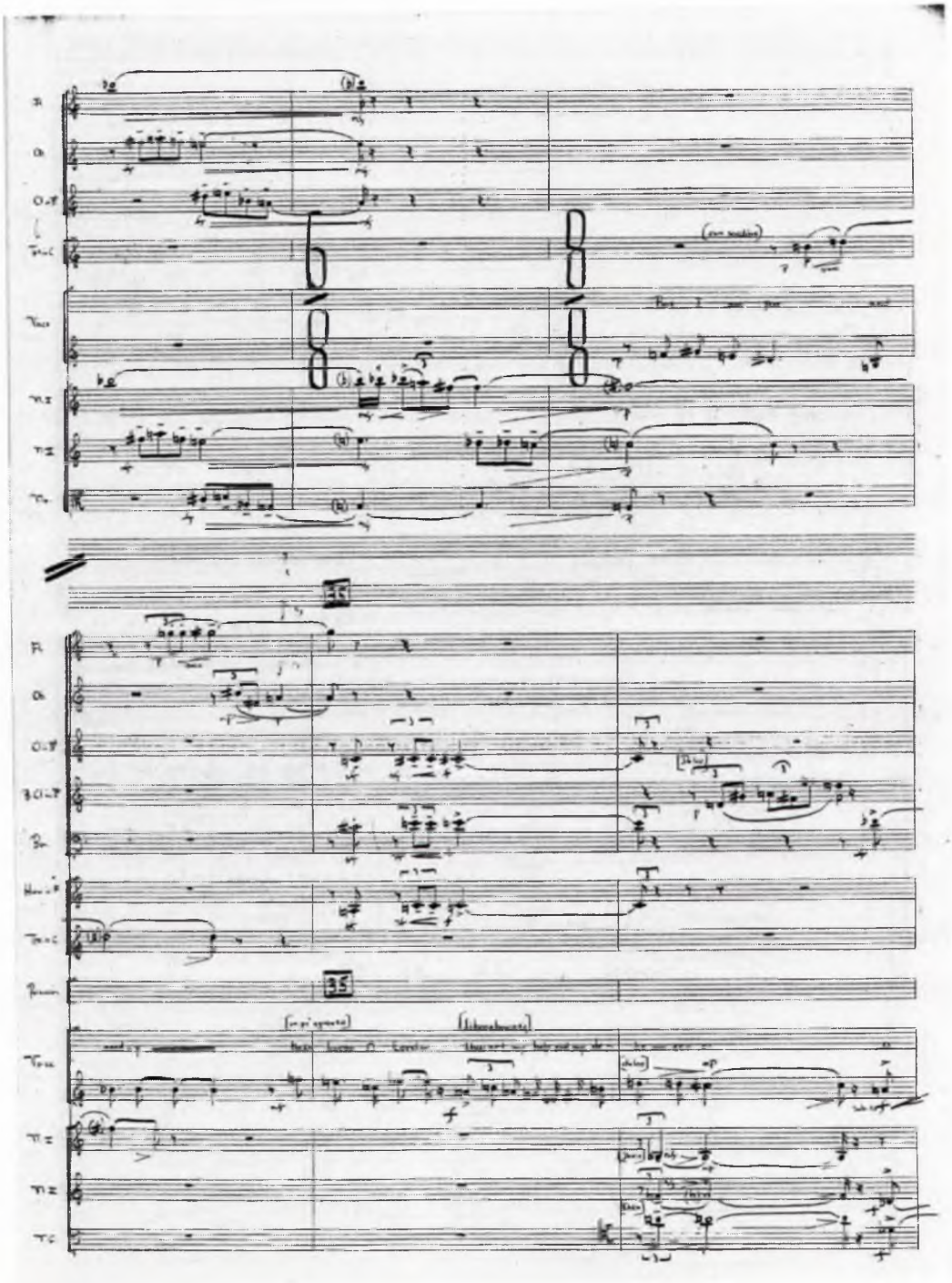


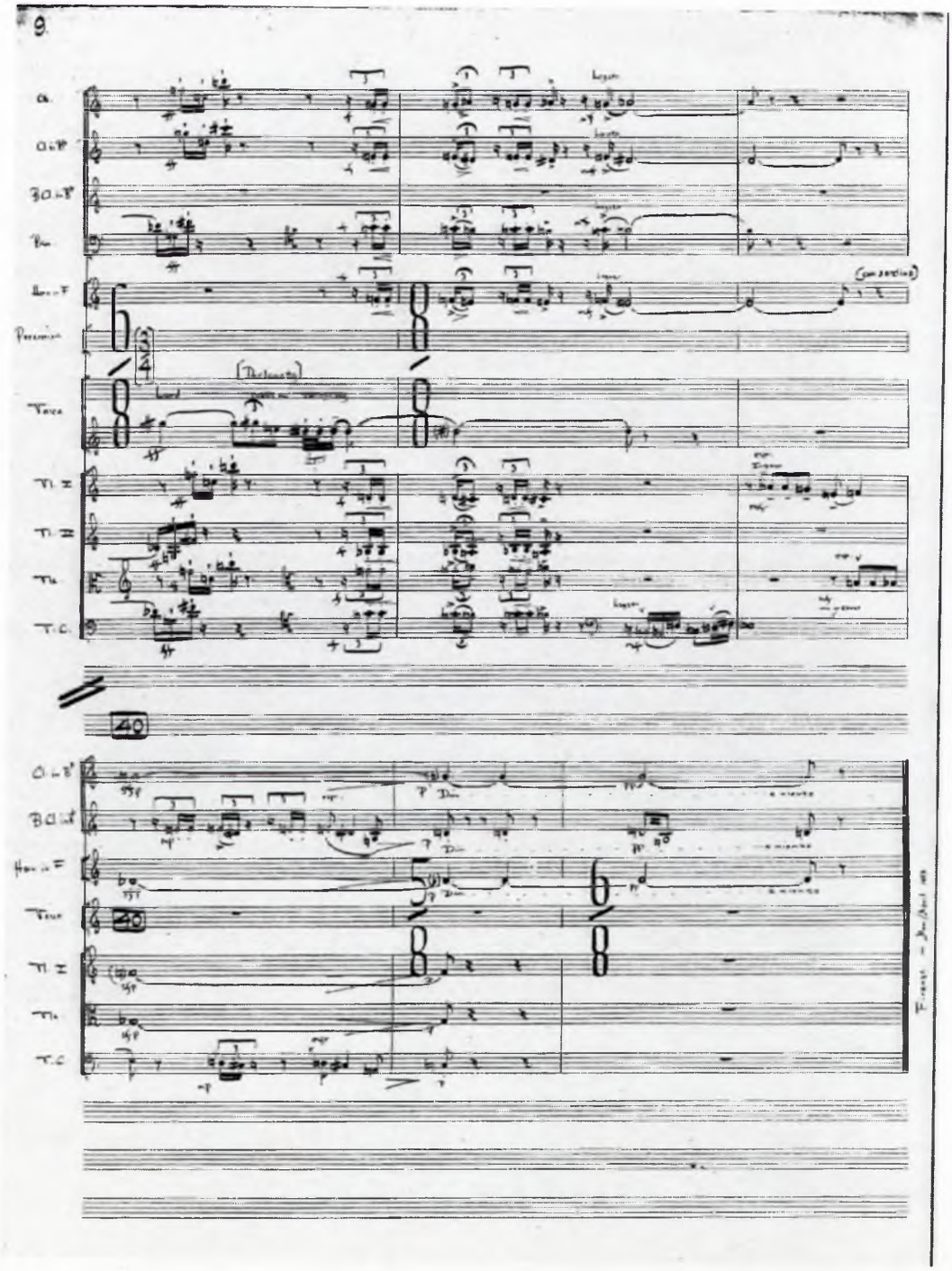







30
Tempo
Stringendo
30
Tempo
Stringendo




9
40
40

2.2 Description of items

Psalm 70 / Don Banks

Item	Item type	Face	Description
f5p7i02	Bifolium	Ir	Sketch of bars 30 to the end of the piece. Final version is recognisable on this sketch.
		Iv	Very early sketch of the opening of the piece on the top system. First 12-tone row on the bottom of the page.
		IIr	Another early sketch of the opening bars. Complete text is written out, and sectionalised. Also sketches of the rhythm of the setting of some of the text.
		IIv	Sketches of canons. Not relevant to Psalm 70.
f5p7i03	Bifolium	Ir	Charts of twelve-tone rows. Two different row forms on this page.
		Iv	Sketch fragment — concept sketch of bars 6—7.
		IIr	The material on this page is unrelated to Psalm 70.
		IIv	Sketch of bars 10—17.
f5p7i04	Leaf	Ir	Top LH corner torn off. Concept sketch but unclear exactly where. Looks like close to the opening of the piece. Sketch of the opening four bars at the bottom of the page.
		Iv	Rough sketches of bars 3—5.
f5p7i05	Bifolium	Ir, IIv	Sketches of bars 5—9 (concept sketch of bars 8—9) and bars 19—29.
		Iv, IIr	Ink draft of bars 1—5 (Iv) and 10—17 (IIr). Note that this item in its entirety accounts for bars 1—30.
f5p7i06	Leaf	Ir	Draft of bars 19—30. As per the FV.
		Iv	The material on this page is not related to Psalm 70.
f5p7i08	Leaf	Ir	12-tone row charts.
		Iv	Ink draft of an early version of bars 1—3.
f5p7i09	Leaf	Ir	Bottom LH corner torn. Three concept sketches: bars 10—12; bar 22; and bars 15—17.
		Iv	Tear in the botton RH corner. Top system is a sketch of material in bars 12—13. The ink draft on the second system is a continuation of item 5. The rest of the material on this page (upside-down) is unrelated to Psalm 70.
f5p7i10	Bifolium	Ir	First system is a sketch of bar 9. The remainder of the page cannot be identi ed.
		Iv	Sketch of bars 22—27.
		IIr	Illustration of the different melodic contours available from just three notes and from just four notes. There is also a sketch of bars 22—23.
		IIv	Rough sketch of the material in bars 22—27.
f5p7i11	Leaf	Ir	Sketch of the rst three bars of the piece. 12-tone row also written out on this page.
		Iv	Rough sketch of the rst ve bars of the piece.

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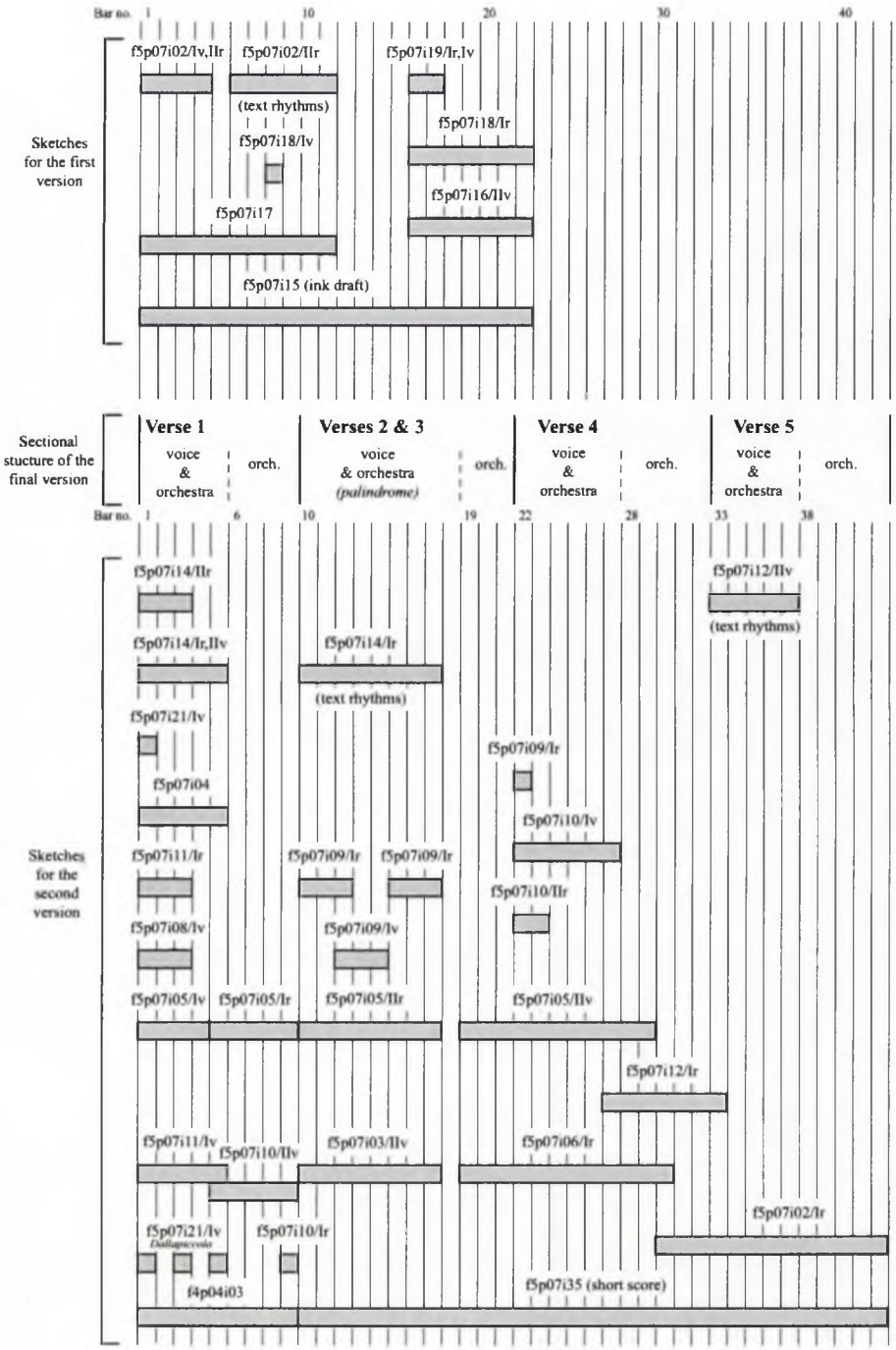
Item	Item type	Face	Description
f5p7i12	Bifolium	Ir	Rough sketch of bars 27—30. Canon, then becomes as concept sketch.
		Iv, IIr	Unrelated to Psalm 70.
		IIv	Concept sketch of the vocal line only of bars 33—37.
f5p7i13	Leaf	Ir	12-tone row chart for the original (rst) row used for rst version of the music.
		Iv	Unrelated to Psalm 70.
f5p7i14	Bifolium	Ir, IIv	Early sketches of the opening material for the piece, and rhythmic outlines for the text in bars 10—17 (Ir).
		Iv	Unused
		IIr	Early sketches of the opening four bars.
f5p7i15	Bifolium	all	Ink draft of the rst version of the piece for voice and piano. Annotations by Dallapiccola.
f5p7i16	Bifolium	Ir	Sketches of row forms and row segments.
		Iv, IIr	Material on these two inner pages are unrelated to Psalm 70.
		IIv	Sketch of material for bars 16—19.
f5p7i17	Bifolium	Ir, IIv	Draft of the rst version of the piece up to bar 11 — this draft matches the material on item 15.
		Iv, IIr	Unused.
f5p7i18	Leaf	Ir	Early sketch of bars 16—19 of the rst version (see item 15)
		Iv	Sketch fragment — bar 18 of the rst version [?]
f5p7i19	Bifolium	Ir, Iv	Several sketches of bars 16—17 of the rst version.
		IIr, IIv	Not relevant to Psalm 70.
f5p7i20	Leaf	Ir	Harmony — derivation of harmonic material from 12-tone sets.
		Iv	Unused.
f5p7i21	Leaf	Ir	12-tone row chart in black ink with annotations in pencil.
		Iv	Notes relating to the orchestration of fragments from Psalm 70 — annotations by both Banks and Dallapiccola. The sketch in purple ink under these notes has not been identi ed (possible idea for the opening of the piece [?]).
f5p7i23	Bifoliium	Ir	Analytical chart 1 — notes relating to the dyad, trichord, tetrachord, and hexachord properties of a 12-tone row.
		Iv, IIr	Unrelated to Psalm 70.
		IIv	Further experiments with the harmonic and other properties of a 12-tone row. Also a sketch fragment relating to Psalm 13 (this was a project that Banks considered but did not evidently complete — see Banks s letters to Seiber).

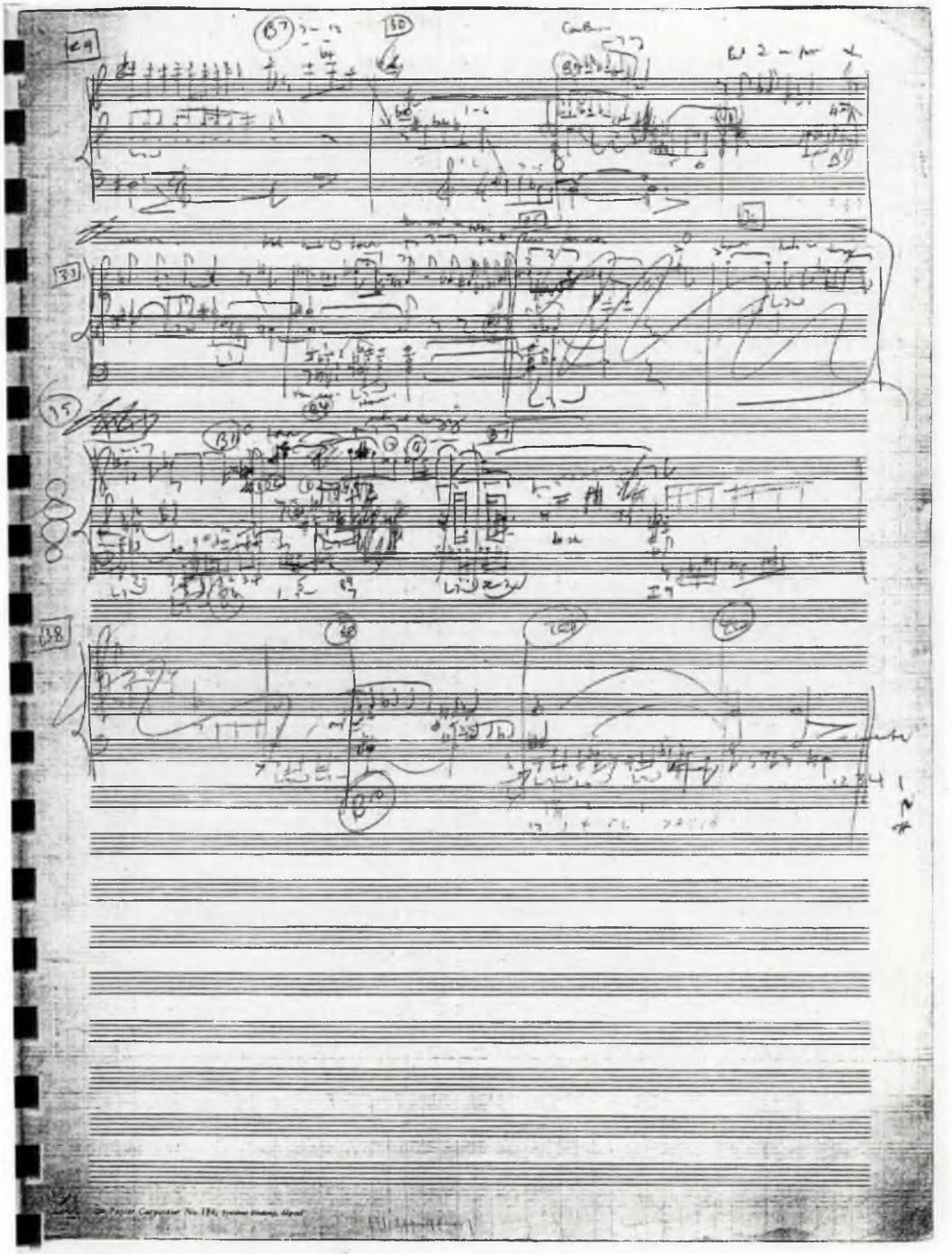
Psalm 70 / Don Banks

Item	Item type	Face	Description
f5p7i24	Leaf	Ir Iv	Tables A, B, C — row chart exploring the properties of a 12-tone row in terms of three different pitch areas. Rough sketches showing the generation of other 12-tone rows by the different combinations of trichords — e.g. 3a+1b, etc.
f5p7i25	Leaf	Ir, Iv	A series of sketches in which the same bass fragment [D, B, Eb] is harmonised in different ways by manipulating the 12-tone sets in different ways. Material is probably not related to Psalm 70 but gives an indication of Banks s approach to harmony using 12-tone material.
f5p7i27	Leaf	Ir Iv	Sketch of bars 10—11. Same as that on item 22. Unused.
f5p7i28	Bifolium	all	Neatly written charts showing the generation of new rows — 3a+Ia (Ir), 4b (Iv), 4a (IIr), 2a+2b (IIv). See item 24.
f5p7i29	Leaf	Ir Iv	Analytical charts and notes describing various attributes and properties of a 12-tone row complex. Sketches of the derivation of three and four-part chords from 12-tone sets.
f5p7i30	Leaf	Ir, Iv	Sketches experimenting with the harmonic possibilities of layering different rows.
f5p7i31	Bifolium	all	All of this bifolium is dedicated to experiments with the bass gure D, B, Eb, and the different ways it can be used in chordal environments generated from 12-tone sets. See item 25.
f5p7i32	Leaf		Notepaper — letterhead Sanderson of Berners Street, London. W.1 . On the reverse side are Banks s handwritten texts in Latin of Psalms 13 and 70.
f5p7i33	Bifolium		Folded notepaper — English texts of Psalms 13, 120, 47, 100, and 117 in Banks s handwriting.
f5p7i34	Bifolium	Iv, IIr Ir, IIv	Unidenti able material. Sketch for the melodic setting of Psalm 70 in Latin.
f5p7i35	Bundle	all	Incomplete, annotated ink draft of Psalm 70 in short-score form. First page missing — see next f4p4i03.
f4p4i03	Leaf		The missing rst page of the above item (f5p7i35) — note that this is located in a different folio box to all of the above.

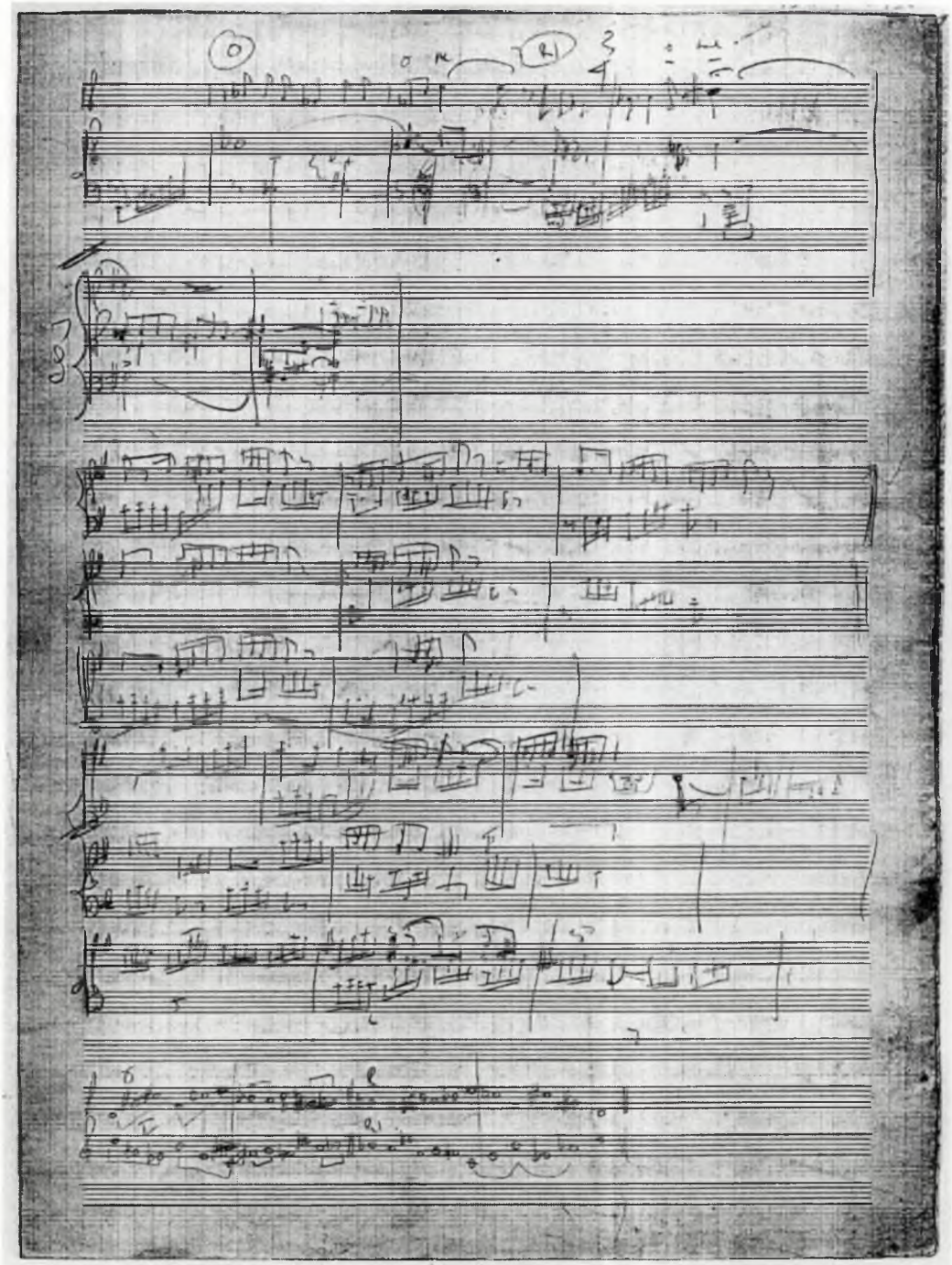
2.3 Sketch map



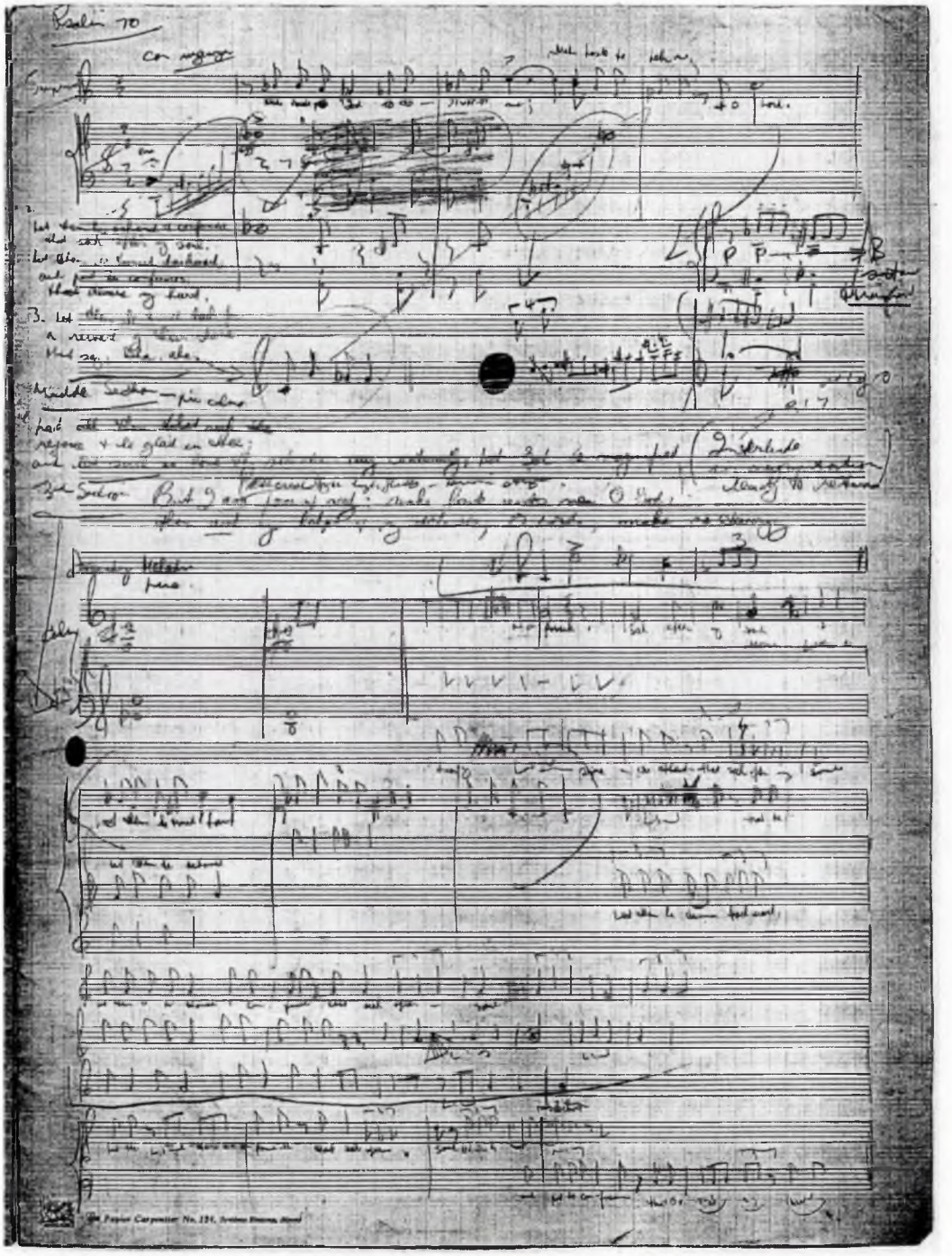
2.4 f5p7i02/I^r



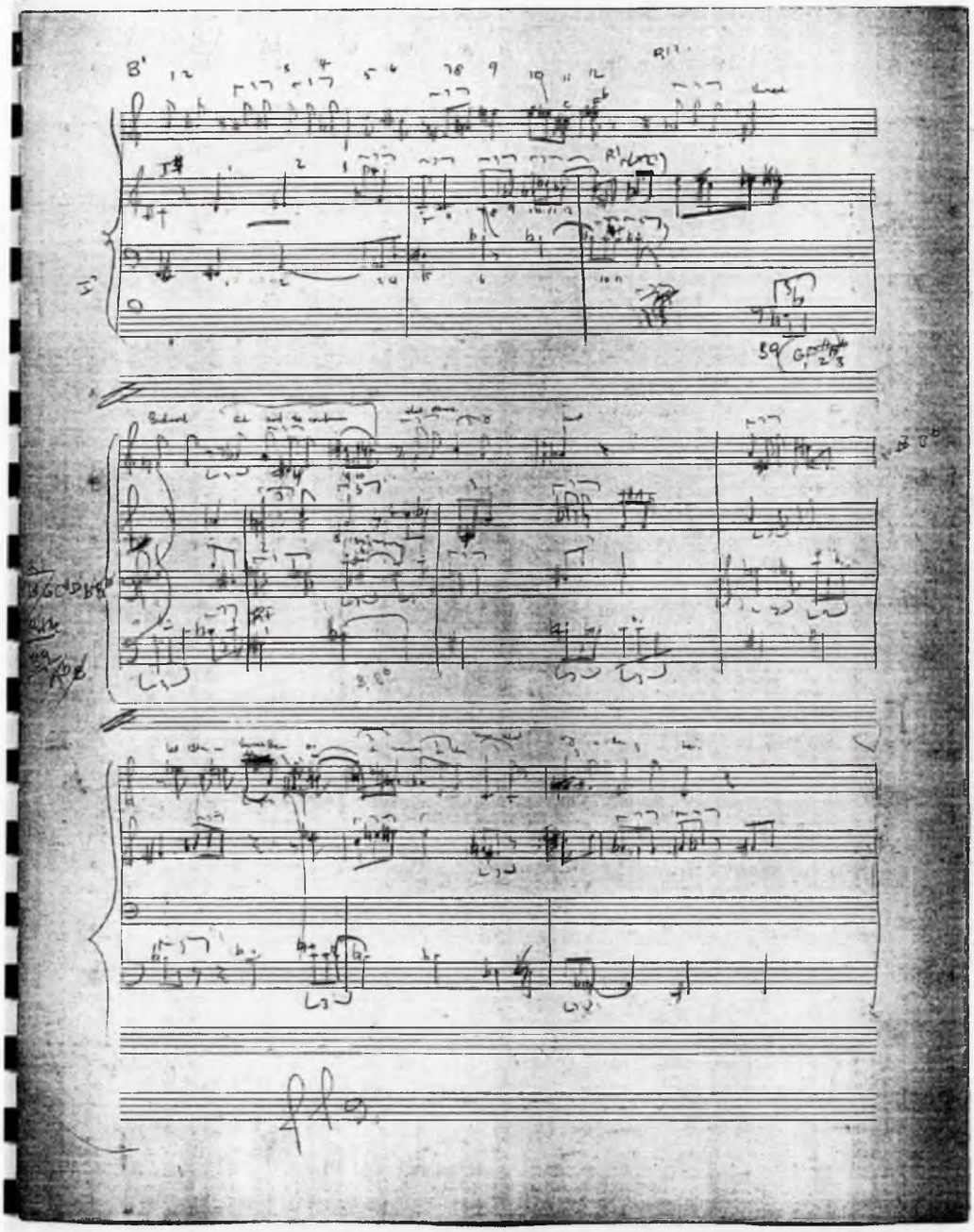
2.5 f5p7i02/I^{v}



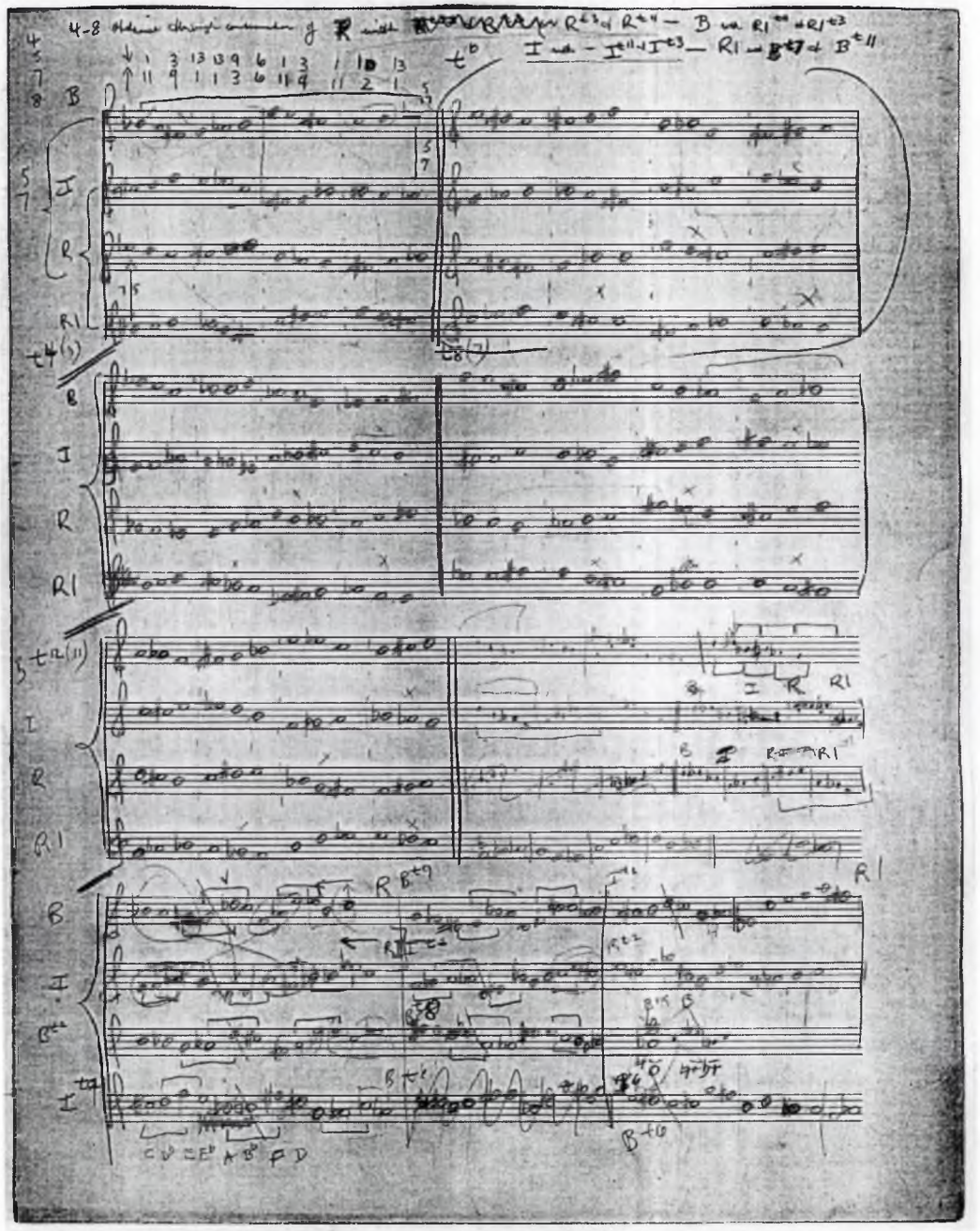
2.6 f5p7i02/II^{r}



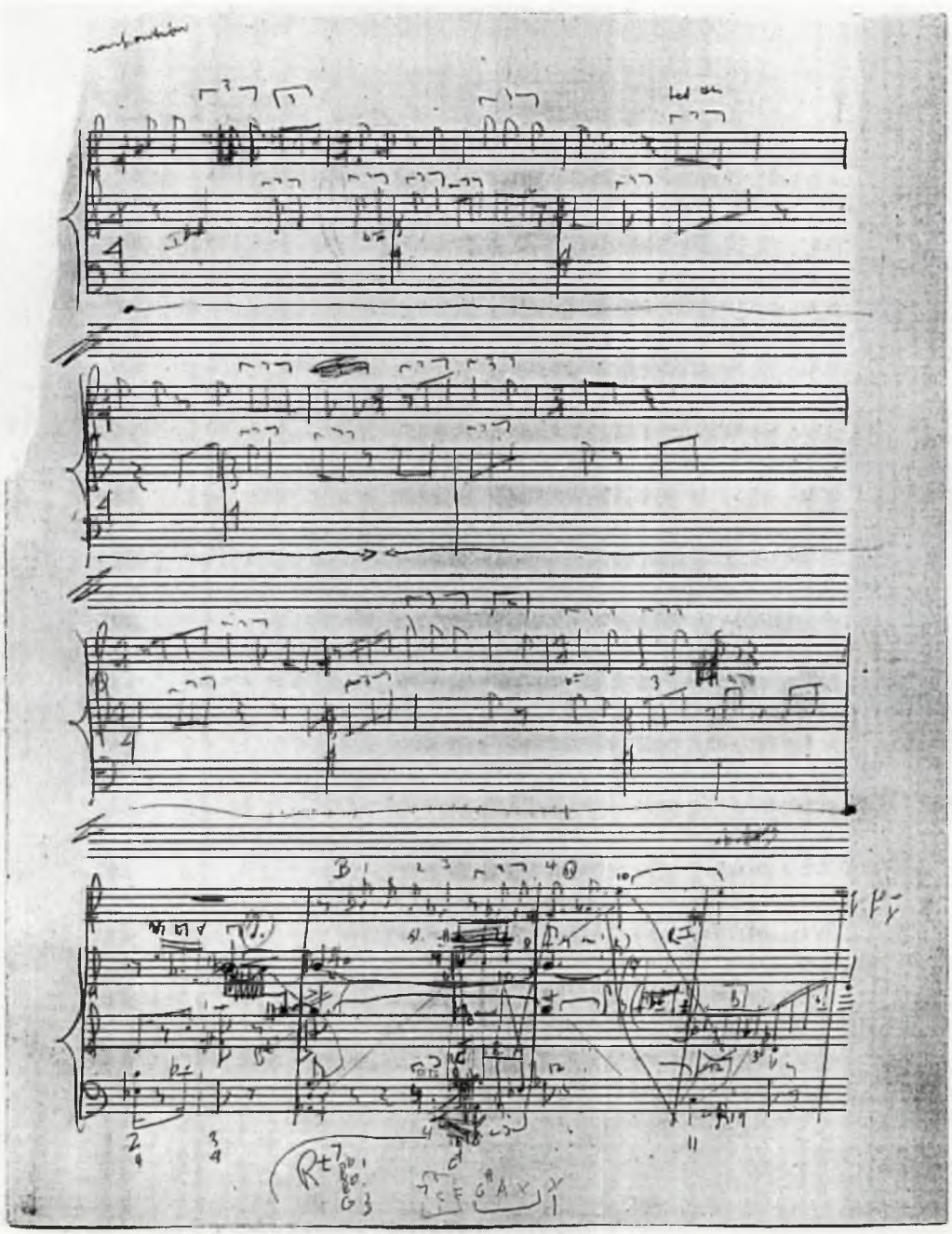
2.7 f5p7i03/II^{v}



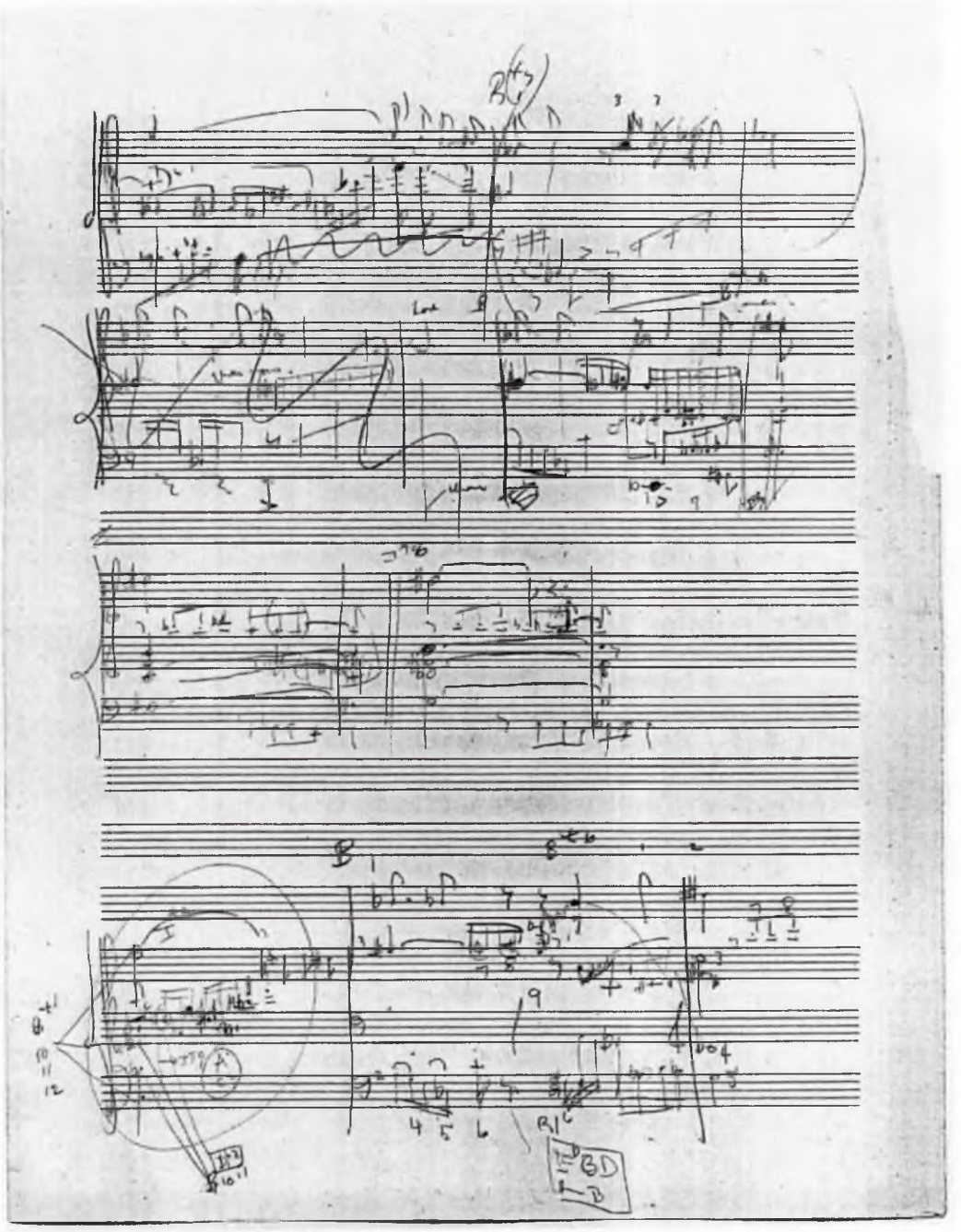
2.8 f5p7i03/I^{r}



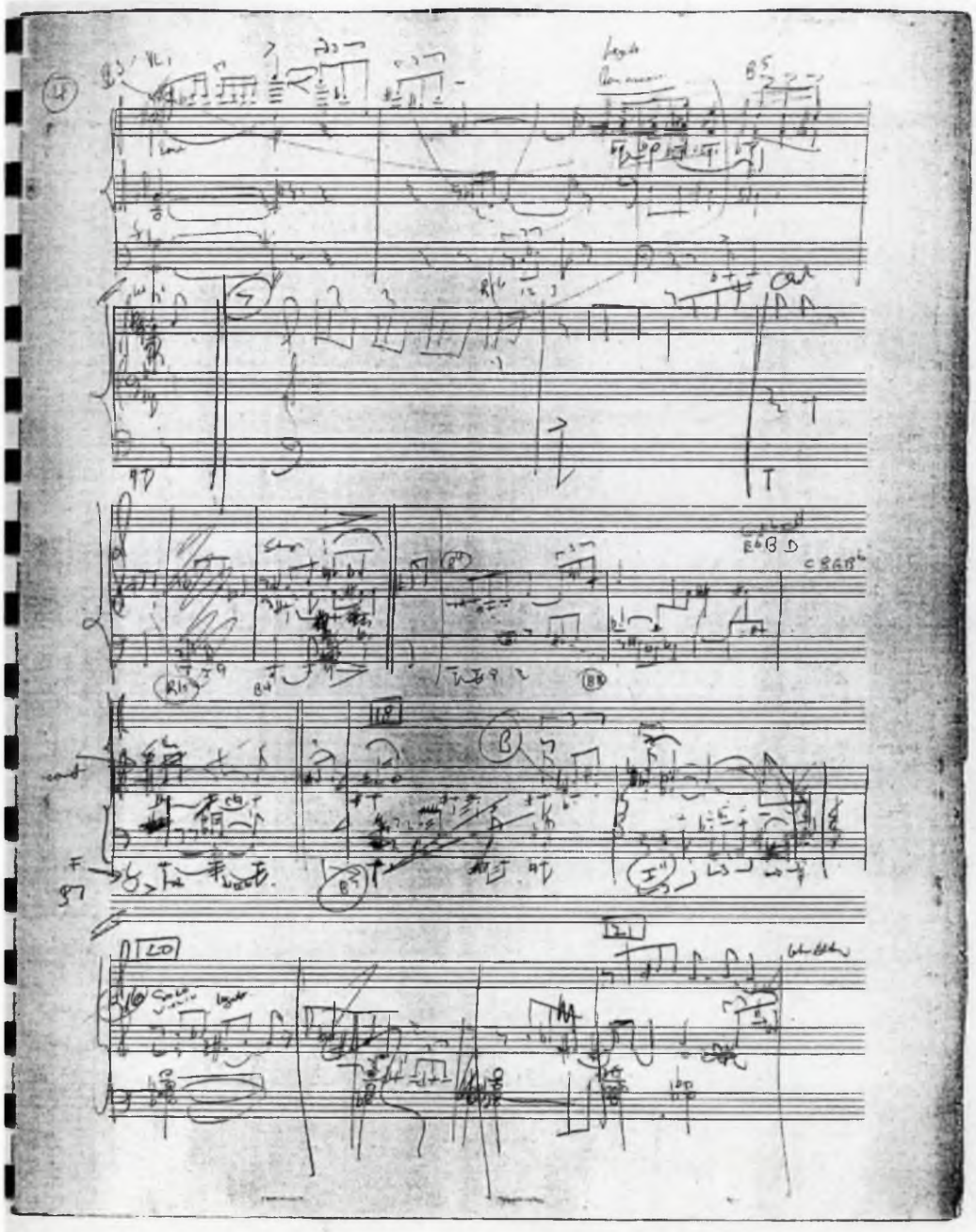
2.9 f5p7i04/I^r



2.10 f5p7i04/I^{v}



2.11 f5p7i05/I^r



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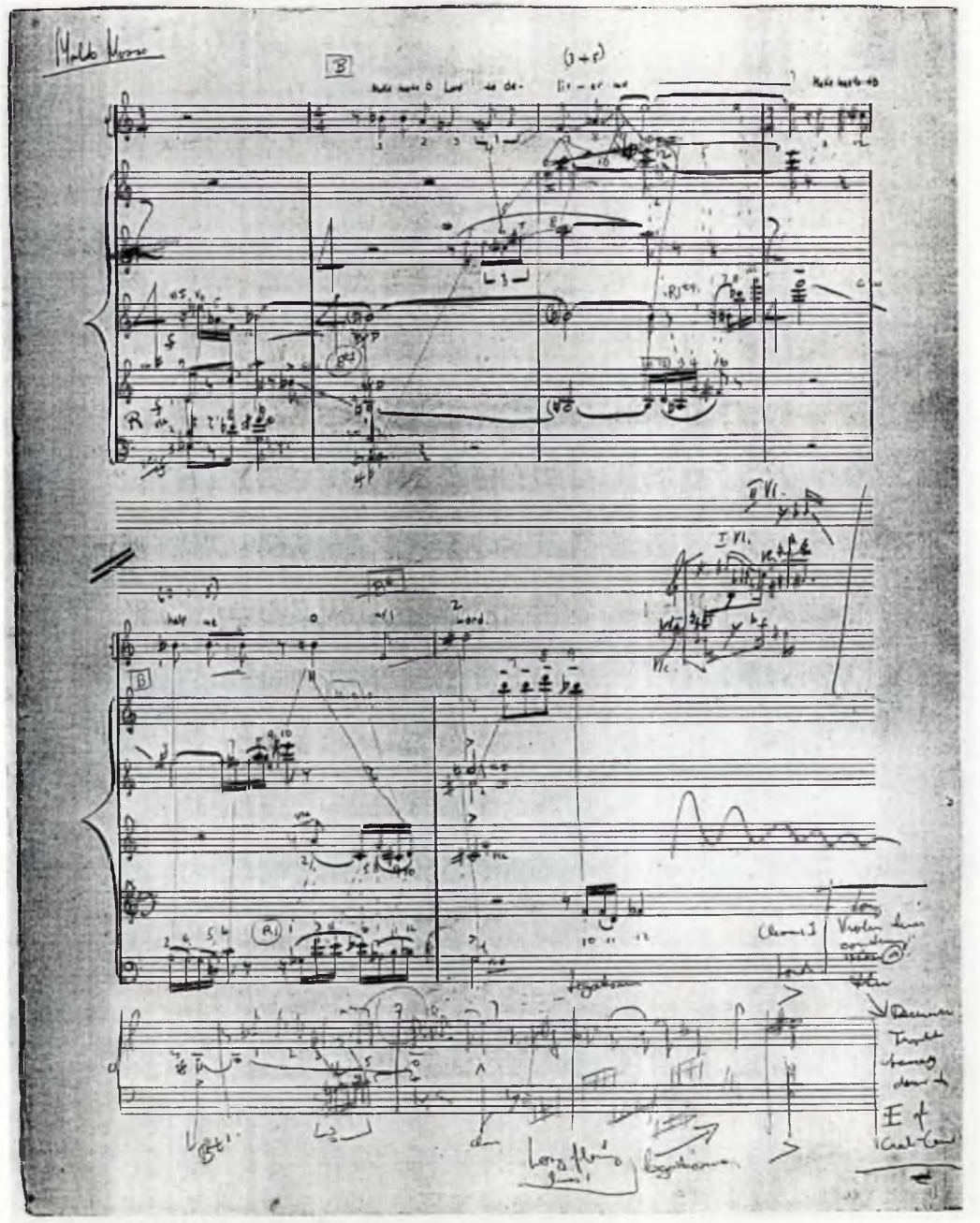
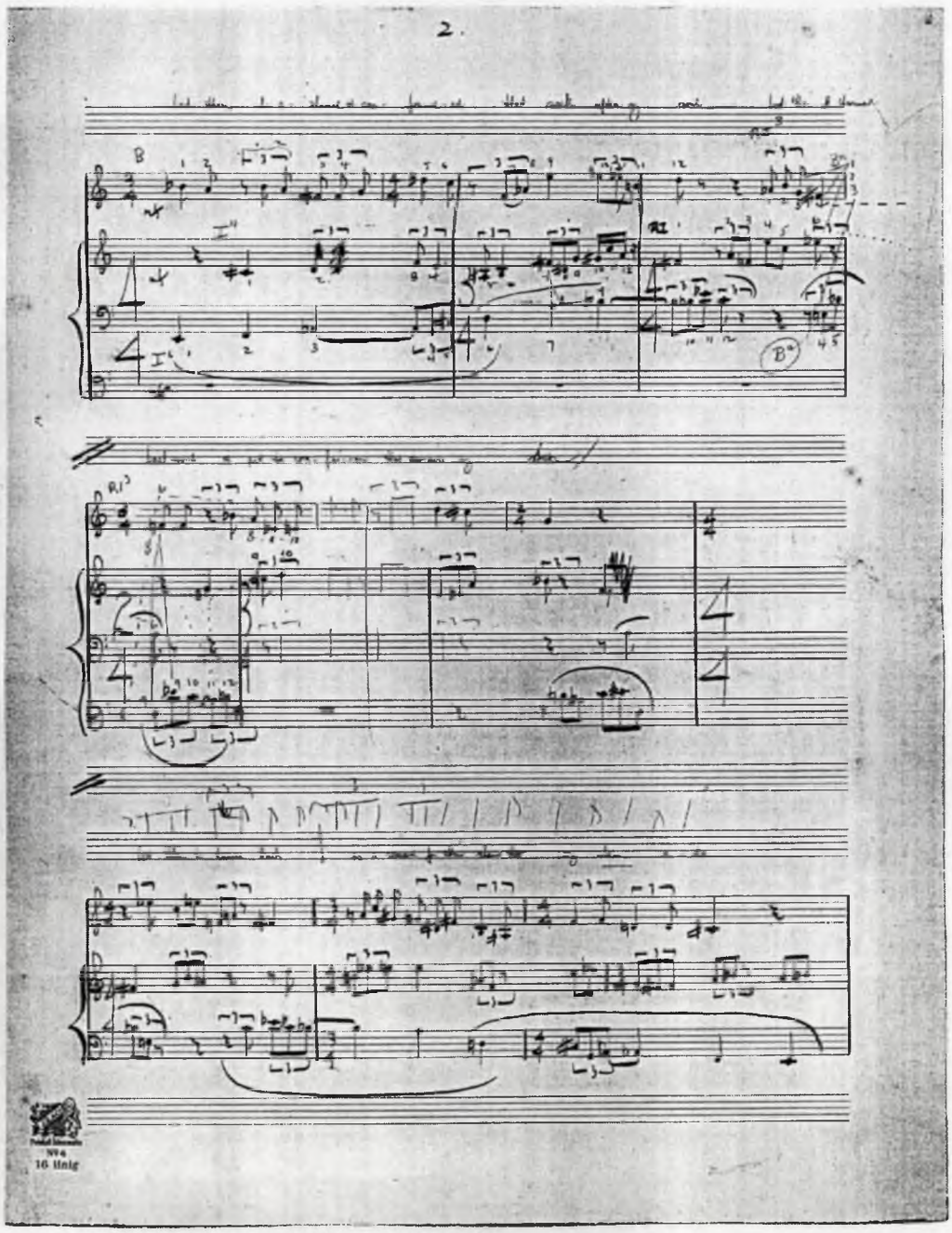
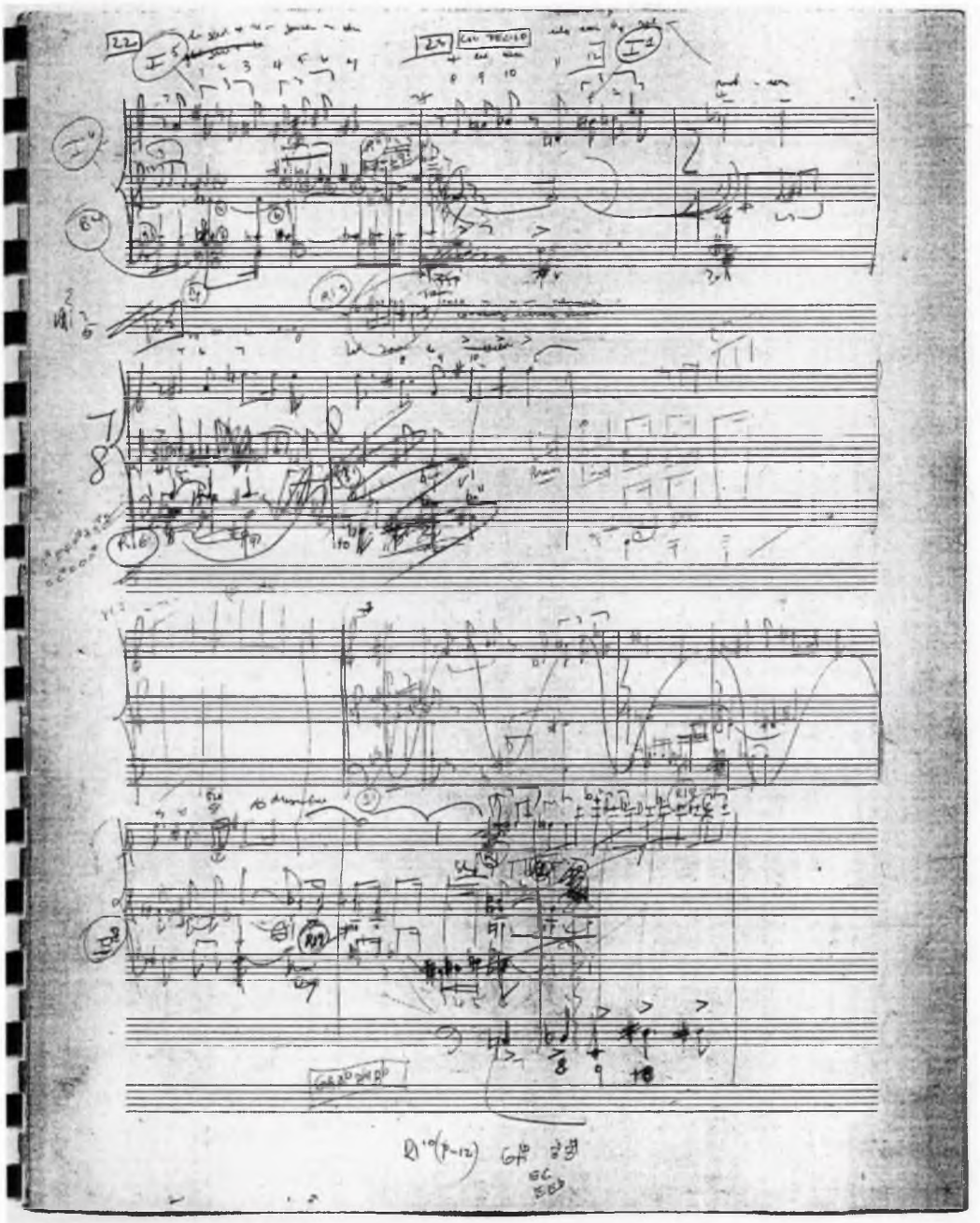


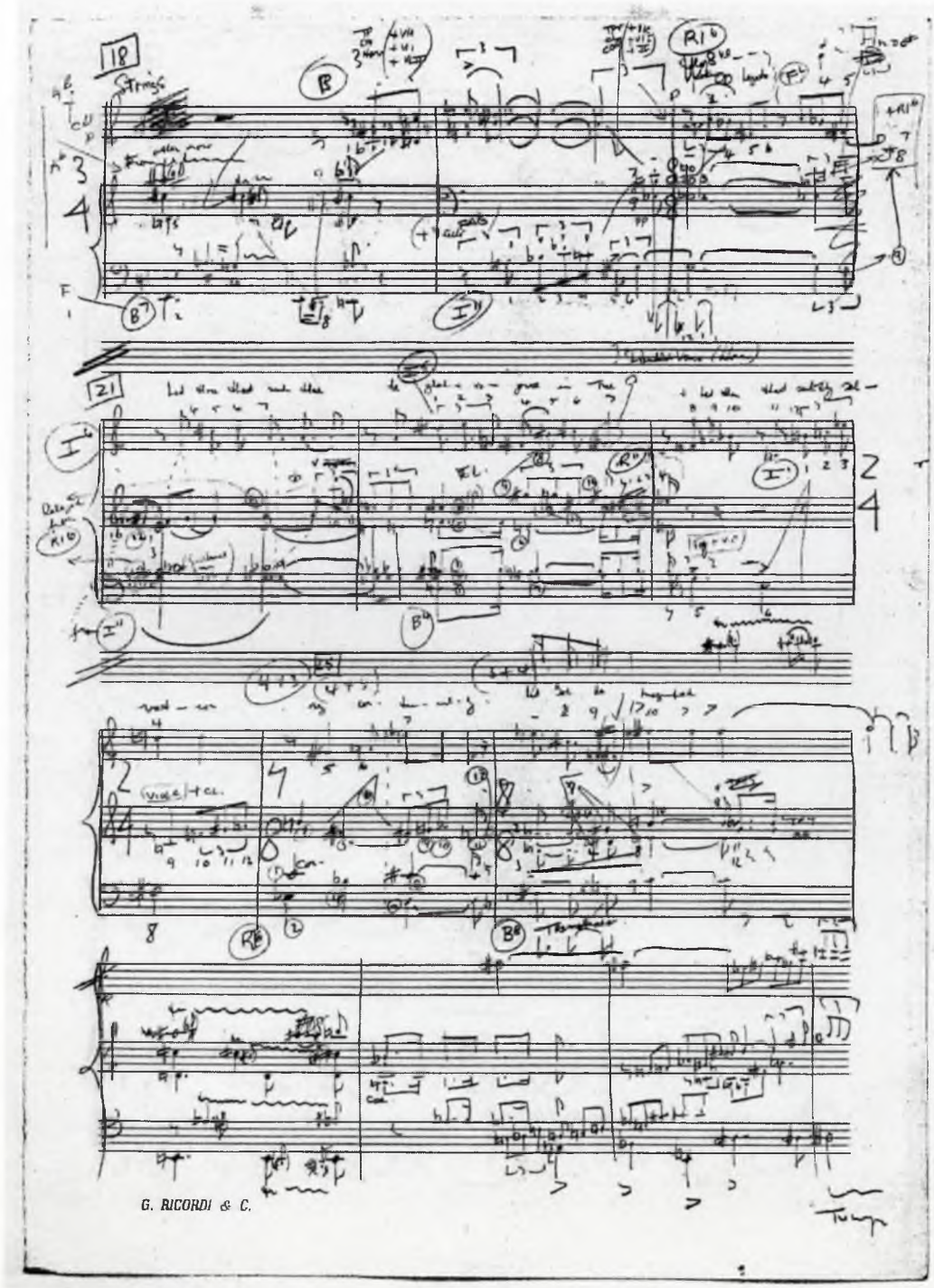
2.13 f5p7i05/II^r



2.14 f5p7i05/II^{v}



2.15 f5p7i06/I^r



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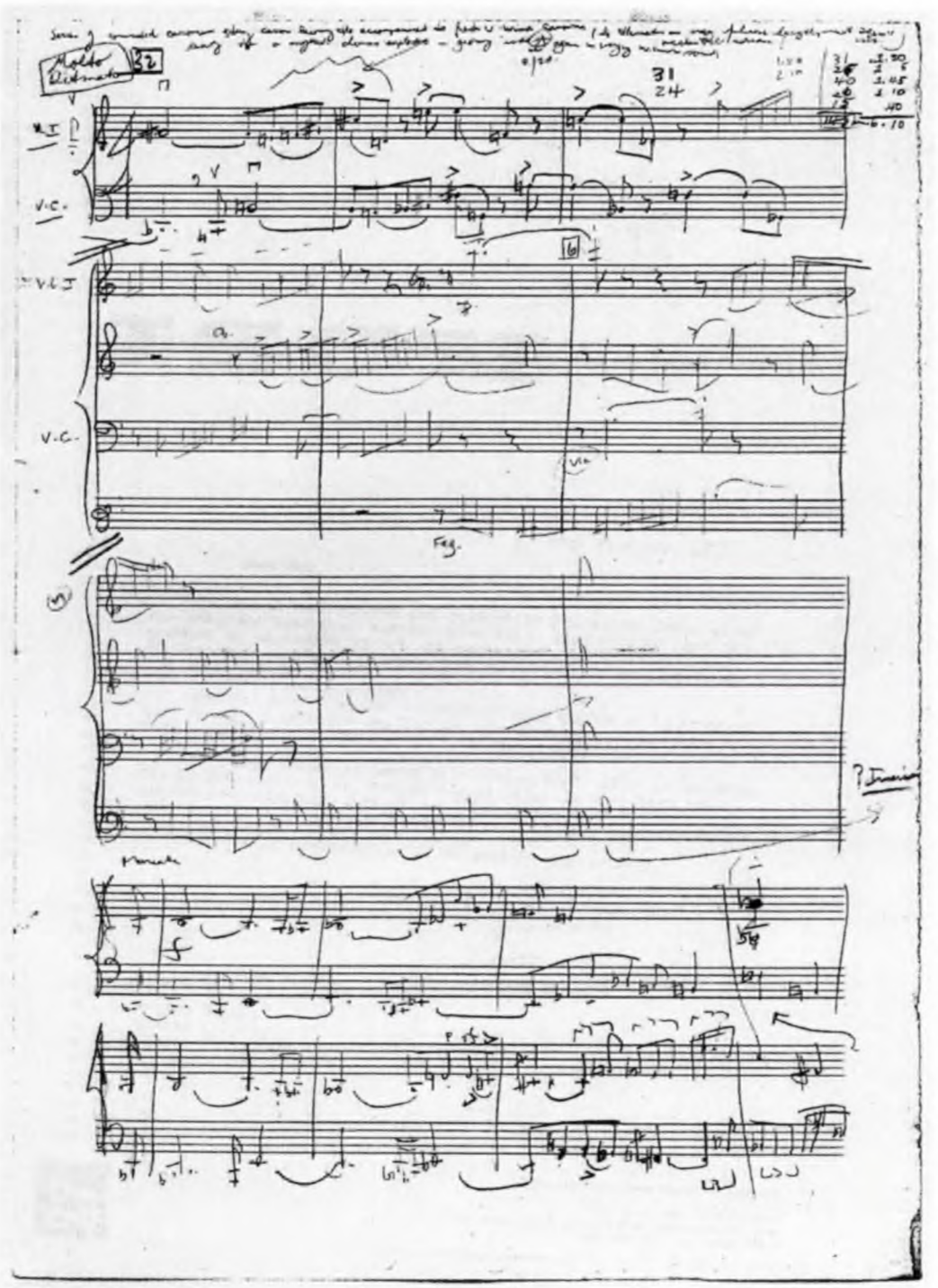
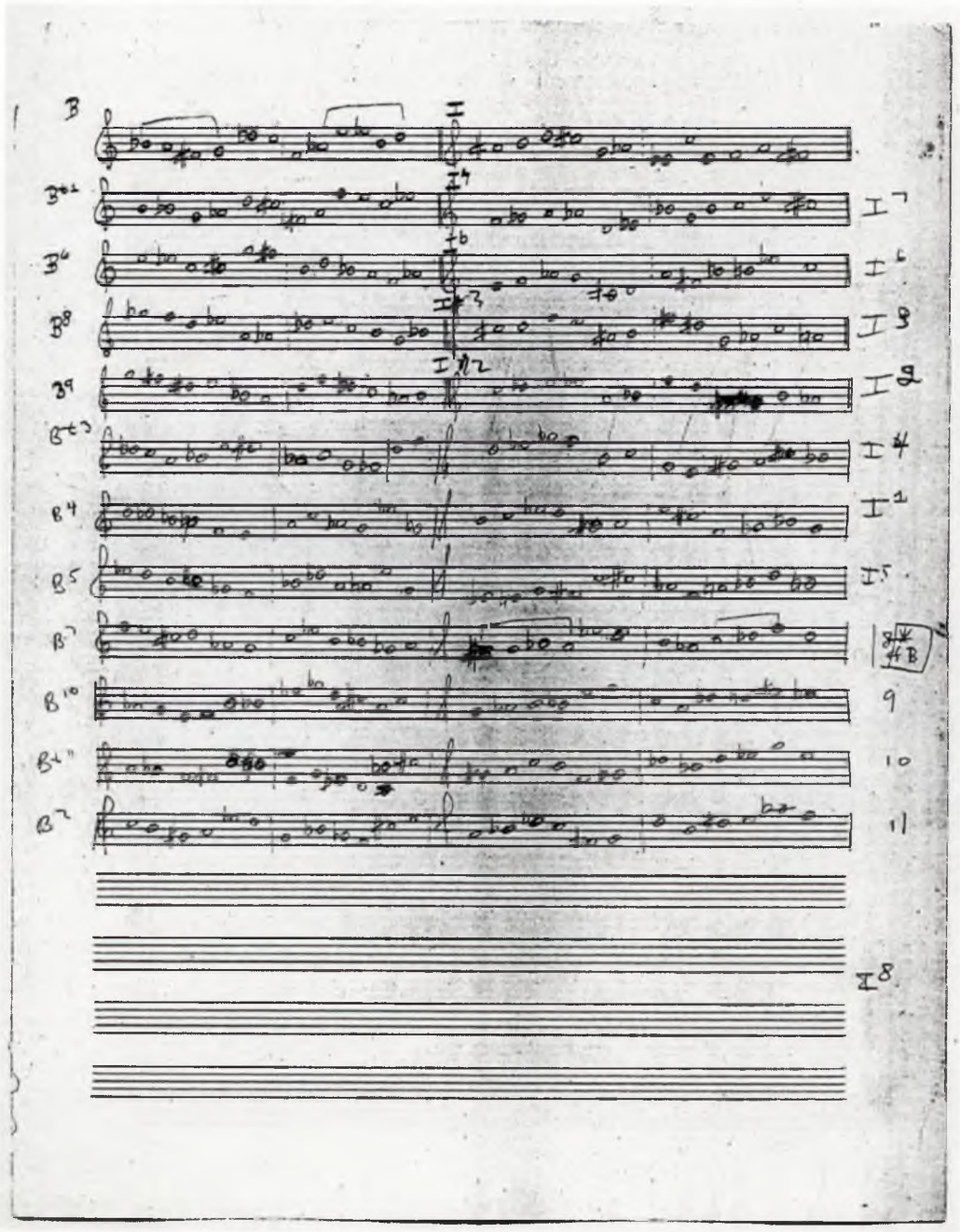


2.17 f5p7i08/I^{r}



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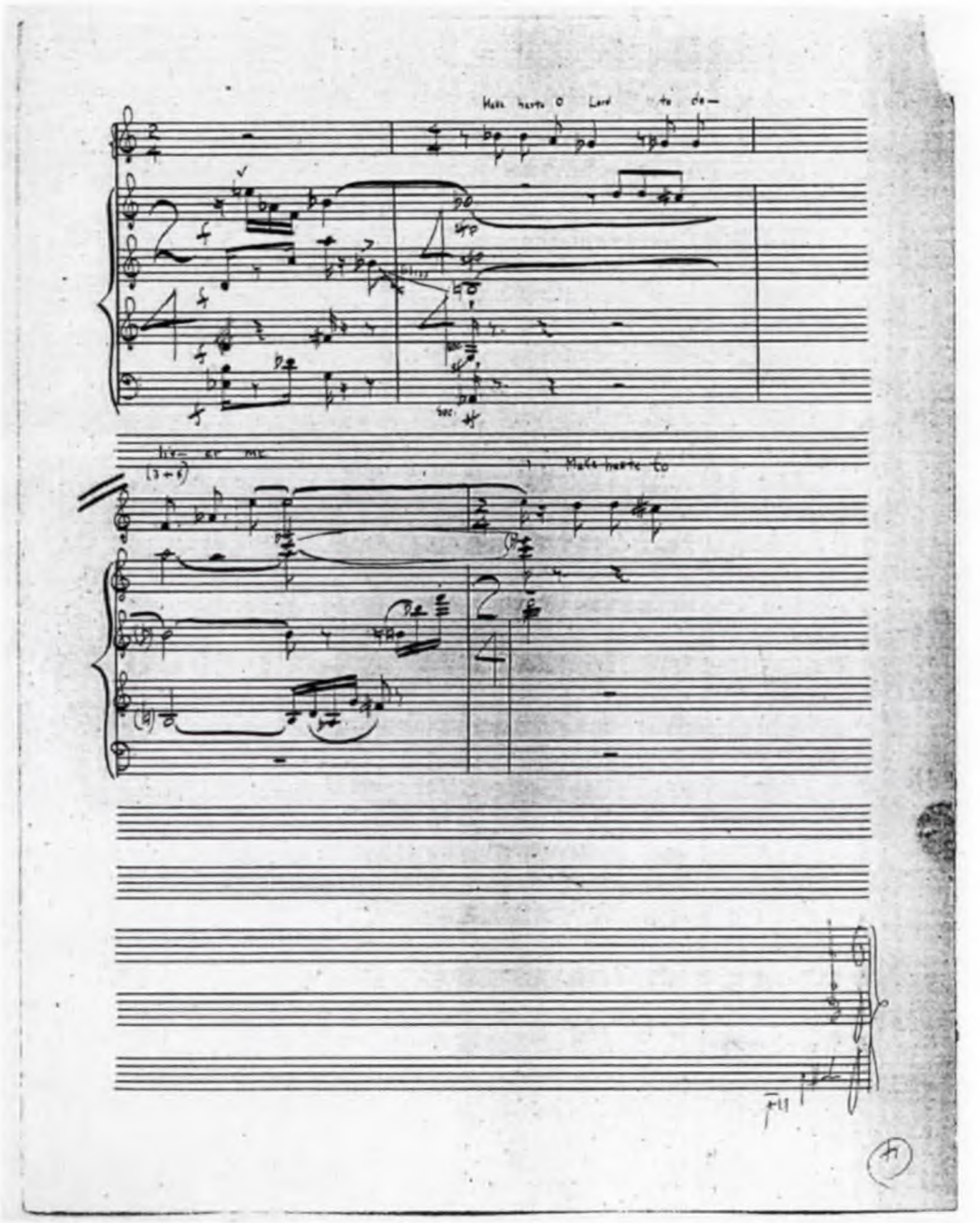

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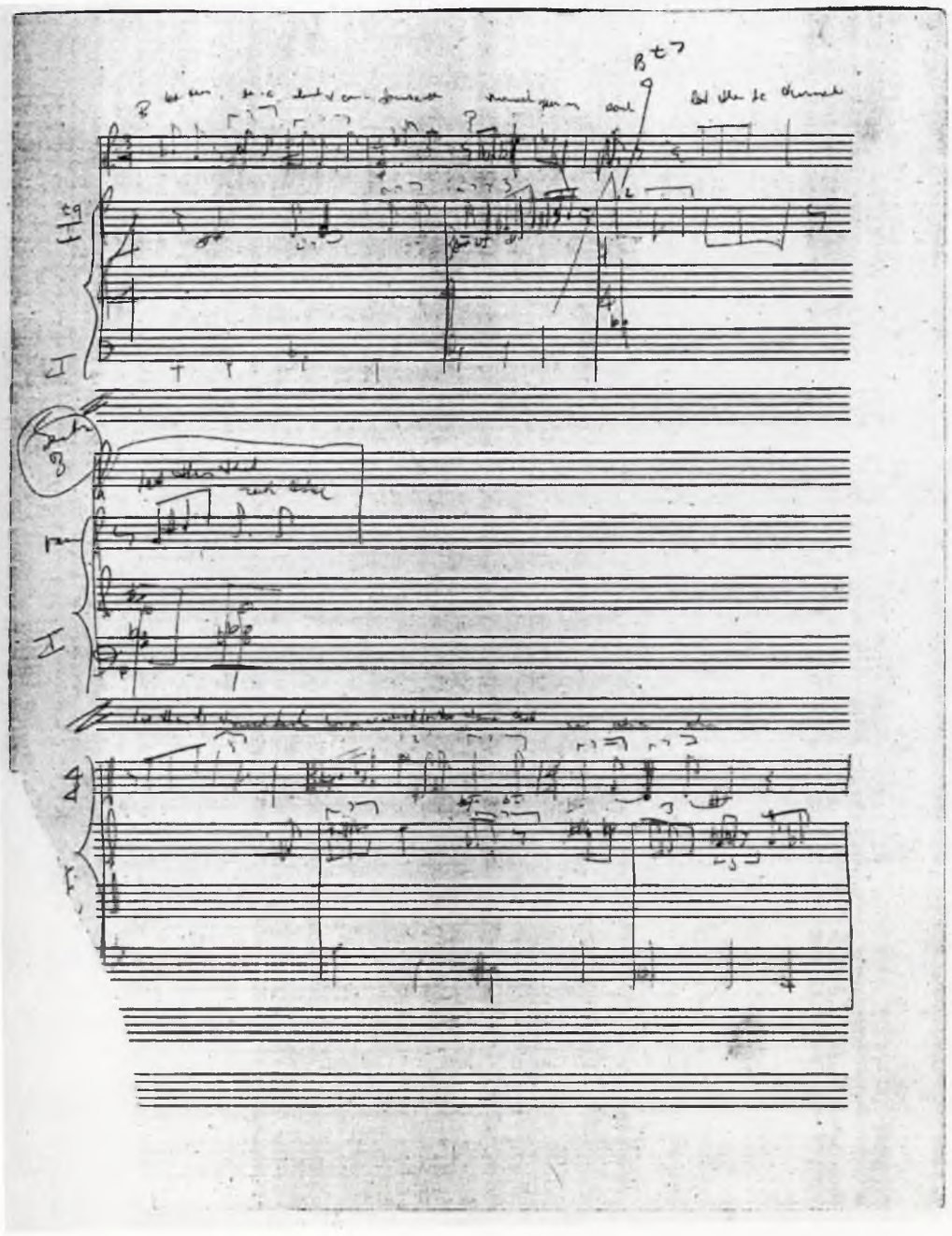

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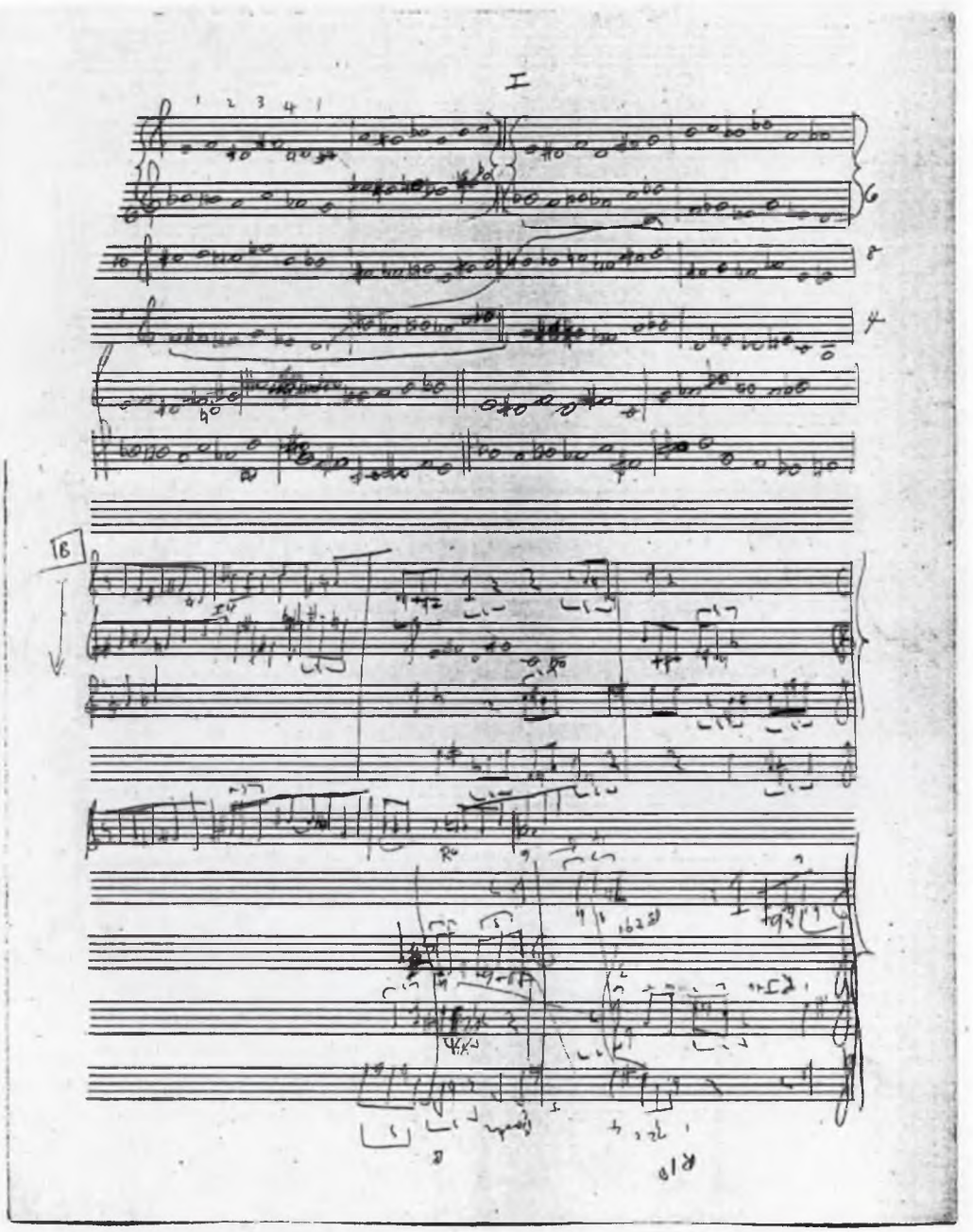

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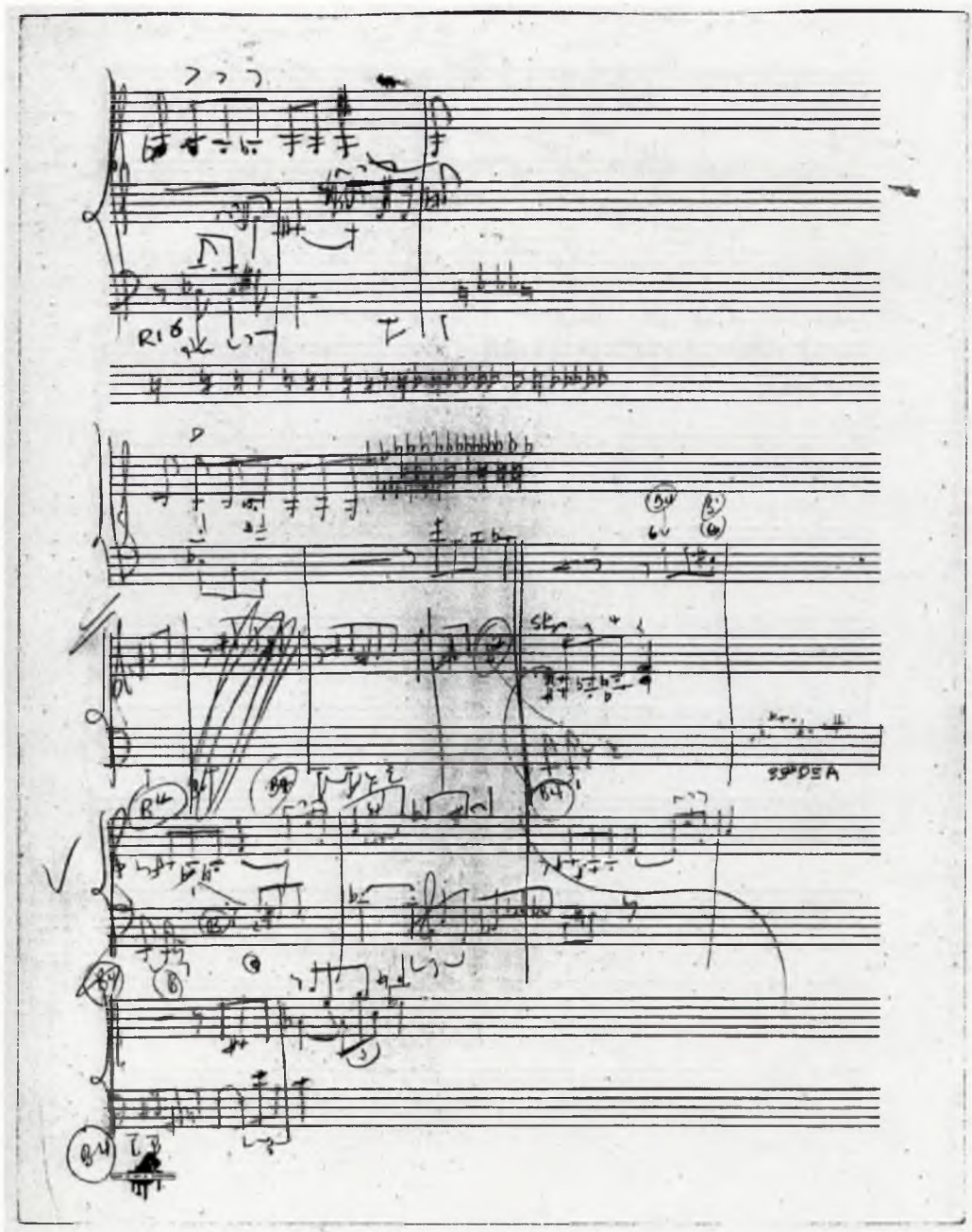

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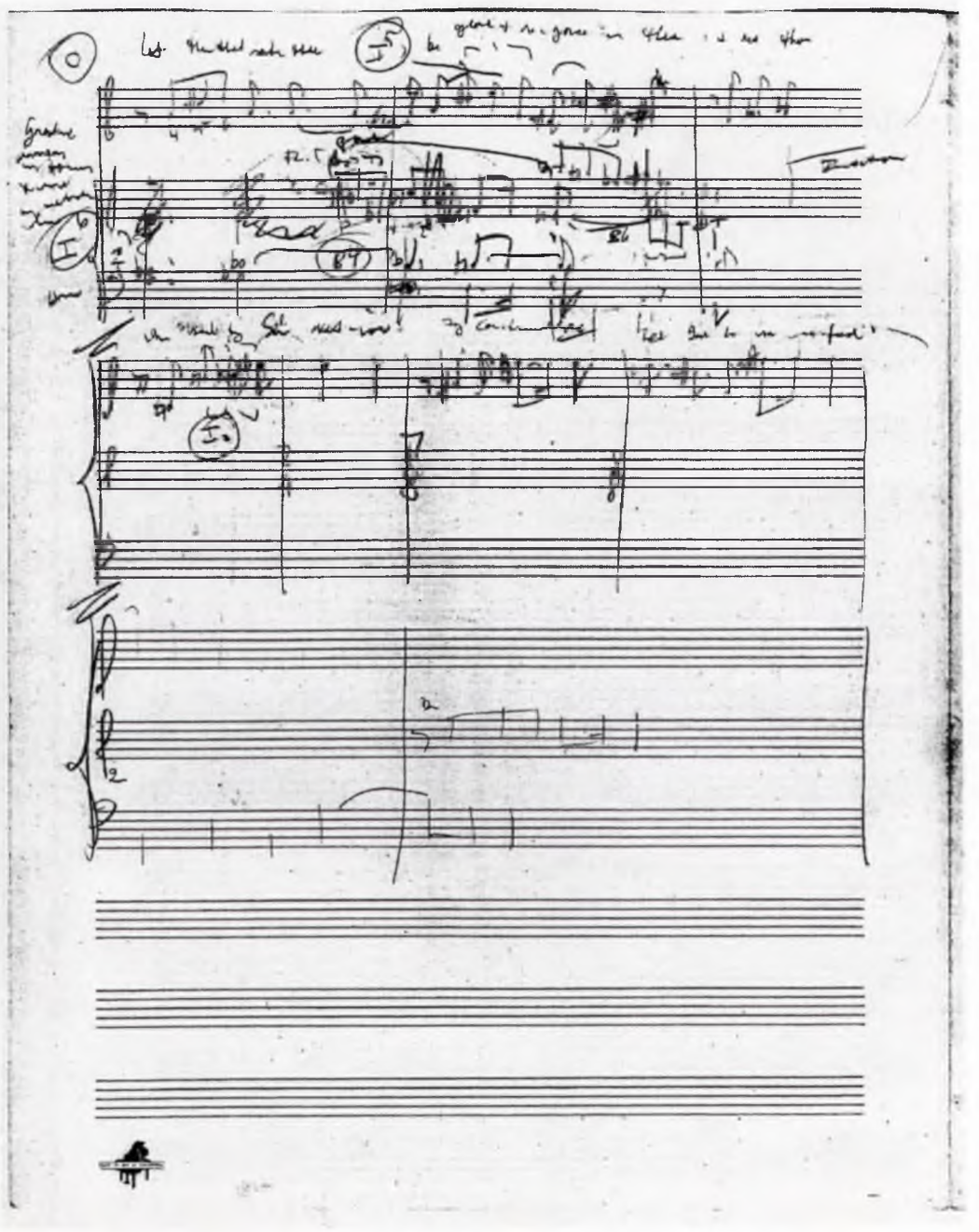

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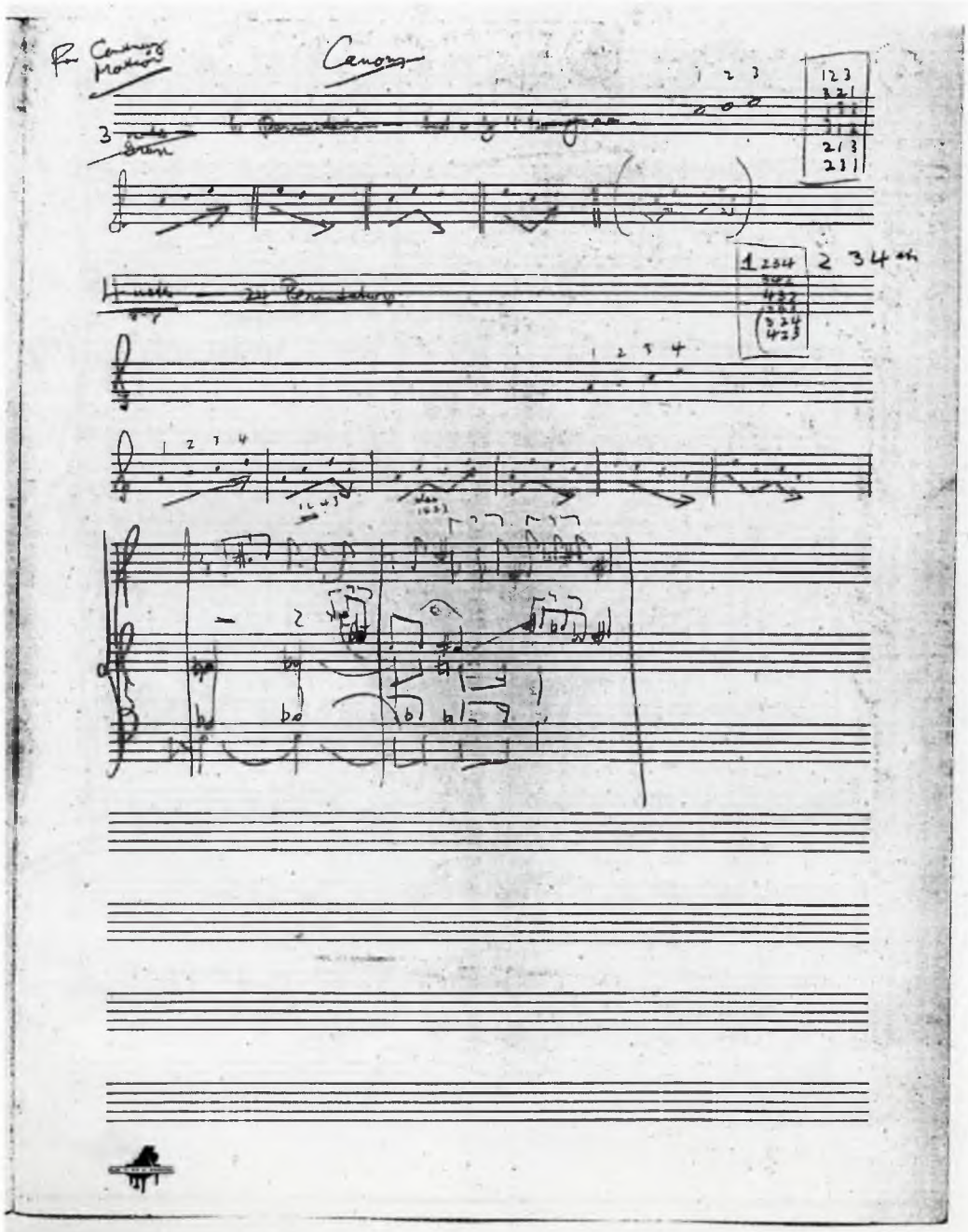

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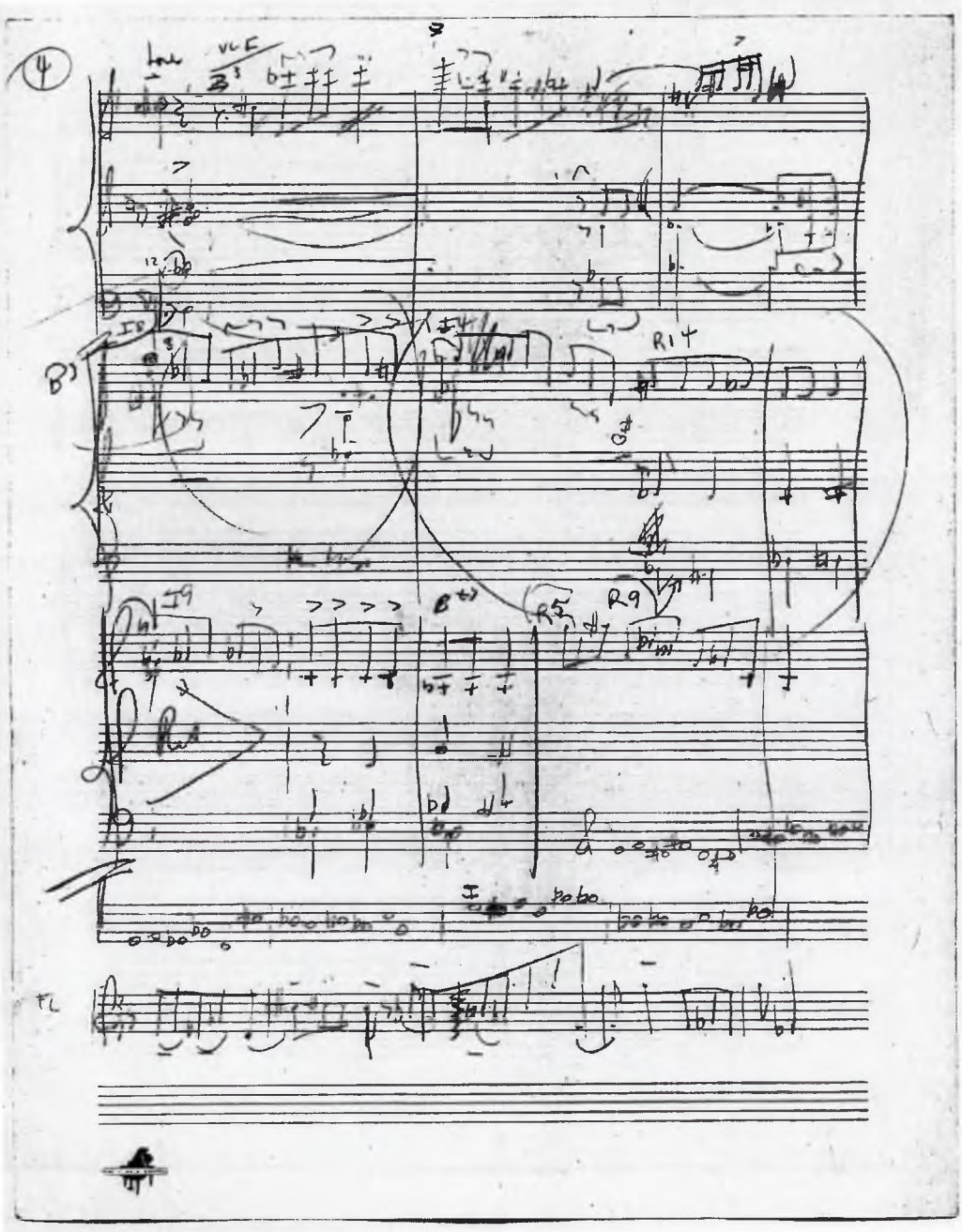

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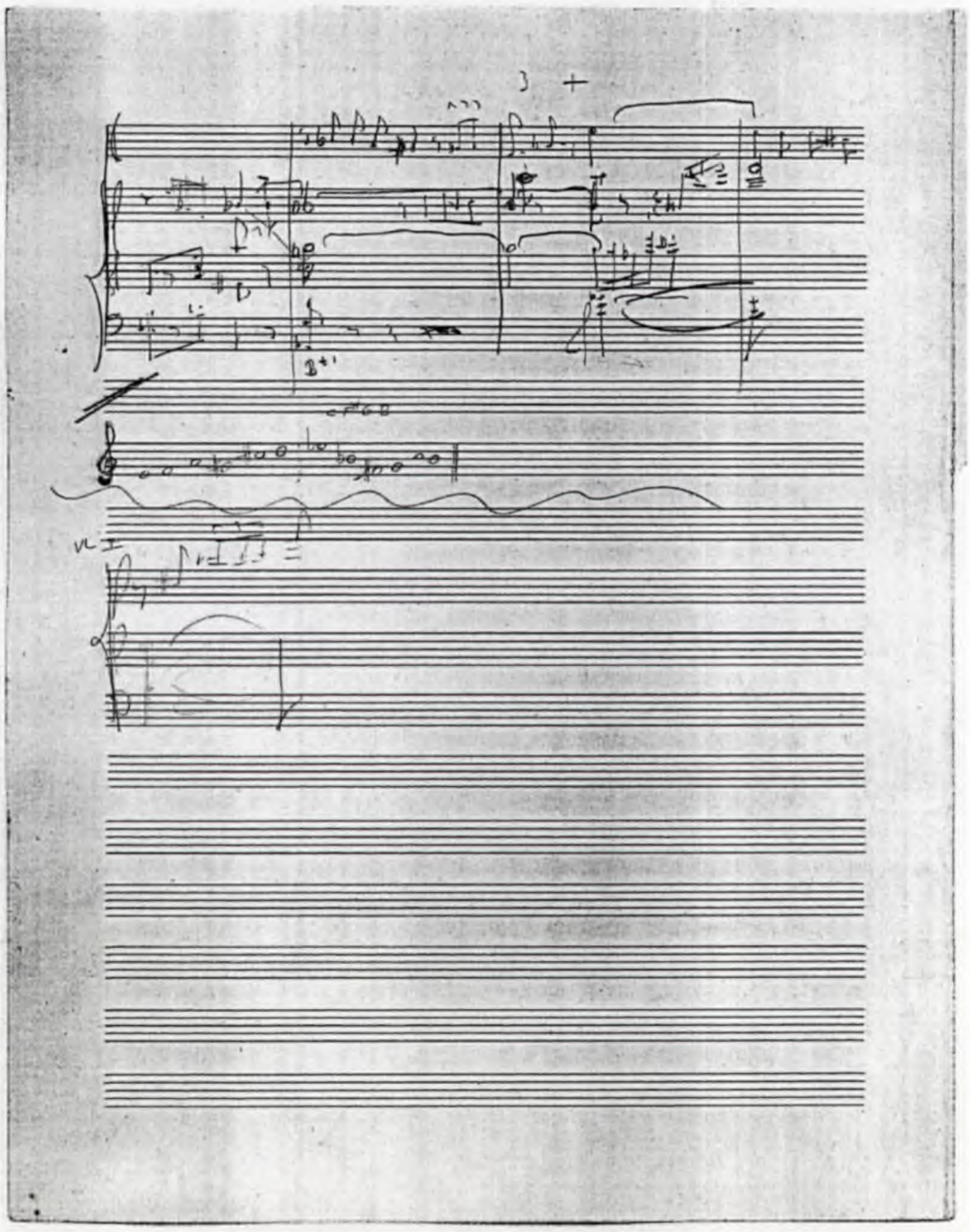

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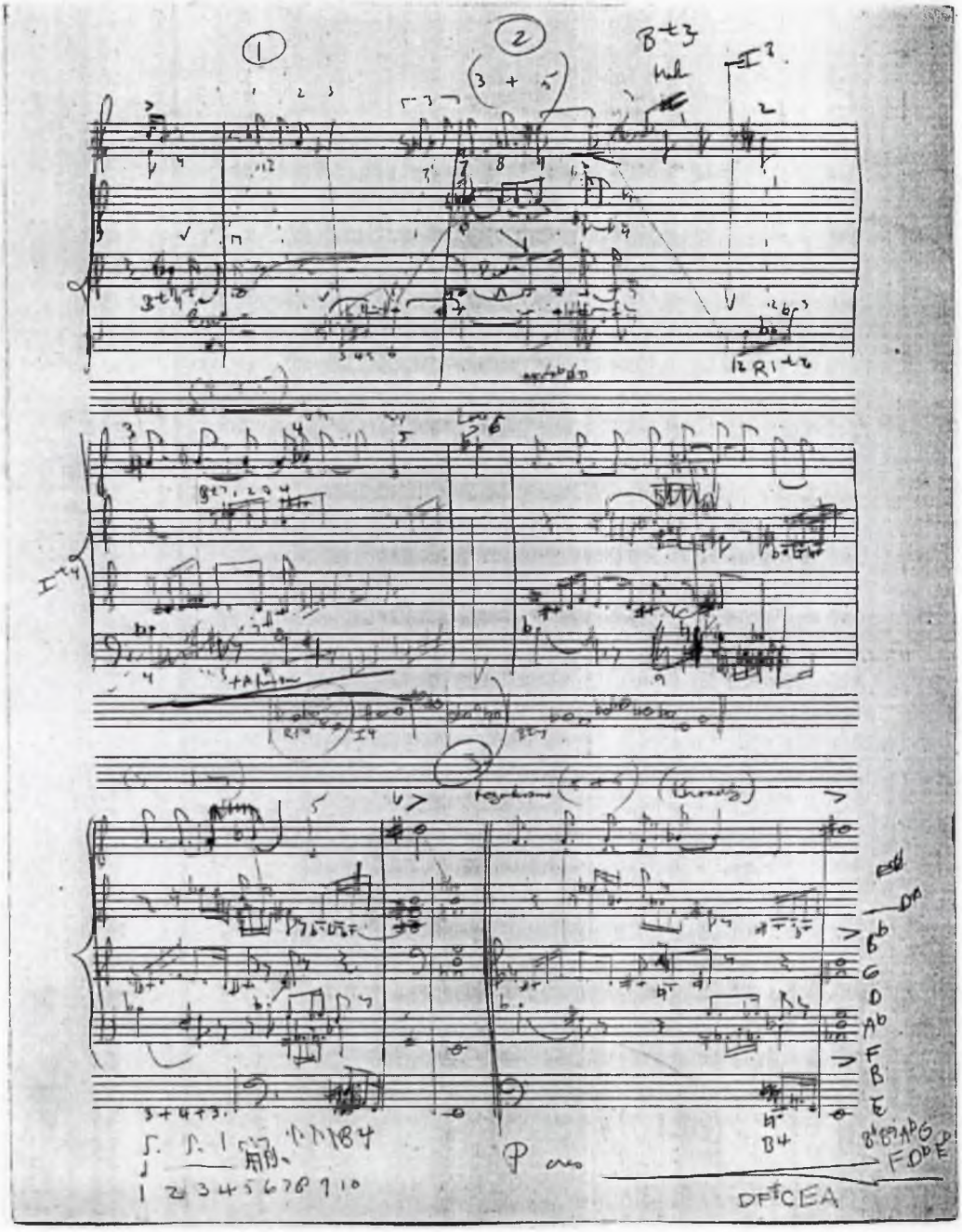

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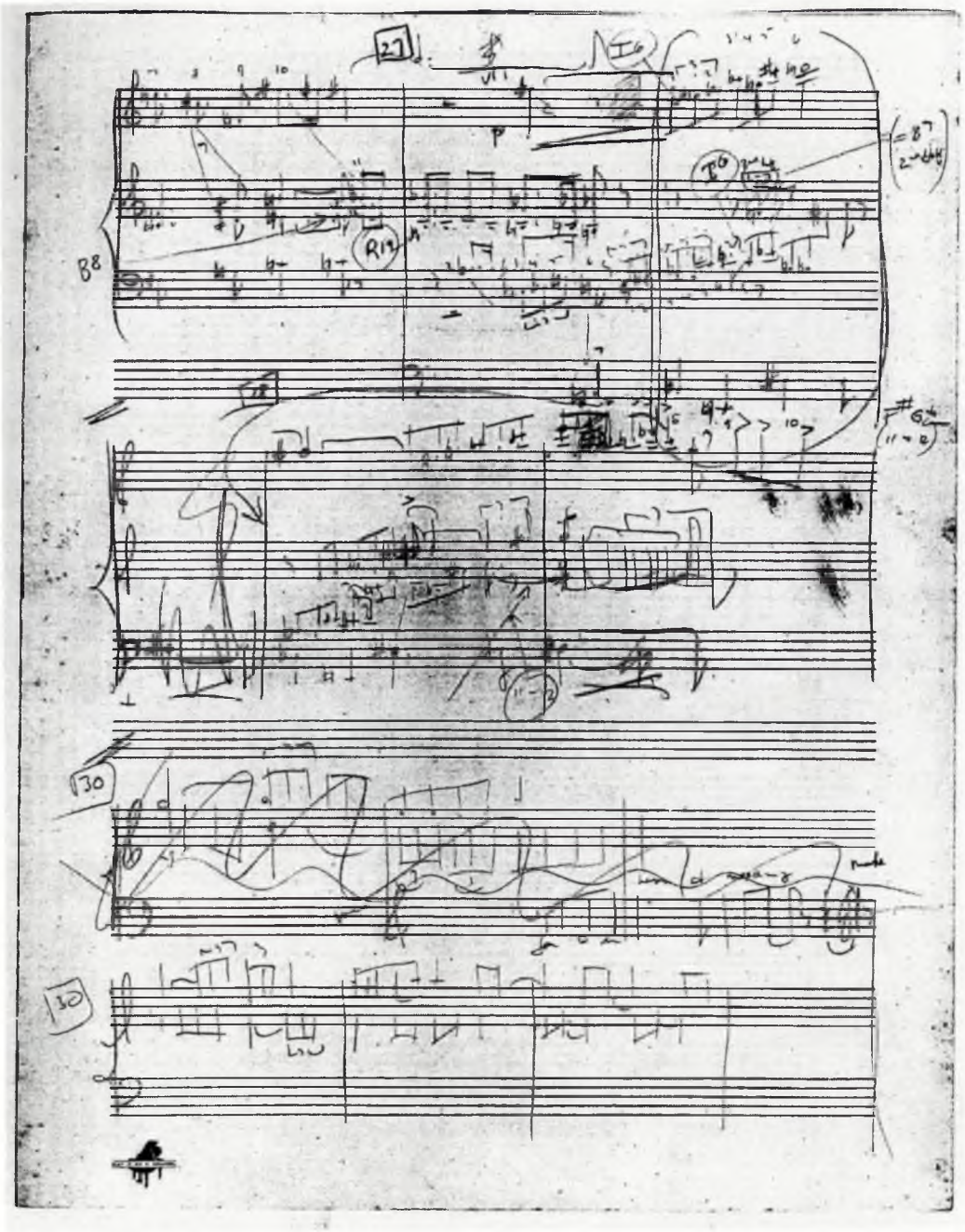

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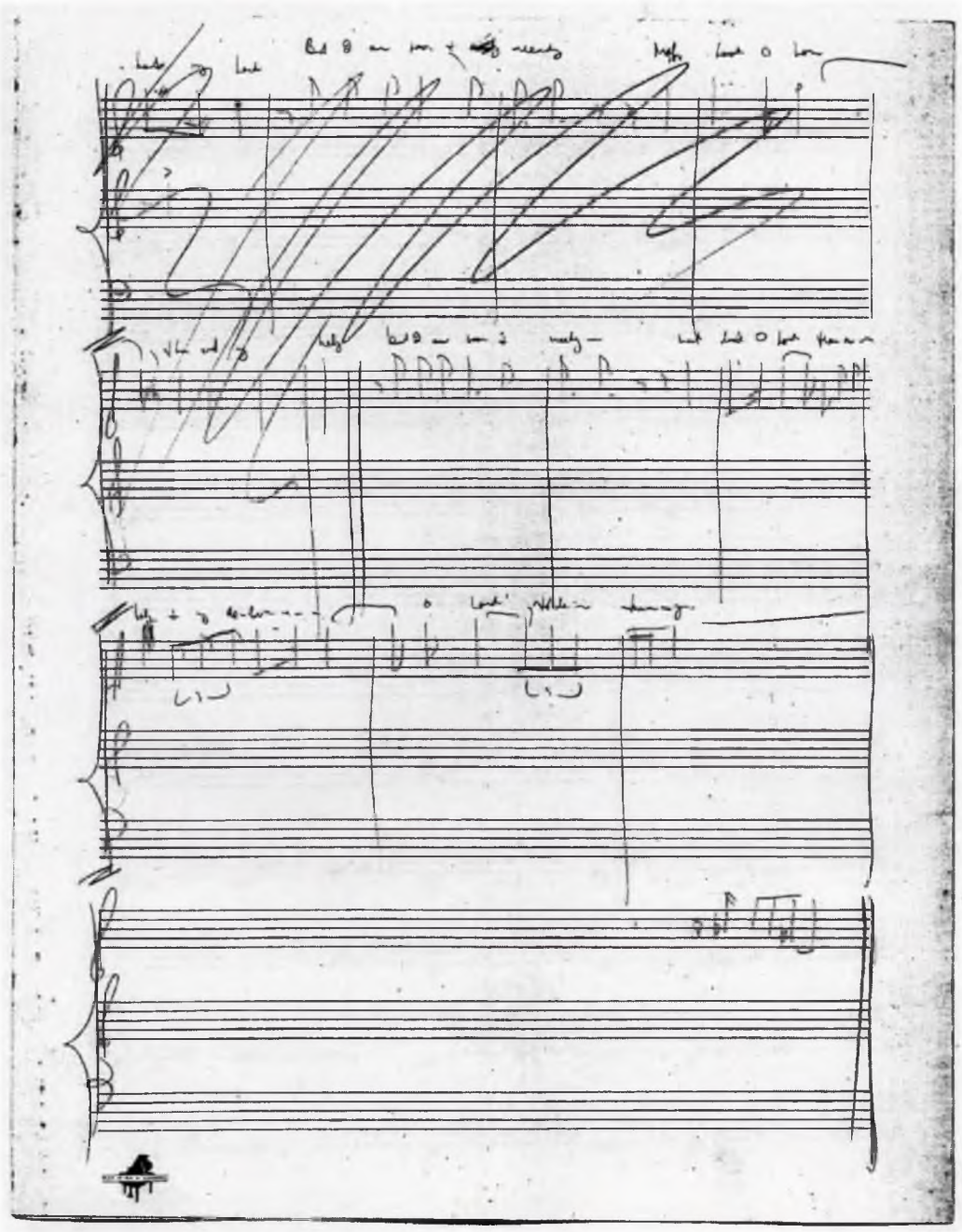

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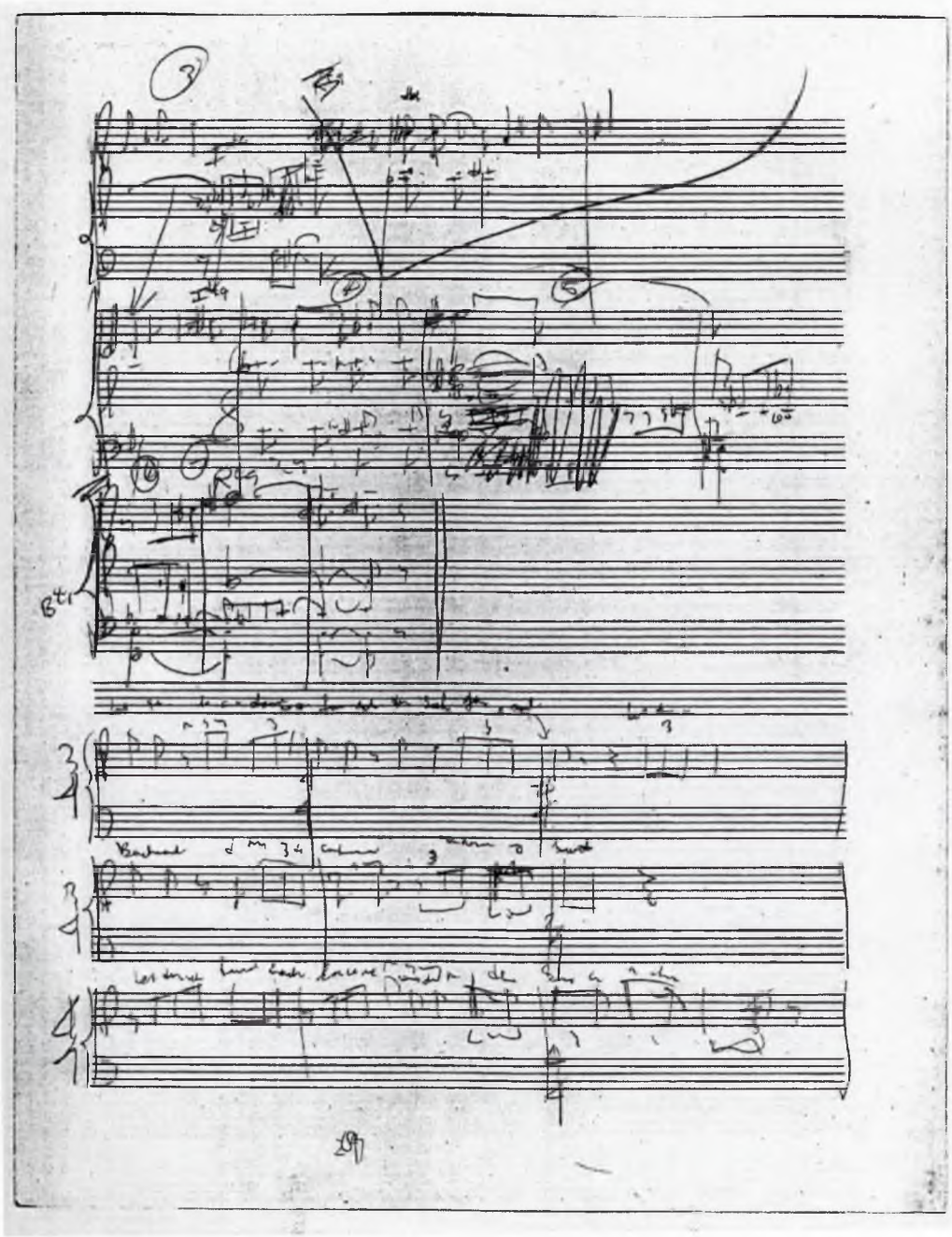
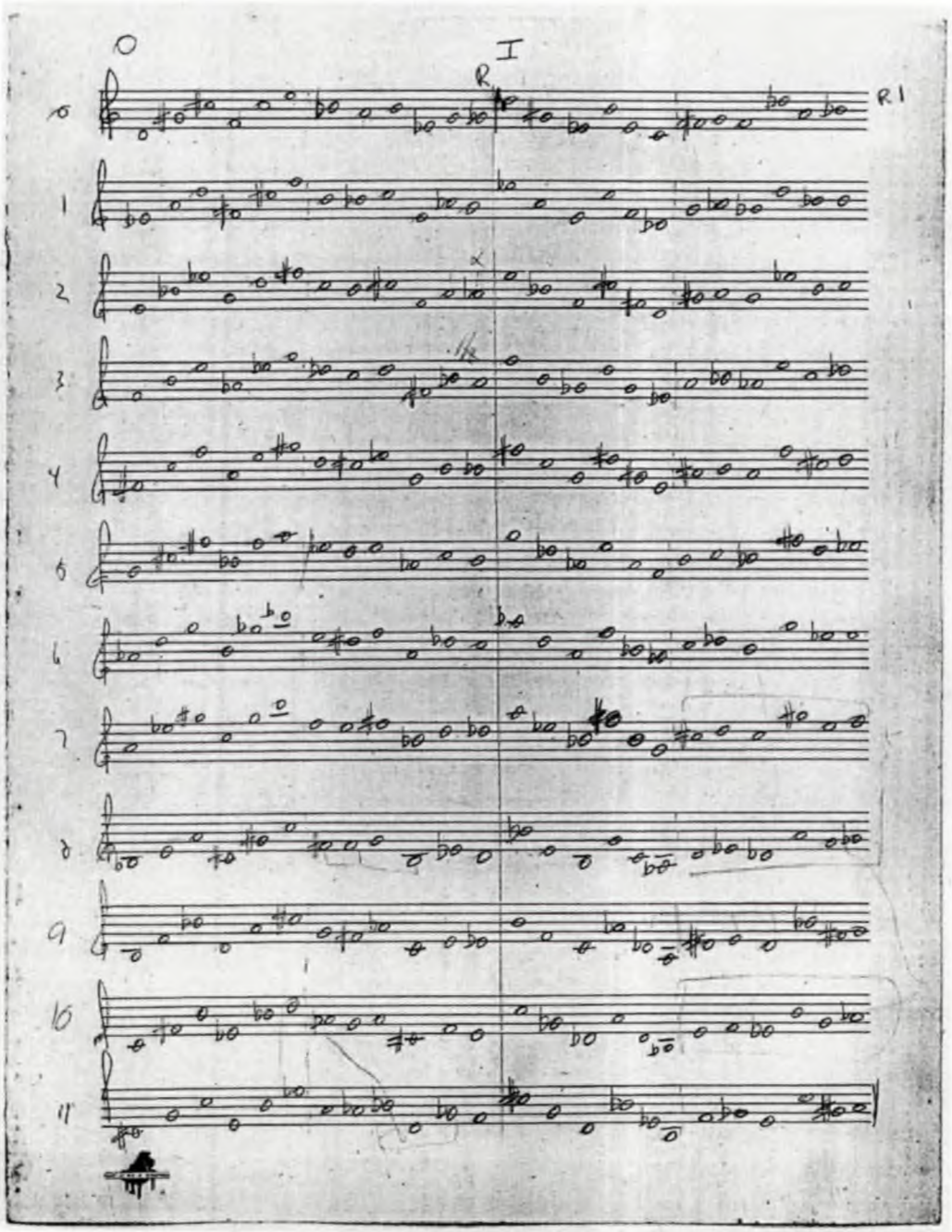


2.29 f5p7i13/I^r



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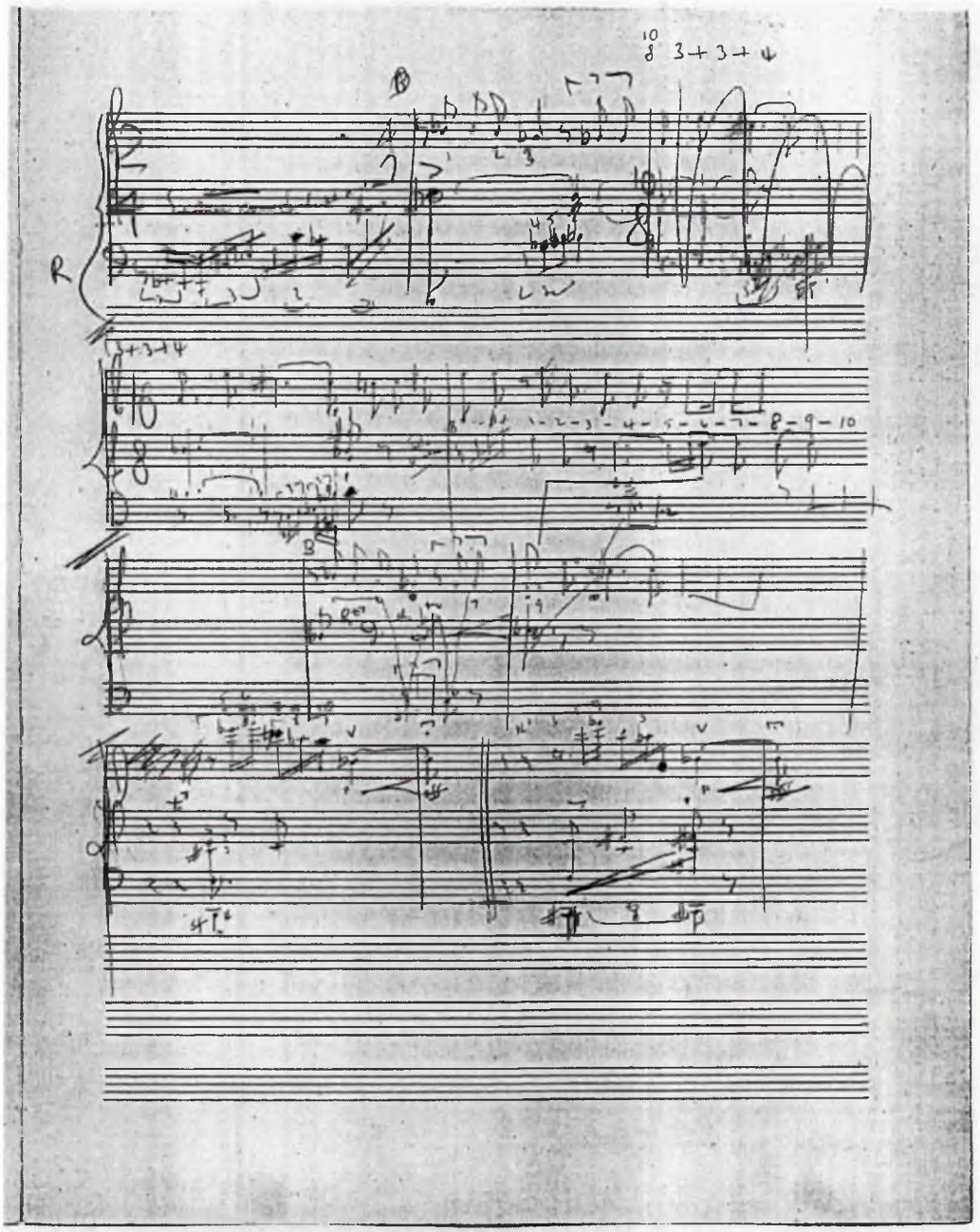

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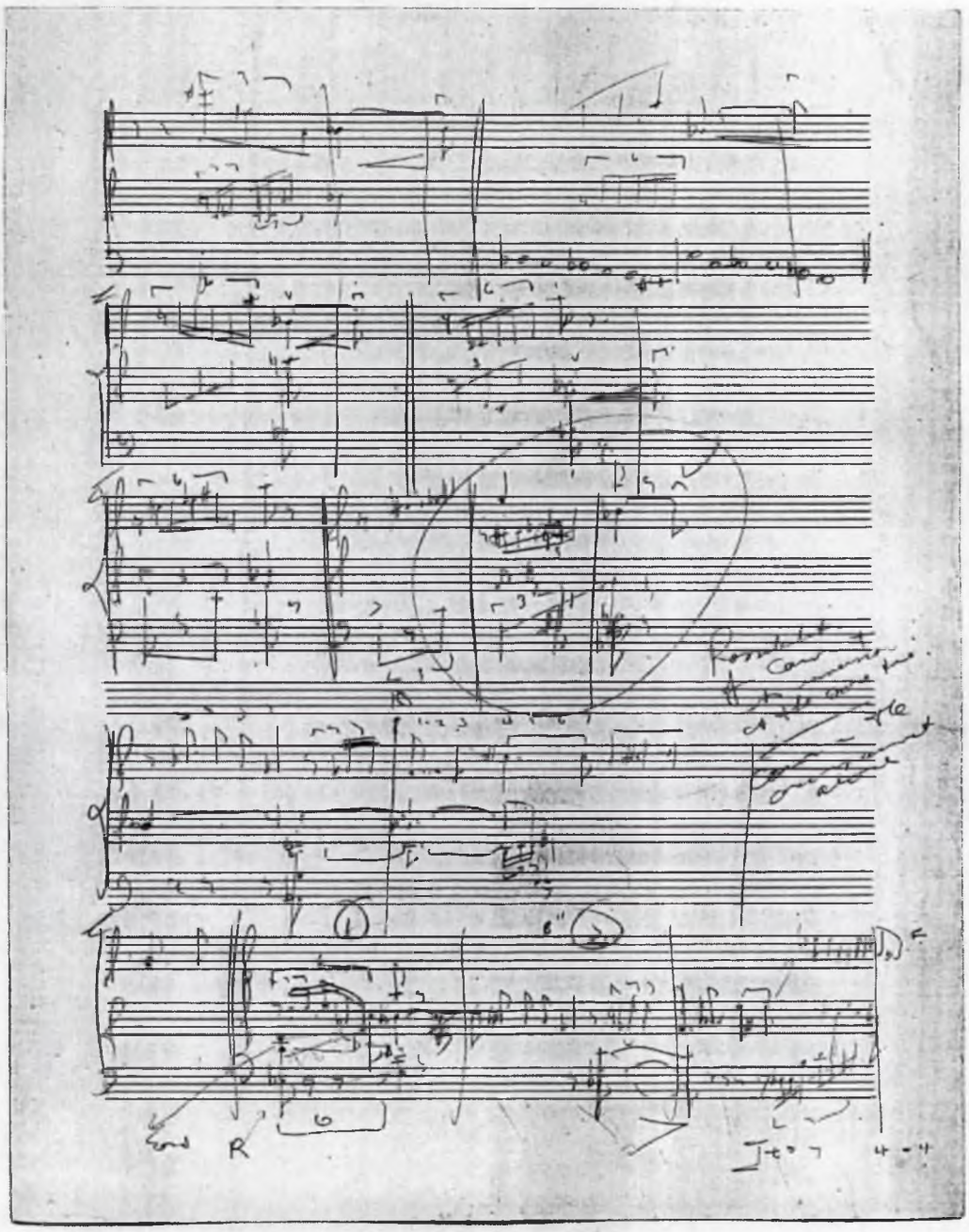

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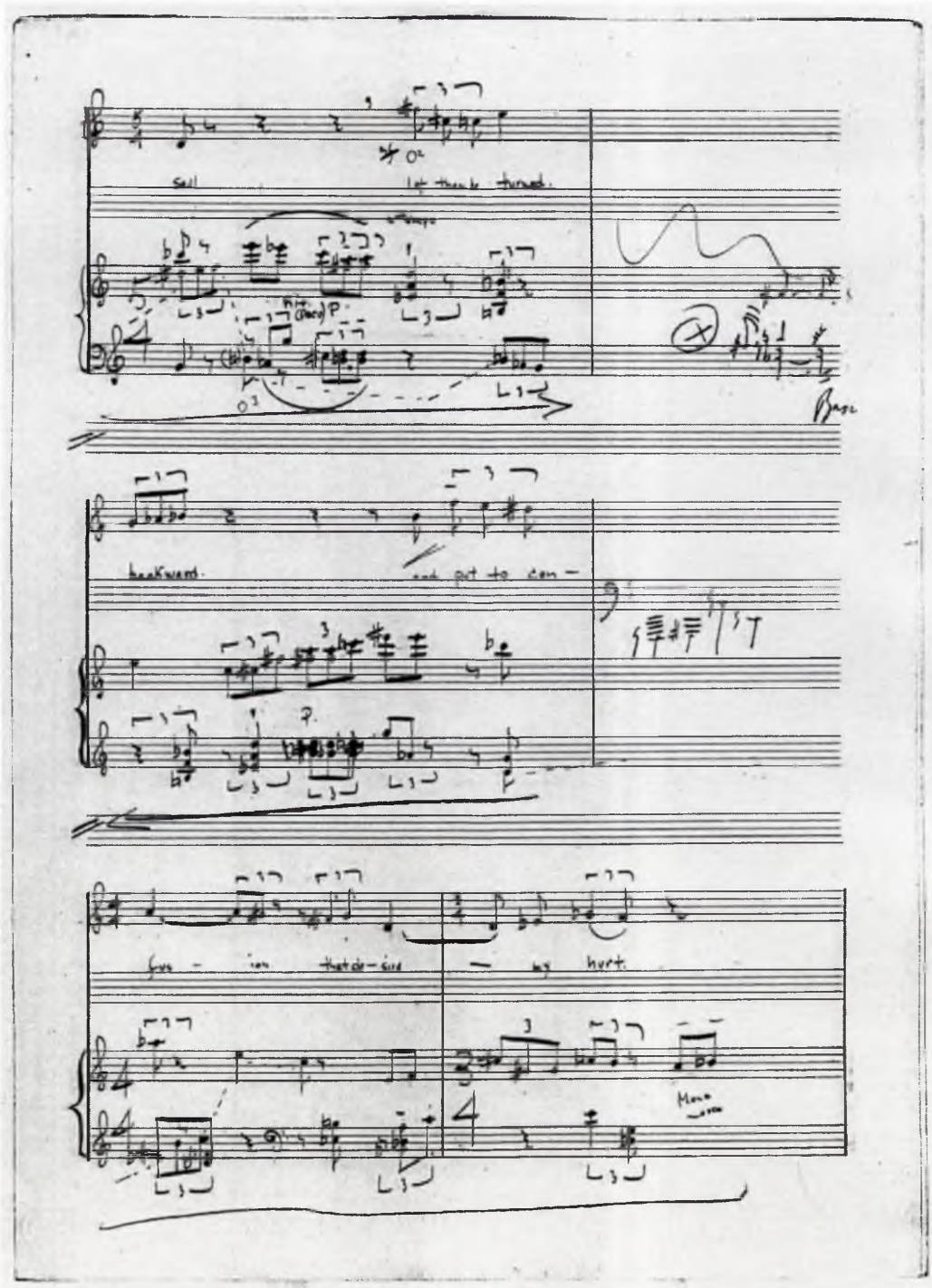

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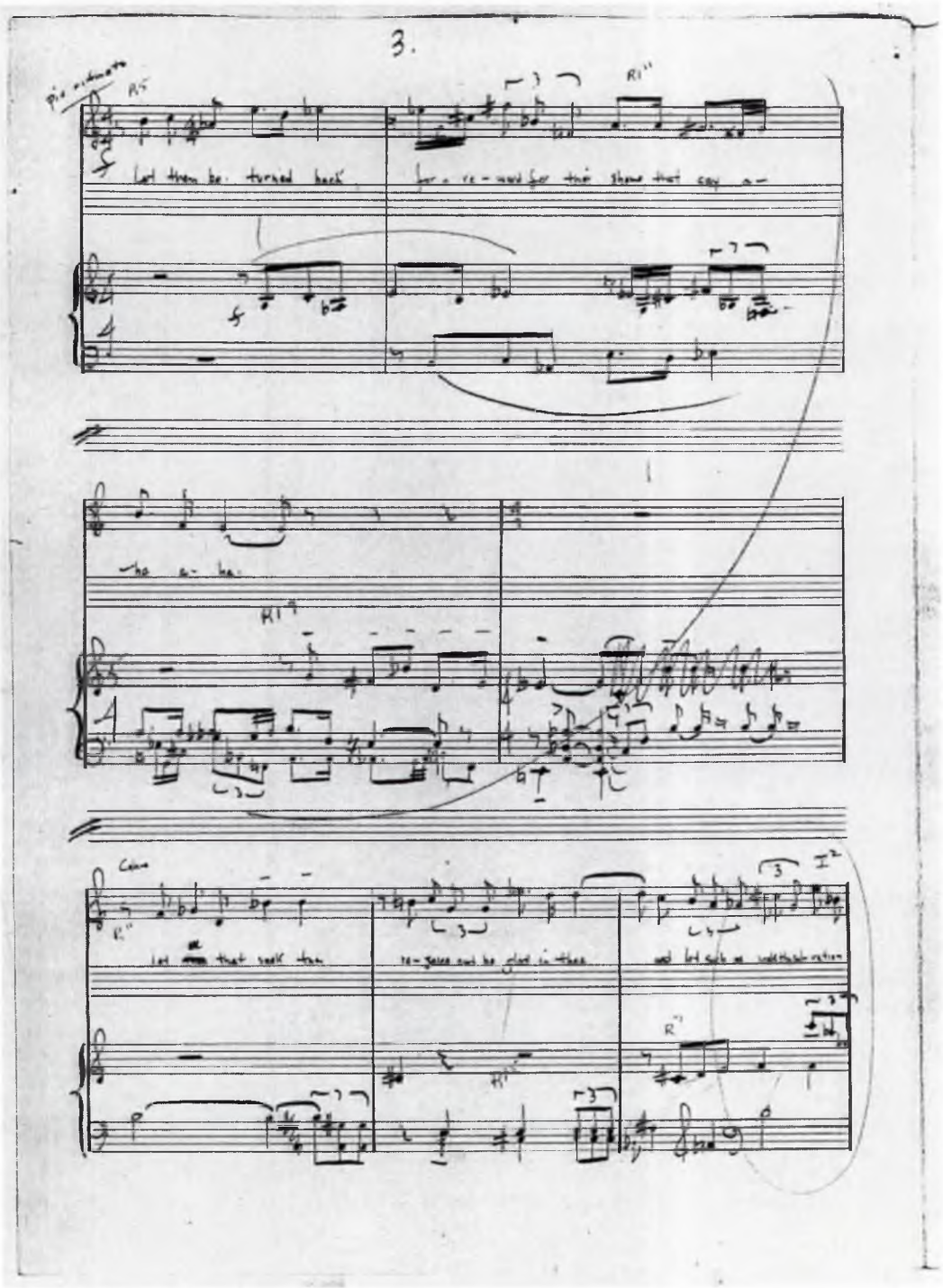

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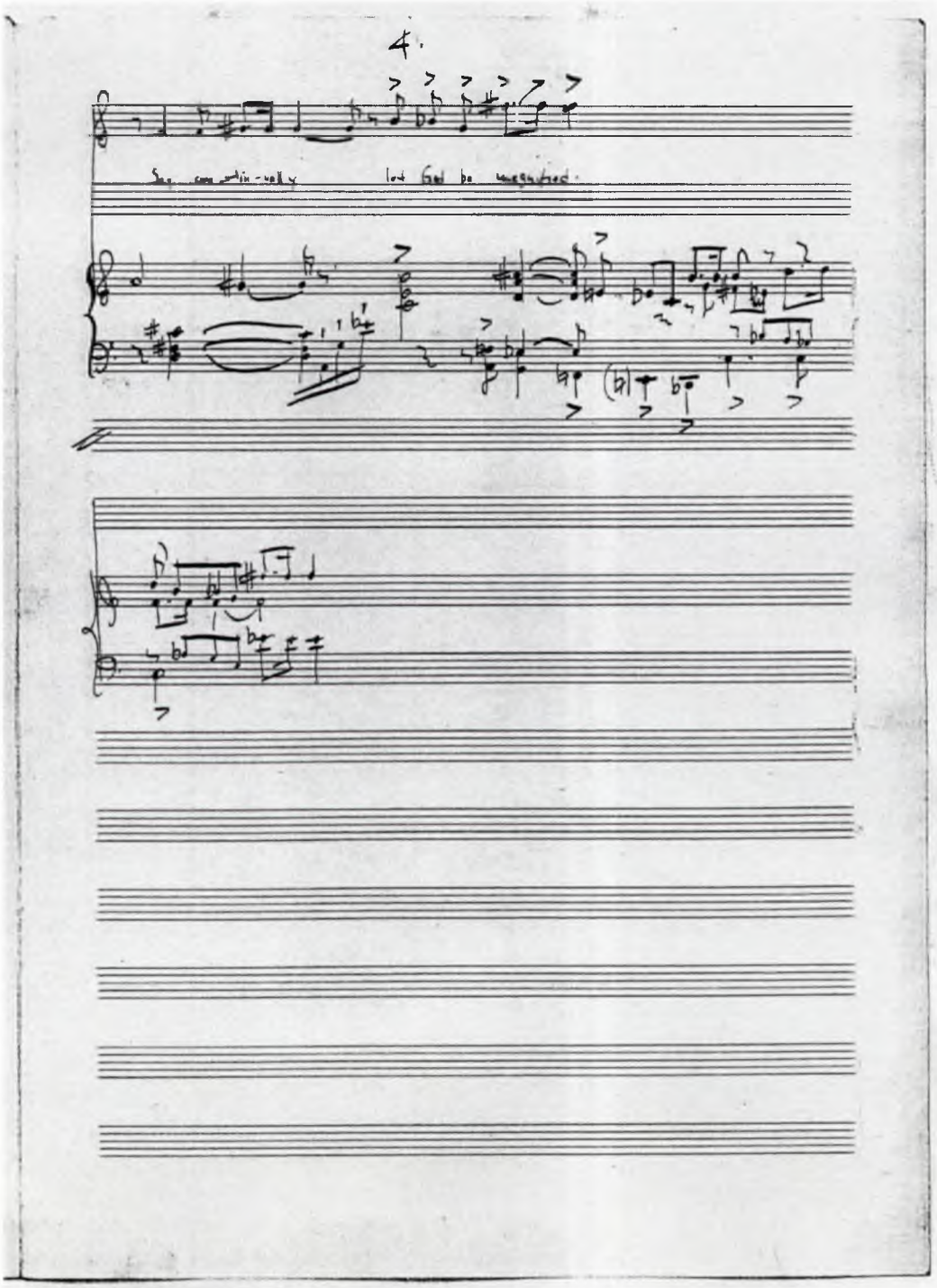

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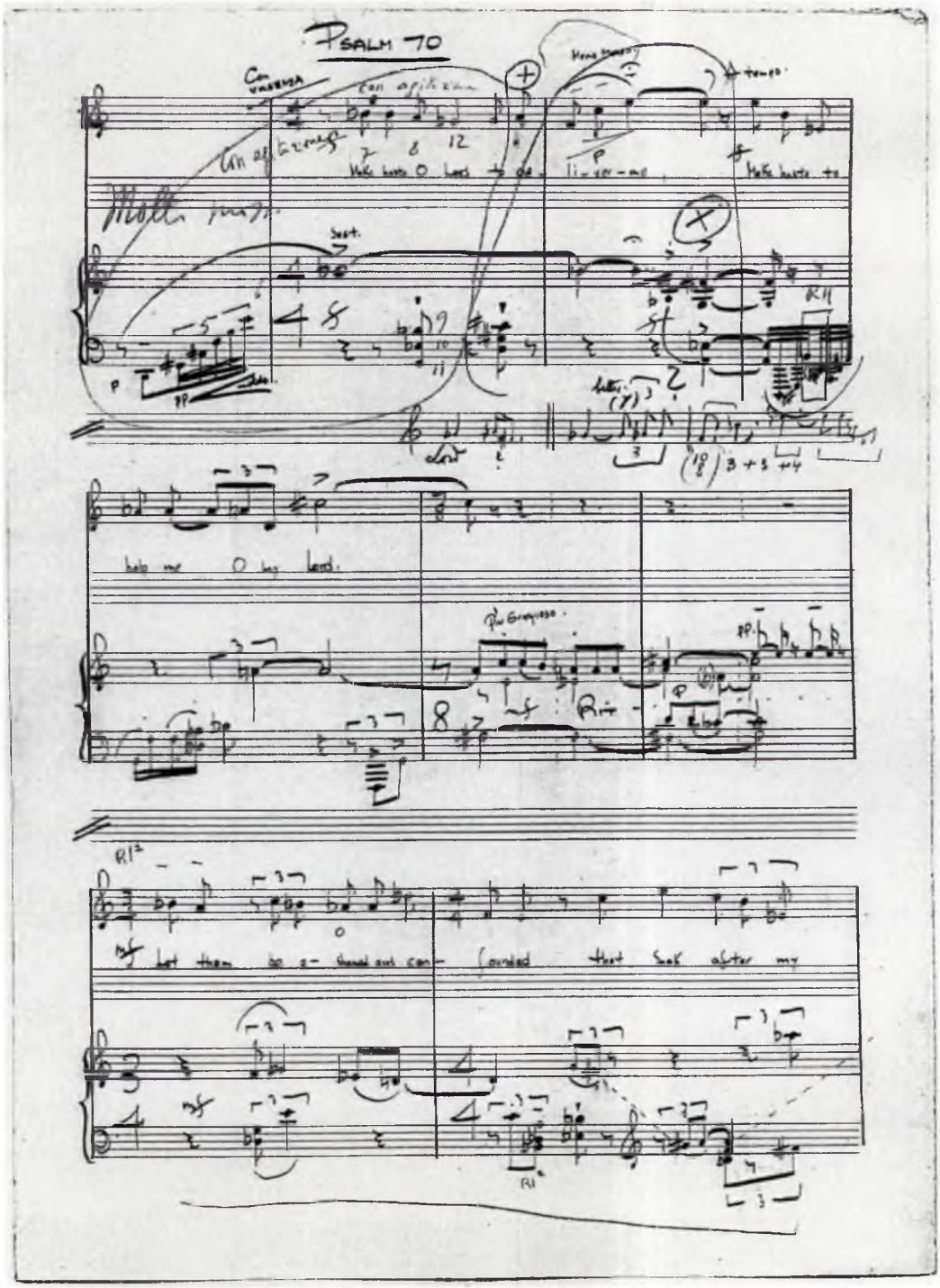

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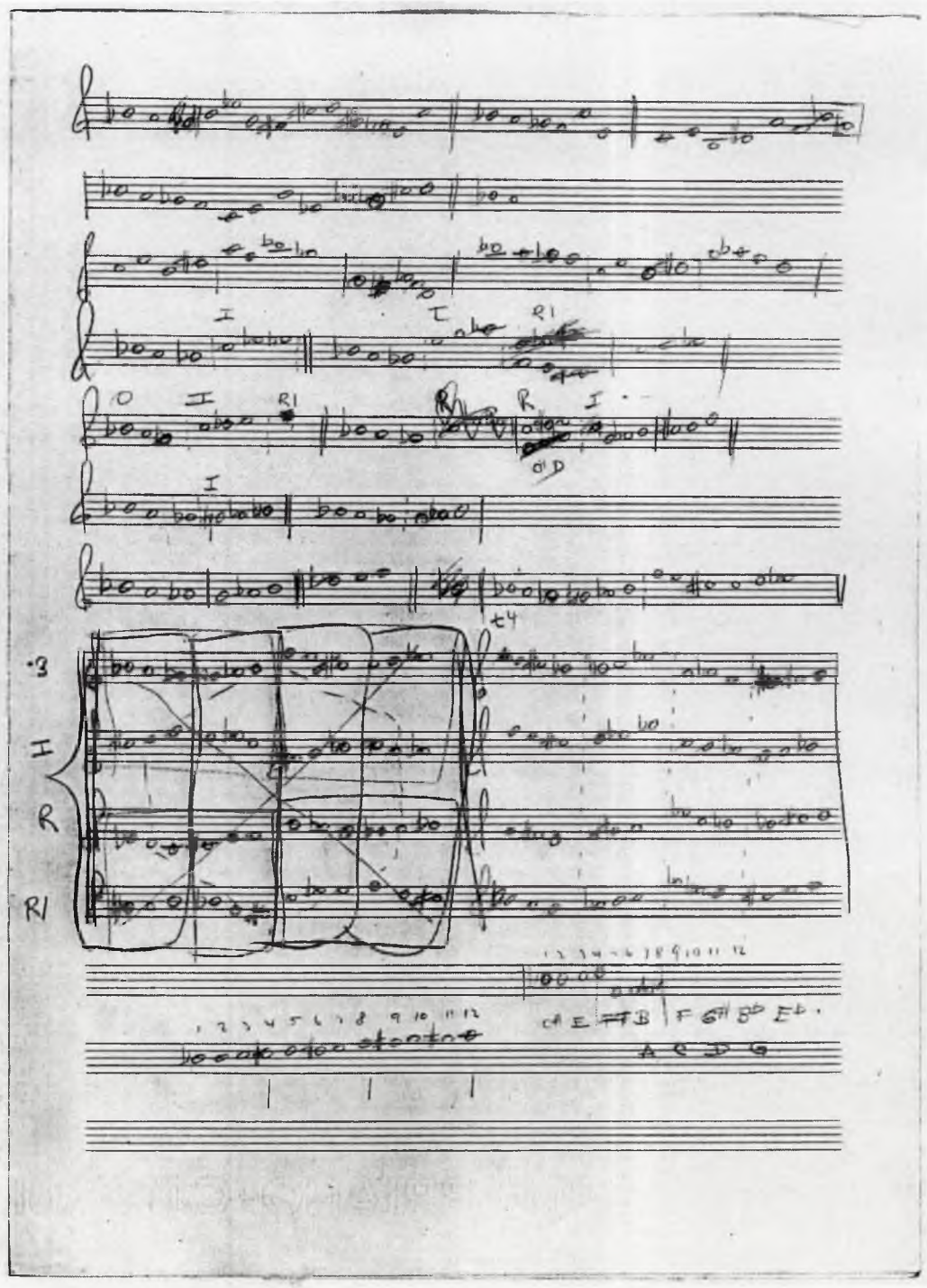

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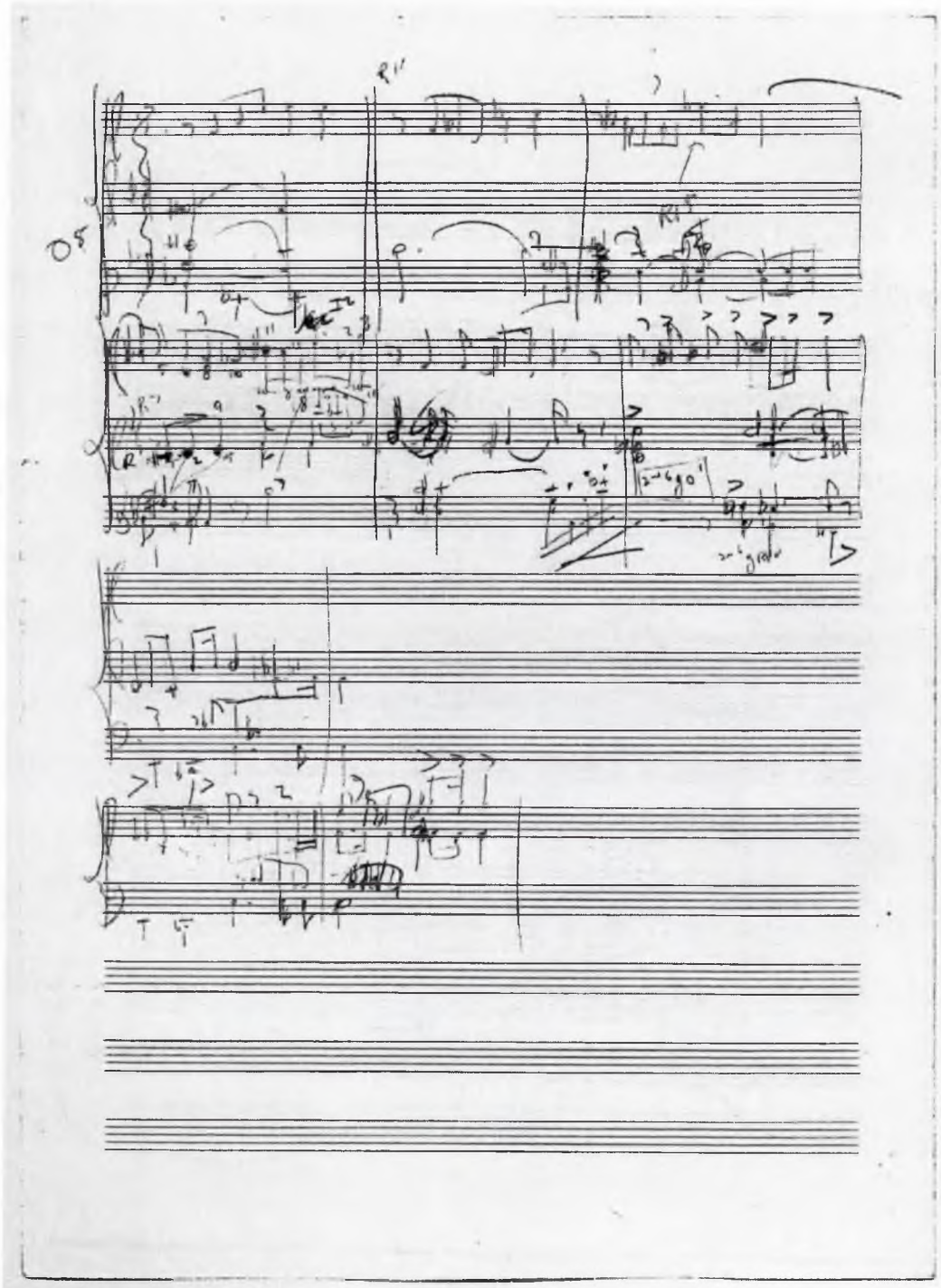

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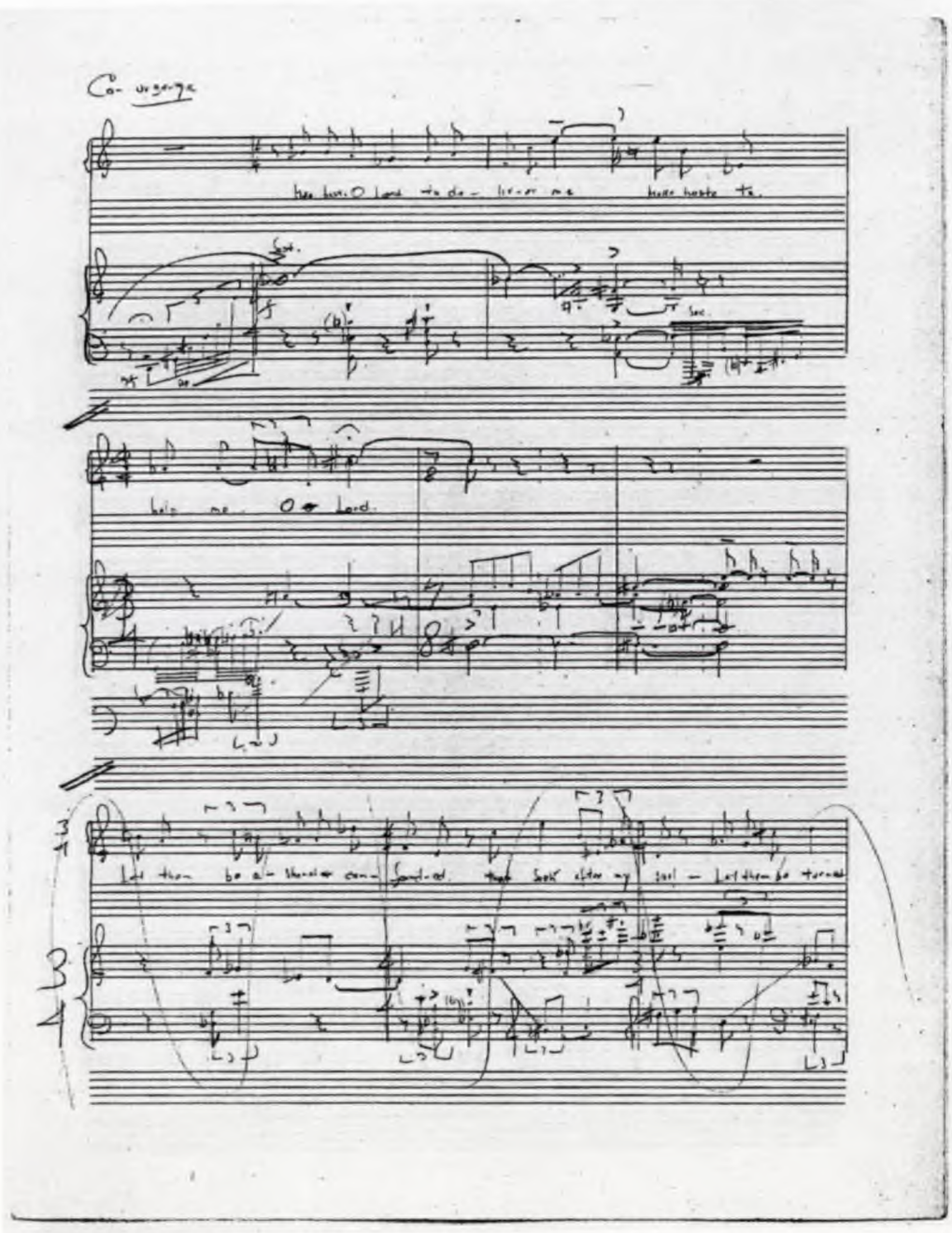

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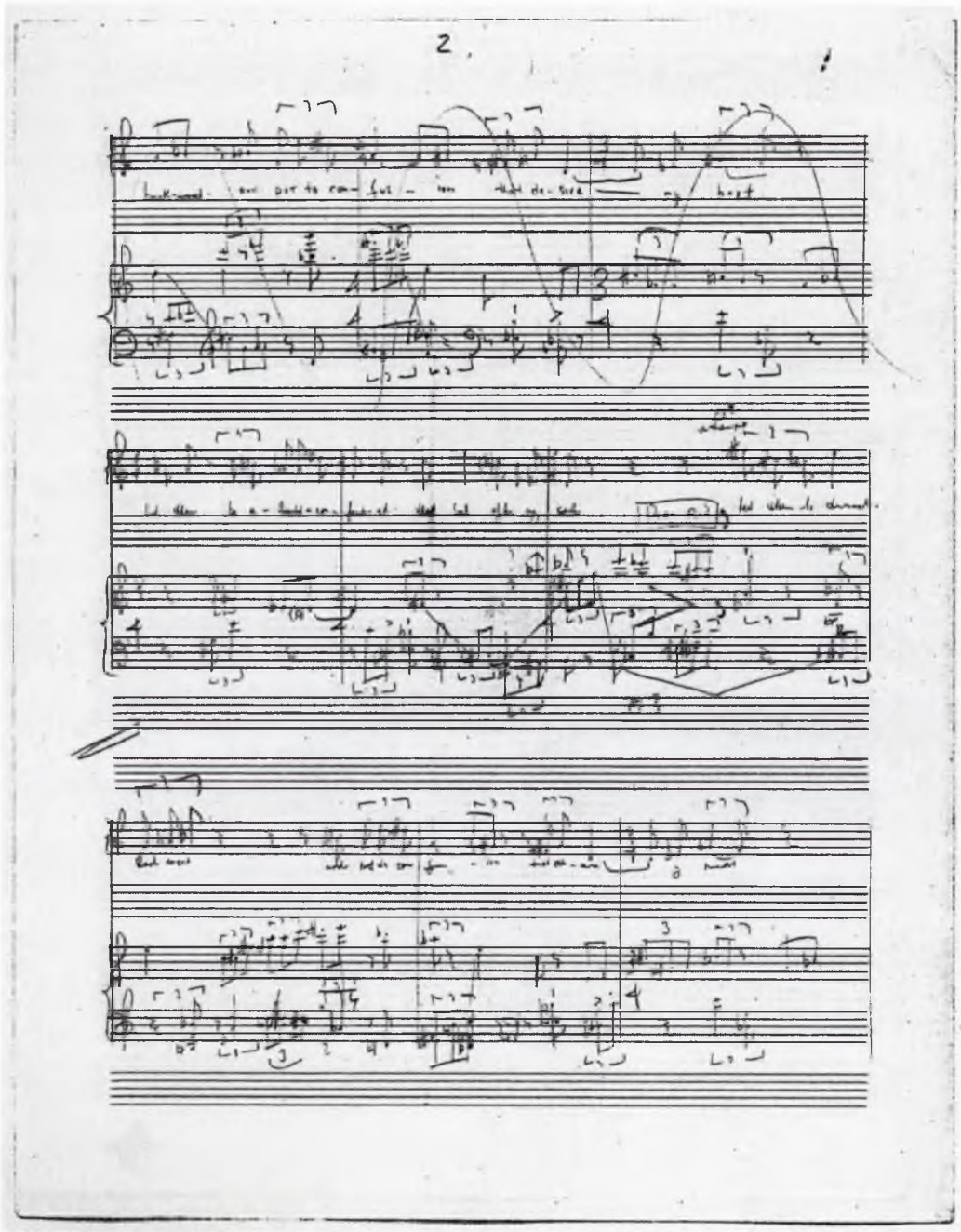

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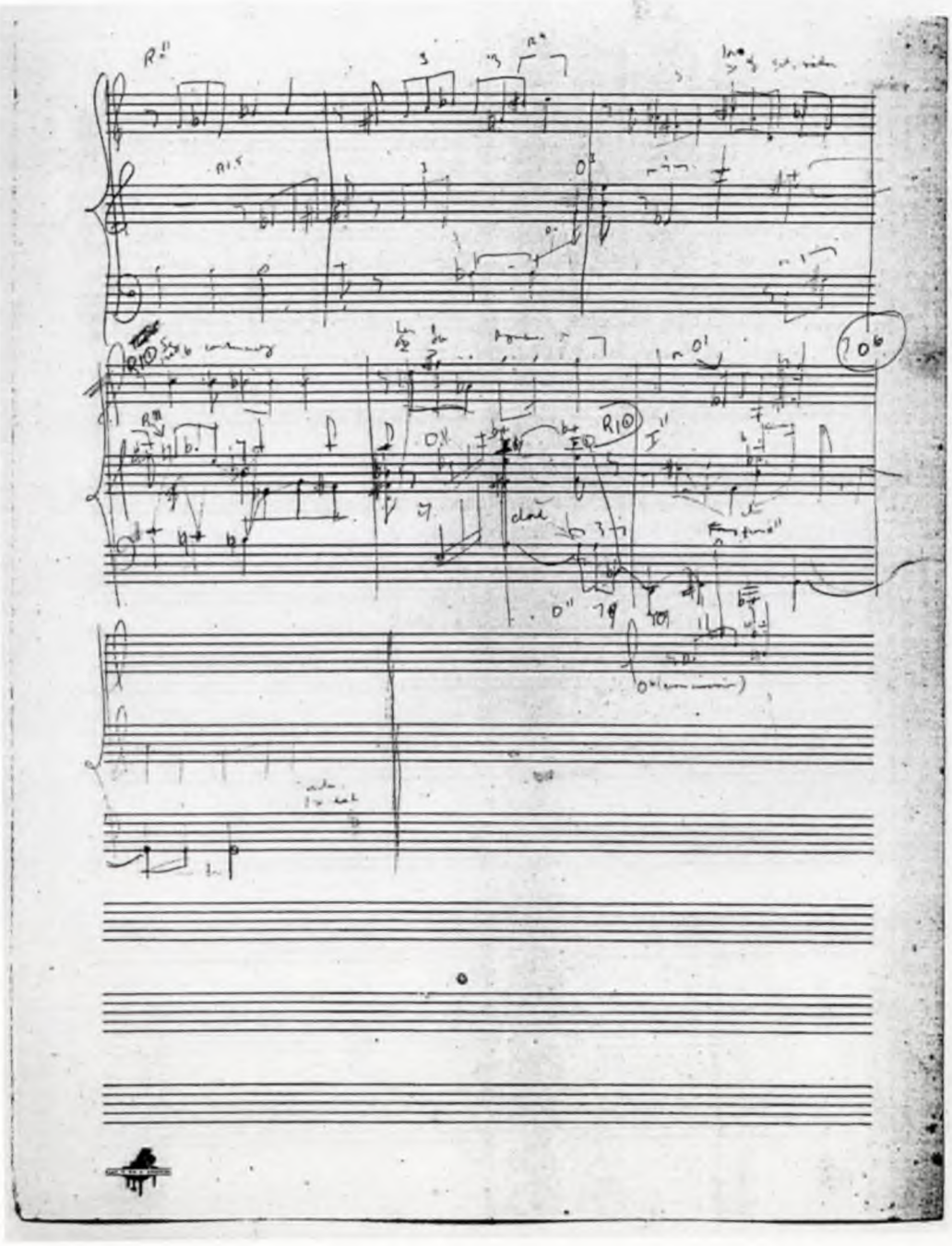

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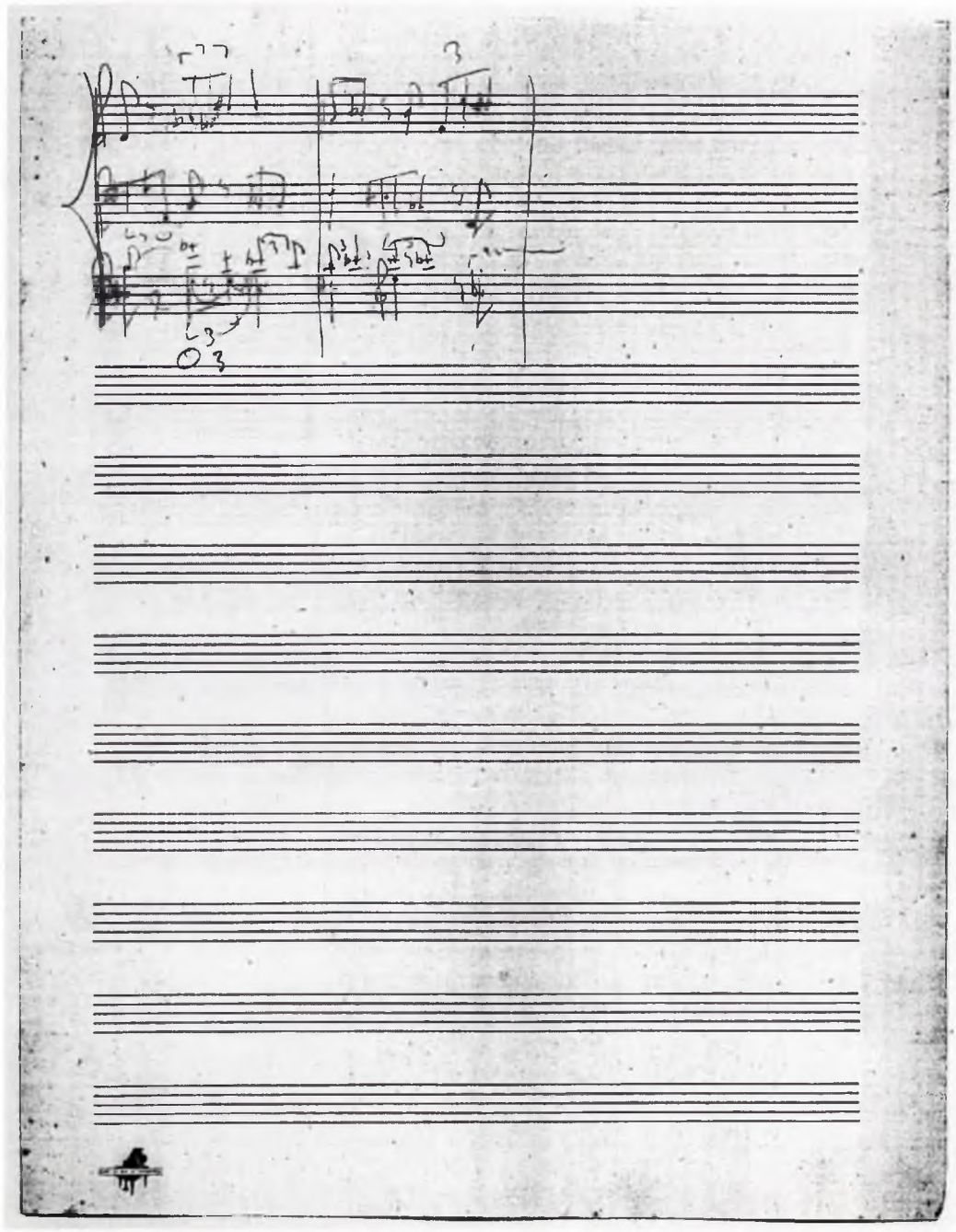

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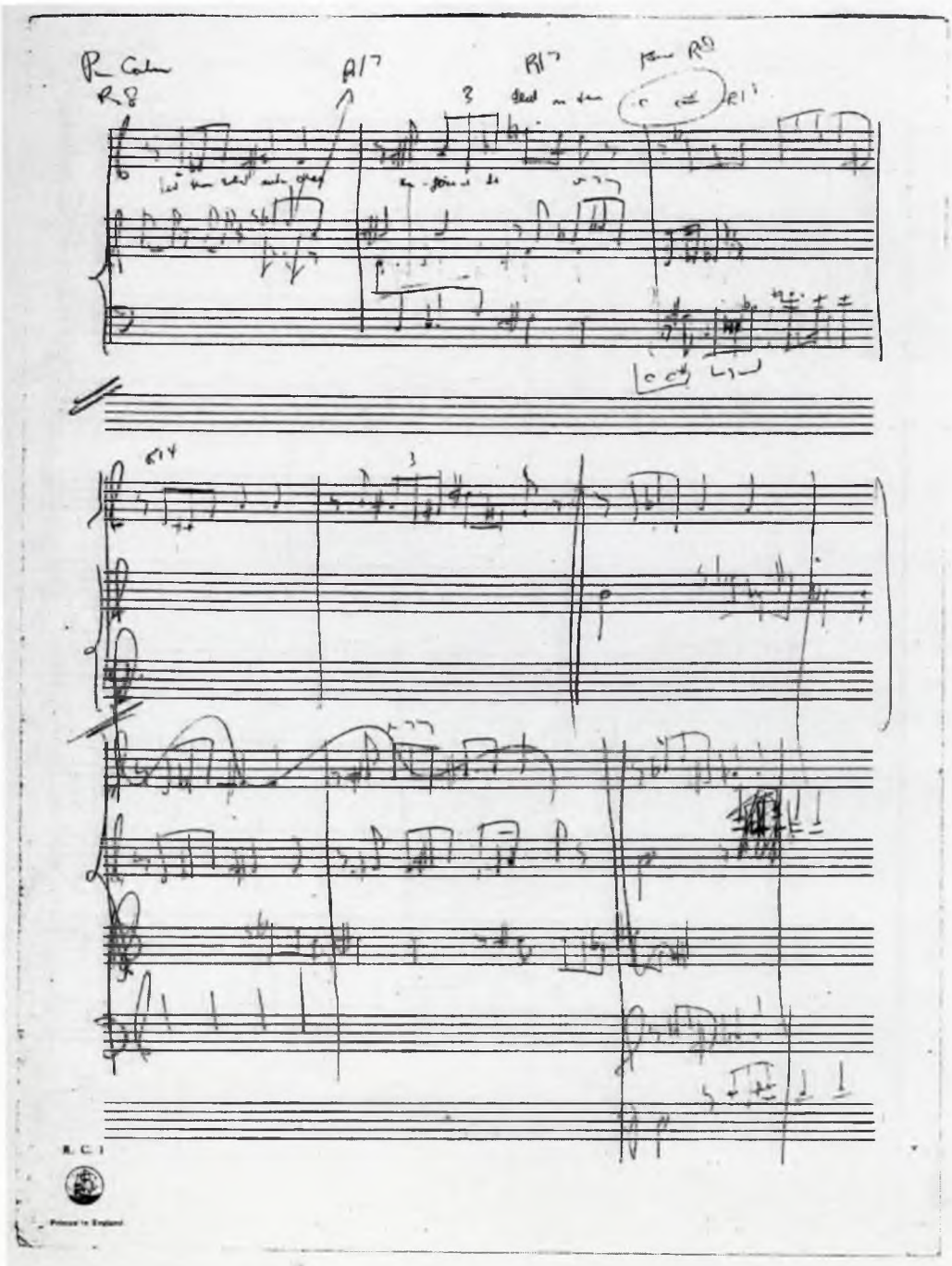

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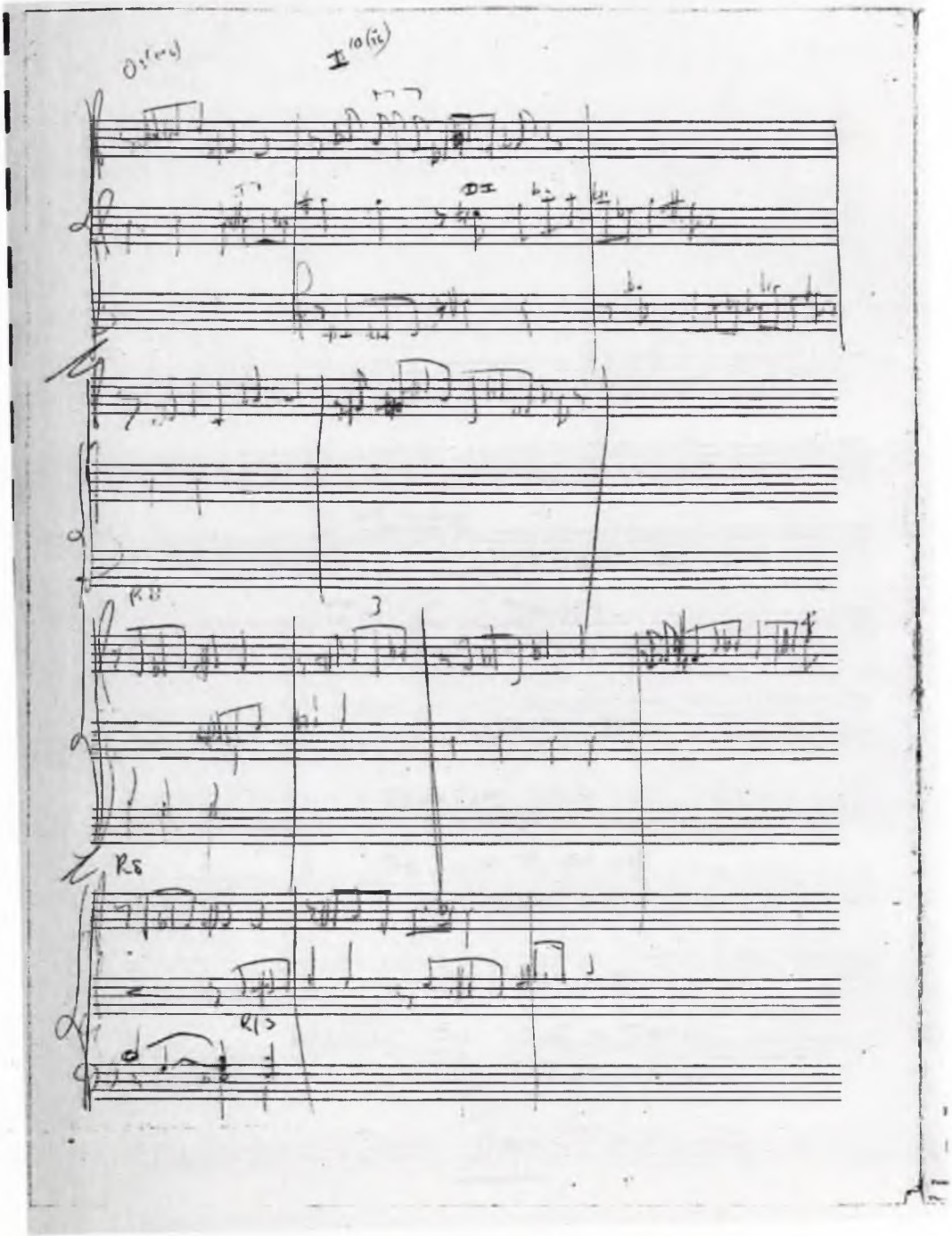

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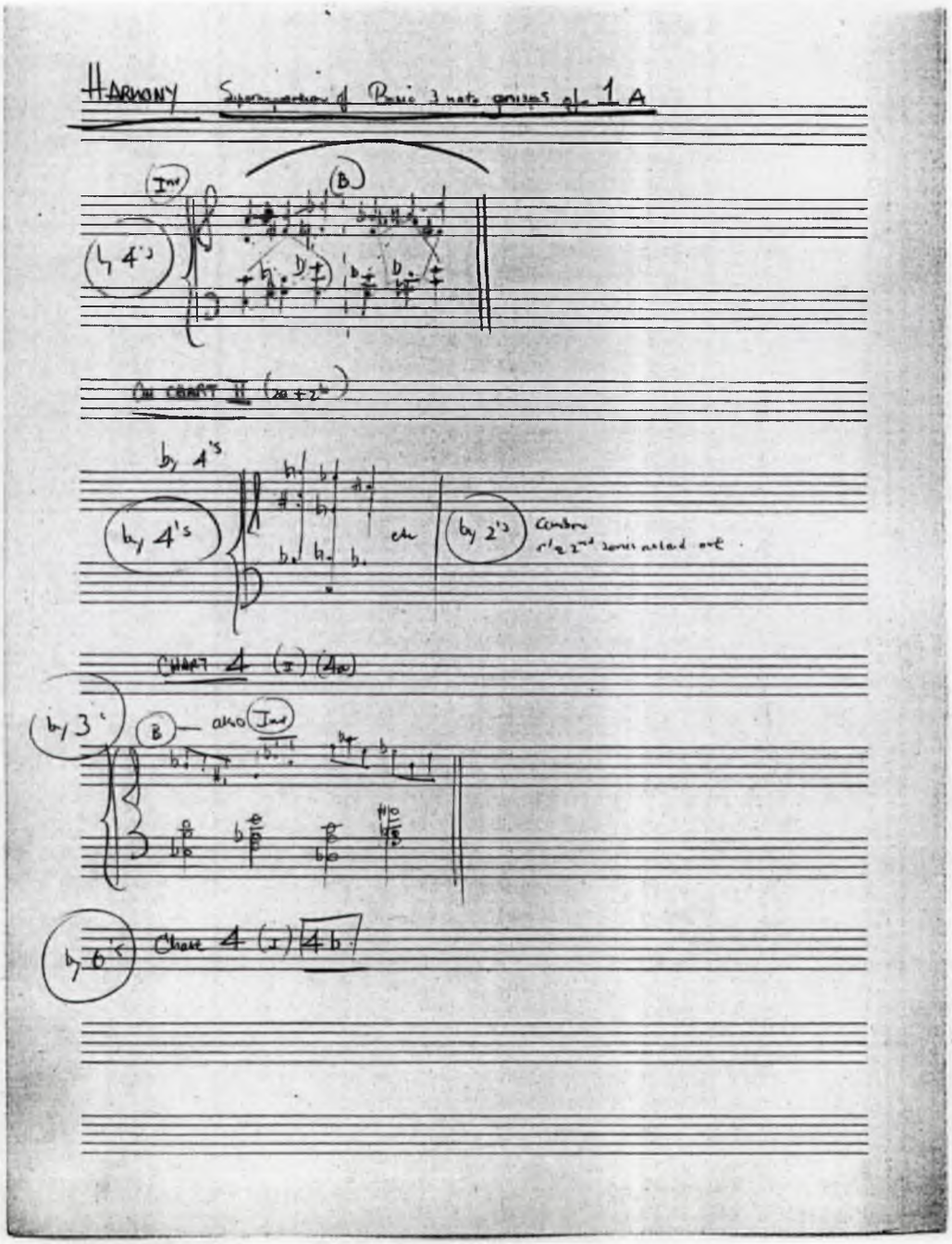

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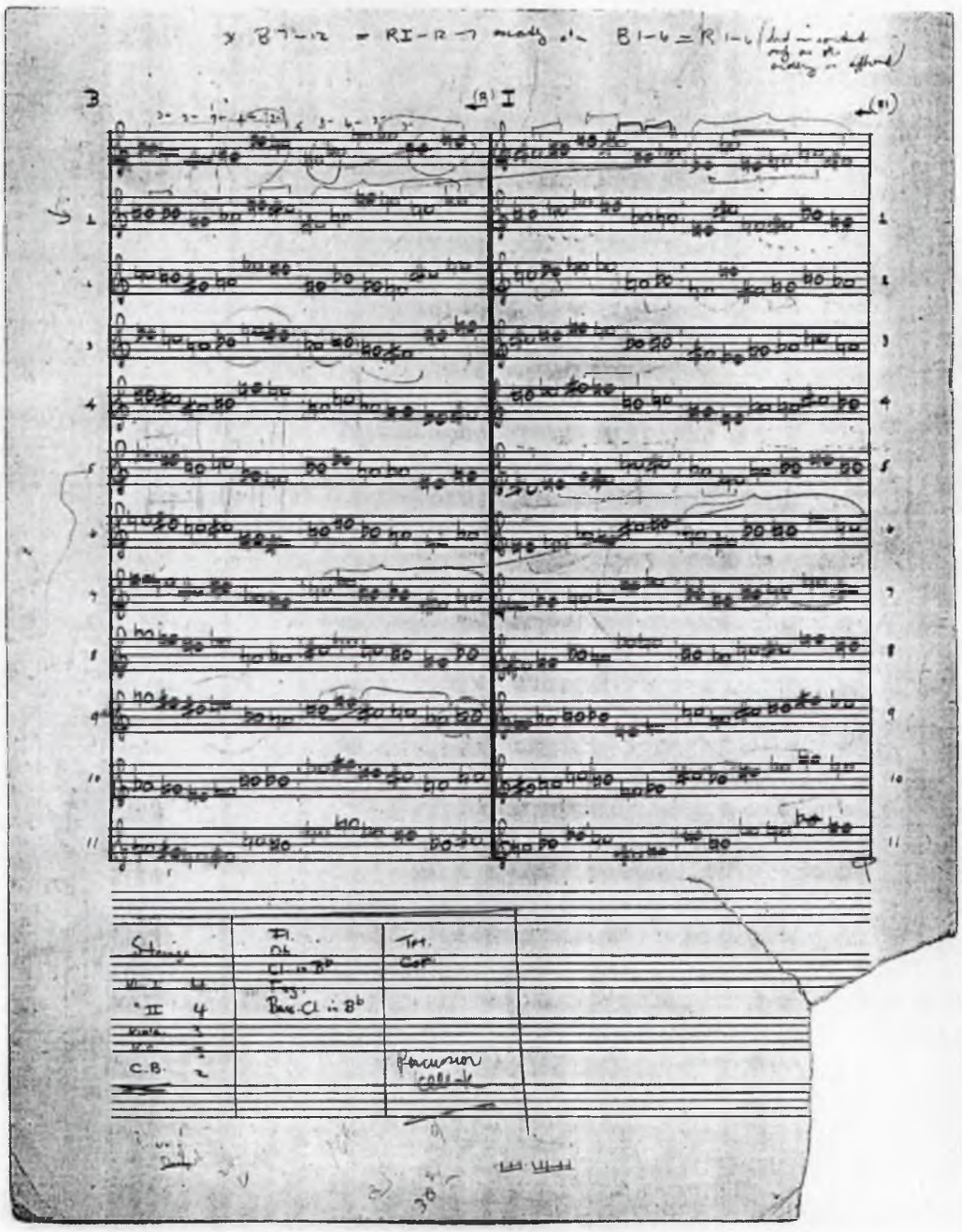

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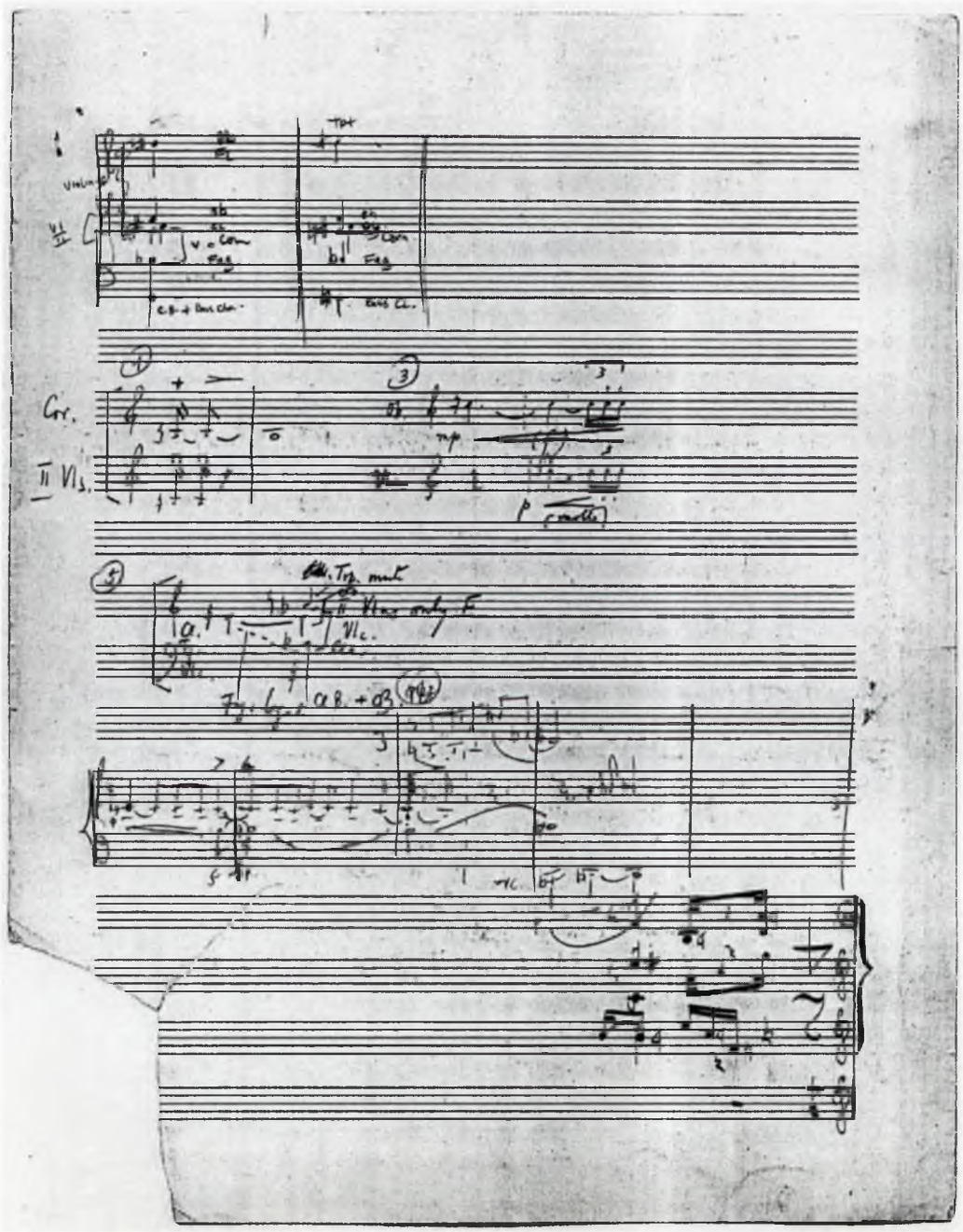

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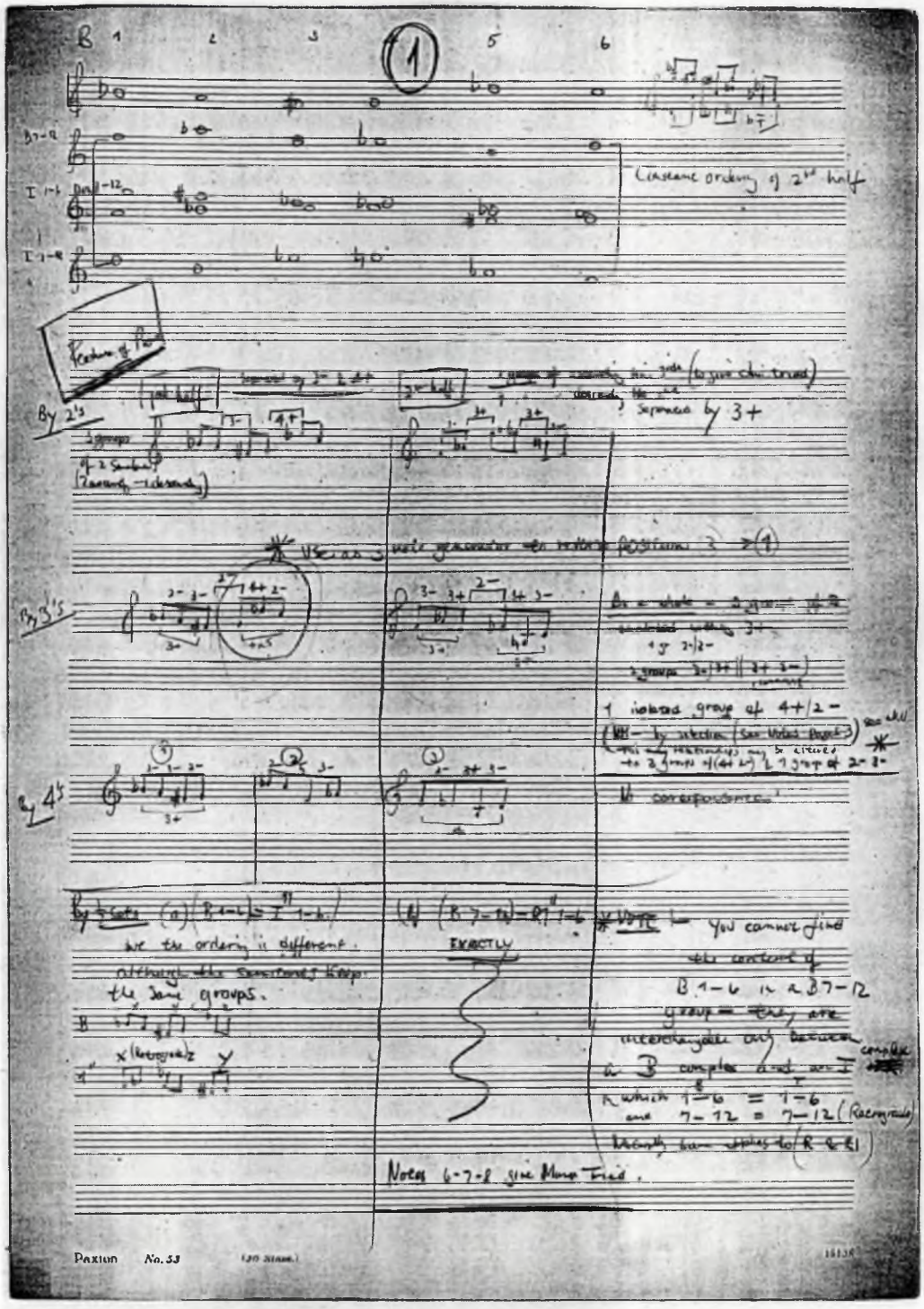
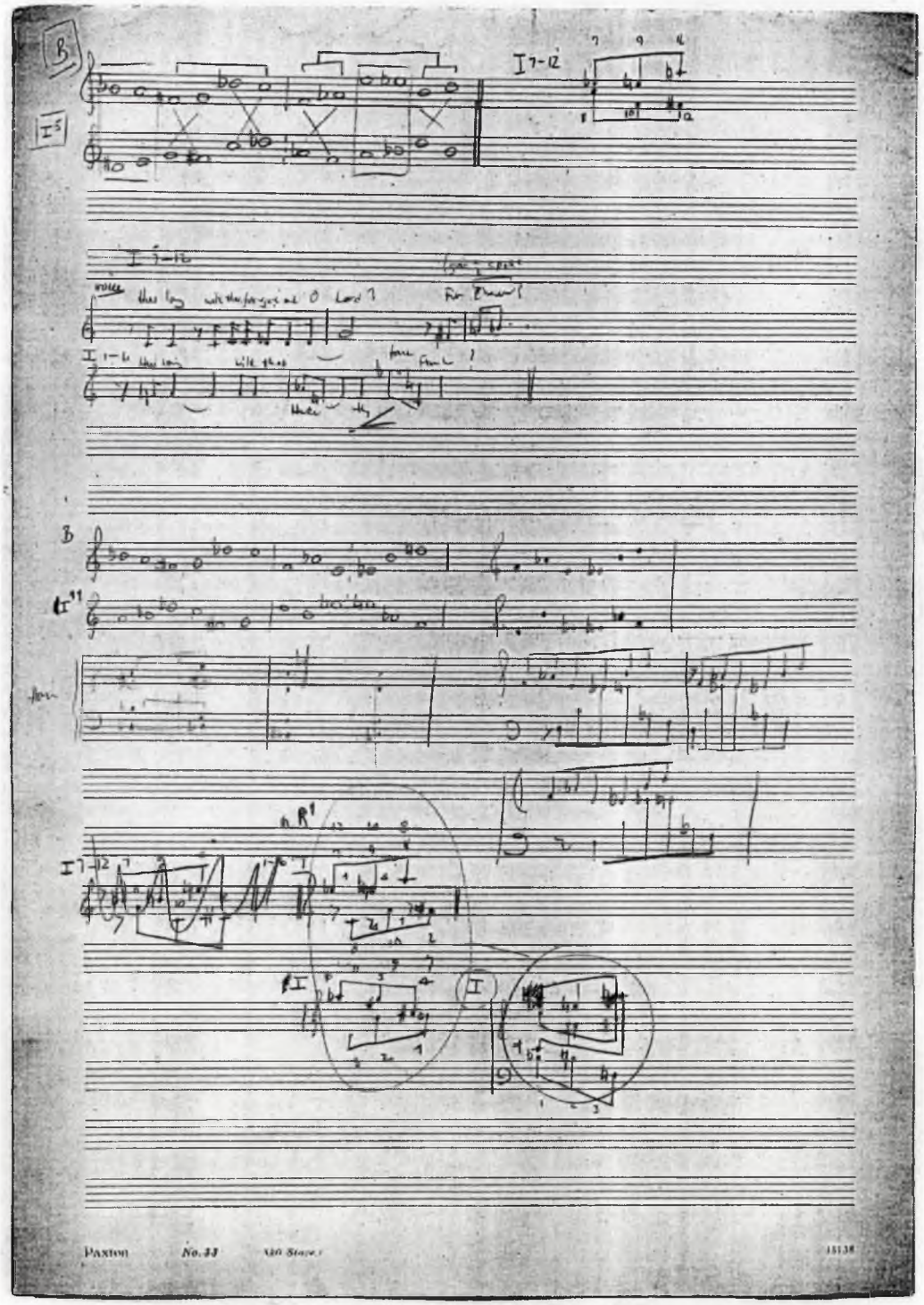
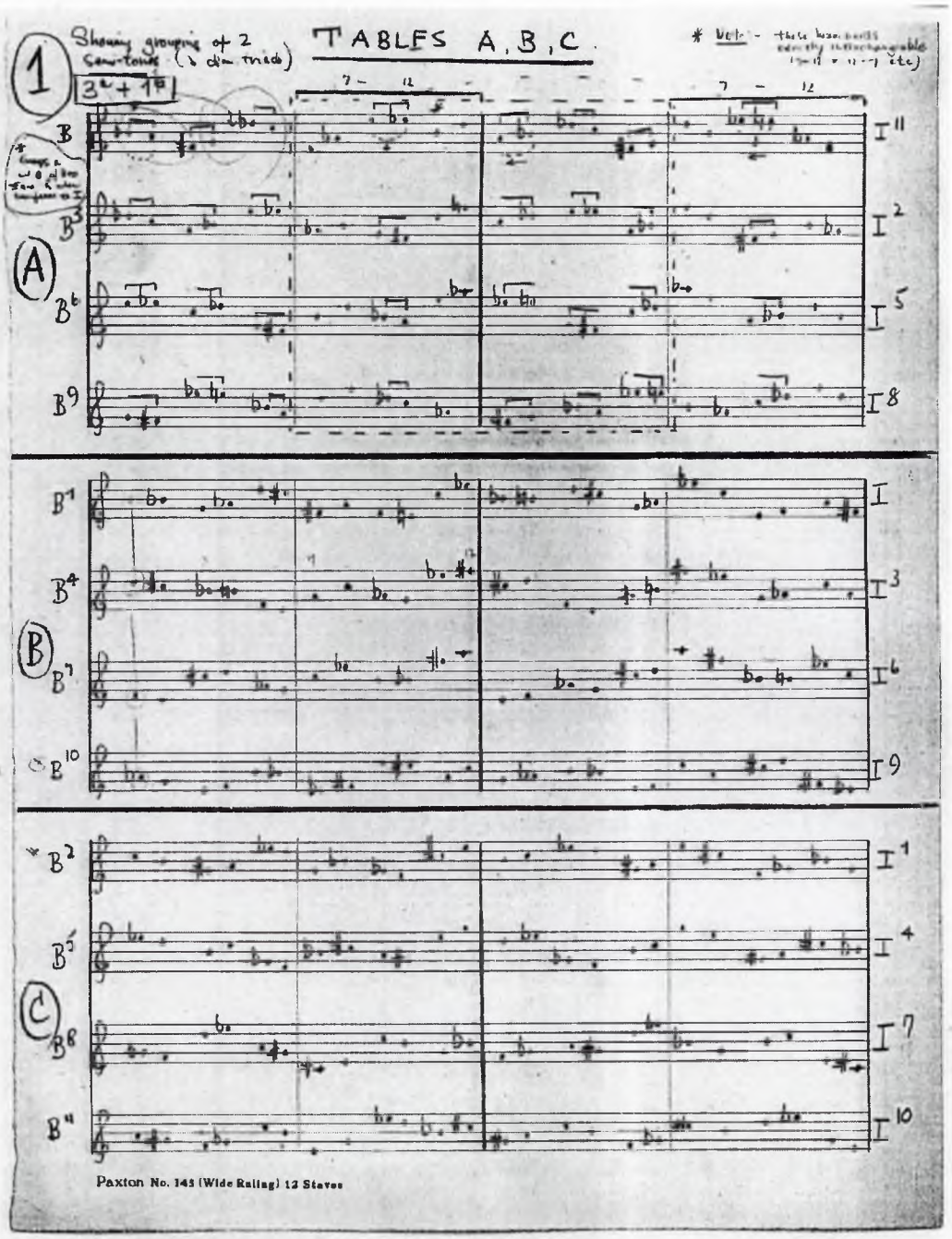


2.49 f5p7i23/II^{v}



2.50 f5p7i24/I^{r}



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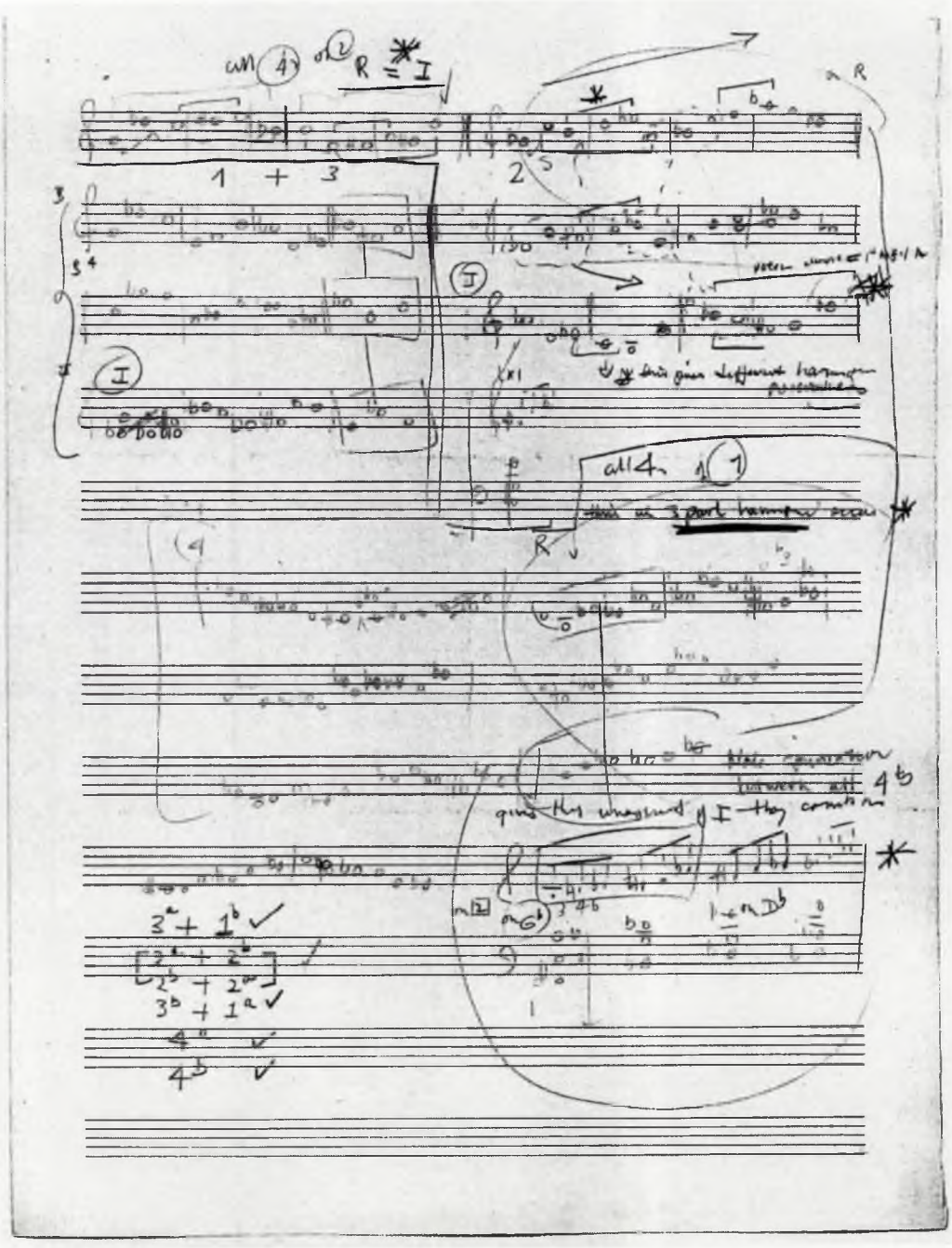
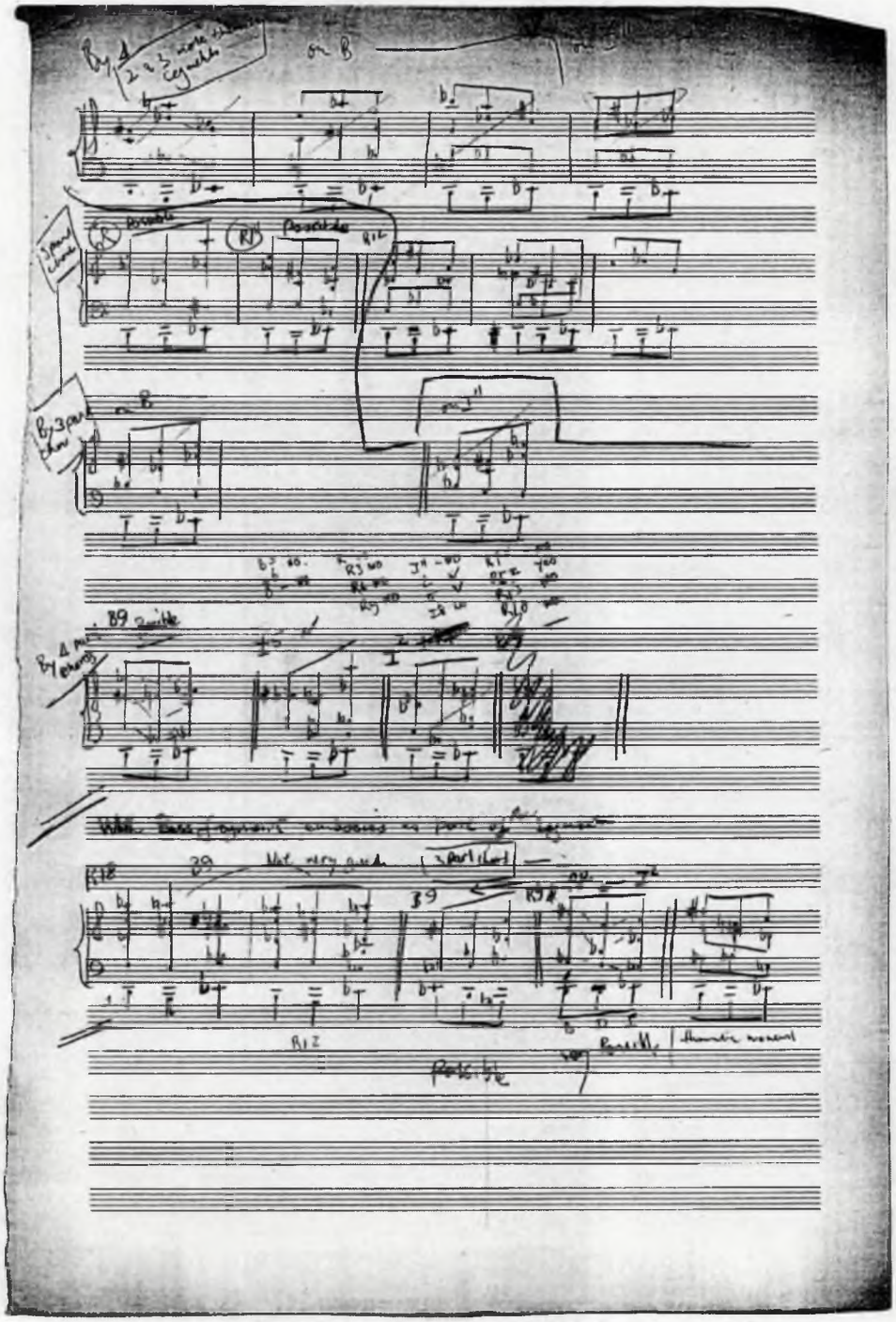
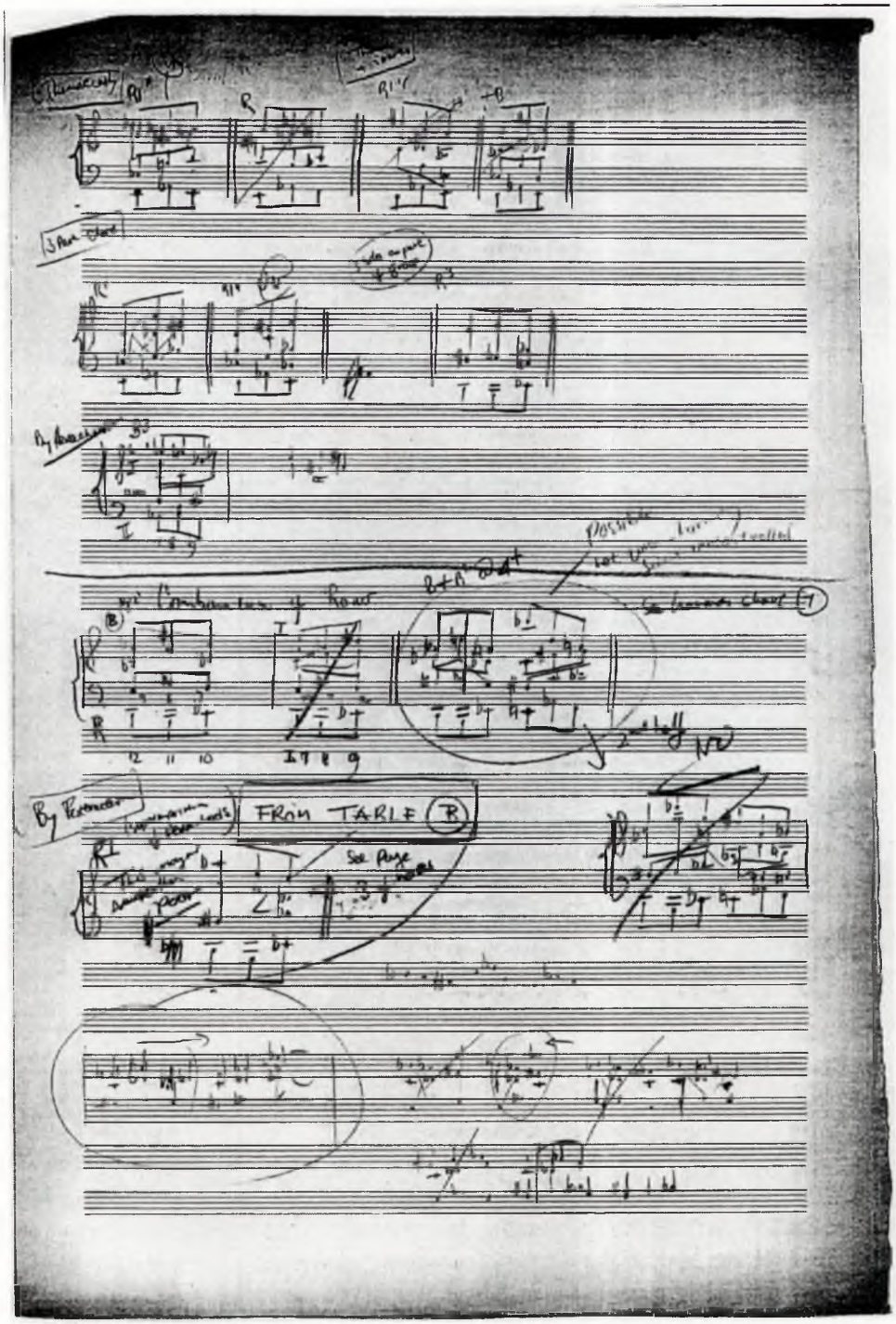


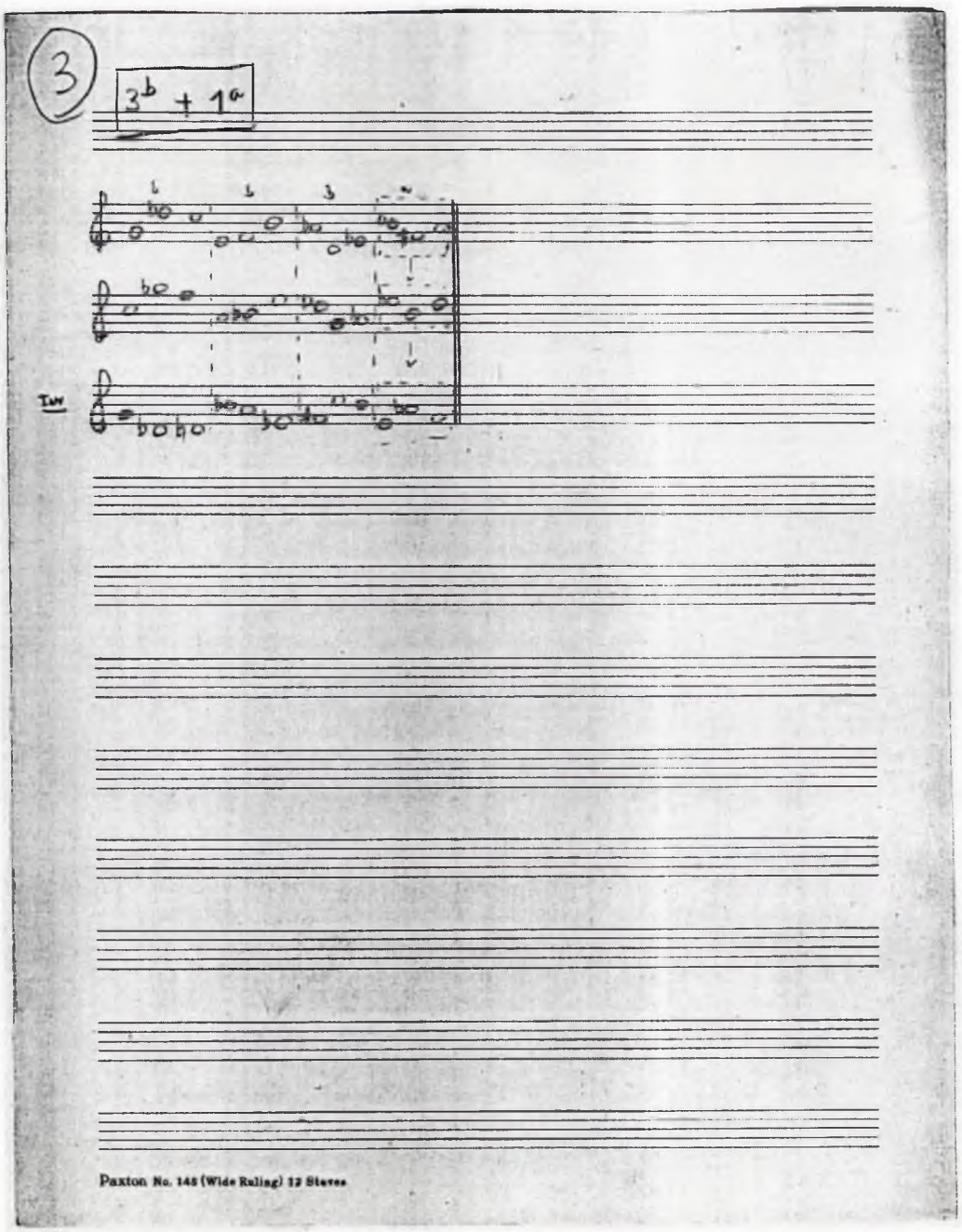
2.52 f5p7i25/I^r



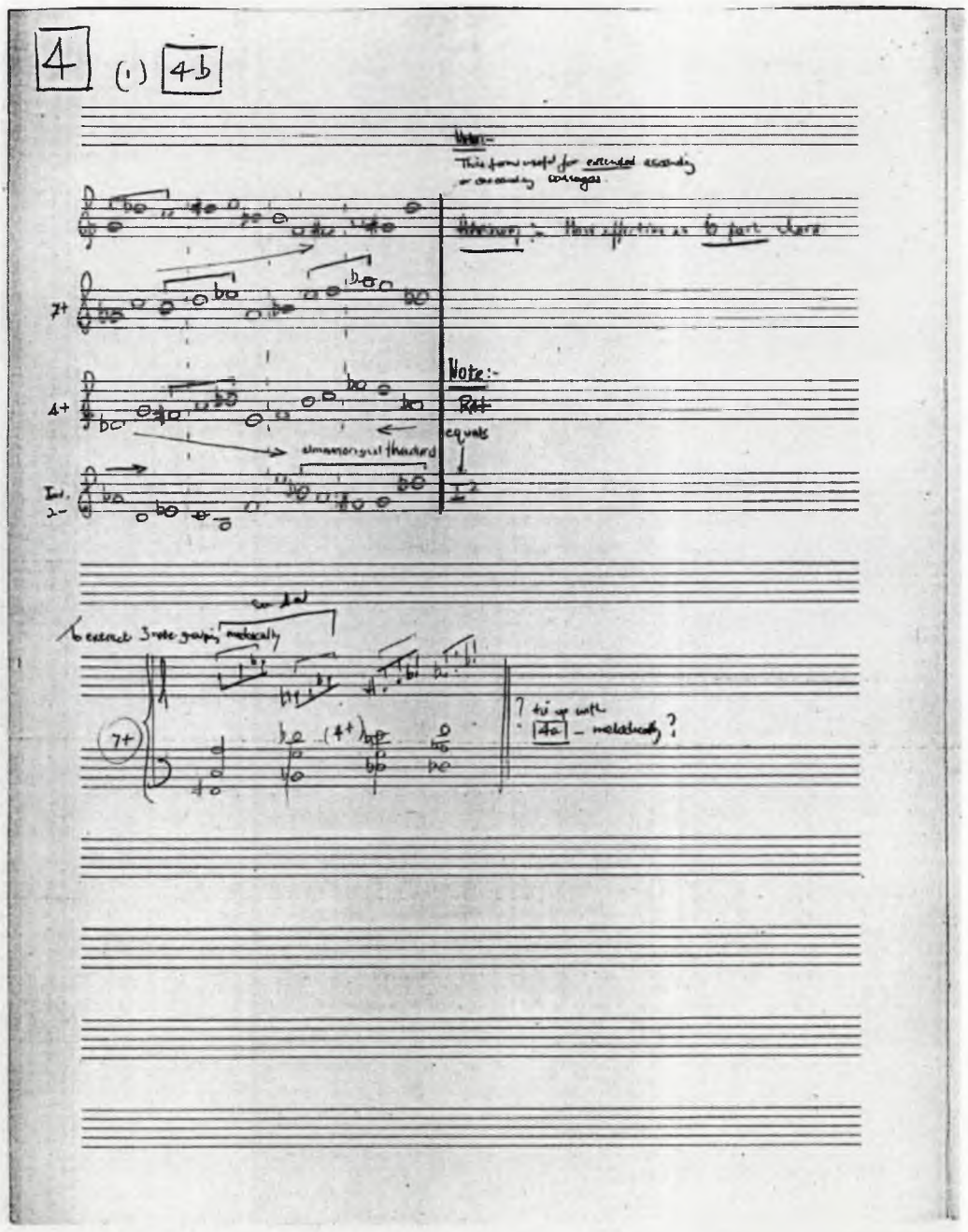
2.53 f5p7i25/I^{v}



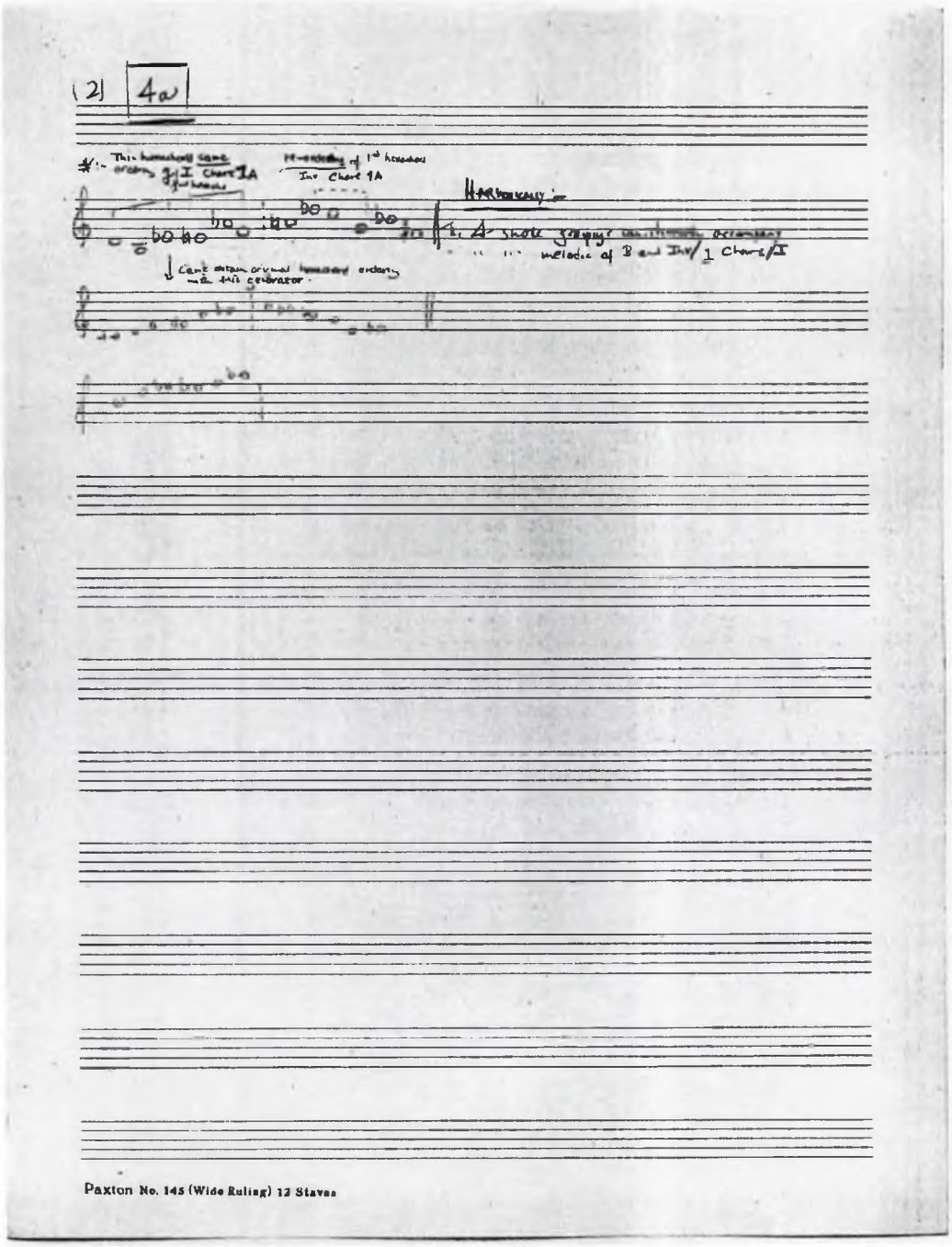
2.54 f5p7i28/I^r



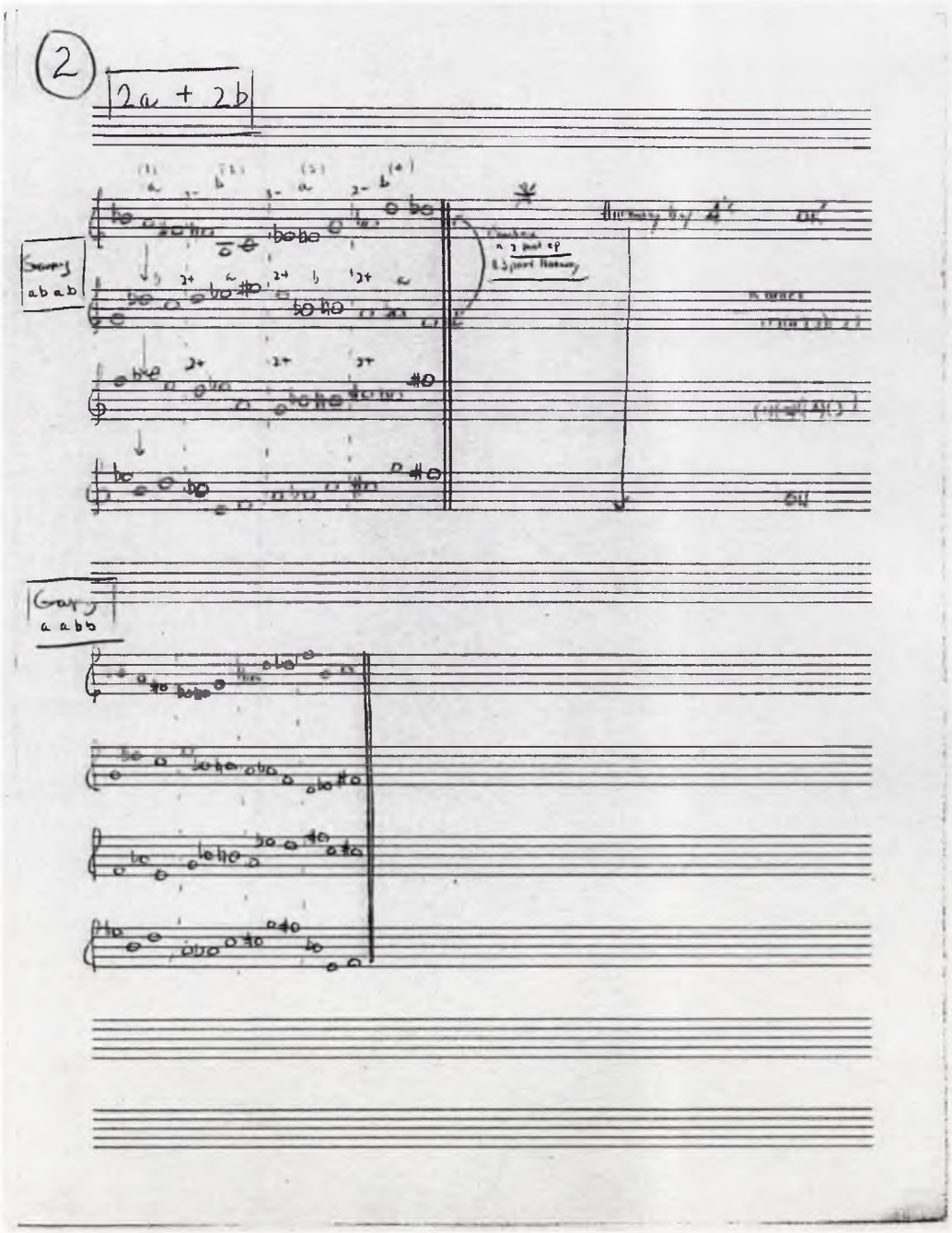
2.55 f5p7i28/I^{v}



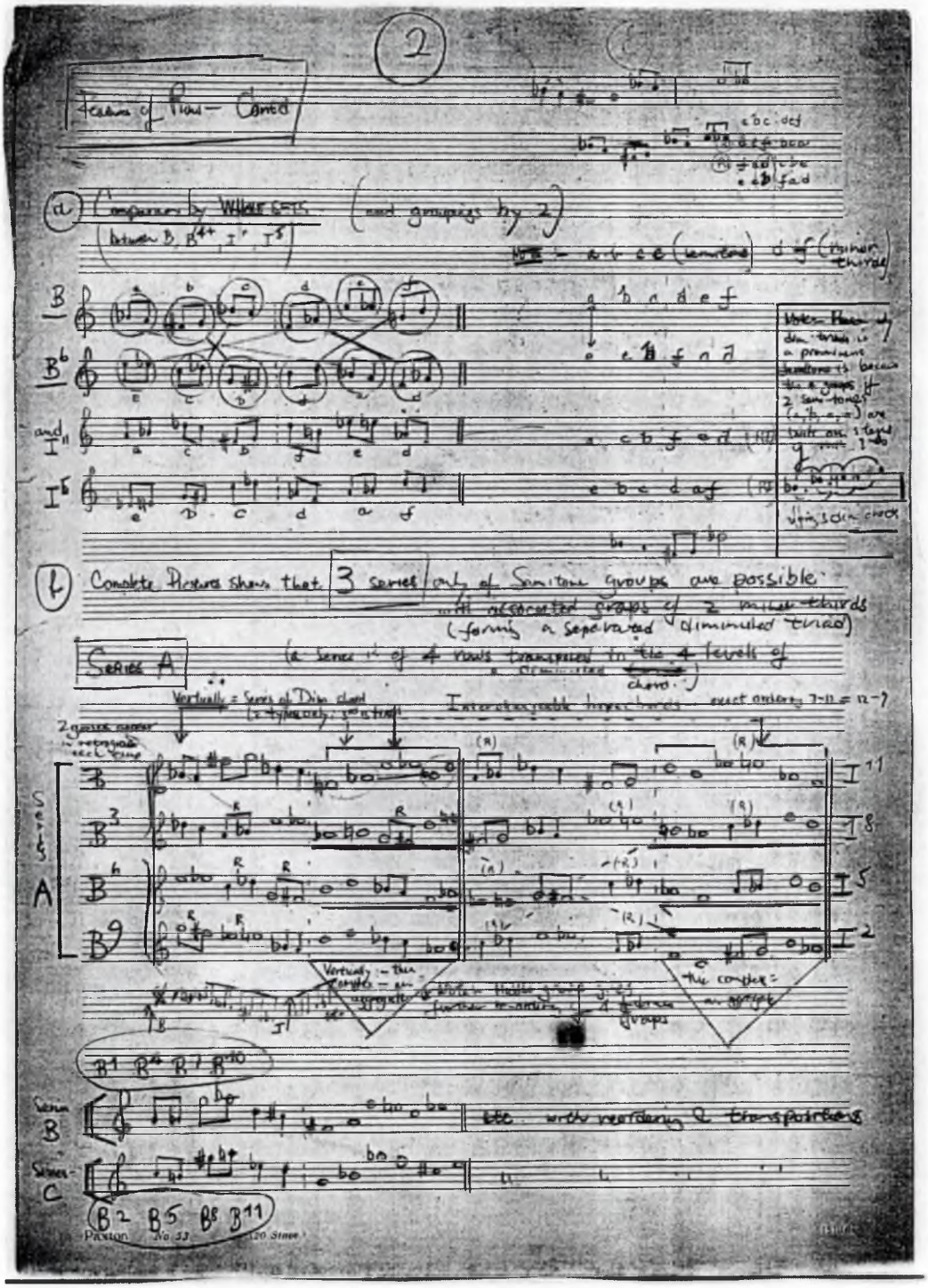
2.56 f5p7i28/II'



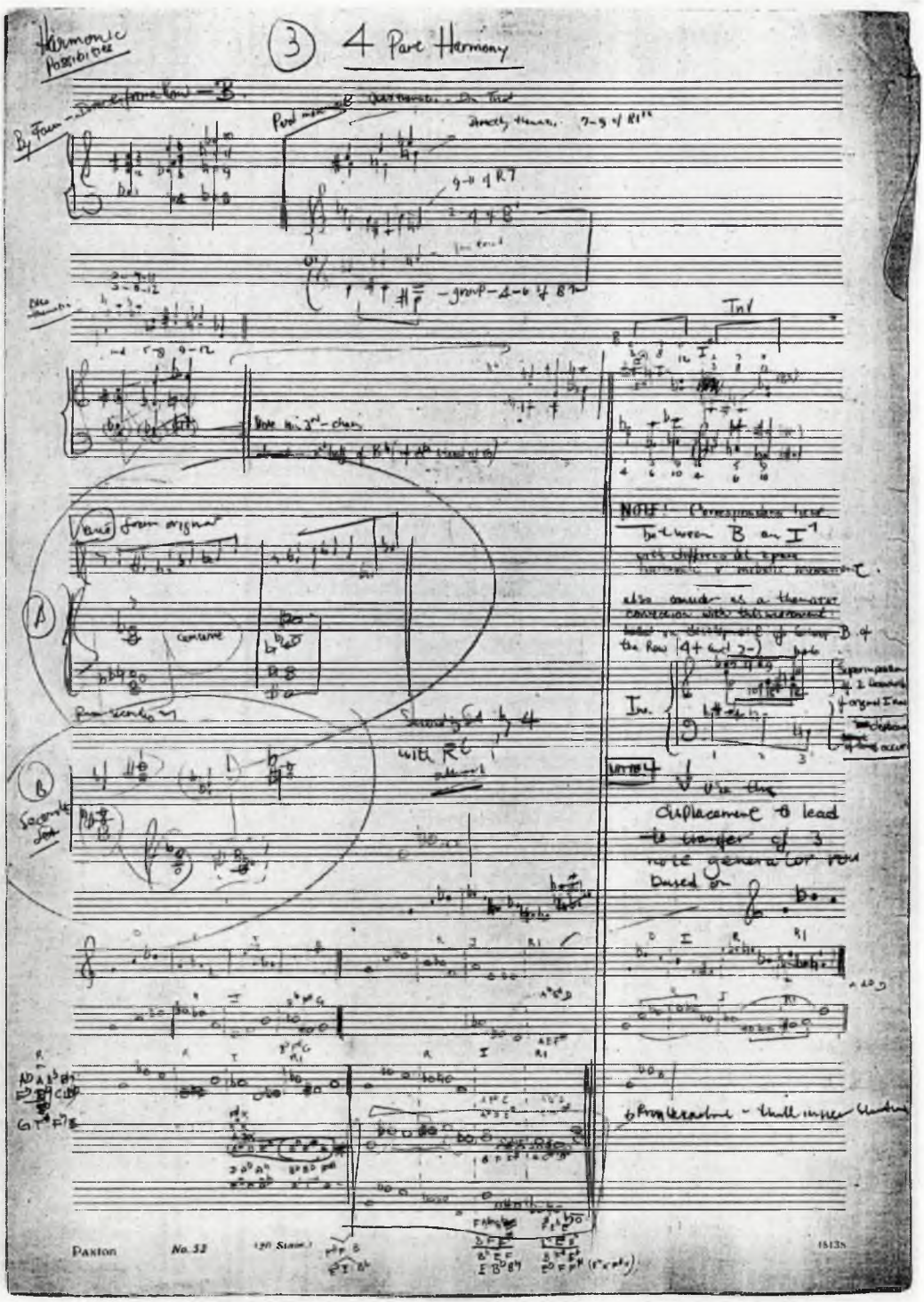
2.57 f5p7i28/II^{v}



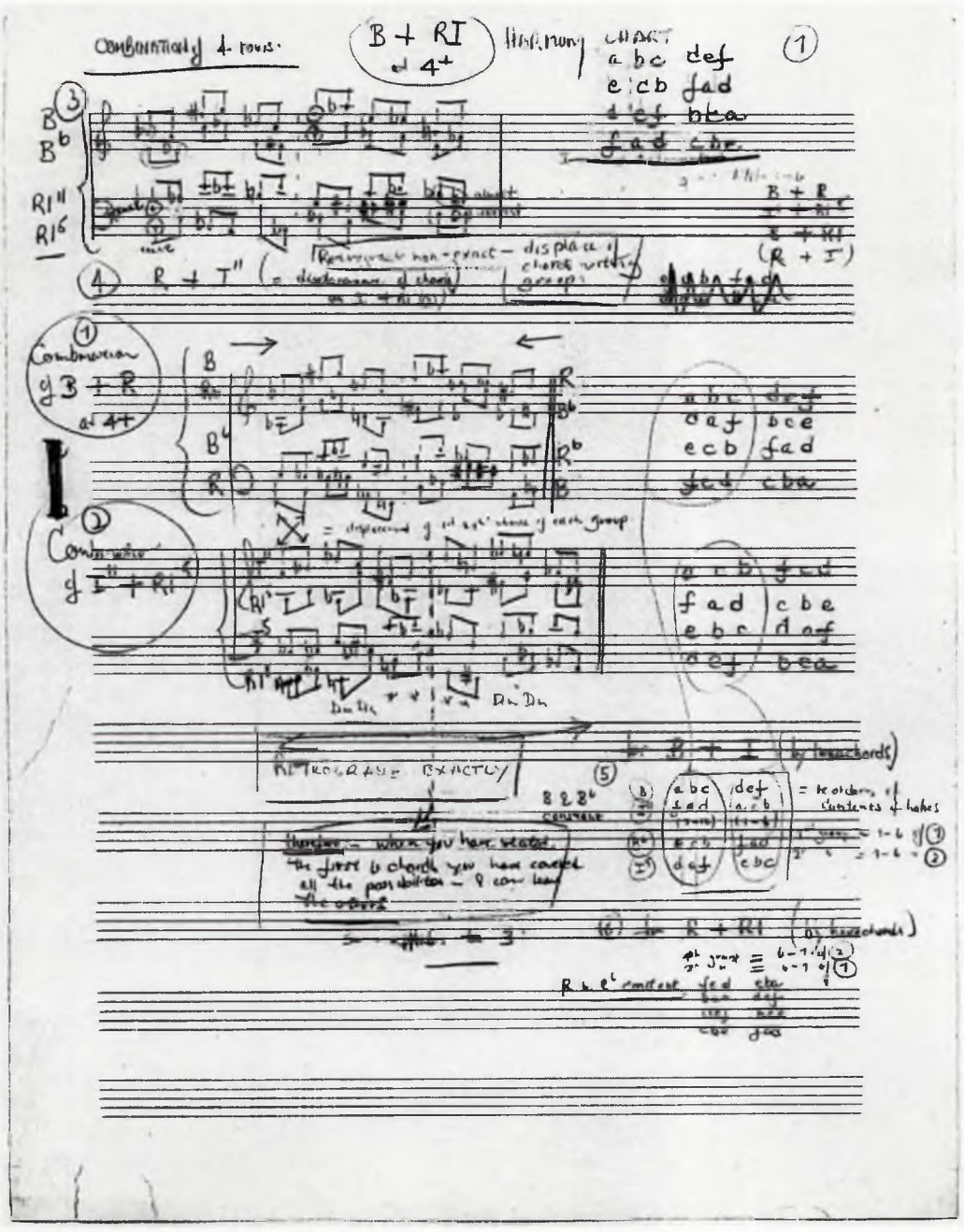
2.58 f5p7i29/I^r



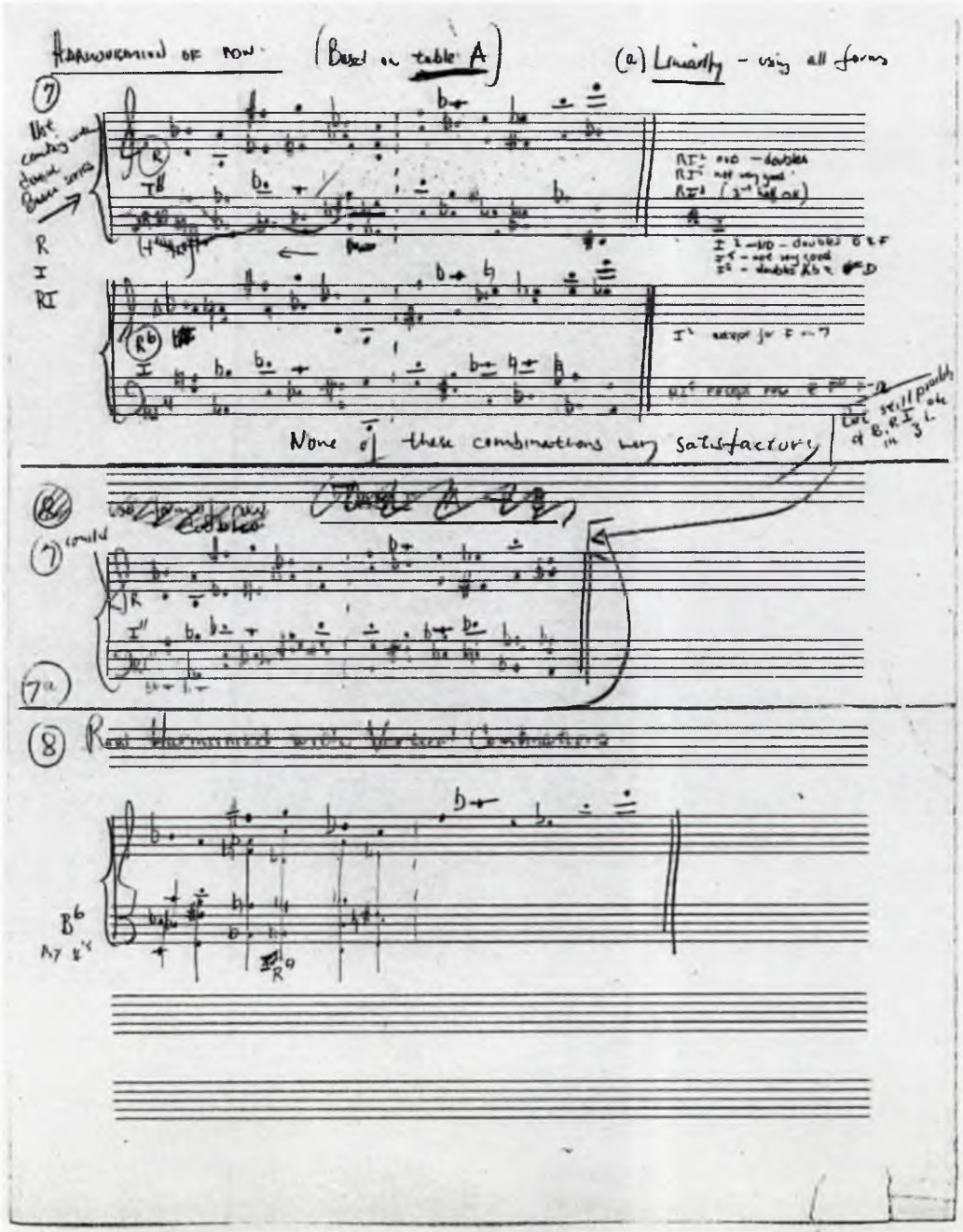
2.59 f5p7i29/I^{v}



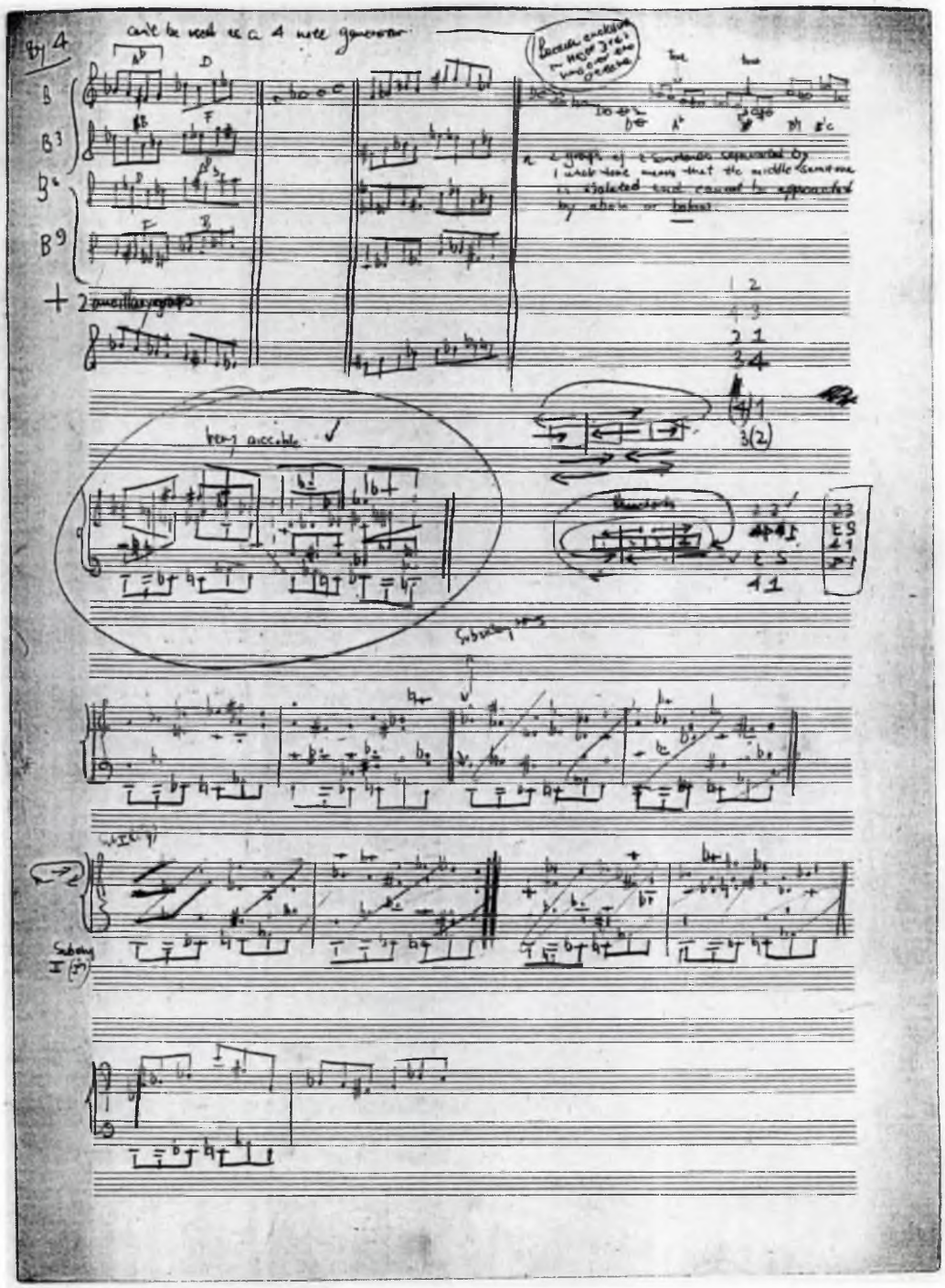
2.60 f5p7i30/I^r



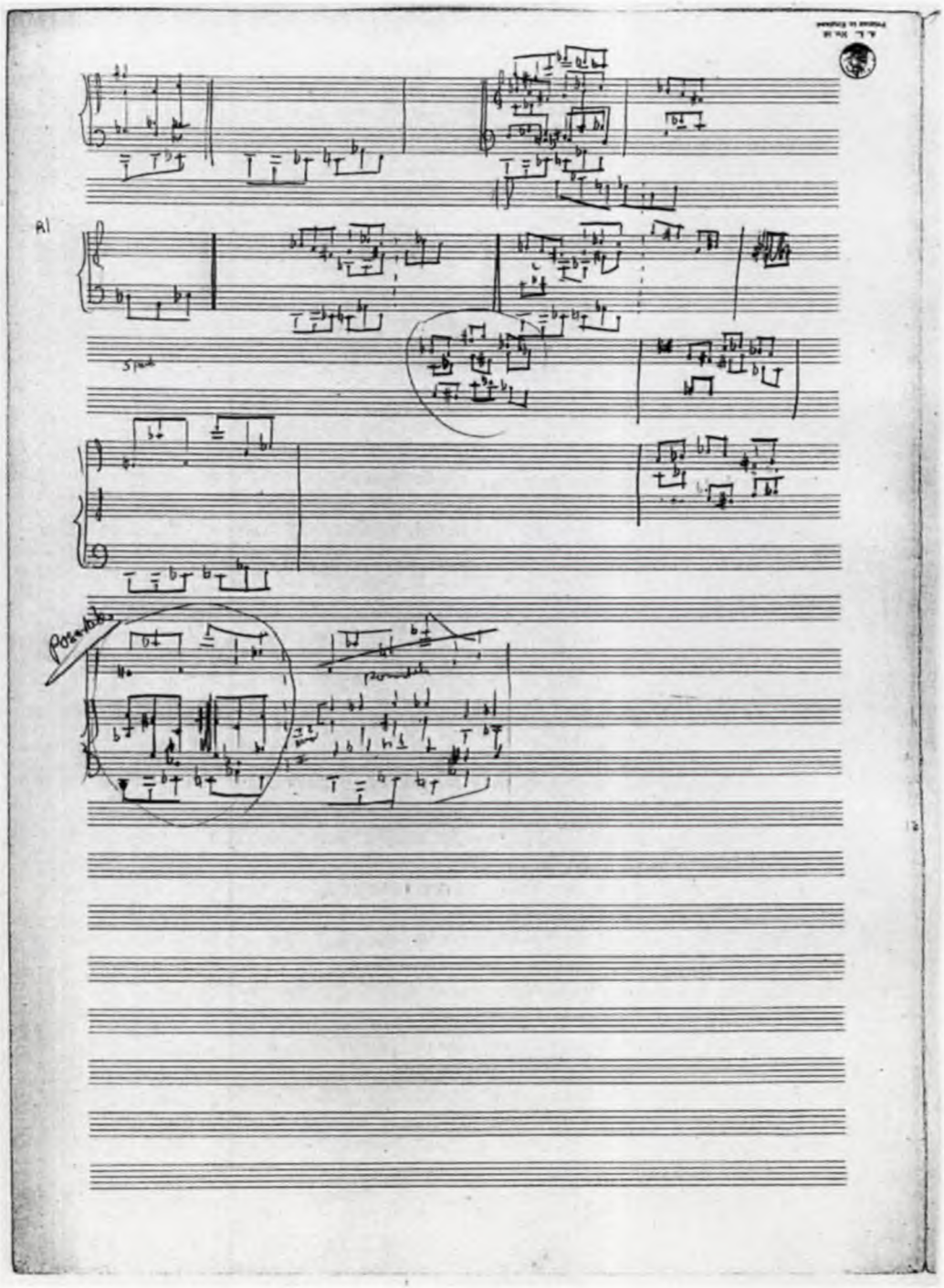
2.61 f5p7i30/I^{v}



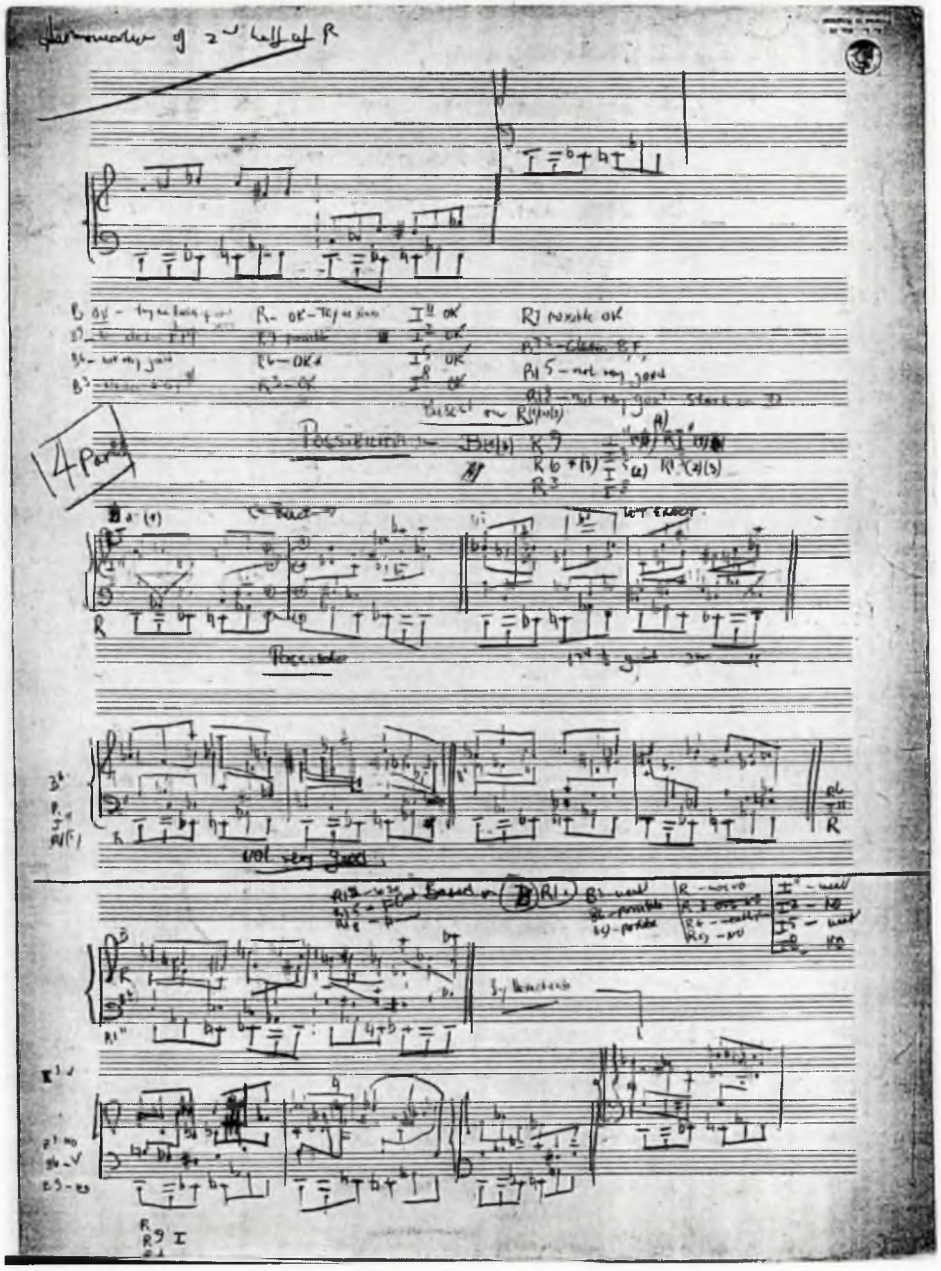
2.62 f5p7i31/I^{r}



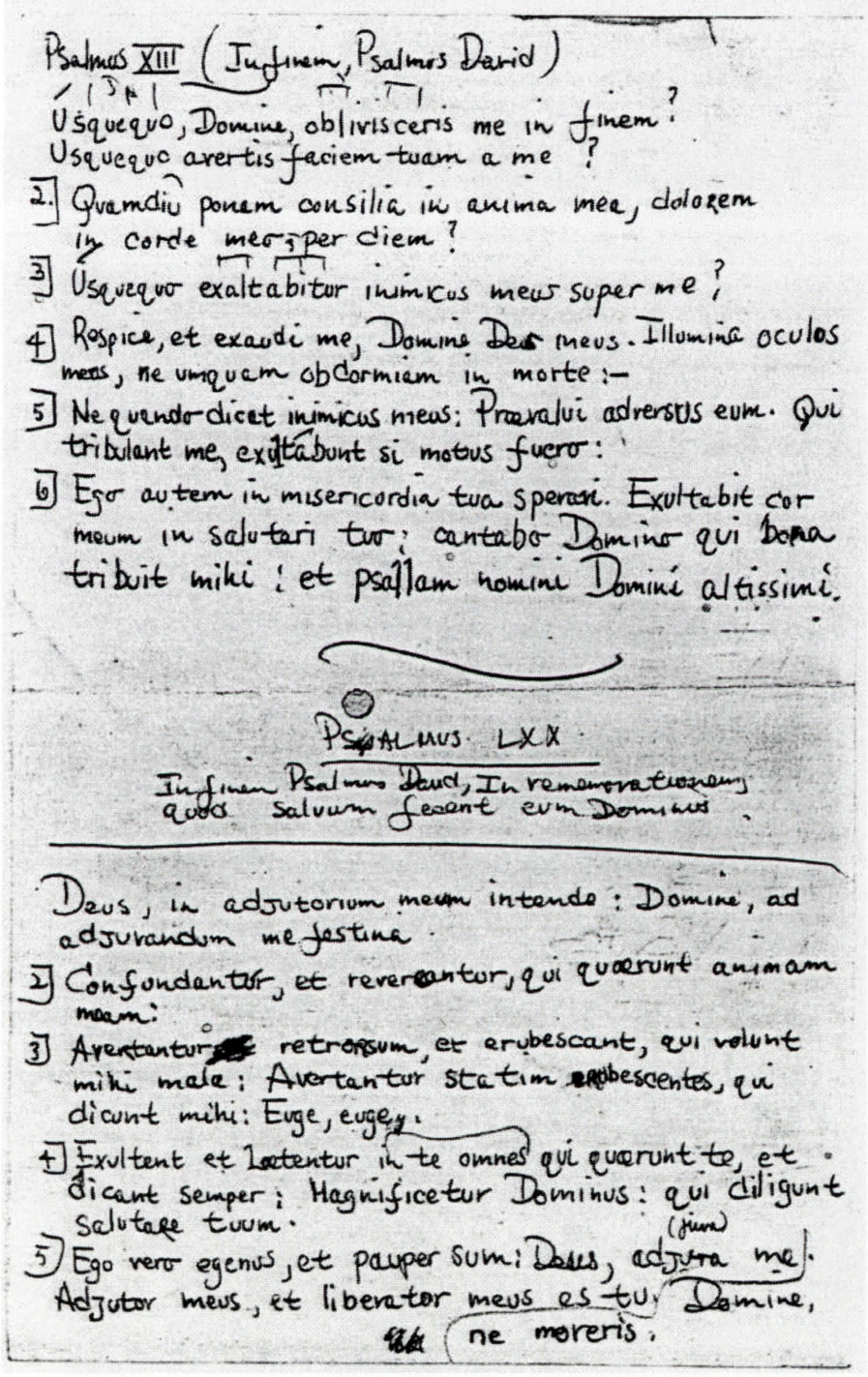
2.63 f5p7i31/I^{v}



2.64 f5p7i31/II^v



2.65 f5p7i32/I^v



Psalmus XIII (In finem, Psalmus David)

Usquequo, Domine, oblivisceris me in finem?
Usquequo avertis faciem tuam a me?

2. Quamdiu ponam consilia in anima mea, dolorem in corde meo; per diem?

3. Usquequo exaltabitur inimicus meus super me?

4. Respice, et exaudi me, Domine Deus meus. Illumina oculos meos, ne umquam obdormiam in morte:—

5. Ne quando dicat inimicus meus: Praevalui adversus eum. Qui tribulant me, exultabunt si motus fuero:

6. Ego autem in misericordia tua speravi. Exultabit cor meum in salutari tuo; cantabo Domino qui bona tribuit mihi: et psallam nomini Domini altissimi.

Psalmus LXX

In finem Psalmus David, In remembrationem quod salvum fecerit eum Dominus.

Deus, in adjutorium meum intende: Domine, ad adjuvandum me festina.

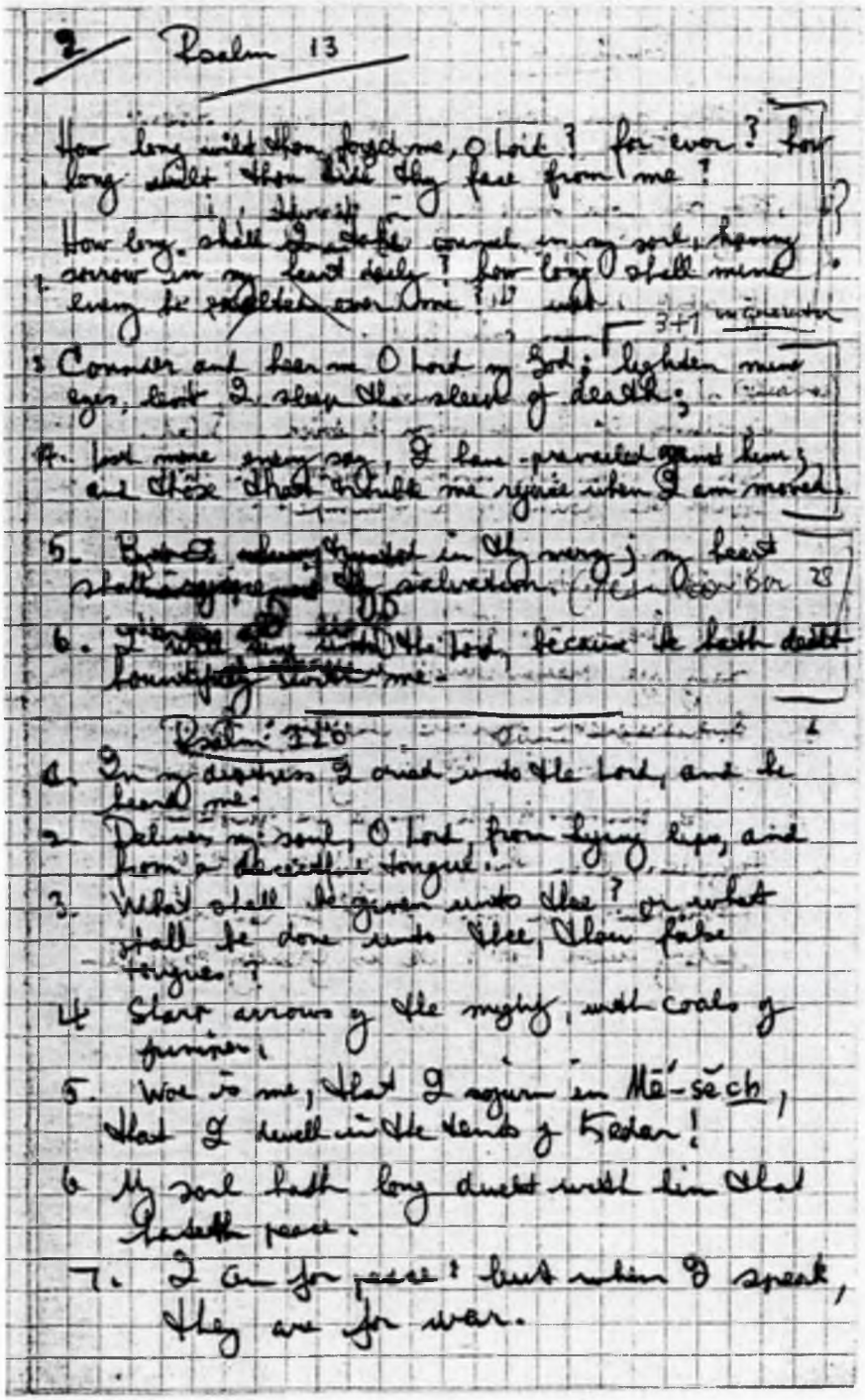
2. Confundantur, et revereantur, qui quaerunt animam meam:

3. Avertantur retrorsum, et erubescant, qui volunt mihi mala: Avertantur statim erubescentes, qui dicunt mihi: Euge, euge.

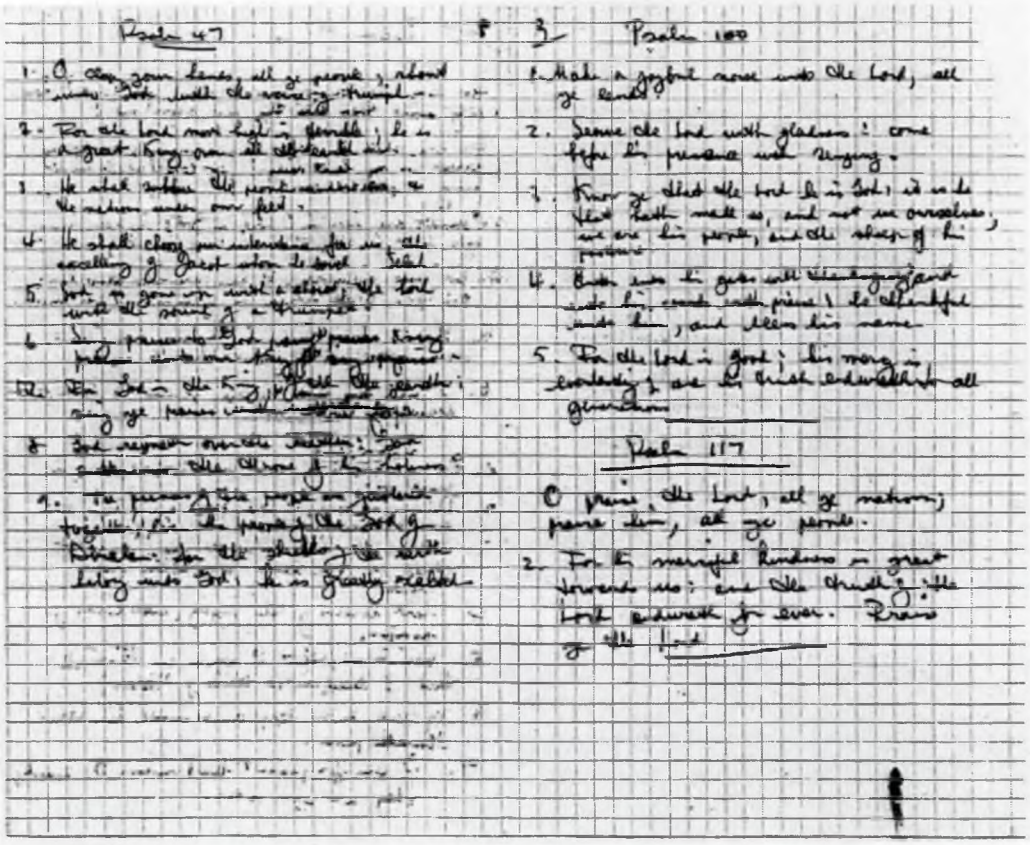
4. Exultent et laetentur in te omnes qui quaerunt te, et dicant semper: Magnificetur Dominus: qui diligunt salutare tuum.

5. Ego vero egenus, et pauper sum: Deus, adjuva me. Adjutor meus, et liberator meus es tu: Domine, ne moreris.

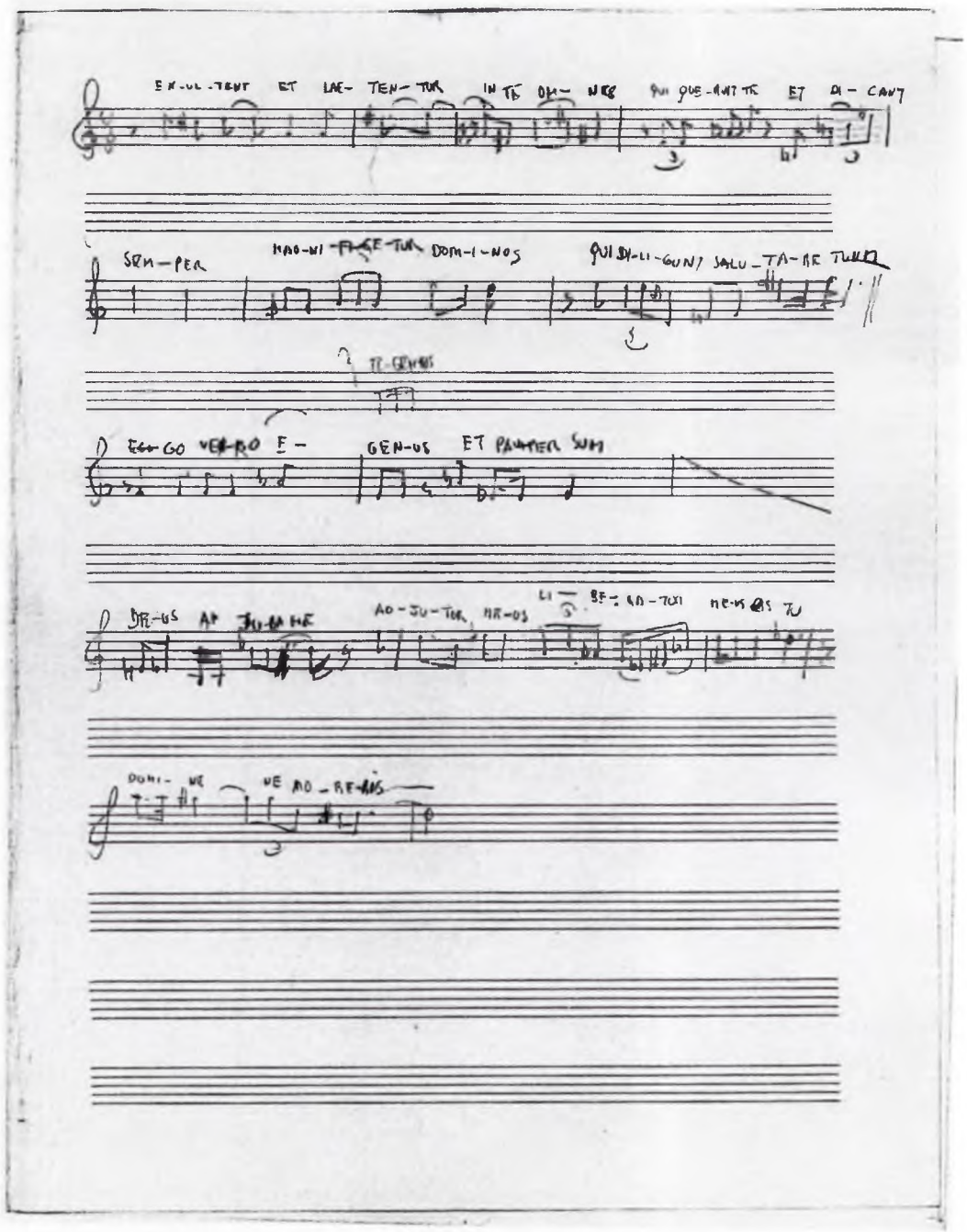
2.66 f5p7i33/I^r



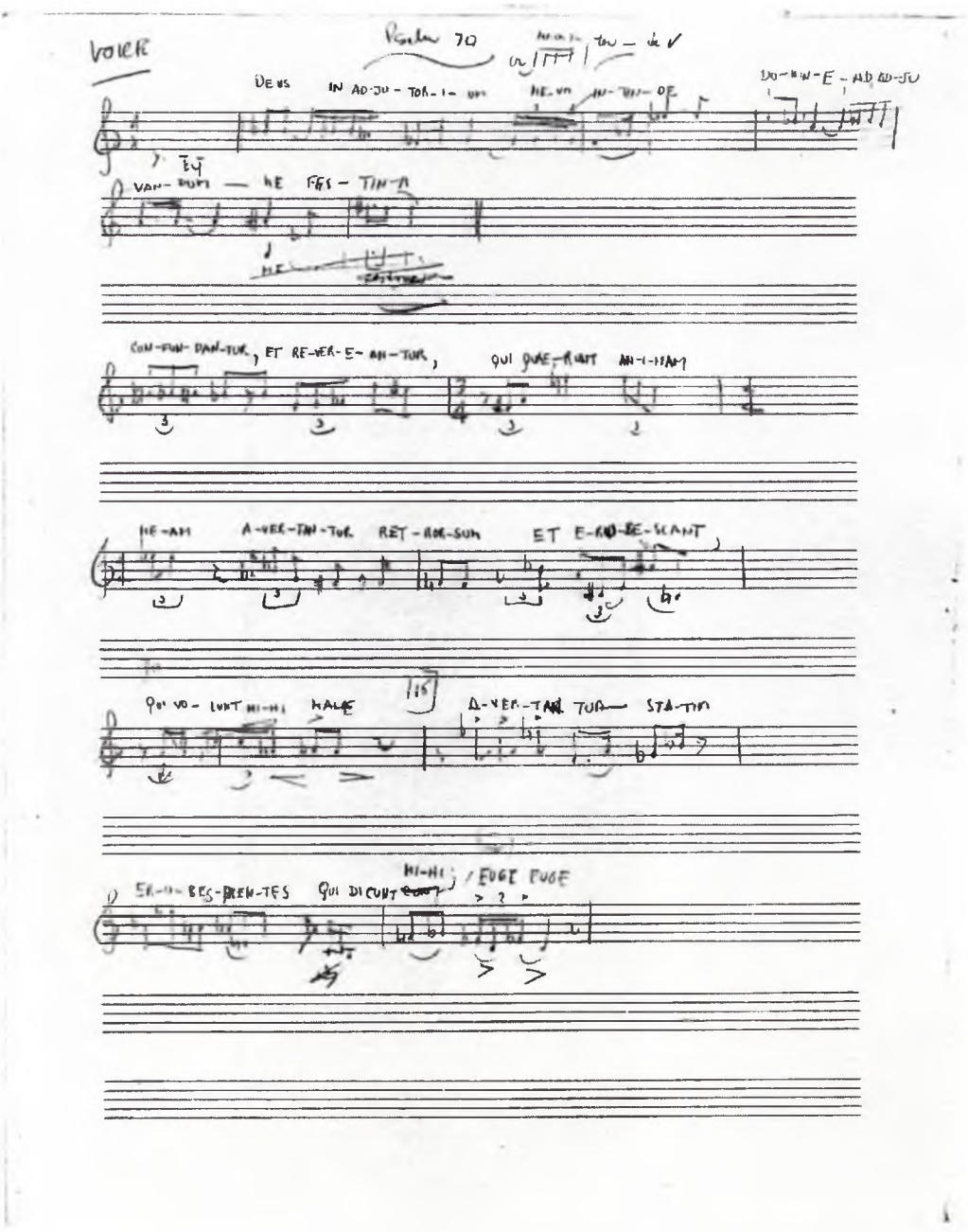
2.67 f5p7i33/I^v and II^r



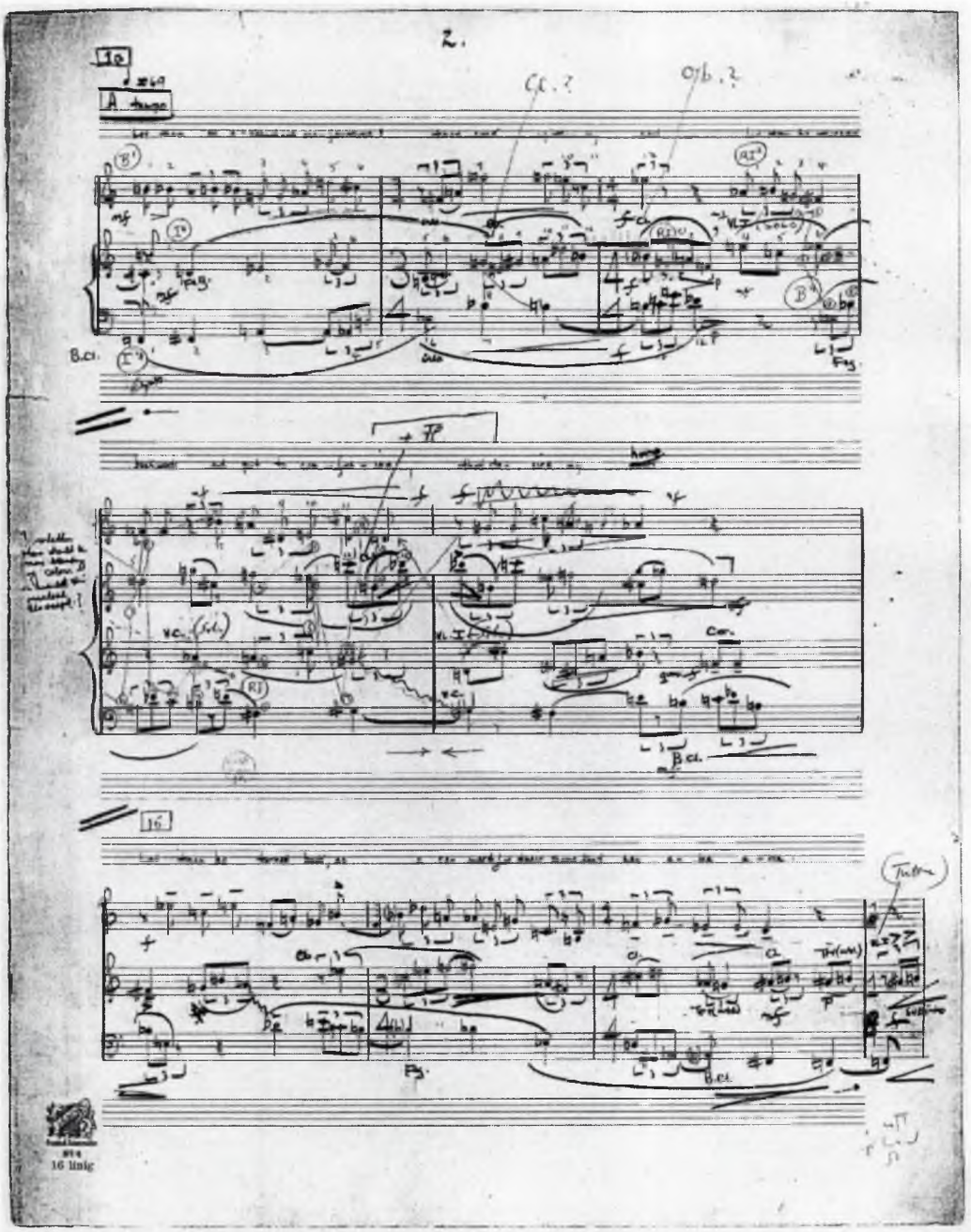
2.68 f5p7i34/I^r



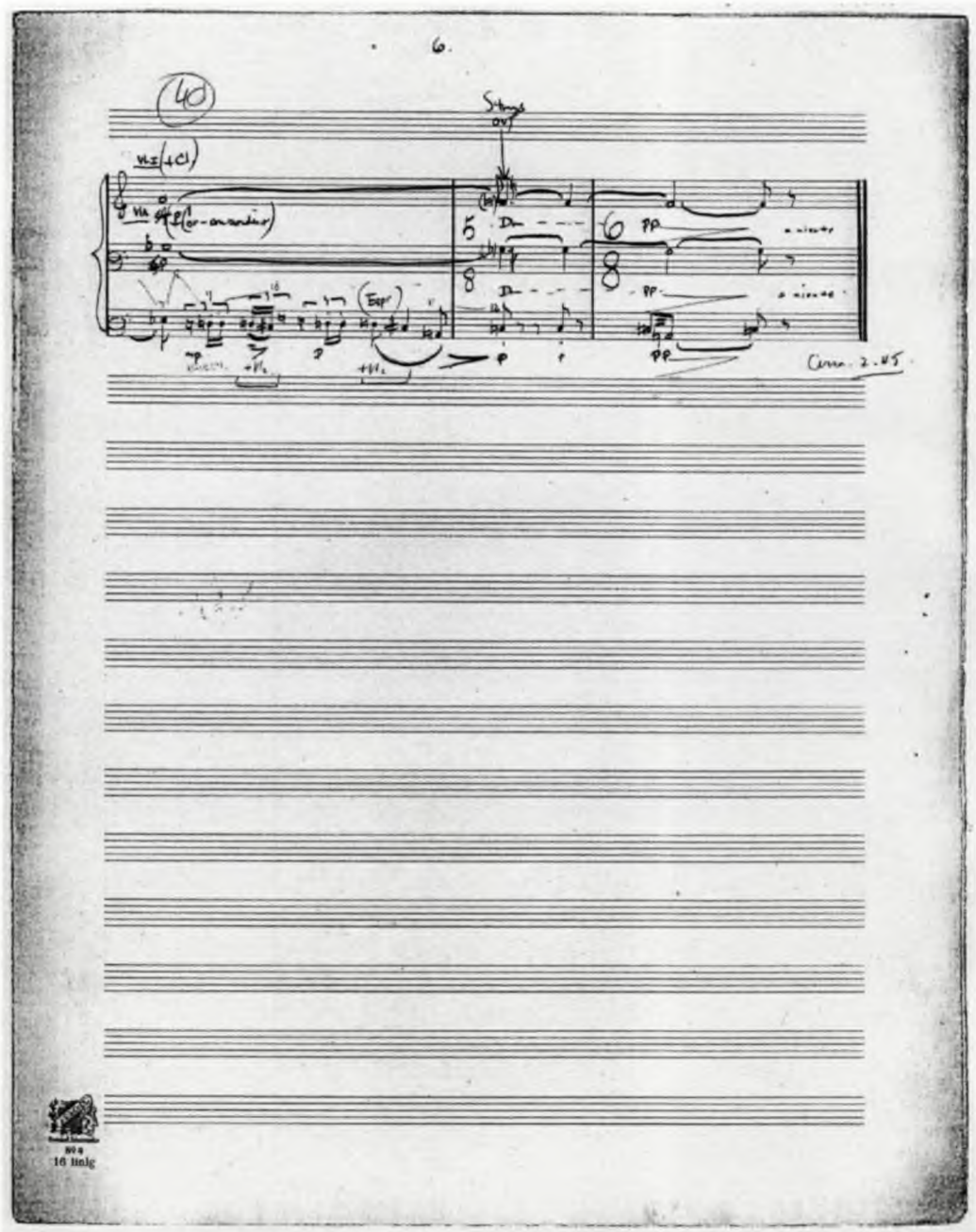
2.69 f5p7i34/II[v]



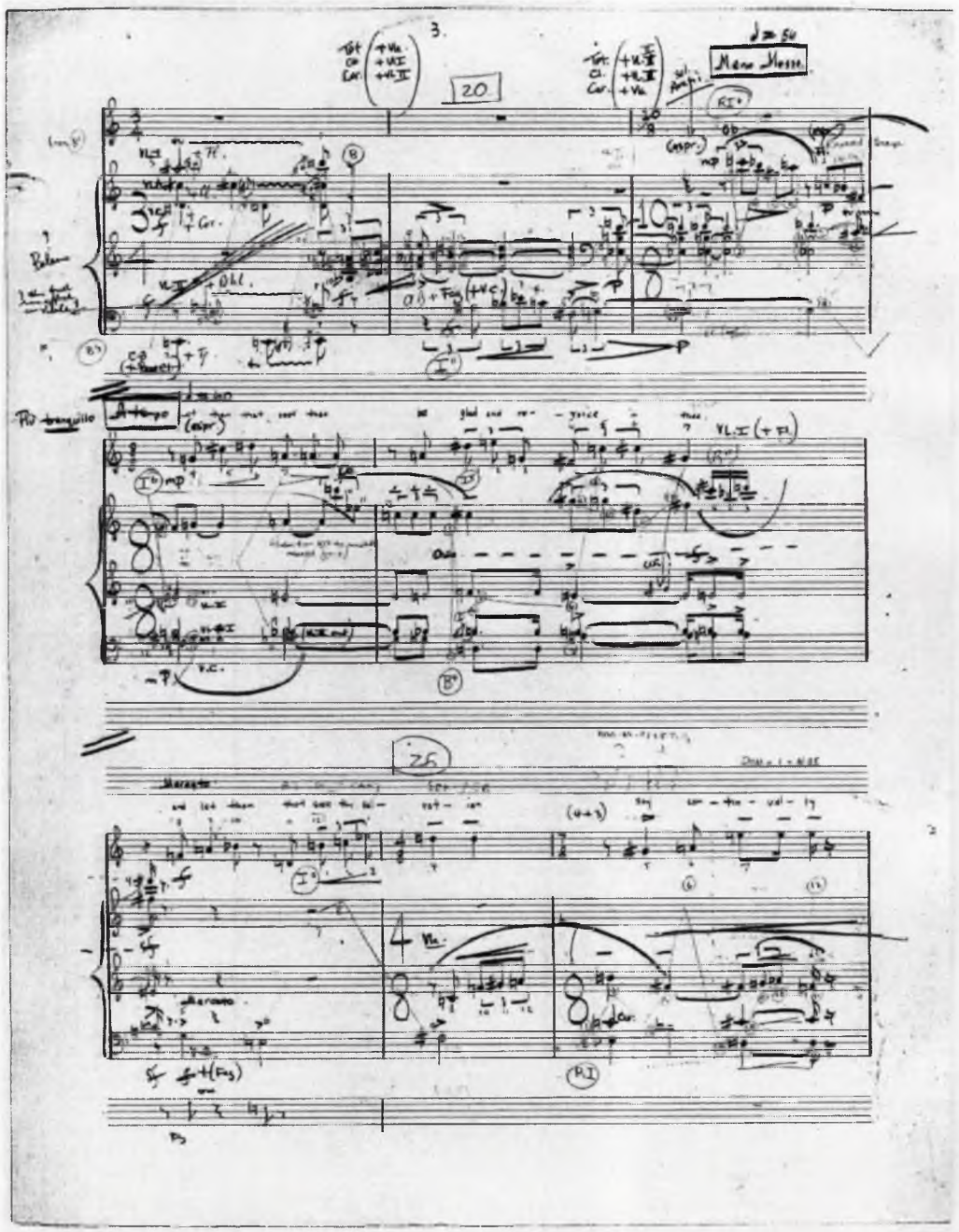
2.70 f5p7i35/I^{T}



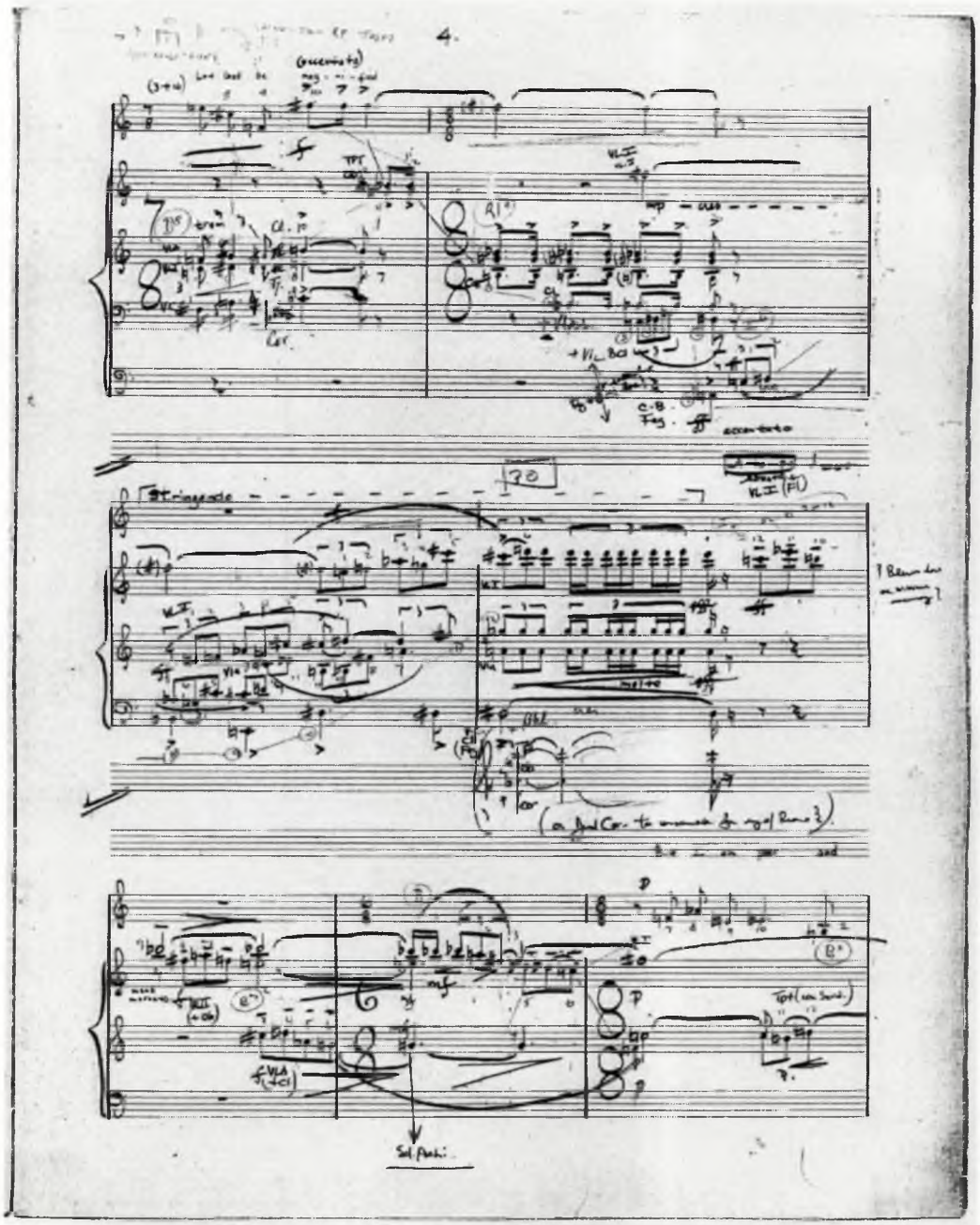
2.71 f5p7i35/II^r



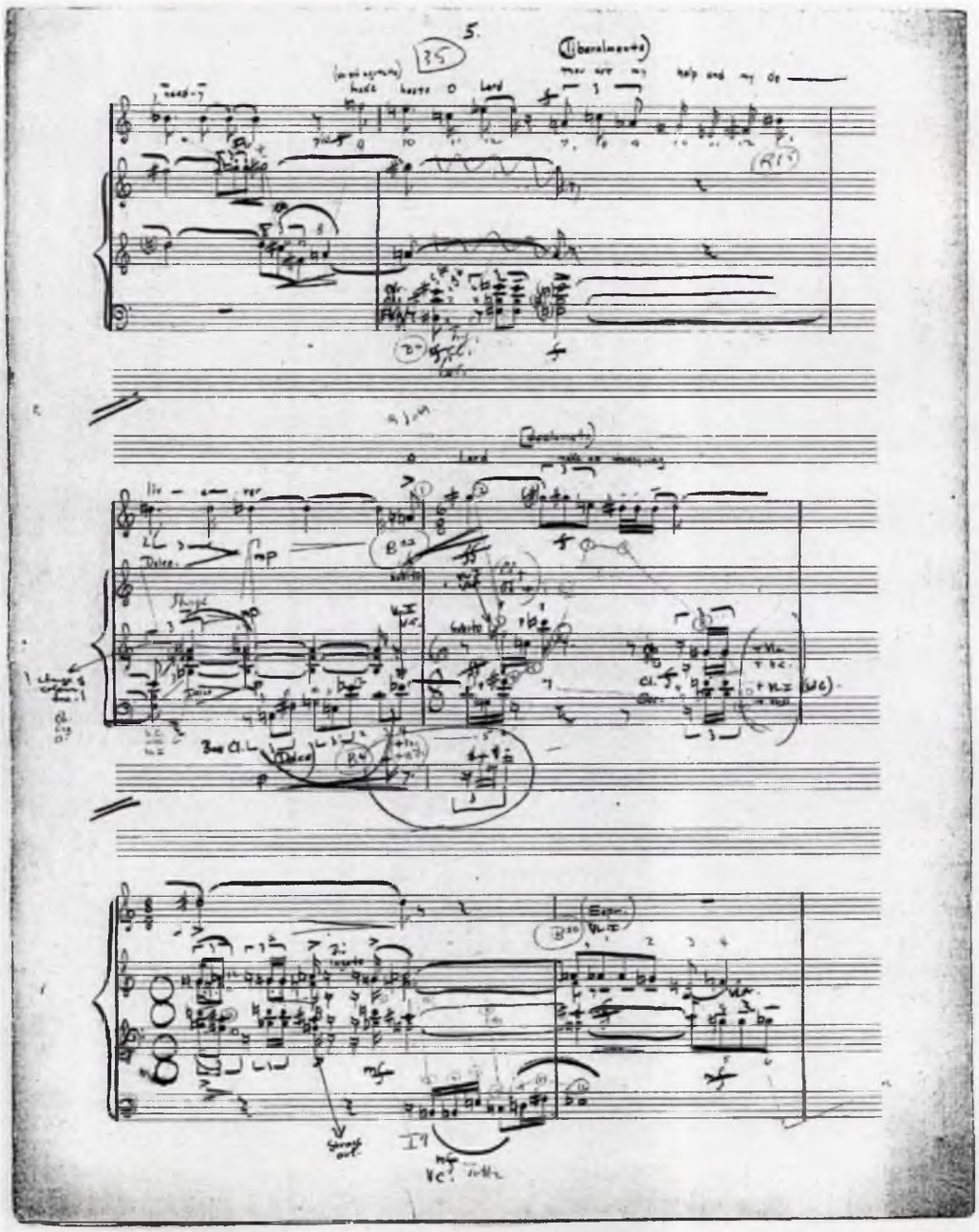
2.72 f5p7i35/II^{v}



2.73 f5p7i35/III^r



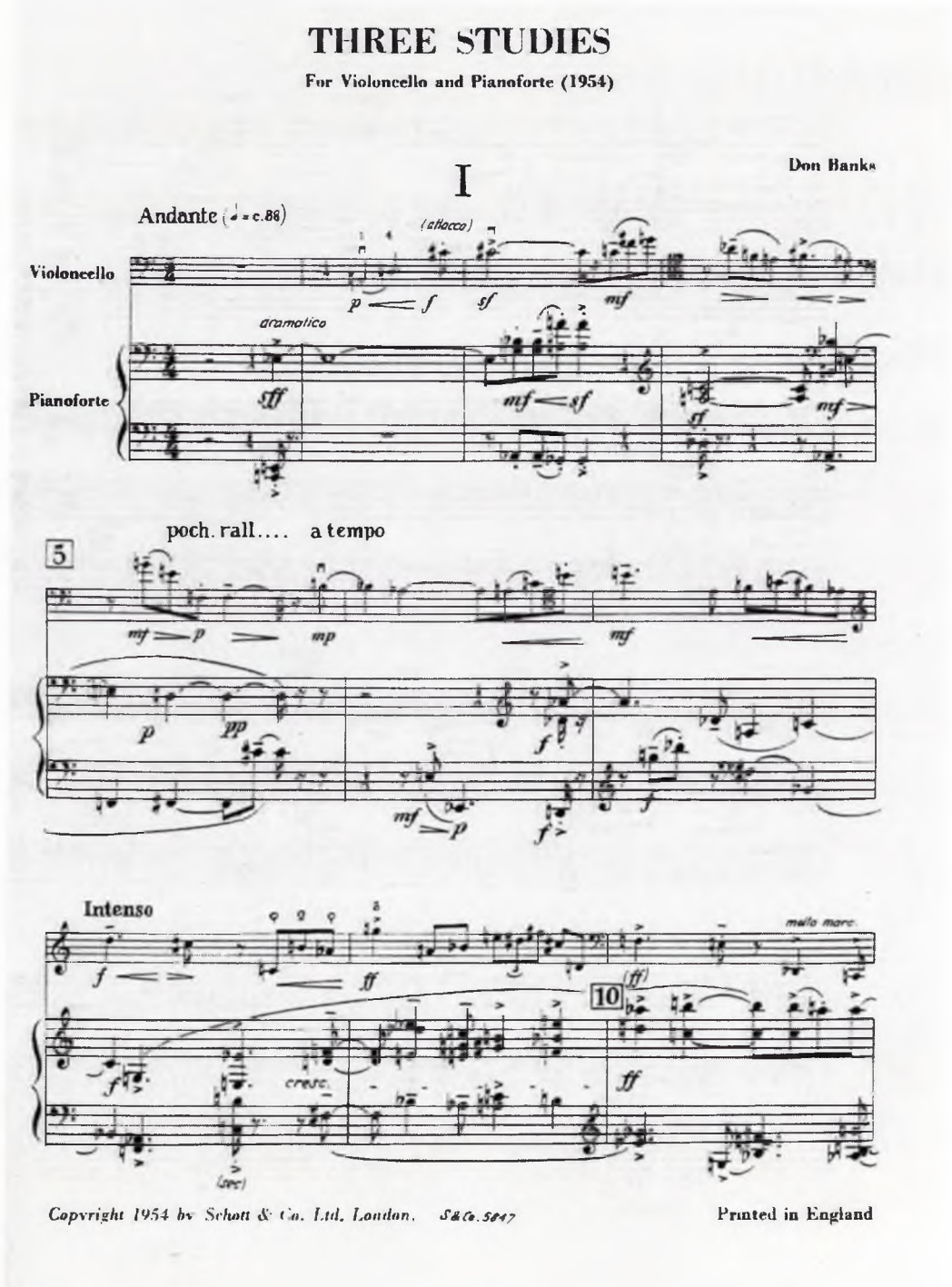
2.74 f5p7i35/III^{v}

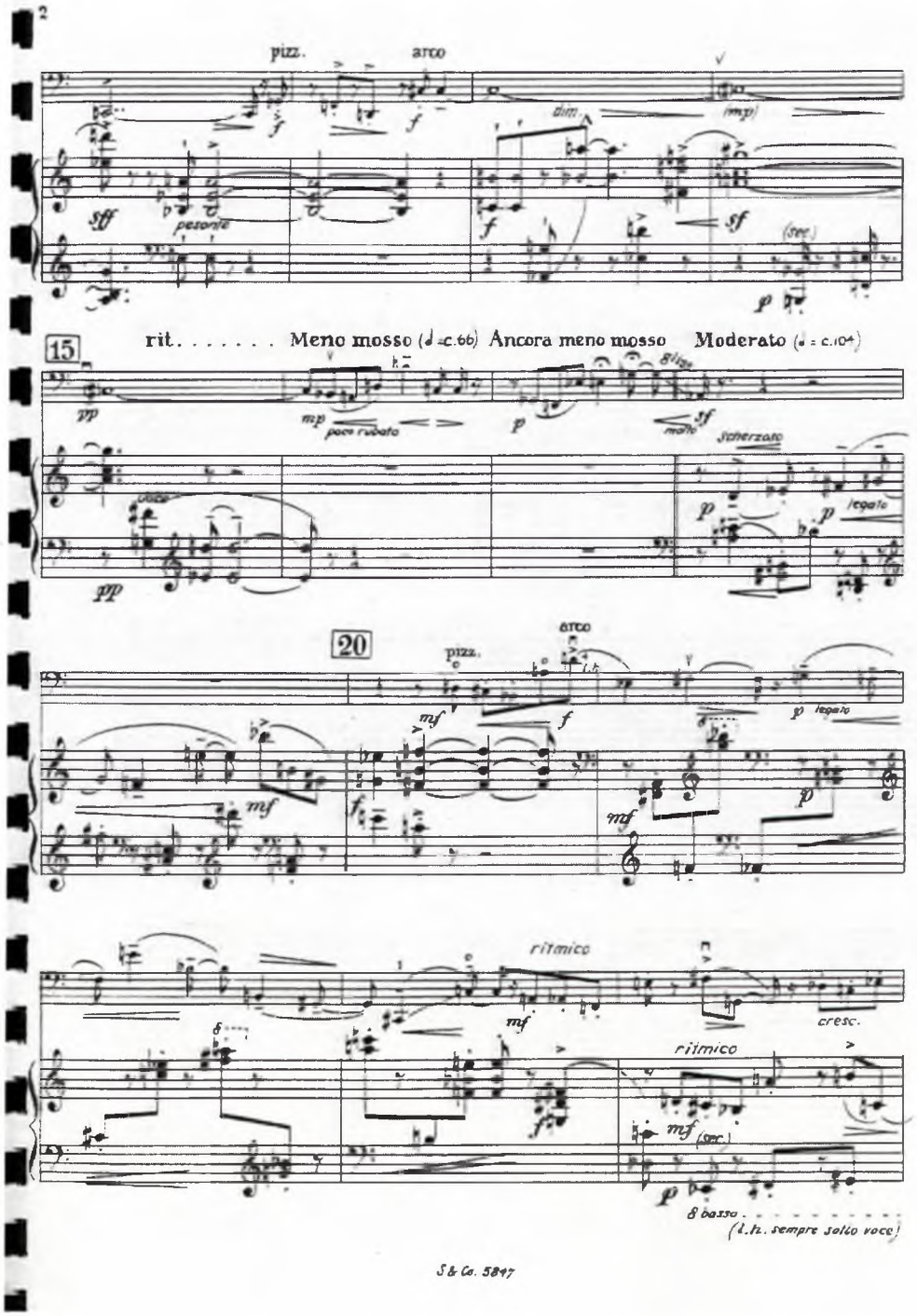


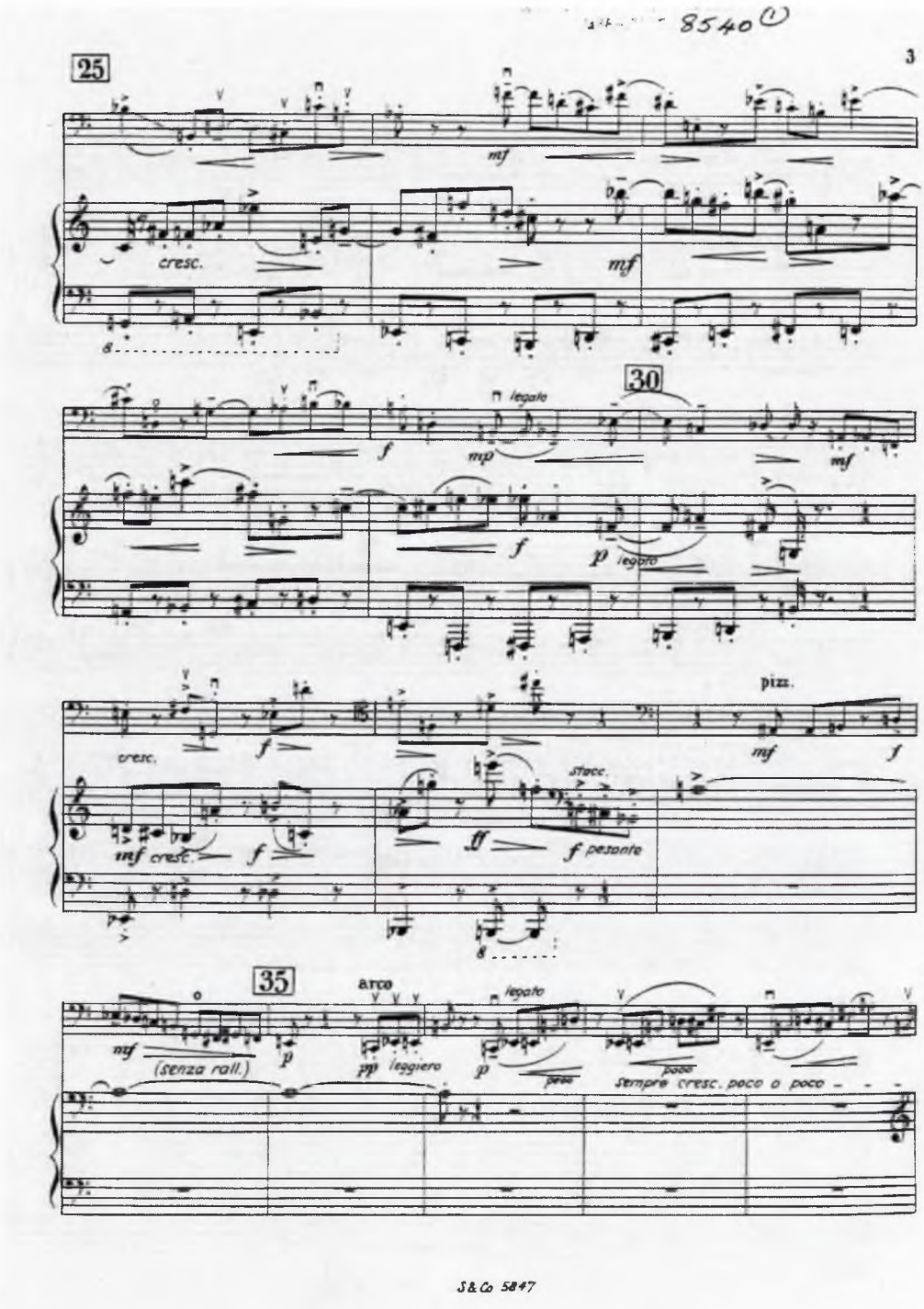
Appendix 3

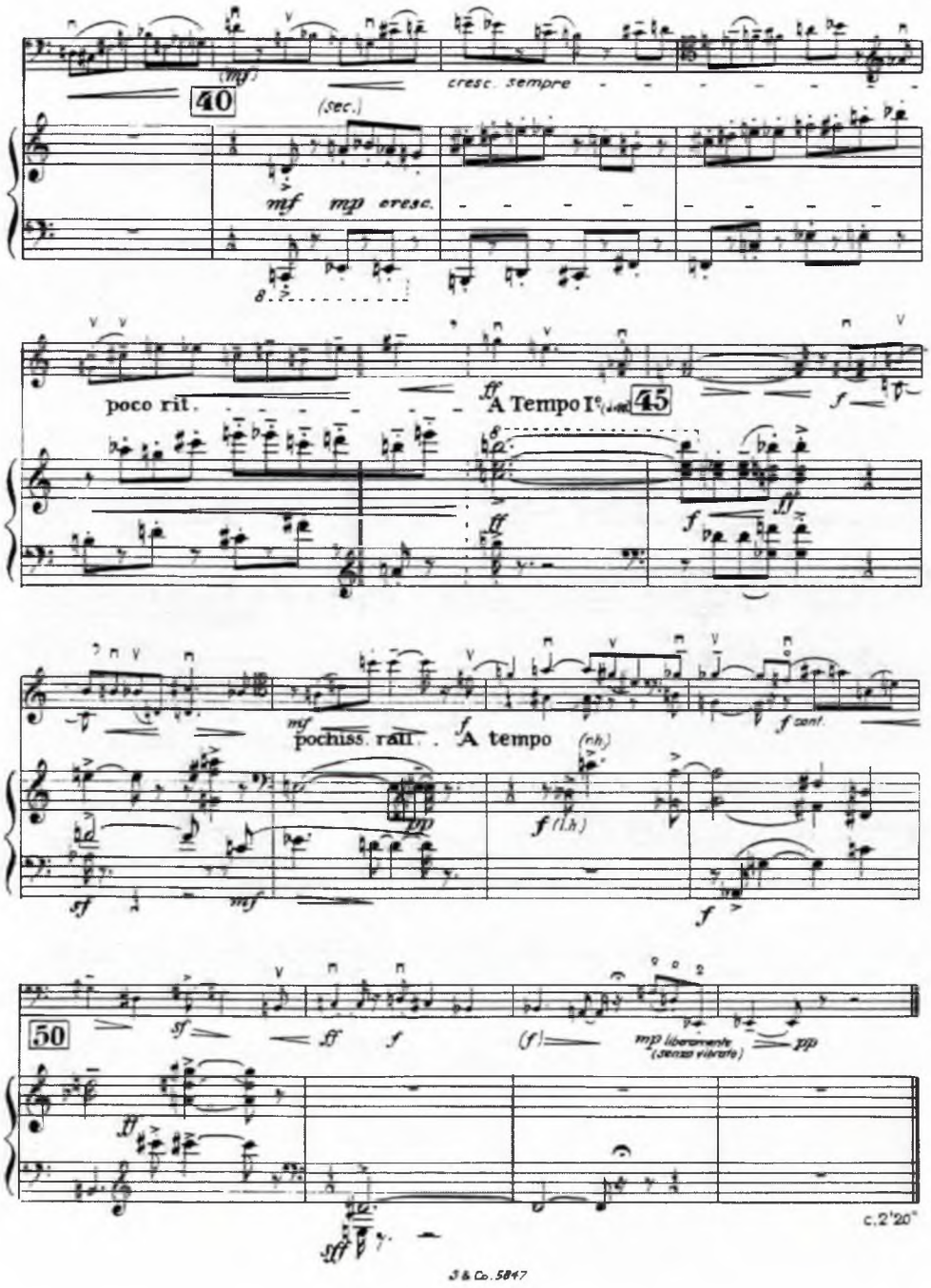
Three Studies for Violoncello and Piano

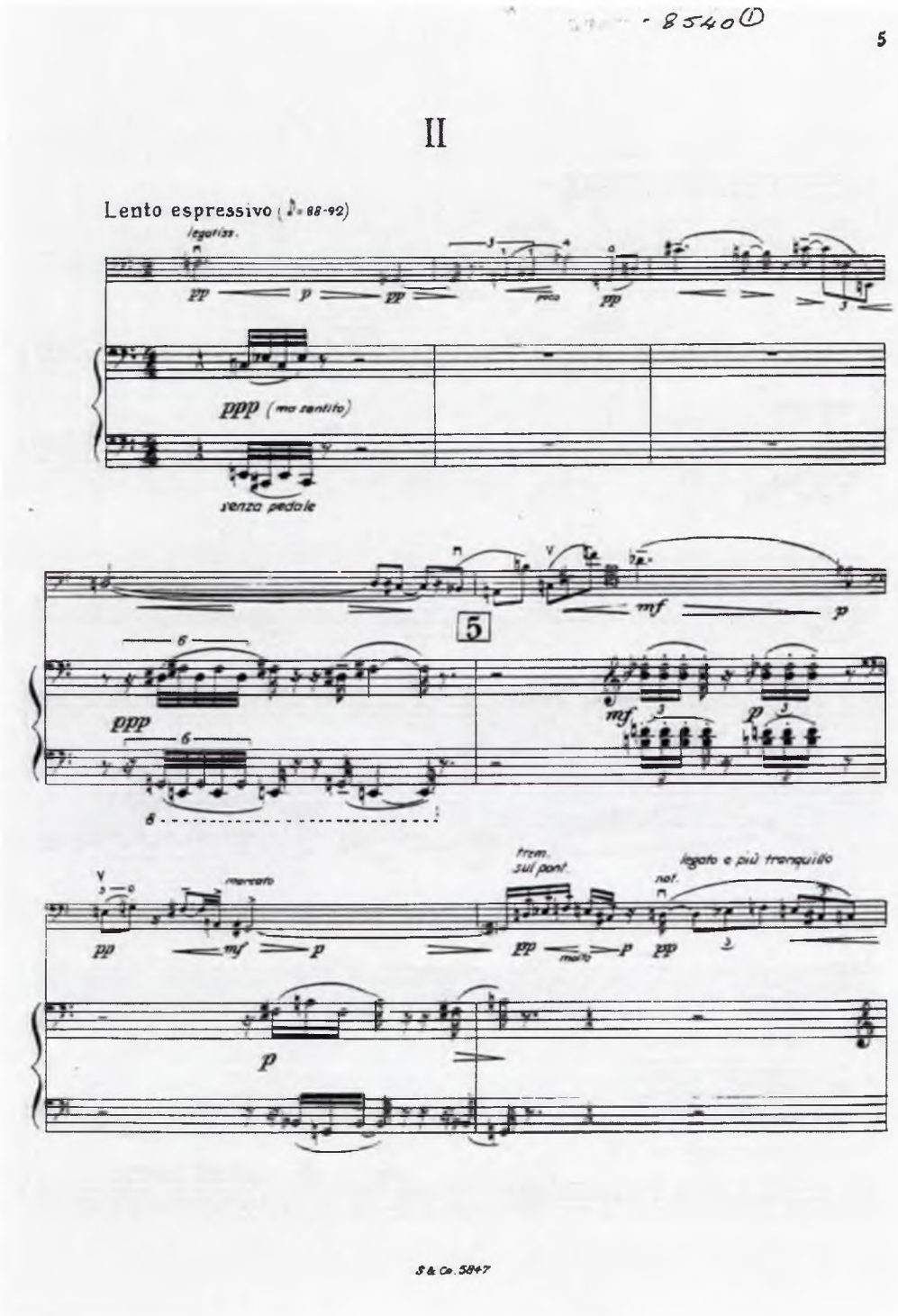
3.1 Score

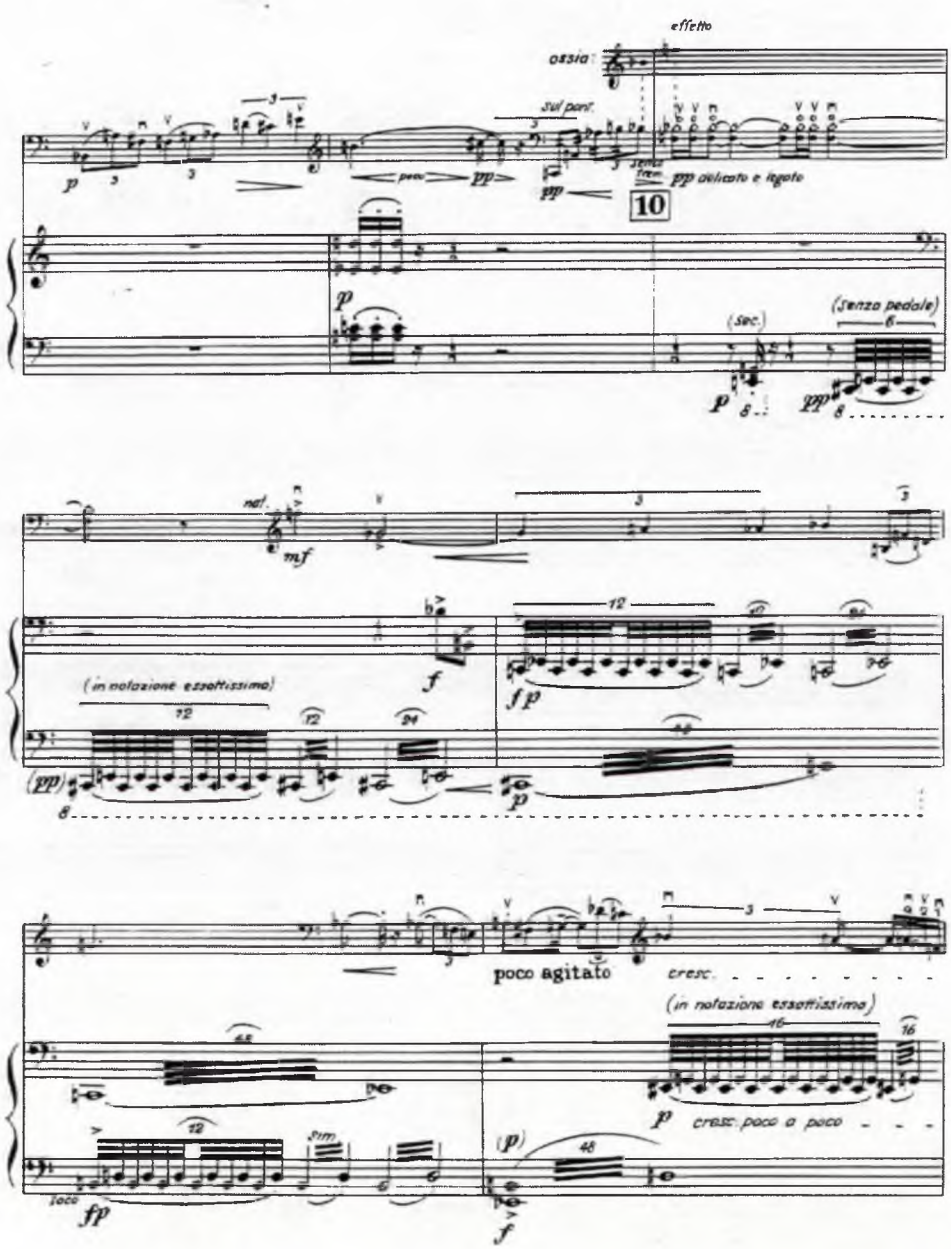

THREE STUDIES
For Violoncello and Pianoforte (1954)
I
Don Banks
Andante (♩ = c.88)
(attacca)
Violoncello
Pianoforte
drammatico
poch. rall.... a tempo
5
Intenso
molto marc.
10
cresc.
(sec)
Copyright 1954 by Schott & Co. Ltd. London. S&Co.5847
Printed in England

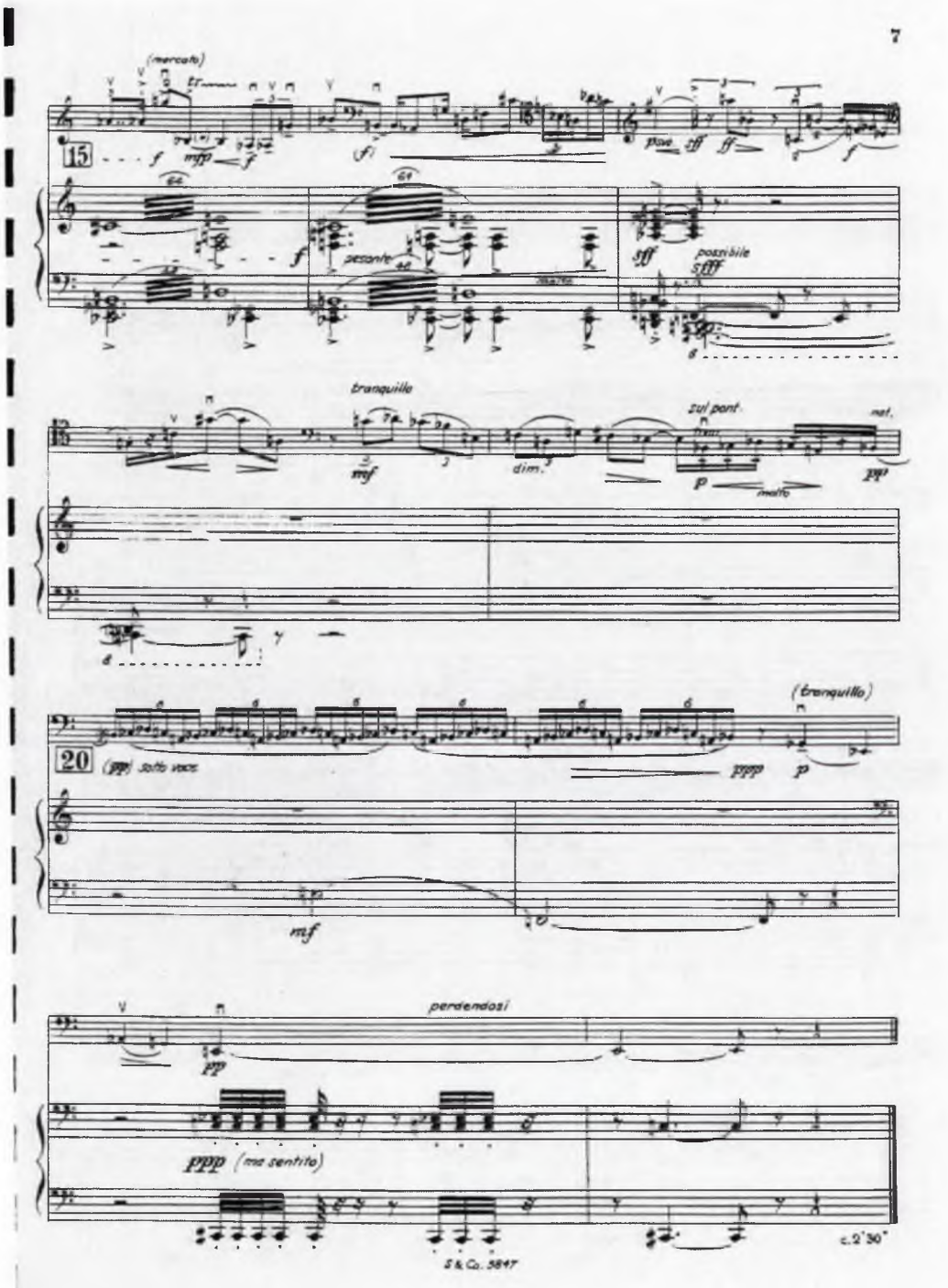

pizz.
arco
dim.
(mp)
sff
pesante
f
sf
(sec.)
p
15
rit. . . . . Meno mosso (♩=c.66) Ancora meno mosso Moderato (♩=c.104)
pp
mp
poco rubato
p
8 bassi
molto
sf
scherzoso
legato
20
pizz.
arco
mf
f
p legato
ritmico
cresc.
mf (sec.)
8 basso . . . . . .
(l.h. sempre sotto voce)
S & Co. 5847

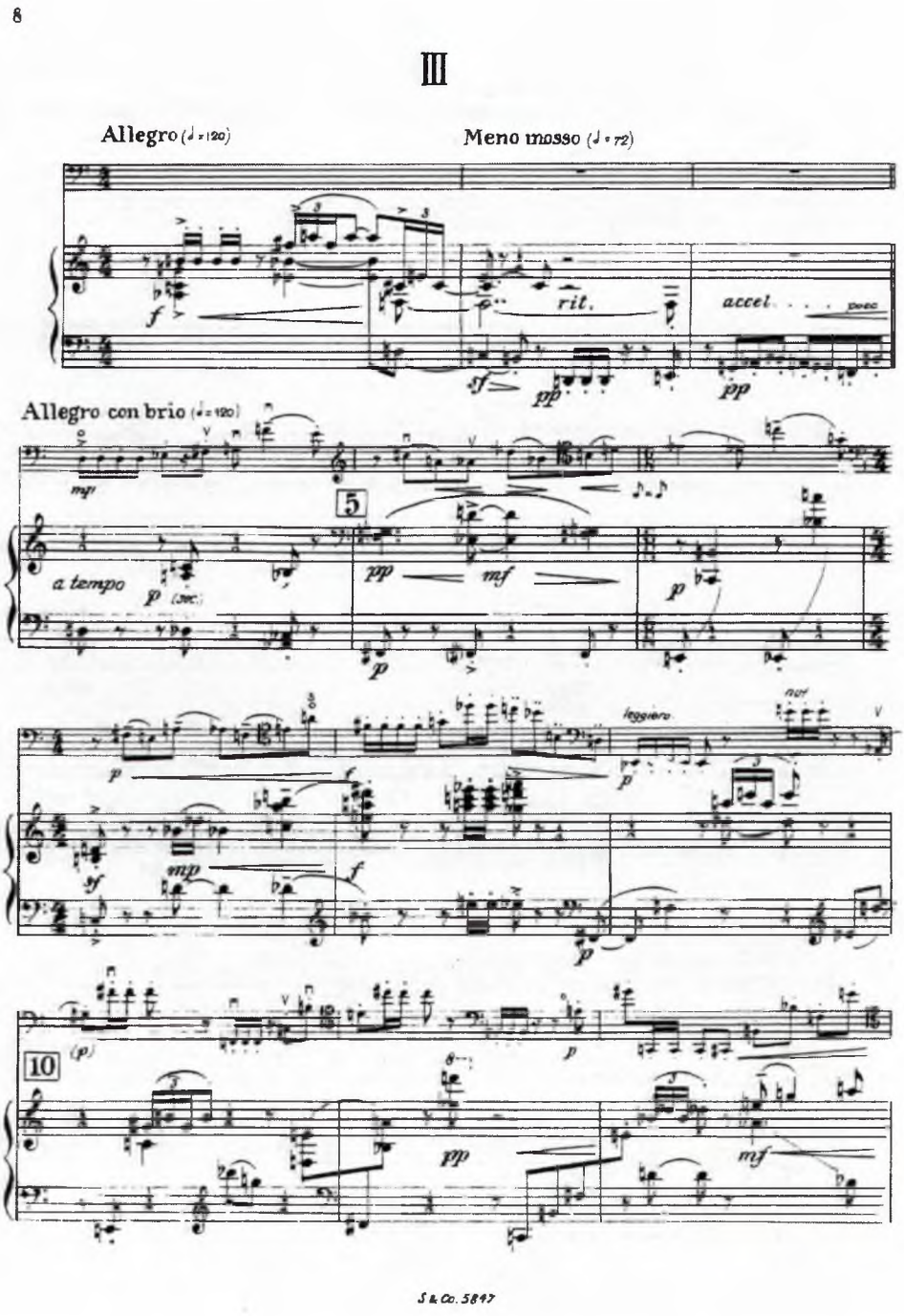

8540
3
25
mf
cresc.
mf
30
legato
f
mp
mf
f
p
leggero
cresc.
f
pizz.
mf
f
mf cresc.
f
staccato
ff
f pesante
35
arco
mf
(senza rall.)
p
pp leggiero
legato
p
poco
poco
sempre cresc. poco a poco
S&Co 5847

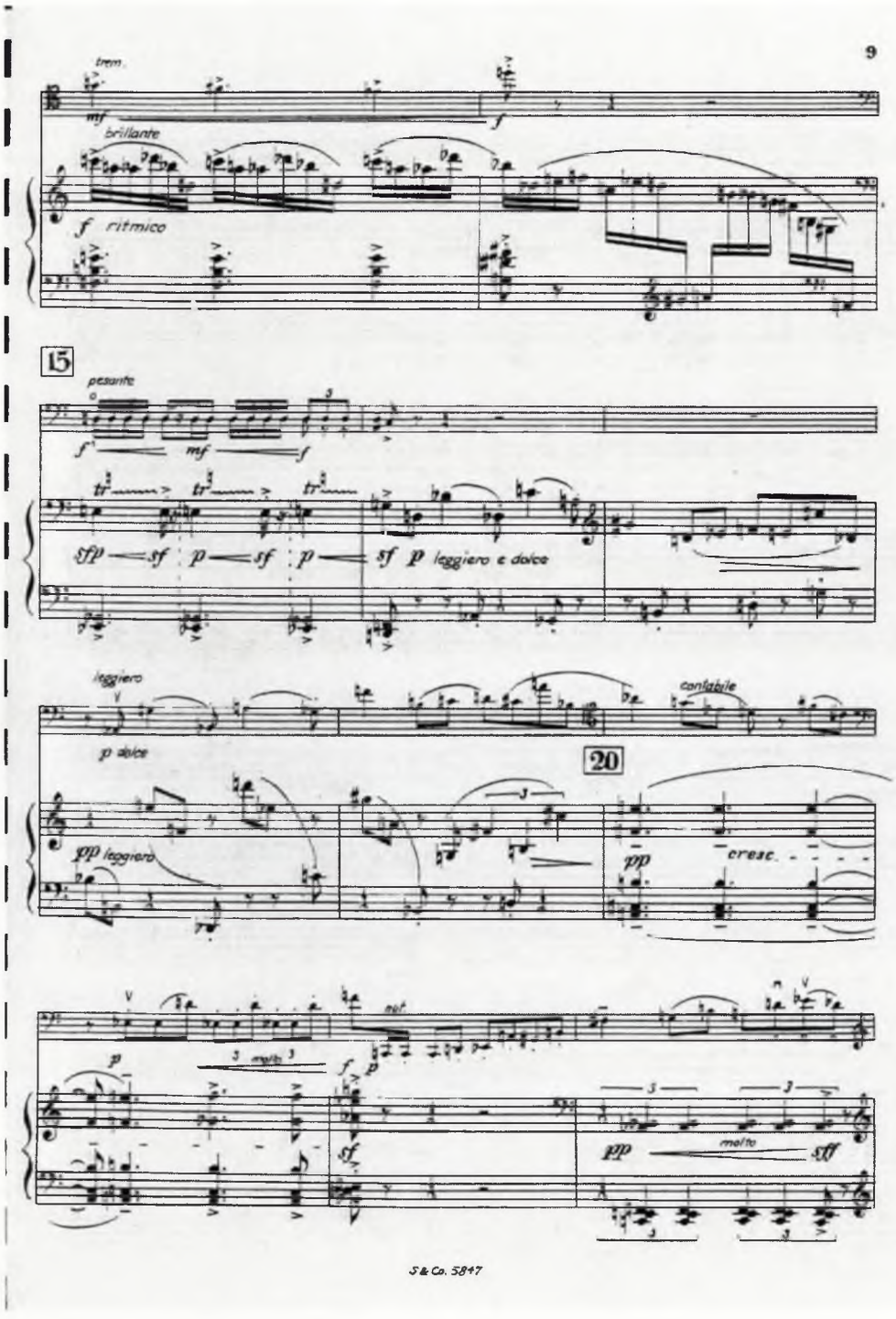

40
(sec.)
cresc. sempre
mf mp cresc.
poco rit.
ff A Tempo I°
45
mf pochiss. rall.
f A tempo
(rh)
f (l.h.)
f cant.
50
sf
ff
f
(f)
mp liberamente
(senza vibrato)
pp
c.2'20"
3 & Co. 5847

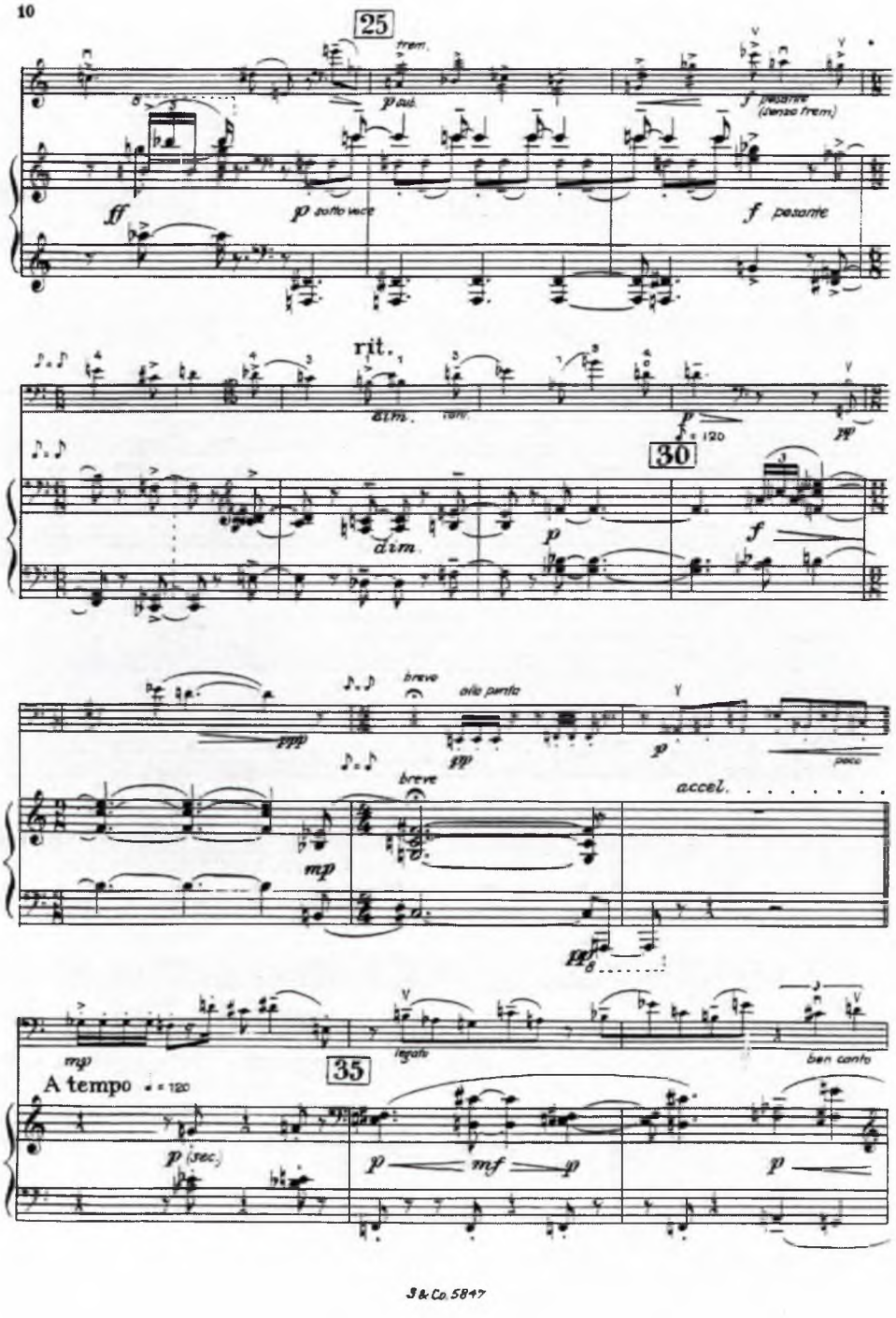

- 8540 ①
5
II
Lento espressivo (♩. = 88-92)
legatiss.
pp
p
pp
poco
pp
ppp (ma cantato)
senza pedale
mf
p
5
ppp
mf
p
mercato
pp
mf
p
trem.
sul pont.
pp
molto
p
nat.
pp
legato e più tranquillo
p
S & Co. 5847

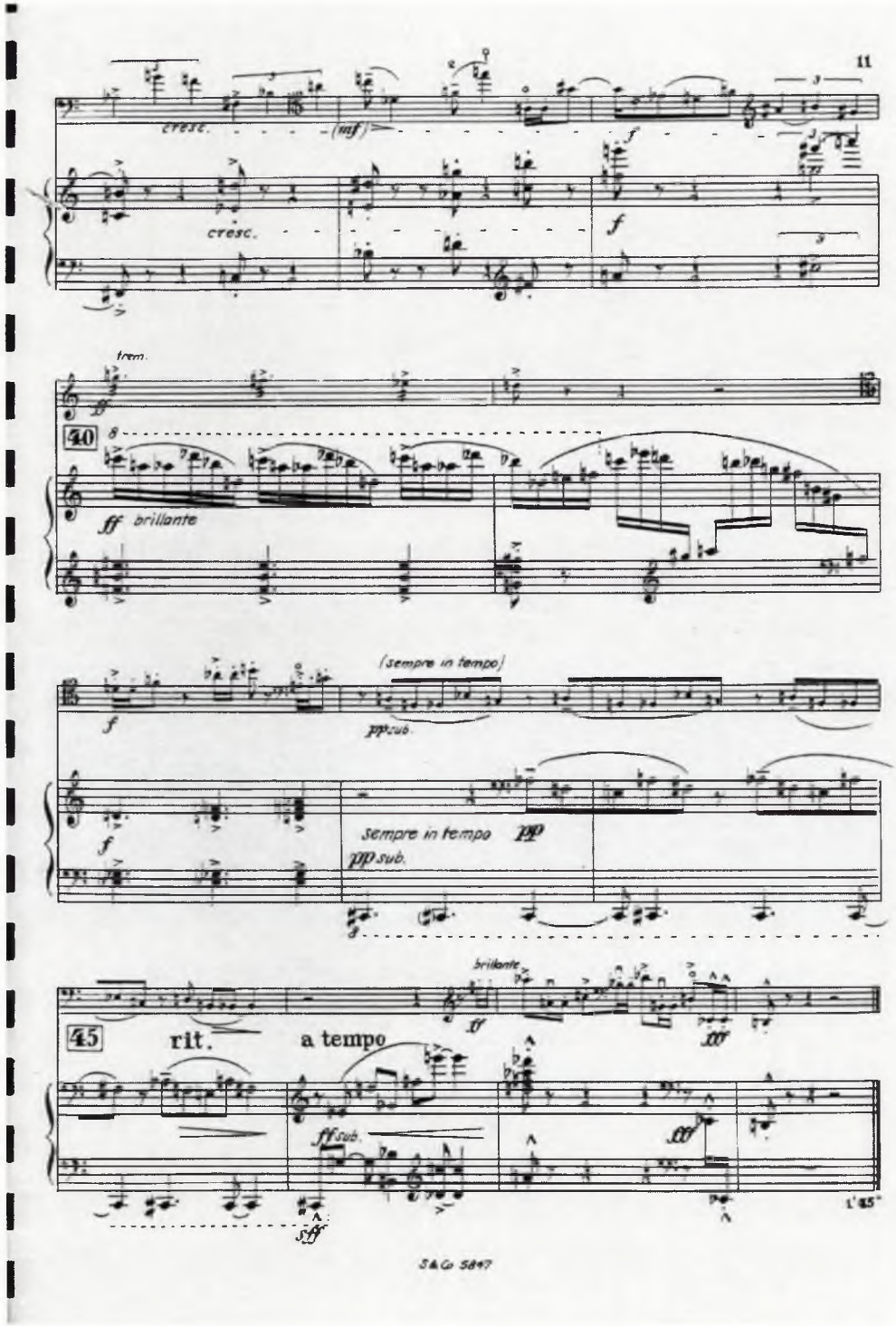

6
effetto
ossia
sul pont.
senza trem.
pp delicato e legato
10
(senza pedale)
(sec.)
(in notazione esattissima)
poco agitato
cresc.
(in notazione esattissima)
cresc. poco a poco
loco
Sim.


7
(mercato)
15
pesante
sff
possibile
tranquille
mf
dim.
sul pont.
nat.
molto
(tranquillo)
20
(pp) sotto voce
ppp
mf
perdendosi
pp
ppp (ma sentito)
c. 2'30"
S & Co. 5847


8
III
Allegro (♩ = 120)
Meno mosso (♩ = 72)
rit.
accel.
poco
Allegro con brio (♩ = 120)
a tempo
leggiero
S & Co. 5847


9
trem.
brillante
f ritmico
15
pesante
sfp sf p sf p sf p leggiero e dolce
leggiero
p dolce
pp leggiero
cantabile
20
pp
cresc.
molto
sf
pp
molto
sff
S & Co. 5847


10
25
trem.
p sub.
f pesante (senza trem.)
ff
p sotto voce
f pesante
rit.
dim.
30
dim.
p
f
breve
alla pinta
ppp
pp
p
poco
breve
accel.
mp
mp
A tempo
35
legato
ben canto
p (sec.)
p
mf
p
p


11
cresc.
(mf)
f
cresc.
f
trem.
ff
40
ff brillante
f
(sempre in tempo)
pp sub.
f
sempre in tempo
pp
pp sub.
brillante
ff
fff
45
rit.
a tempo
ff sub.
fff
sff
1'45"
S&Co 5847

3.2 Description of items

Three Studies for Violoncello and Piano / Don Banks

Item	Item type	Face	Description
f5p8i01	Leaf	Ir	Notes on 12-tone rows used and brief analysis of bars 1 3
		Iv	Unused
f5p8i02	8 Leaves		8 photocopies of item 1
f5p8i03	Leaf	Ir	Page with all forms of the row {03B21A769854} (row form A). The page is titled Cello Variation .
		Iv	Fragment of cello melody from bars 1 2 of II
f5p8i04	Pub. Ed.		Signed copy of published edition, containing a score (11pp) and cello part (5pp). [Don Banks, *Three Studies for Violoncello and Piano*, London: Schott & Co., 1954. Edition #10421.] The cover has been torn off and page 1 is annotated in pencil (corresponding to item 1).
f5p8i05	Pub. Ed.		Second signed copy of the published edition. Contains a Schott & Co. compliments card.
f5p8i06	Pub. Ed.		Third copy of the published edition.
f5p8i07	MS Autograph		MS final version of the score in ink with minor corrections in red. Labelled *3 Studies for Cello & Pno Original MS*. 11 faces.

3 x gathered bifolia plus
one extra leaf taped within
the outer bifolium.

Ir	Green ink: *3 Studies for Cello & Pno: Original MS*
Iv	Bars 1 10 of I
IIr	Bars 11 24 of I
IIv	Bars 25 38 of I
IIIr	Bars 39 53 of I
IIIv	Bars 1 7 of II
IVr	Bars 8 14 of II
IVv	Bars 15 23 of II
Vr	Bars 1 12 of III
Vv	Bars 13 23 of III
VIr	Bars 24 36 of III
VIv	Bars 37 48 of III
VIIr--VIIv	Unused

Three Studies for Violoncello and Piano / Don Banks

Item	Item type	Face	Description
f5p8i08	MS Autograph		MS final version of the cello part in ink with 3 minor corrections in red. 5 faces.
	2 x gathered bifolia		
		Ir	Bars 1 19 of cello part of I
		Iv	Bars 20 53 of cello part of I
		IIr	Bars 1 23 of cello part of II
		IIv	Bars 1 26 of cello part of III
		IIIr	Bars 27 48 of cello part of III
		IIIv, IVr, IVv	Unused
f5p8i09	MS Autograph		MS ink version of the score used for the first performance. Heavily annotated in pencil with piano fingerings and other performance marks. Dated Feb. 20th '54. On the reverse side of the first page of III is a sketch of the row {034B2178A985} row B.
	Bundle as shown		
		Ir	Unused
		Iv	Bars 1 13 of I
		IIr	Bars 14 26 of I
		IIv	Bars 27 35 of I
		IIIr	Bars 36 44 of I
		IIIv	Bars 45 53 of I
		IVr	Sketch of twelve-tone row {034B2178A965}
		IVv	Bars 1 8 of III
		Vr	Bars 9 17 of III
		Vv	Bars 18 30 of III
		VIr	Bars 31 41 of III
		VIv	Bars 42 48 of III, dated Feb. 20th 'v54
		VIIr, VIIv, VIIIr	Unused
		VIIIv	Bars 1 10 of II
		IXr	Bars 20 23 of II
		IXv	Unused
		Xr	Bars 11 19 of II
		Xv, XIr, XIv	Unused

Three Studies for Violoncello and Piano / Don Banks

Item	Item type	Face	Description
f5p8i10	MS Autograph		MS final version of the cello part used for the first performance. Nelson Cooke s name is at the top of the first page. Heavily annotated with pencil performance marks.
	3 x bifolia with sides glued together as shown		
		Ir	Bars 1 18 of the cello part of I. Nelson Cooke at the top left of the page.
		Iv	Bars 19 36 of the cello part of I
		IIr	Bars 37 53 of the cello part of I
		IIv	Bars 1 13 of the cello part of II
		IIIr	Bars 14 23 of the cello part of II
		IIIv	Bars 1 26 of the cello part of III
		IVr	Bars 27 48 of the cello part of III
		IVv	Unused
f5p8i11	Bundle (divided into 25 separate items: 11.1 11.25)		
f5p8i11.1	Bifolium	Ir	Large 1 written in pencil. This bifolium is used to enclose the entire bundle.
		Iv	Pencil draft of bars 1 10 of I. As per f.v. except bar 3 of the piano.
		IIr, IIv	Unused
f5p8i11.2	Bifolium	Ir	Large pencil II
		Iv, IIr, IIv	Complete pencil draft of II. As per the f.v. except for minor pitch differences (errors?)
f5p8i11.3	Bifolium	Iv, IIr, IIv, Ir	Rough but recognisably complete pencil sketch of III
f5p8i11.4	Leaf	Ir	Early sketch of canon in I
		Iv	Sketch of opening 5 bars of III
f5p8i11.5	Leaf	Ir	Sketch of the plan for II
		Iv	Fragment sketch of the last 5 bars of III
f5p8i11.6	Leaf	Ir	Sketch of introduction to III
		Ir, Iv	Sketch of bars 13 22 of III (incl. piano run)
f5p8i11.7	Leaf	Ir	Outline of cello material in bars 5 10 of III
		Iv	Some scribblings about finances and costs

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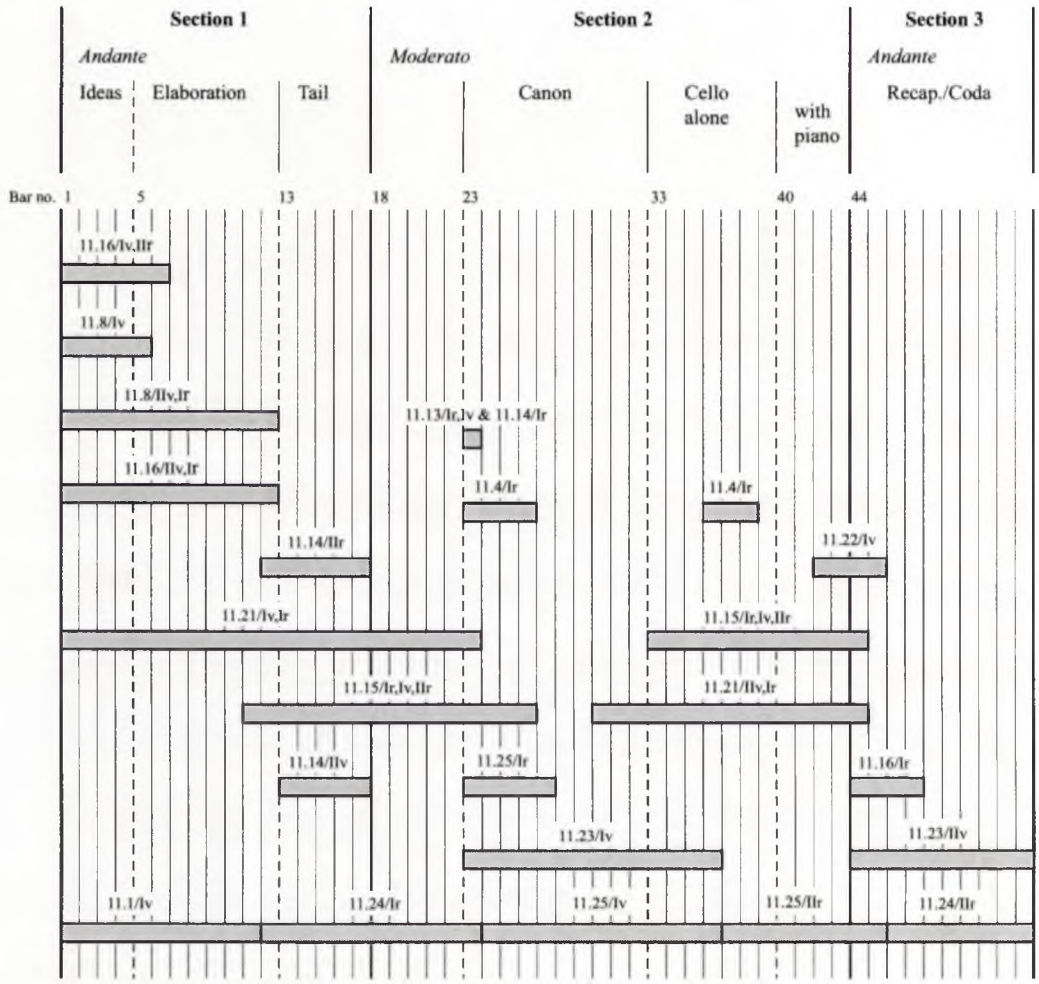
Item	Item type	Face	Description
f5p8i11.8	Bifolium	Iv	Sketch of opening of I
		IIv, Ir	Sketch of opening of I
		IIr	Unused
f5p8i11.9	Bifolium	Iv, IIr	Sketch of what was possibly the genesis of II, using row form A
		Ir, IIv	Unused
f5p8i11.10	Bifolium	Iv, IIr	Genesis of II. Shows rhythmic transformation of thematic material.
		IIv	Generation of piano material of II from the cello ideas on the inner faces
		Ir	Introduces the piano tremolos of II plus the *col legno* figure
f5p8i11.11	Bifolium	IIv	Another sketch of an early form of II (fits between items 11.9 and 11.10)
		Ir, Iv, IIr	Unused
f5p8i11.12	Leaf	Ir	Pitch-order variations of a hexachord
		Iv	Unused
f5p8i11.13	Leaf	Ir	Early thematic sketches relating to II. Sectional plan. First evidence of canon fragment. Sketch of row A.
		Iv	Fragment showing tremolos in piano and martellate (start of canon) in cello corresponds to the sectional plan on Ir.
f5p8i11.14	Bifolium	IIr	Creation of bars 12 17 of I
		IIv	Combines with face IIr for bars 13 16 of I
		Ir	Another early fragment of canon and tremolos (see faces11.13/Ir, Iv)
		Iv	Unused
f5p8i11.15	Bifolium	Ir, Iv, IIr	Sketch of bars 11 45 of I without canon
		IIv	Unused
f5p8i11.16	Bifolium	Iv, IIr	Sketch of bars 1 6 of I
		IIv, Ir	Genesis of final version of bars 1 13 of I. Face Ir also contains sketch of recap. (bars 44 47)
f5p8i11.17	Bifolium	IIv	Sketch of bars 1 5 of II
		Iv, IIr	Complete but rough version of bars 1 15 of II
		Ir	Large pencil II
f5p8i11.18	Leaf	Ir	Sketch of some fragments from II
		Iv	Unused
f5p8i11.19	Leaf	Ir	Complete but rough bars 17 23 of II
		Iv	Some rough pencil marks for bar lines but otherwise unused.

Three Studies for Violoncello and Piano / Don Banks

Item	Item type	Face	Description
f5p8i11.20	Bifolium	Ir	Early sketch of opening of II (incl. *col legno* figure)
		Iv	Development of the final version of the opening 3 bars of the cello theme of II (thematic variations)
		IIv	Sketch of the order of the piano tremolos of bars 10 16 of II
		IIr	Unused
f5p8i11.21	Bifolium		
		Iv, IIr	Sketch of I up to canon piano not quite worked out
		IIv, Ir	Composition of bars 33 44 of I
f5p8i11.22	Leaf	Ir, Iv	Skethc of fragments from I
f5p8i11.23	Bifolium	Iv	Rough but complete sketch of the canon from I
		IIv	Rough sketch of bars 44 53 of I (tone lower than f.v.)
		Ir, IIr	Unused
f5p8i11.24	Bifolium	Ir	Bars 11 23 of I complete
		IIr	Bars 45 53 of I complete
		Iv, IIv	Unused
f5p8i11.25	Bifolium	Ir	Sketches of different attempts at the canon in I
		Iv	Complete draft of bars 23 36 of I
		IIr	Draft of bars 37 44 of I (ink with pencil corrections)
		IIv	Pencil and ink draft of bars 45 53 of I (all a tone lower than the f.v.)
f5p8i12	Leaf	Ir	Sketch of twelve-tone rows not relevant to this composition
		Iv	Unused
f5p8i13	2 x bifolia		Final pencil draft of III
		Ir	Large III in pencil
		Iv	Bars 1 10 of III
		IIr	Bars 11 20 of III
		IIv	Bars 21 33 of III
		IIIr	Bars 34 44 of III
		IIIv	Bars 45 48 of III. Bar 46 is sketched separately with an arrow indicating its insertion point.
		IVr, IVv	Unused

3.3 Sketch map of the first movement



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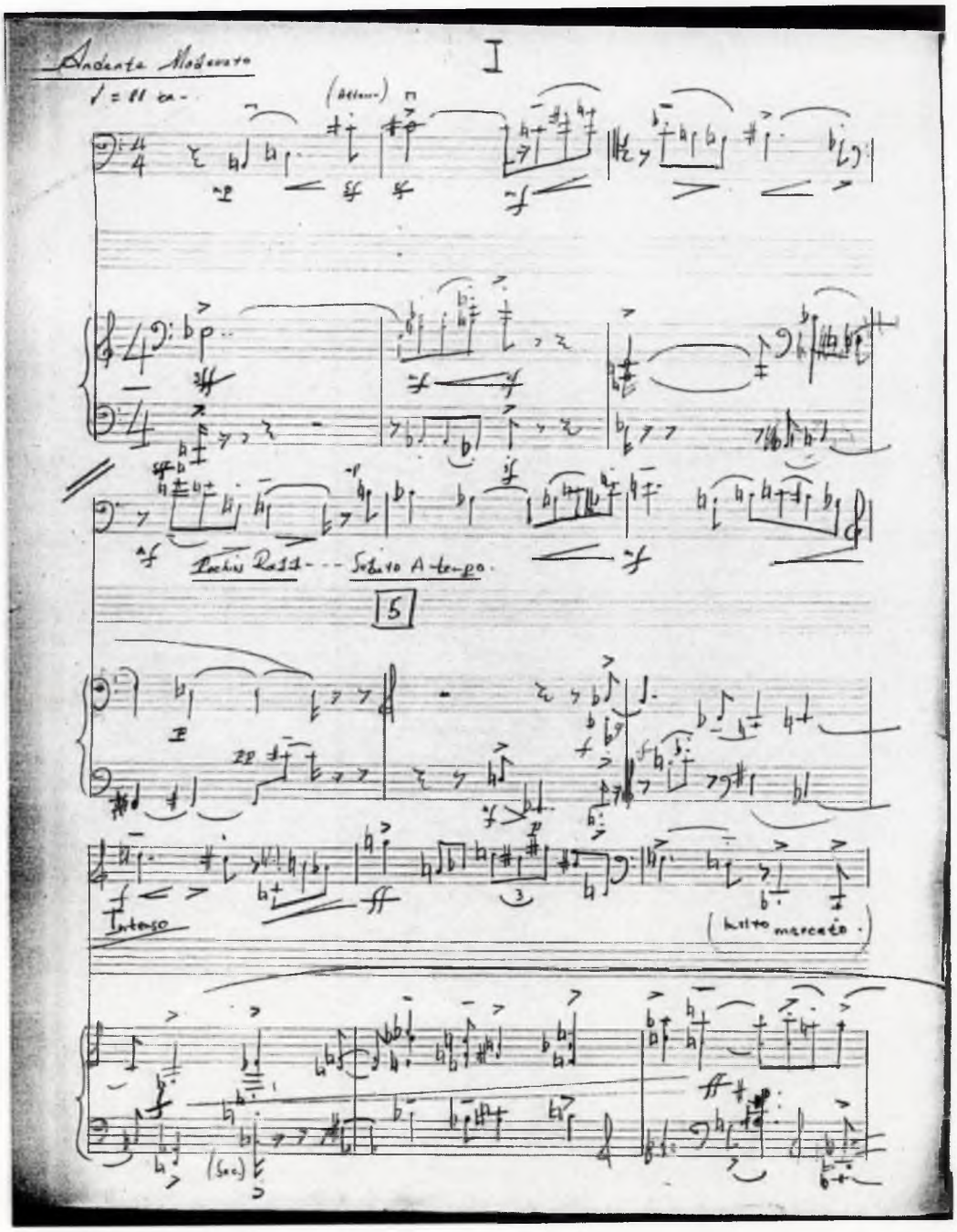

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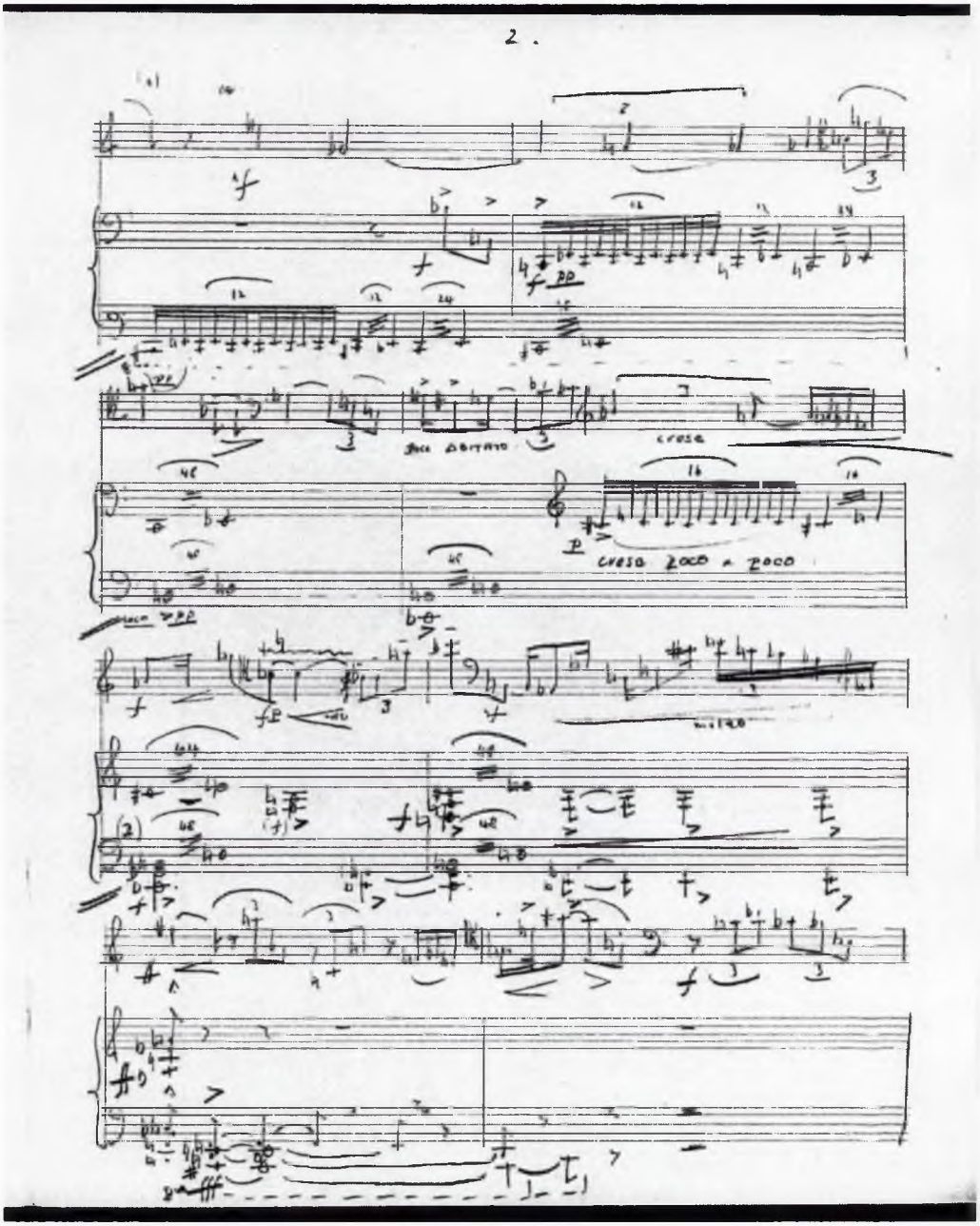

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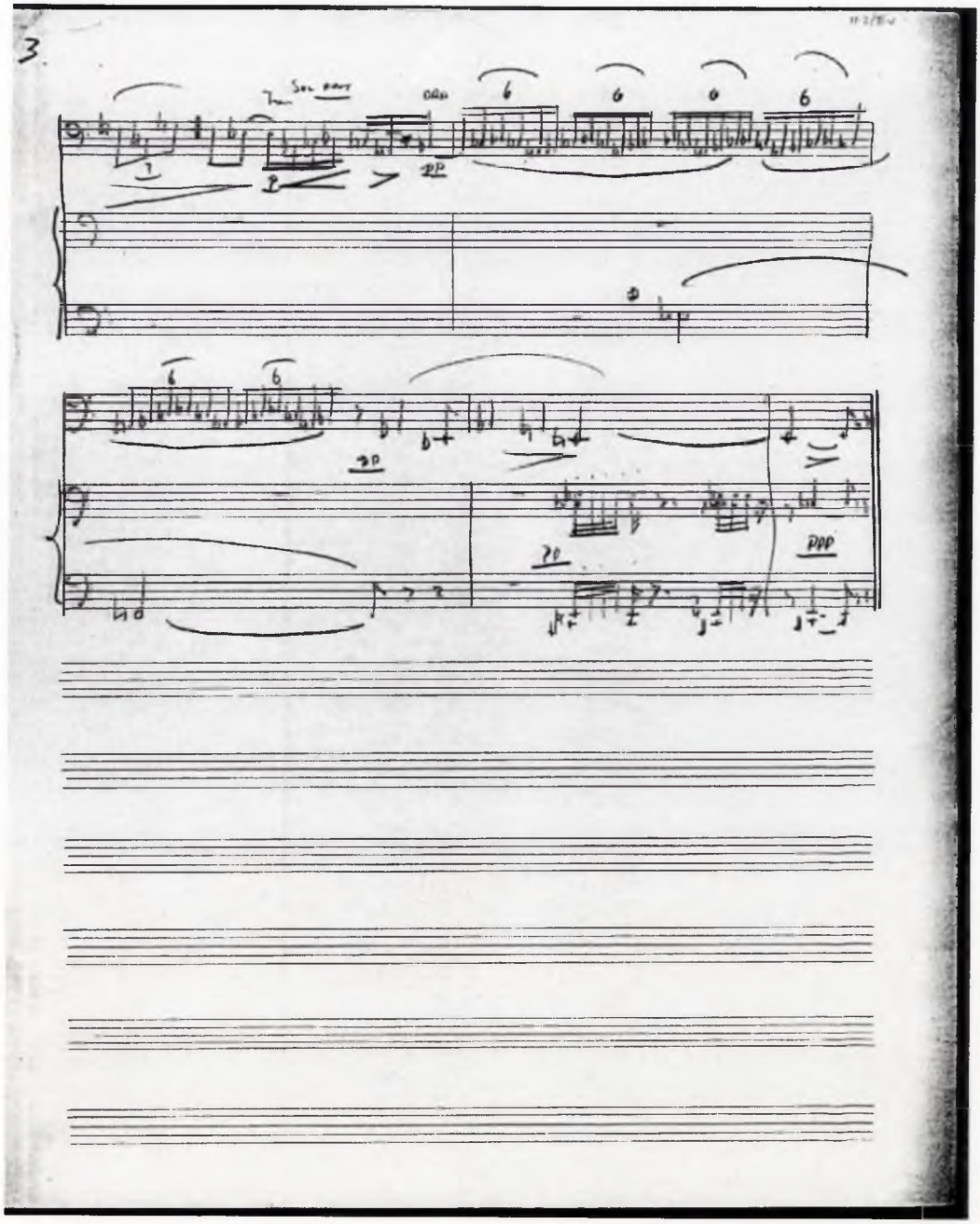

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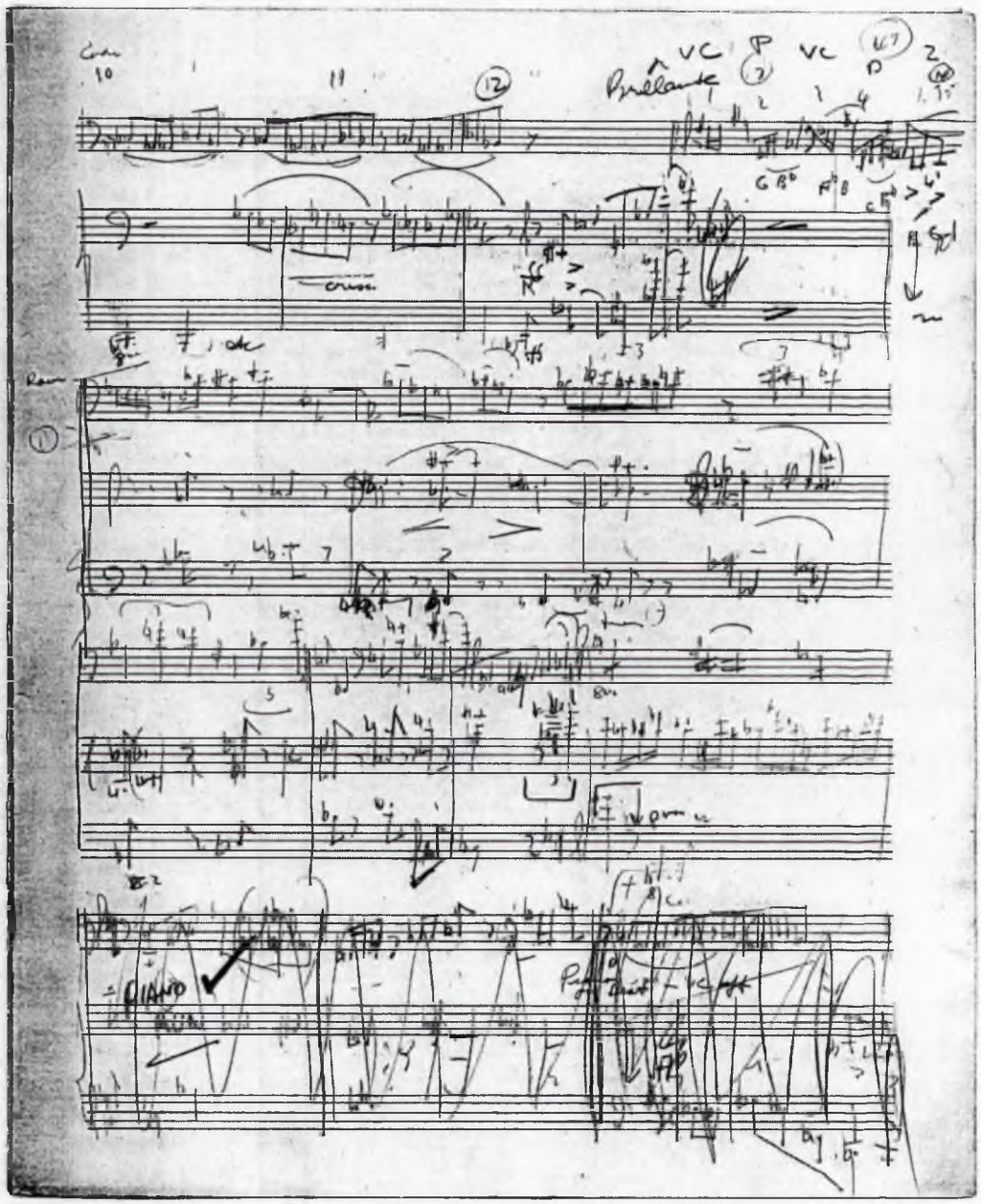

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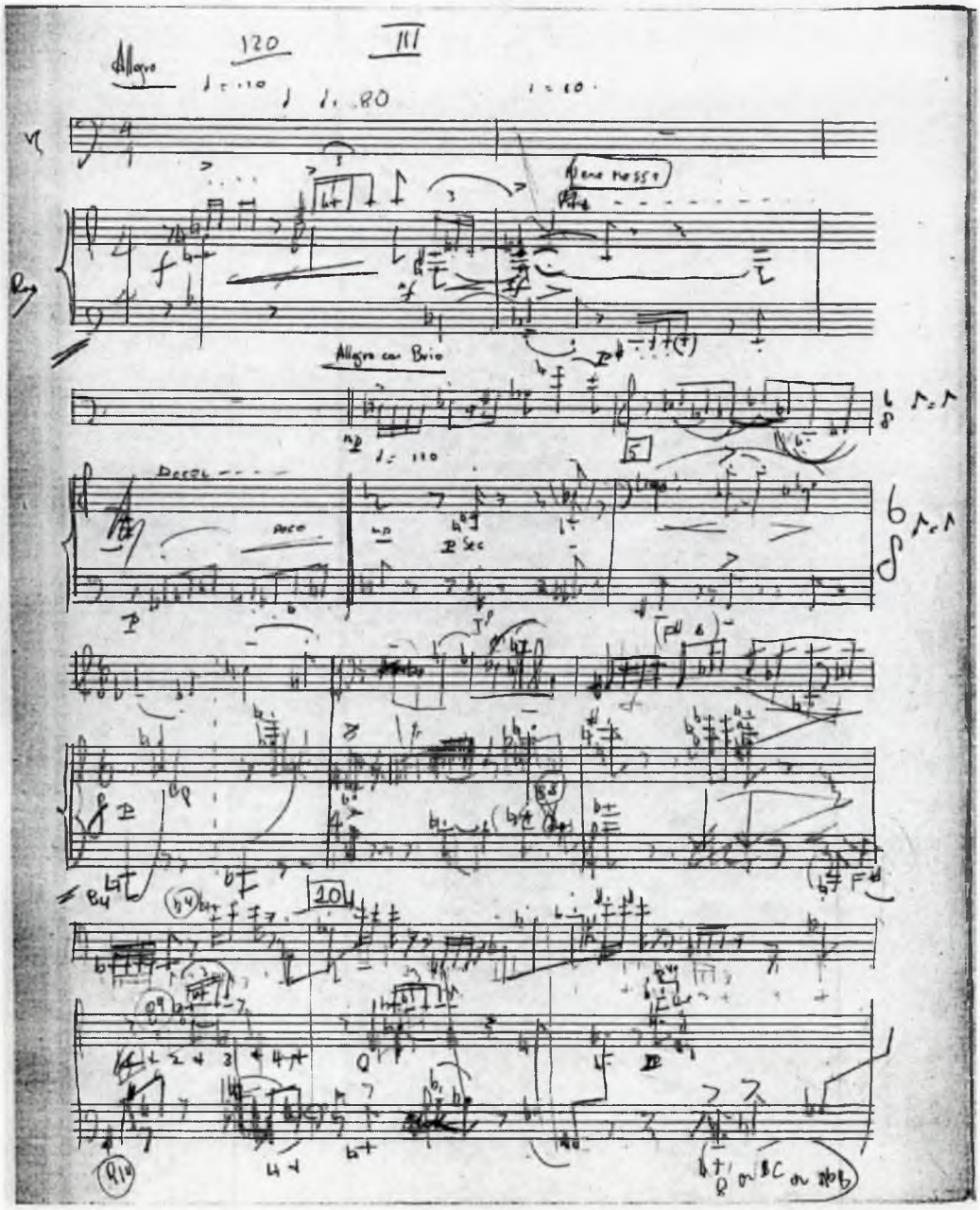

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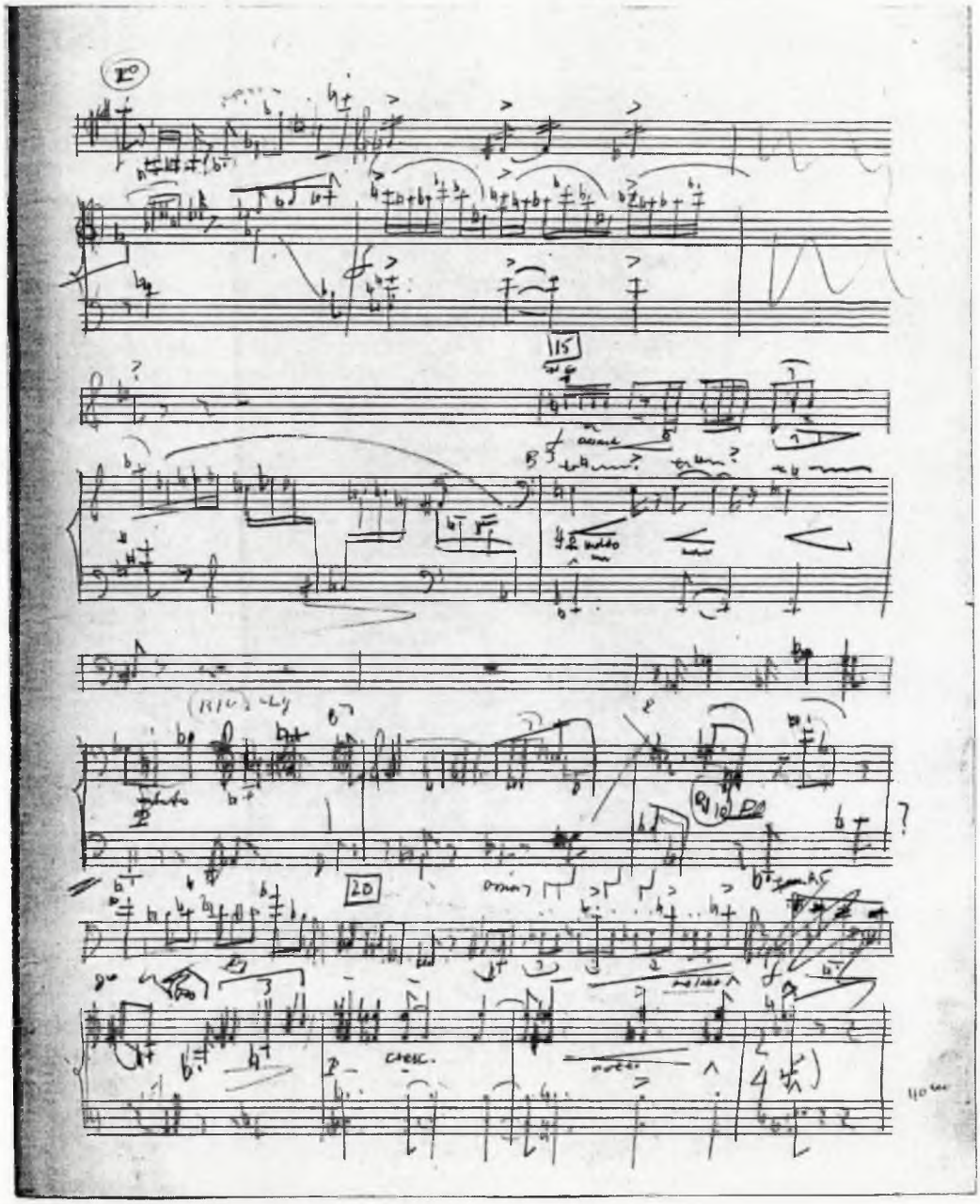

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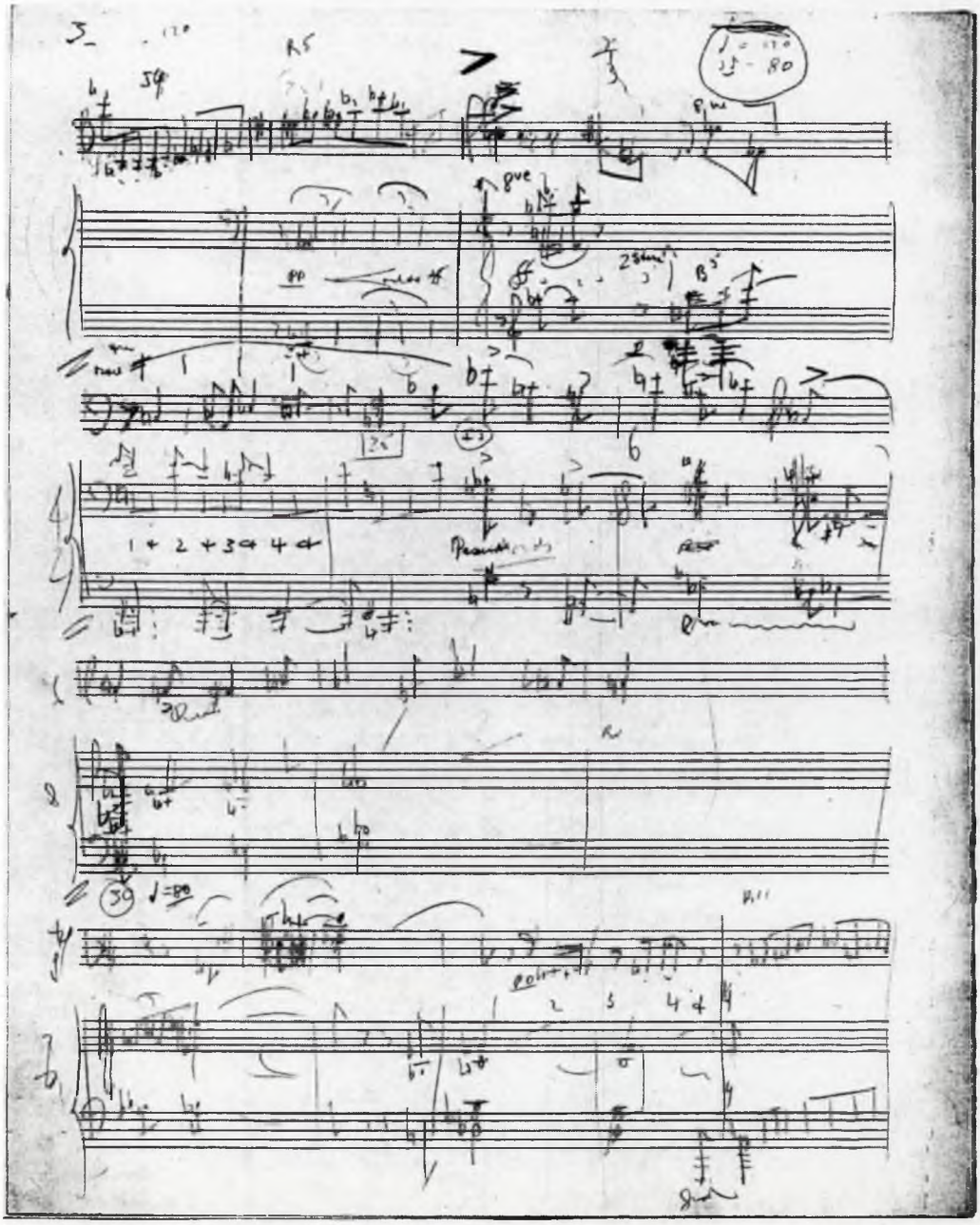

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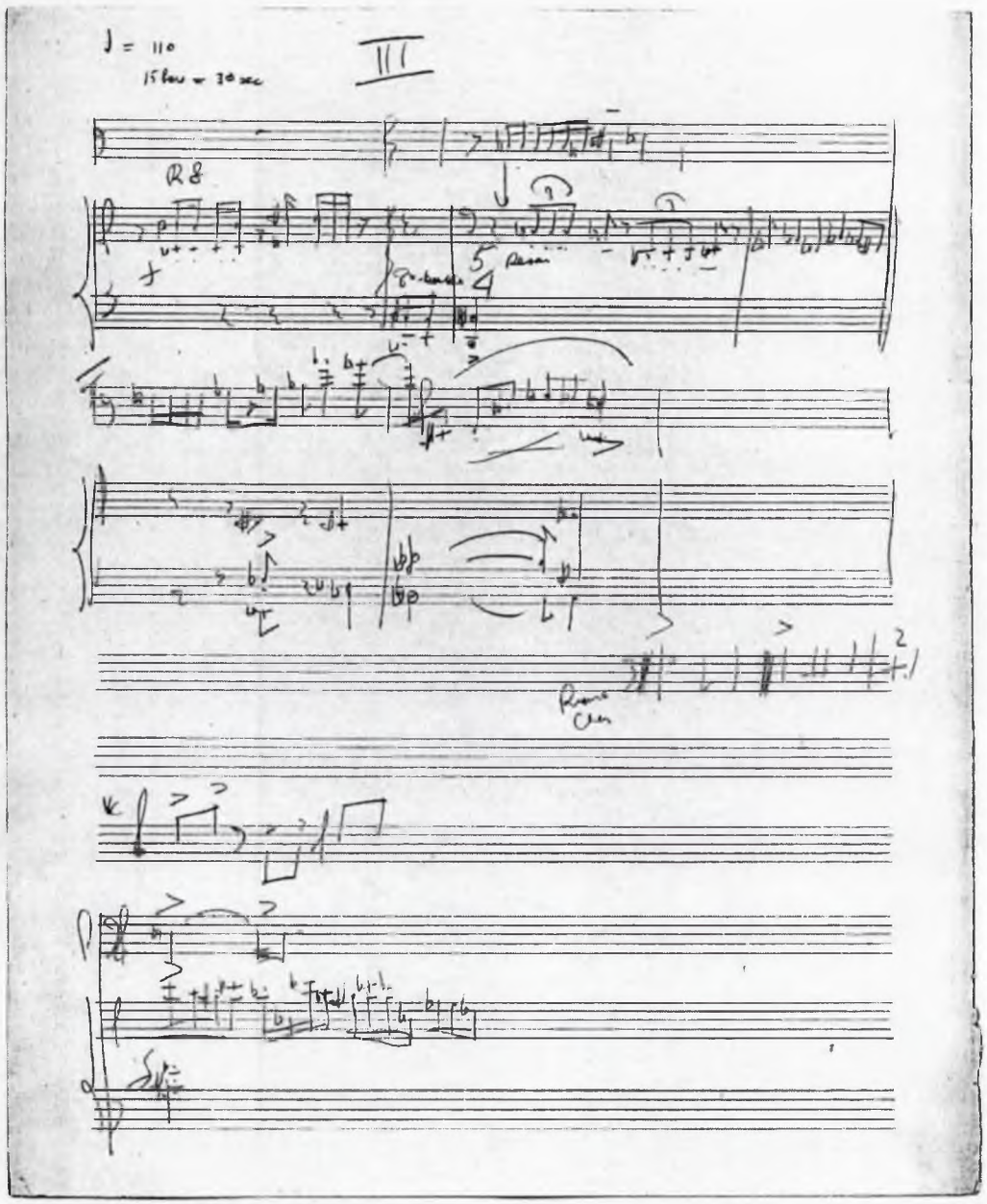

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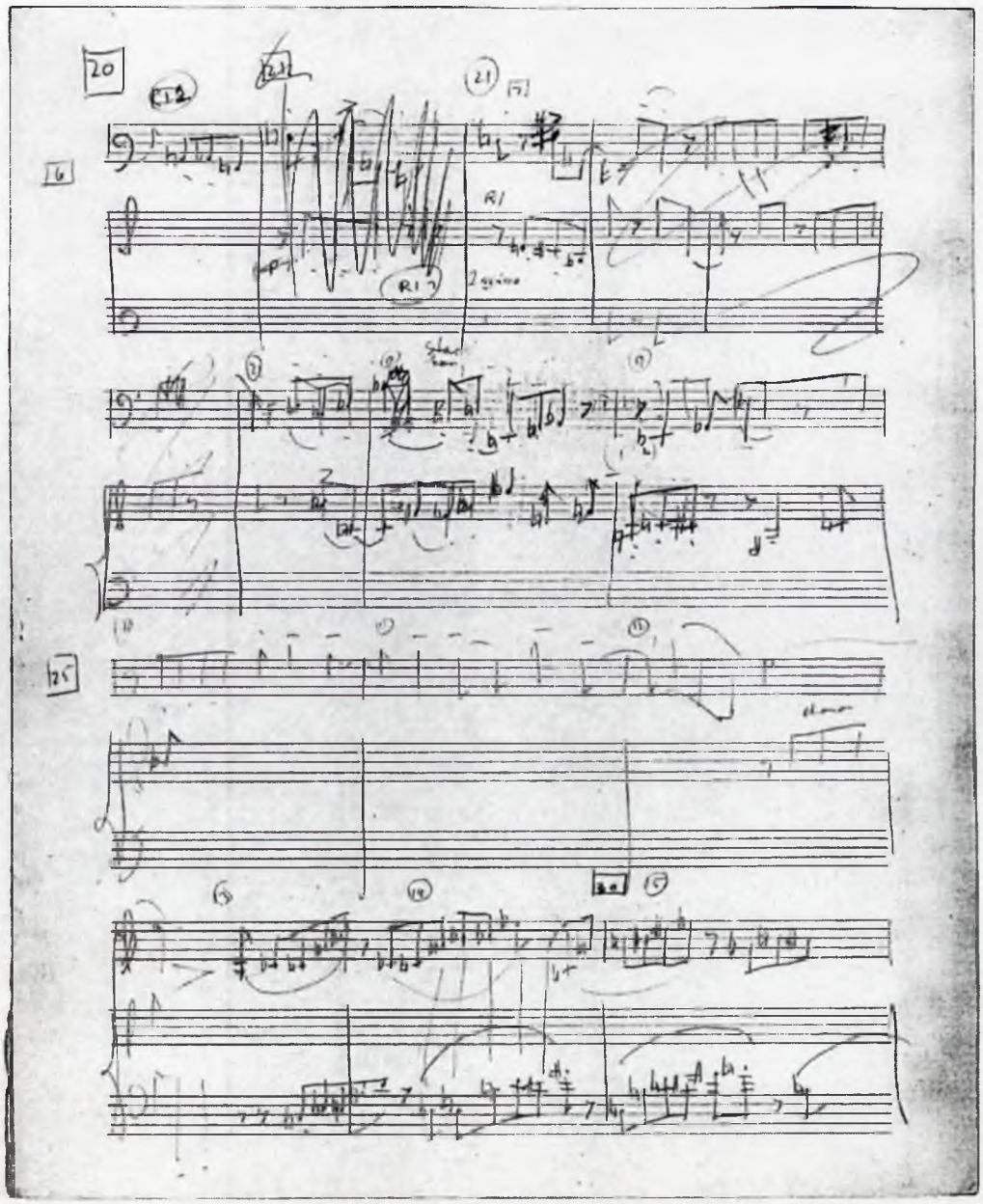

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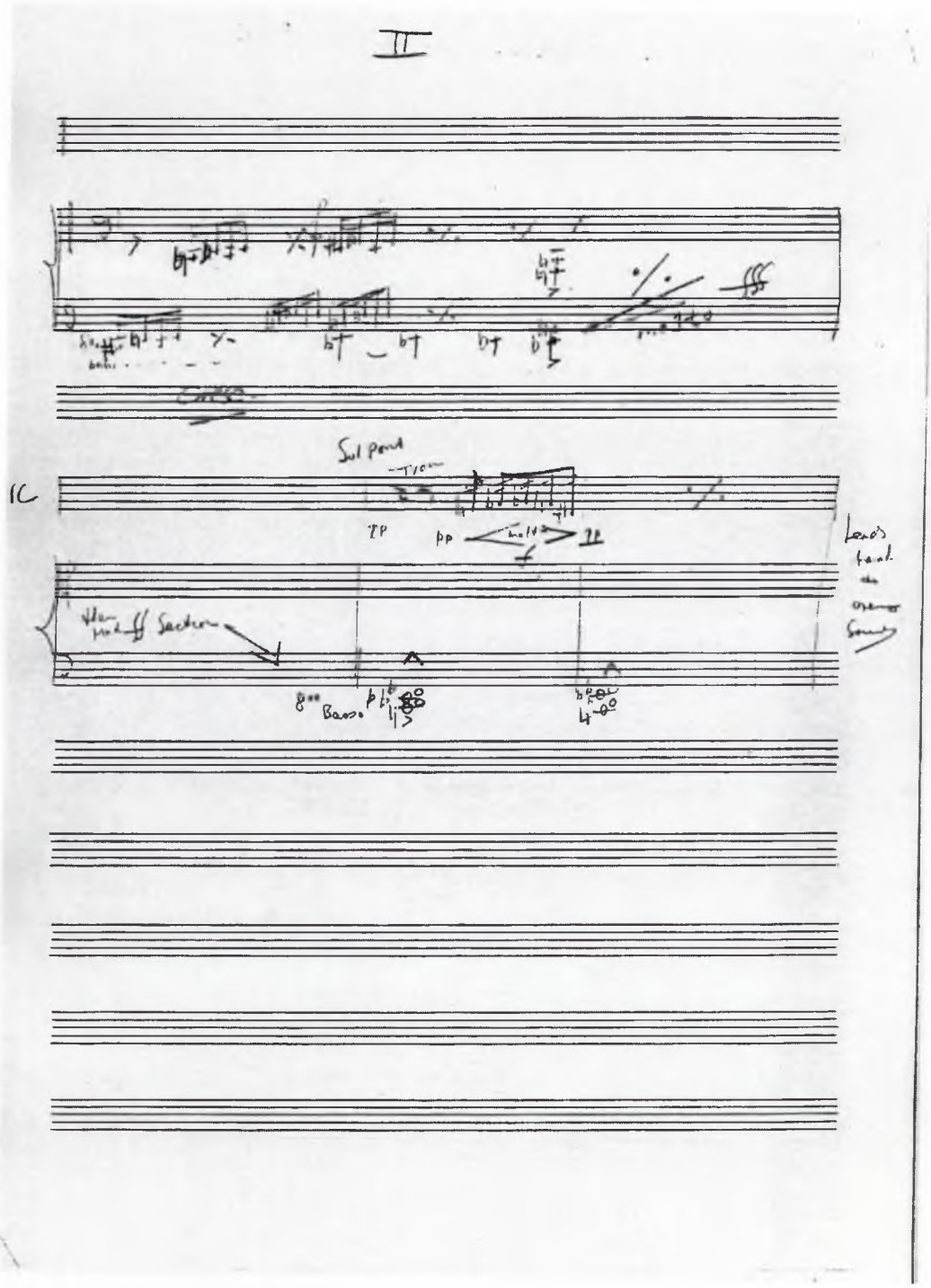

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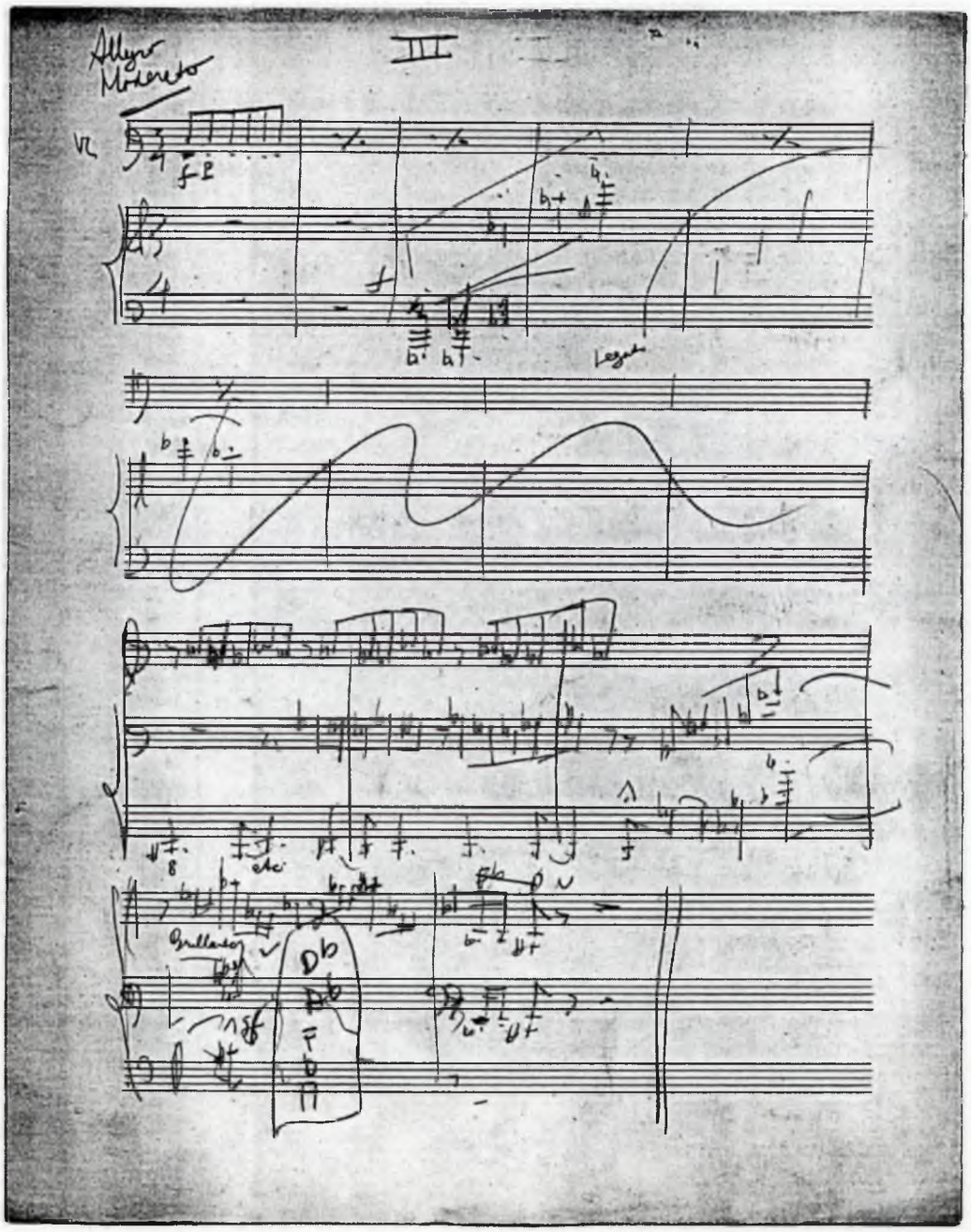

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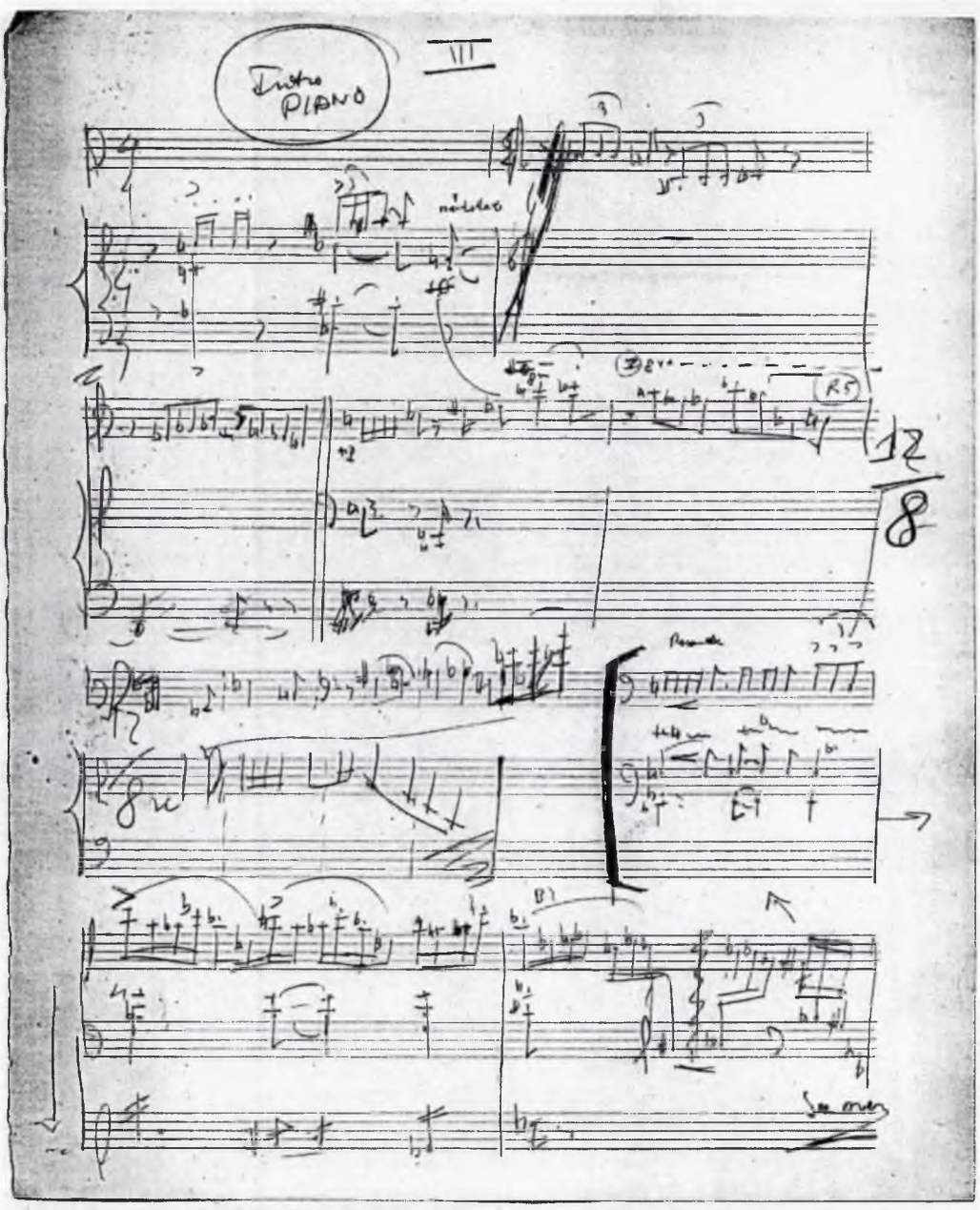

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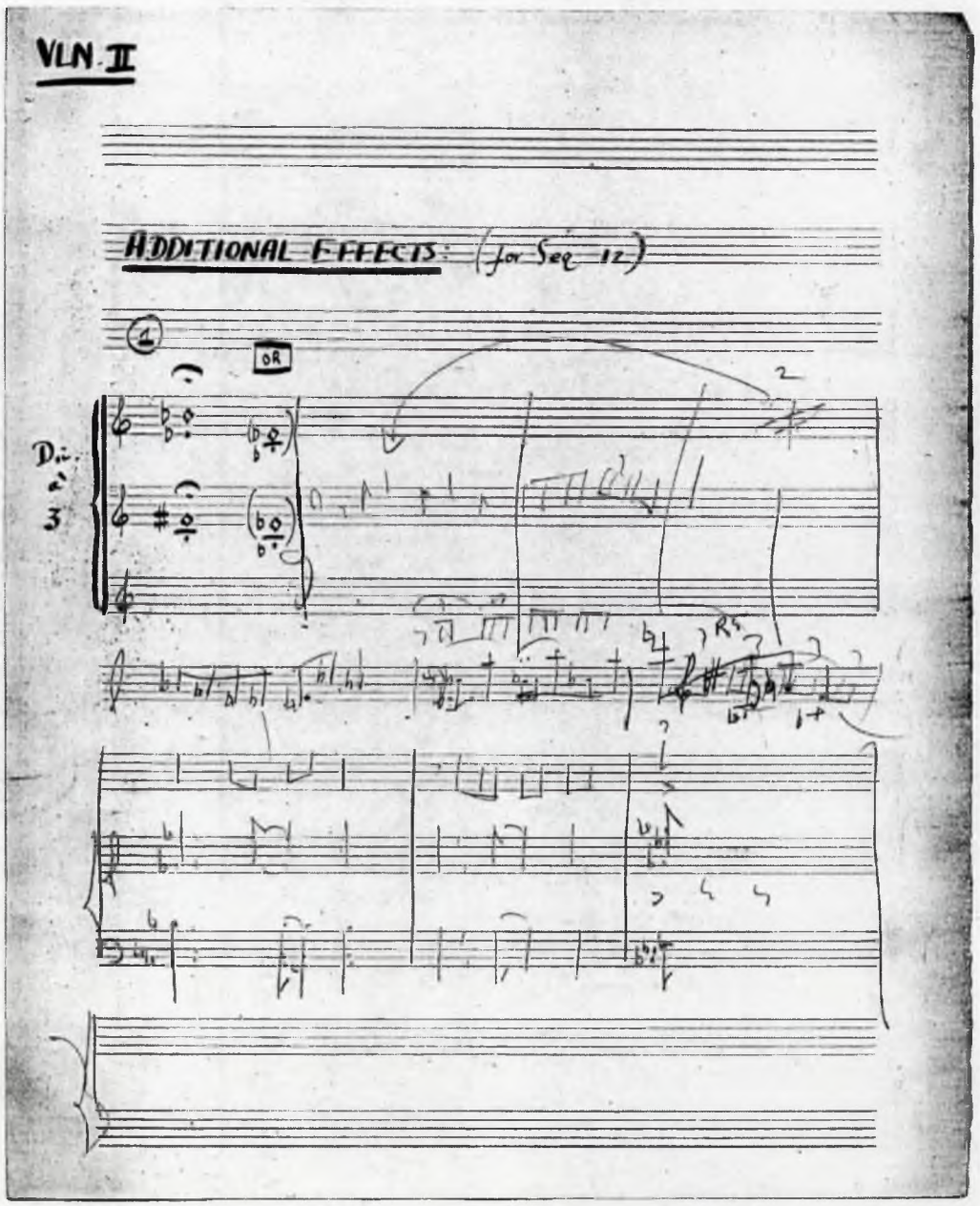

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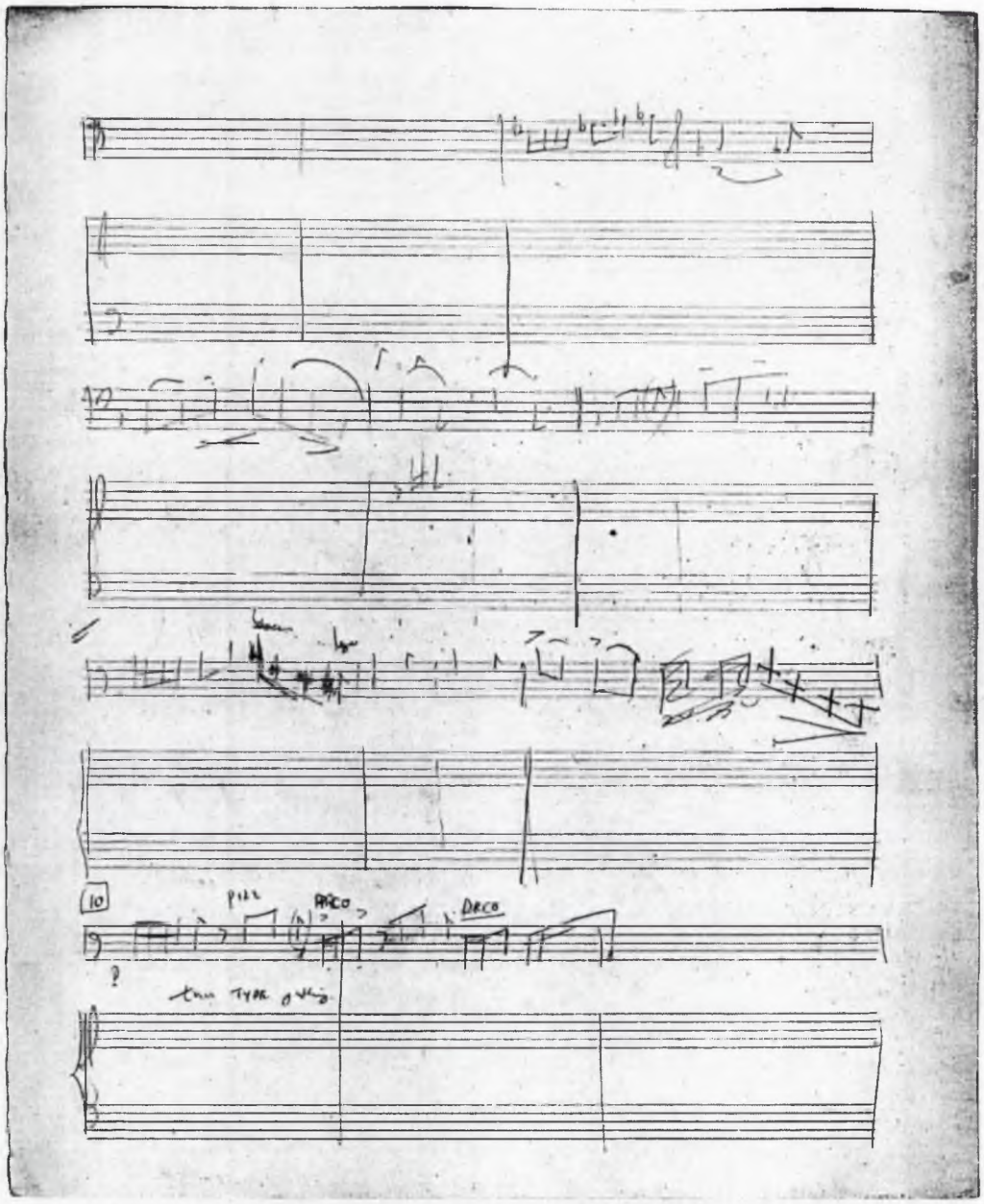

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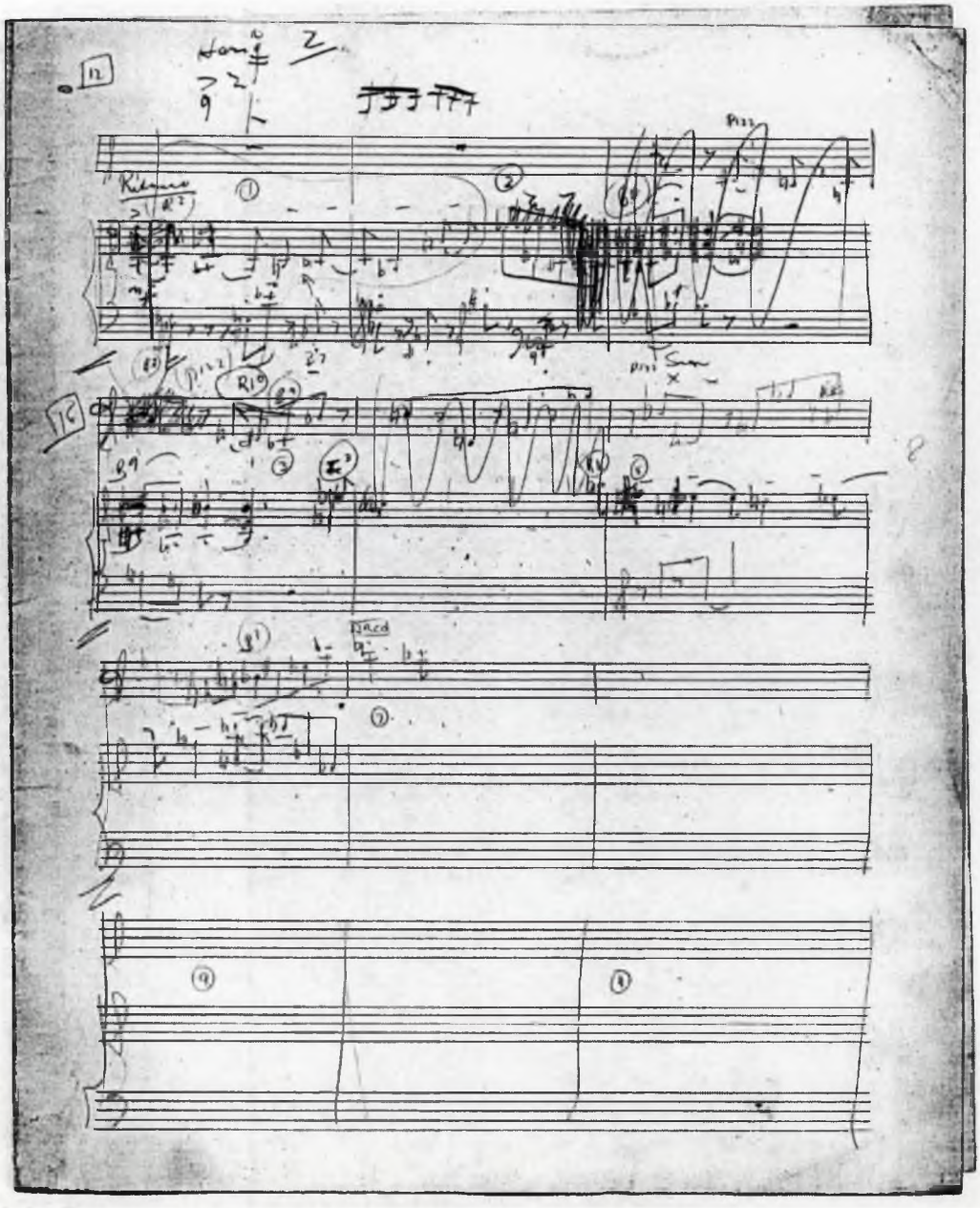

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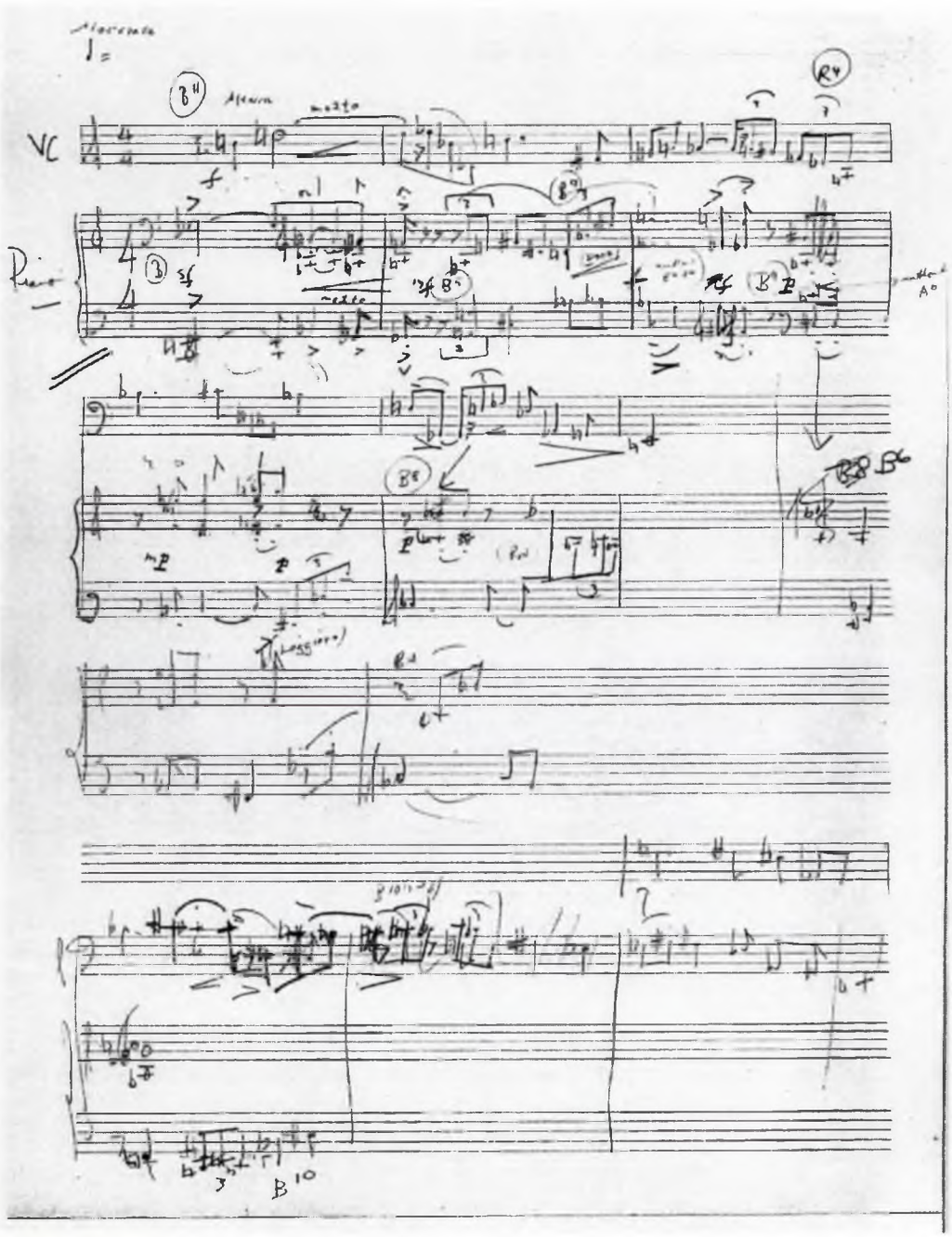

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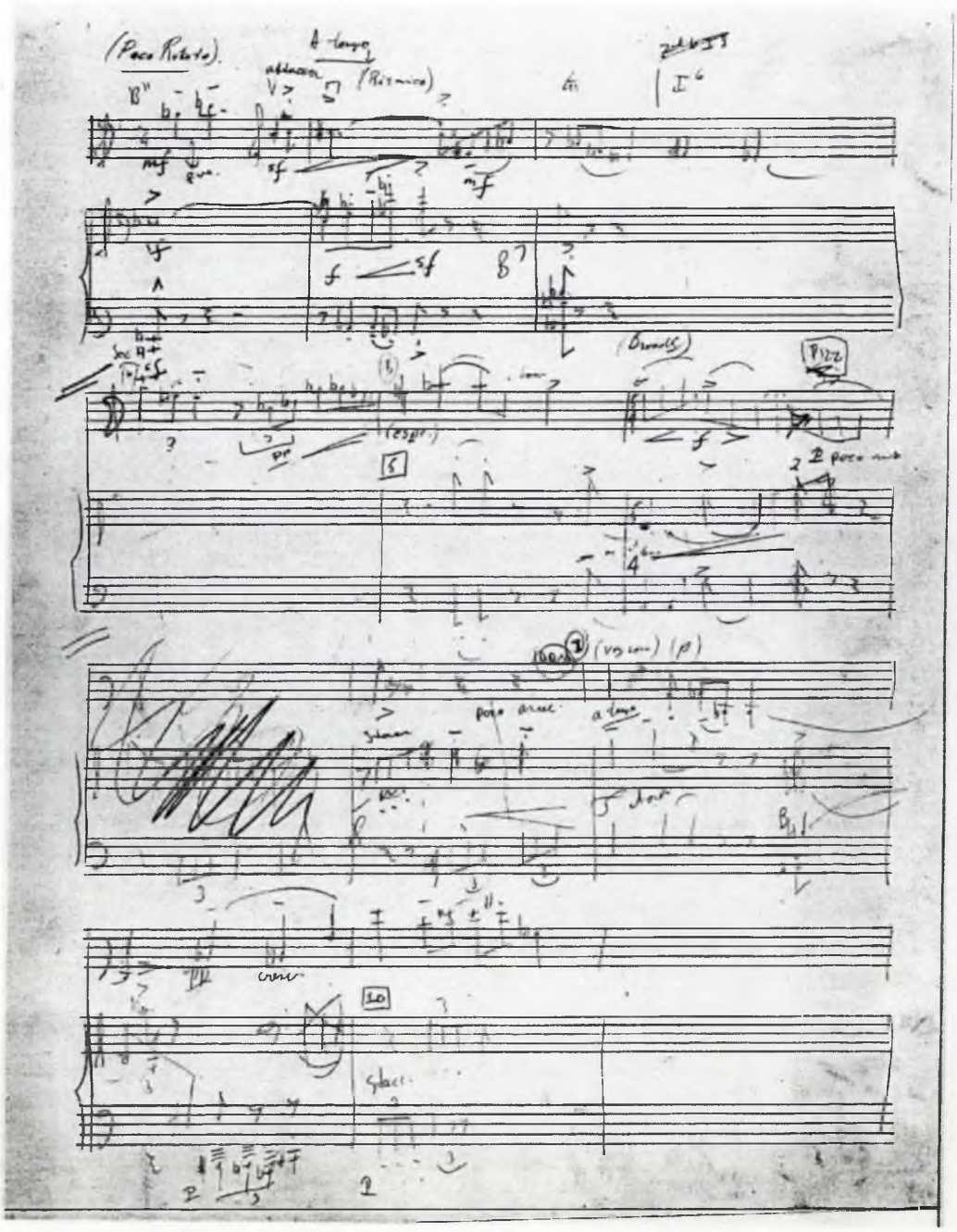

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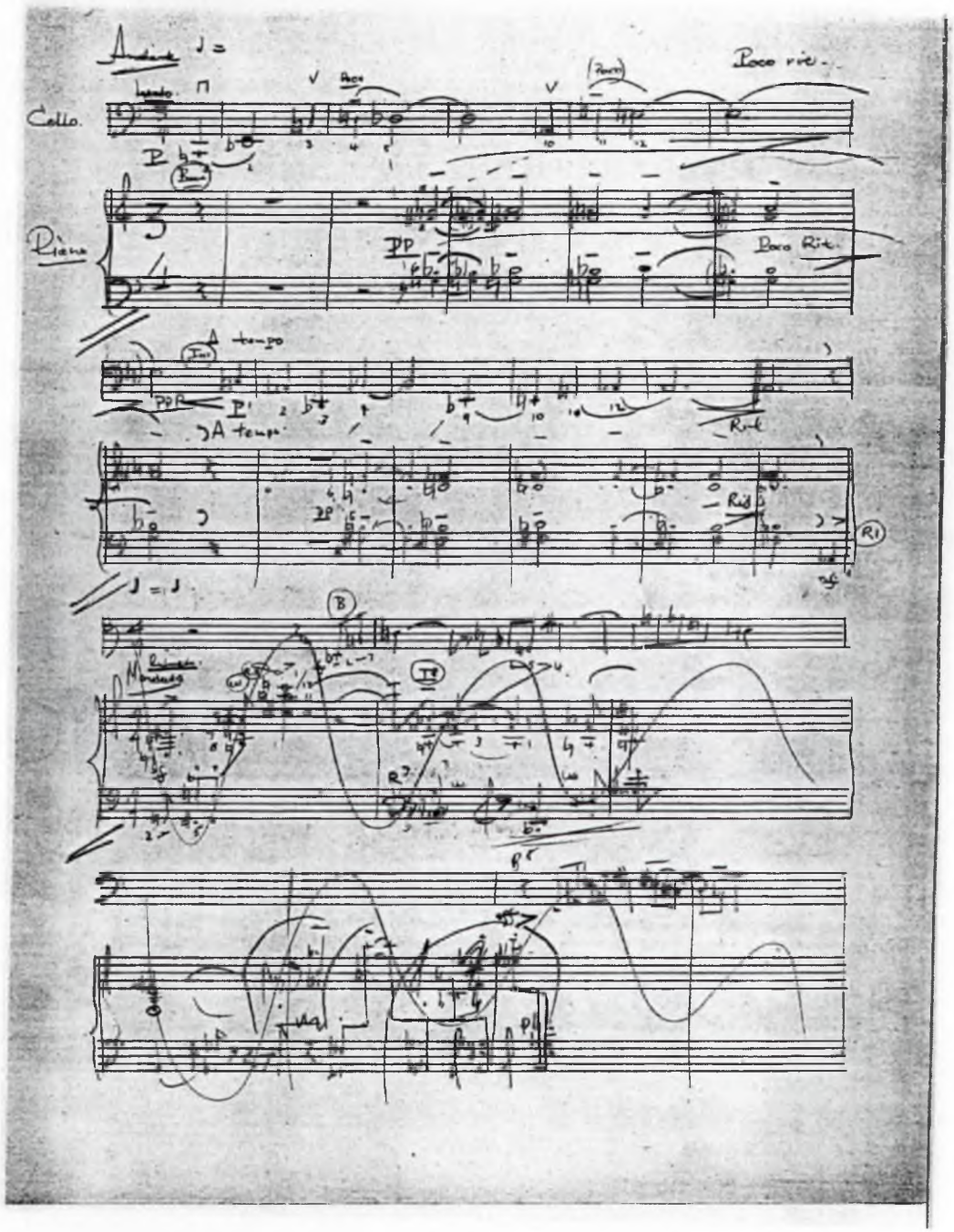

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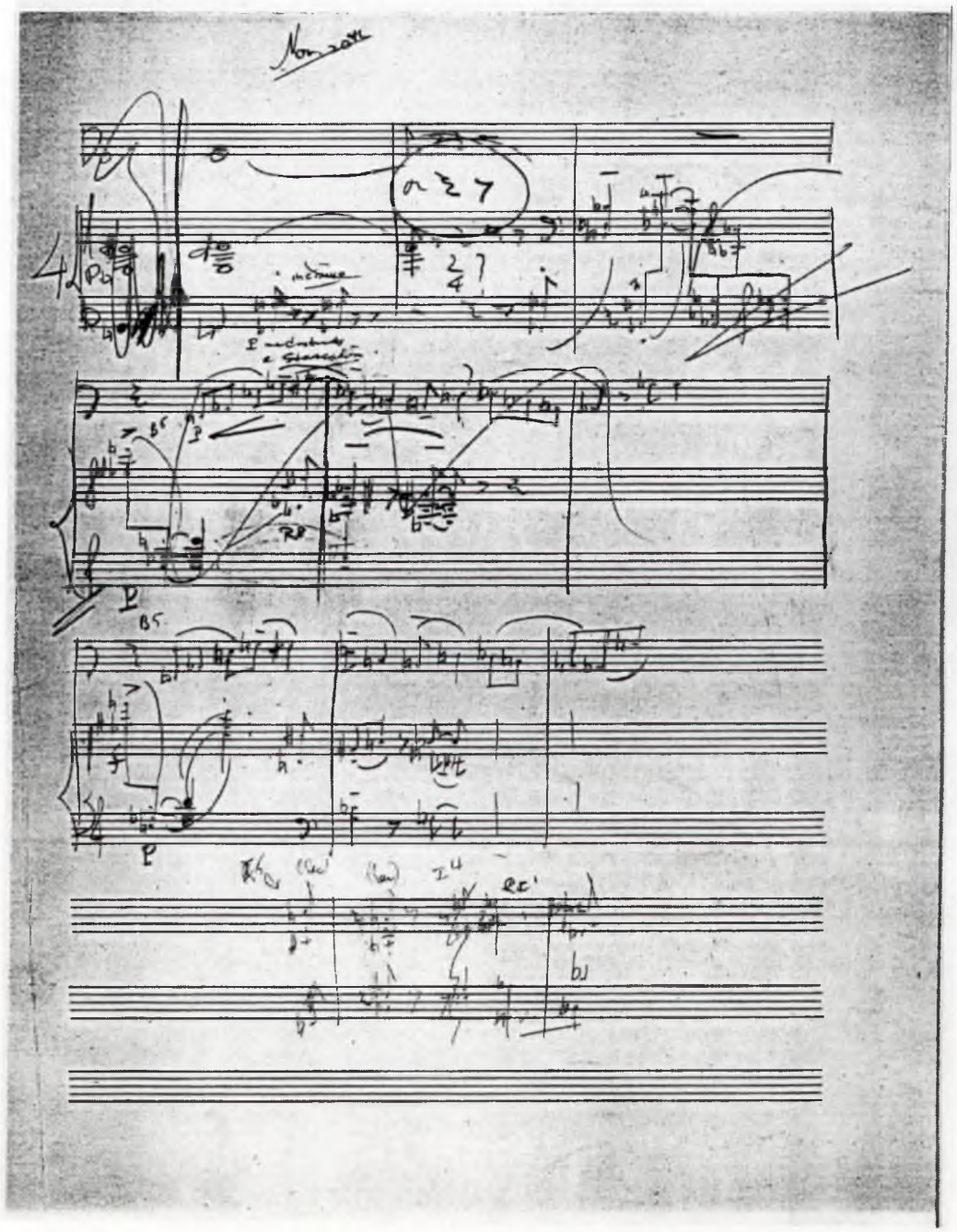

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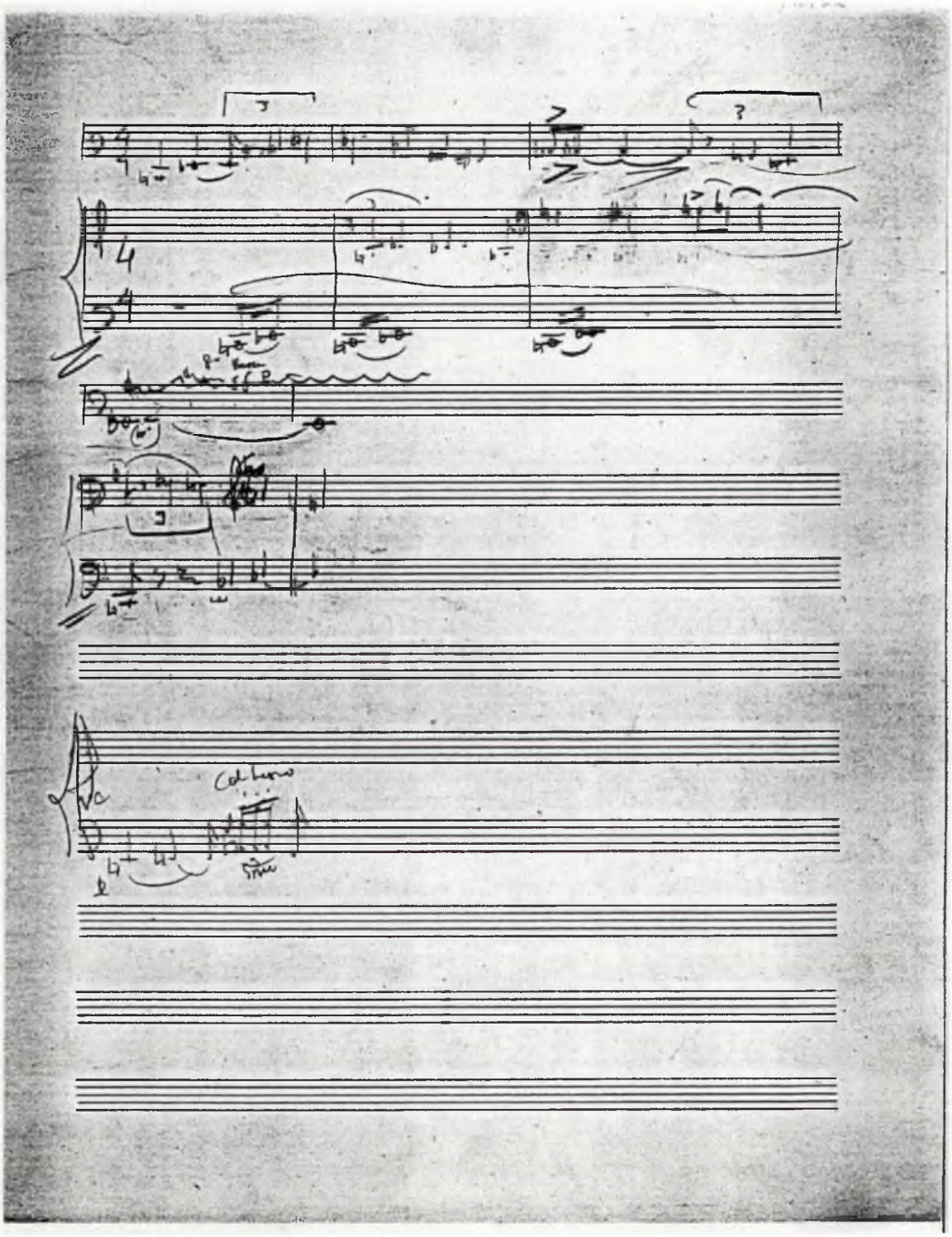

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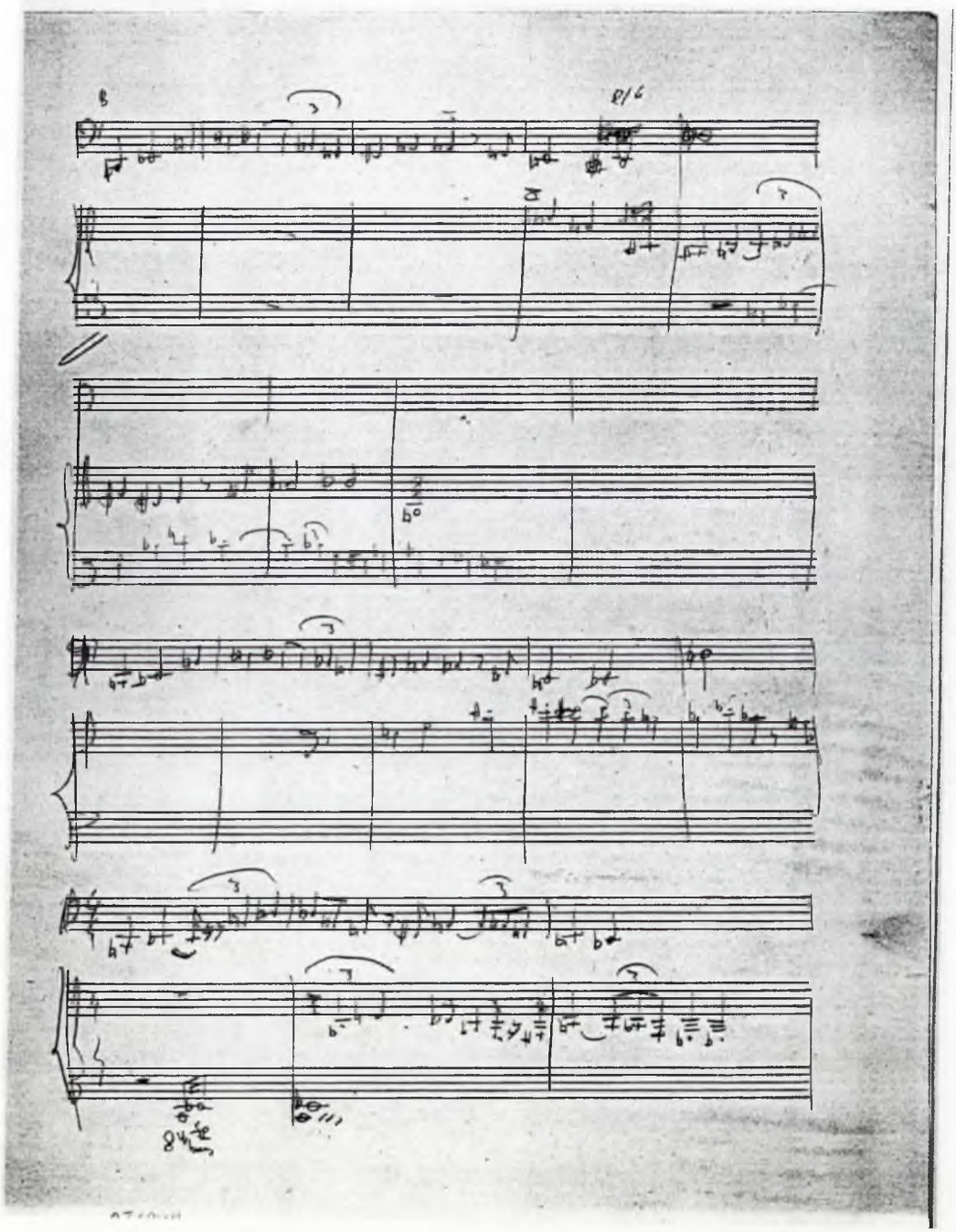

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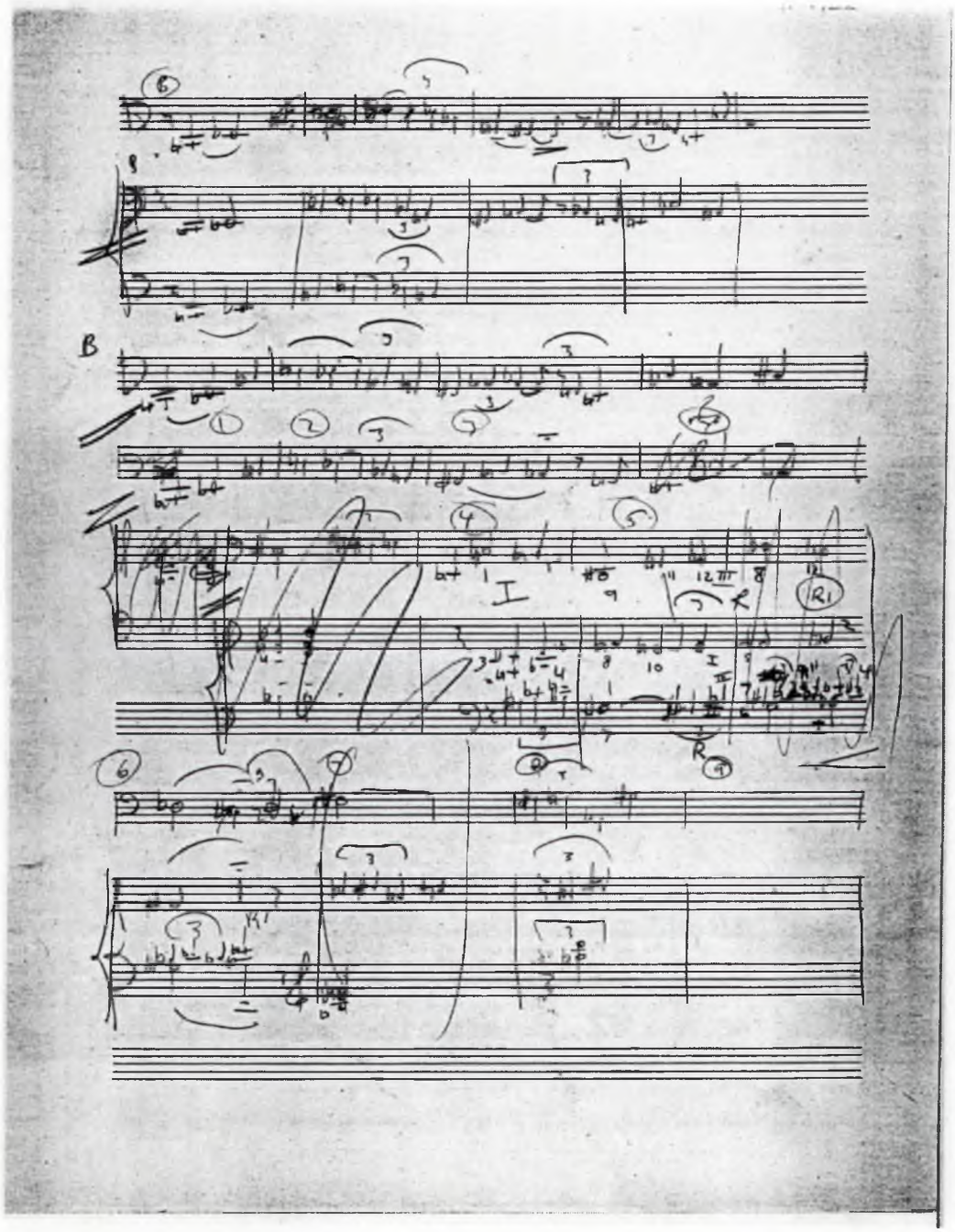

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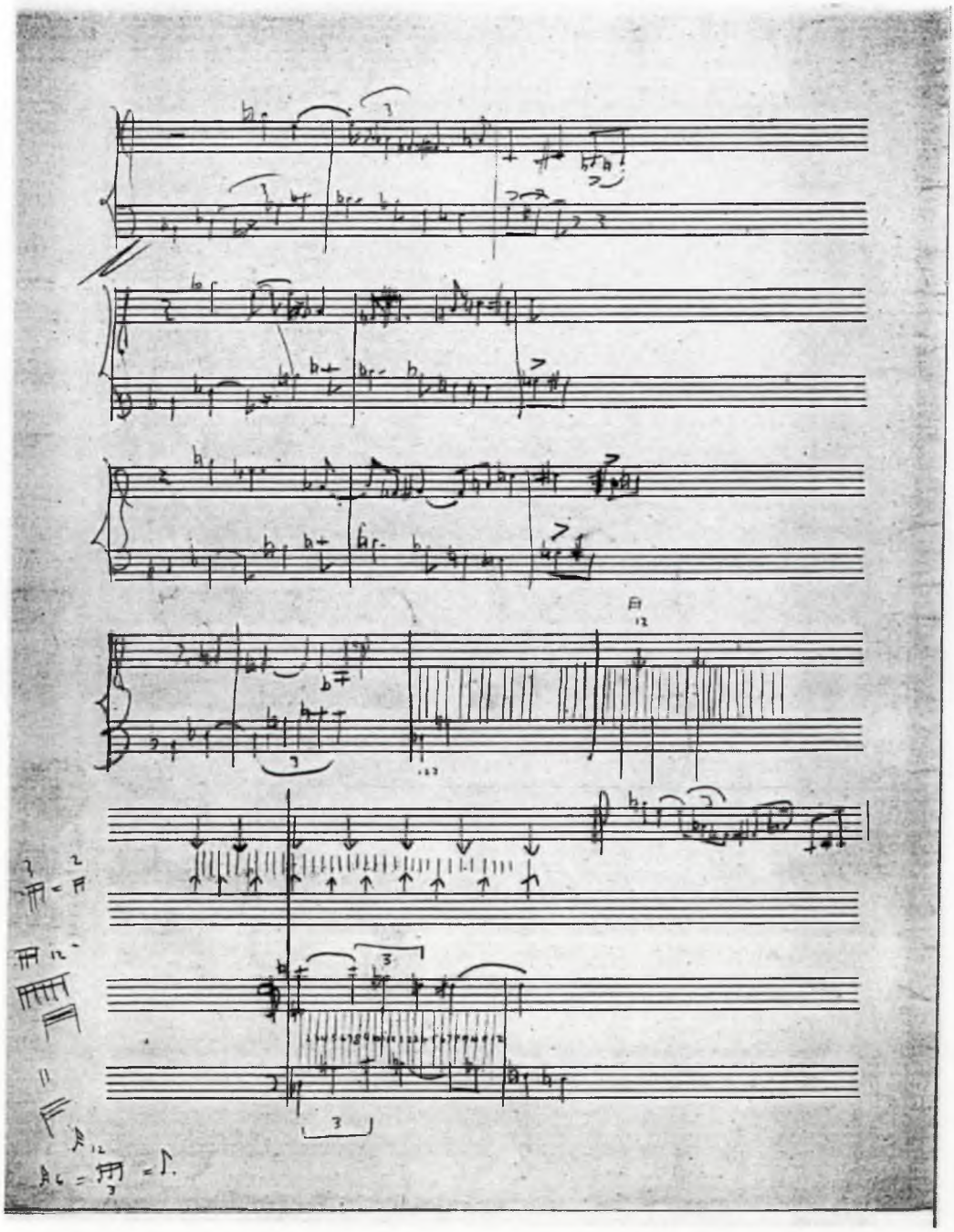

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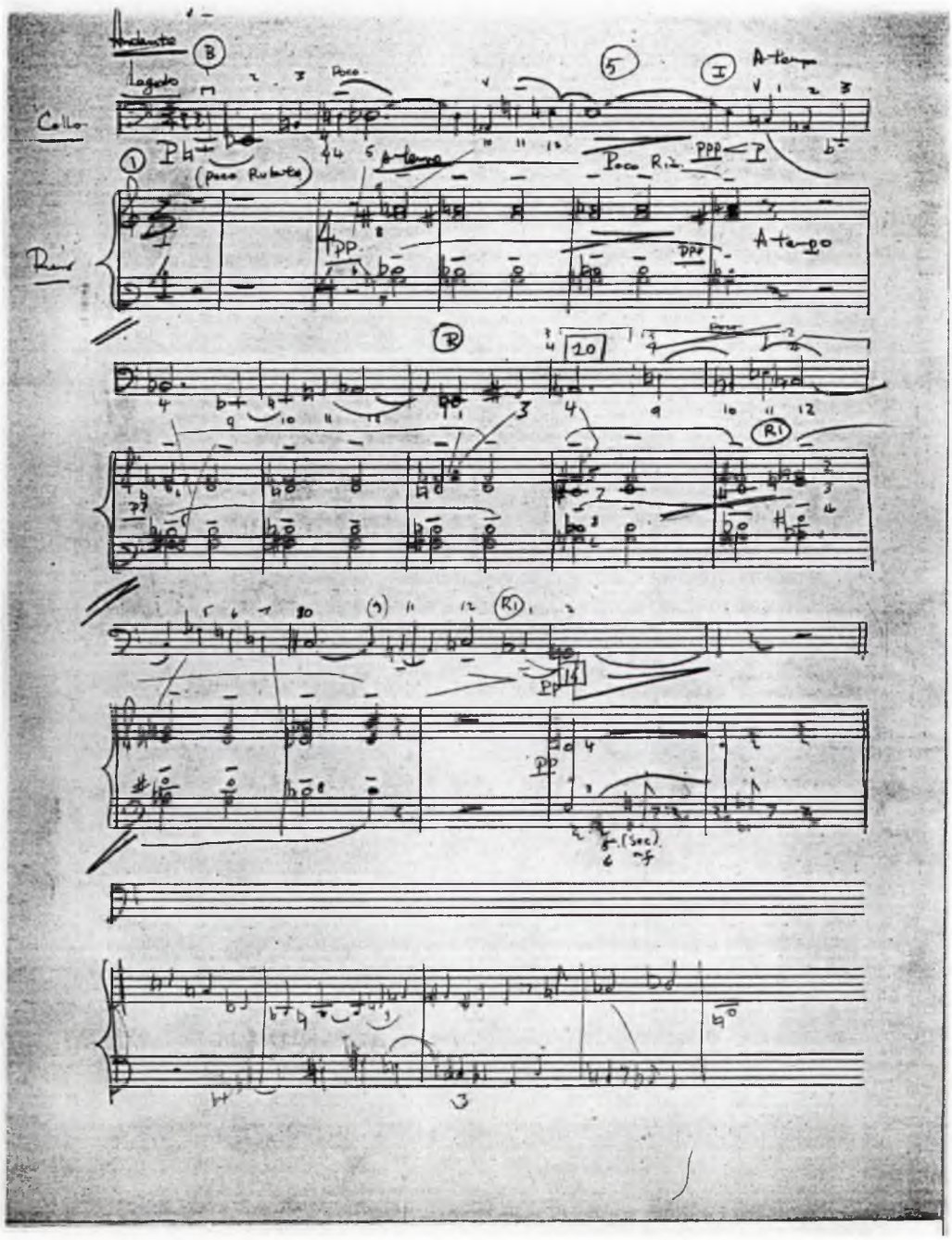

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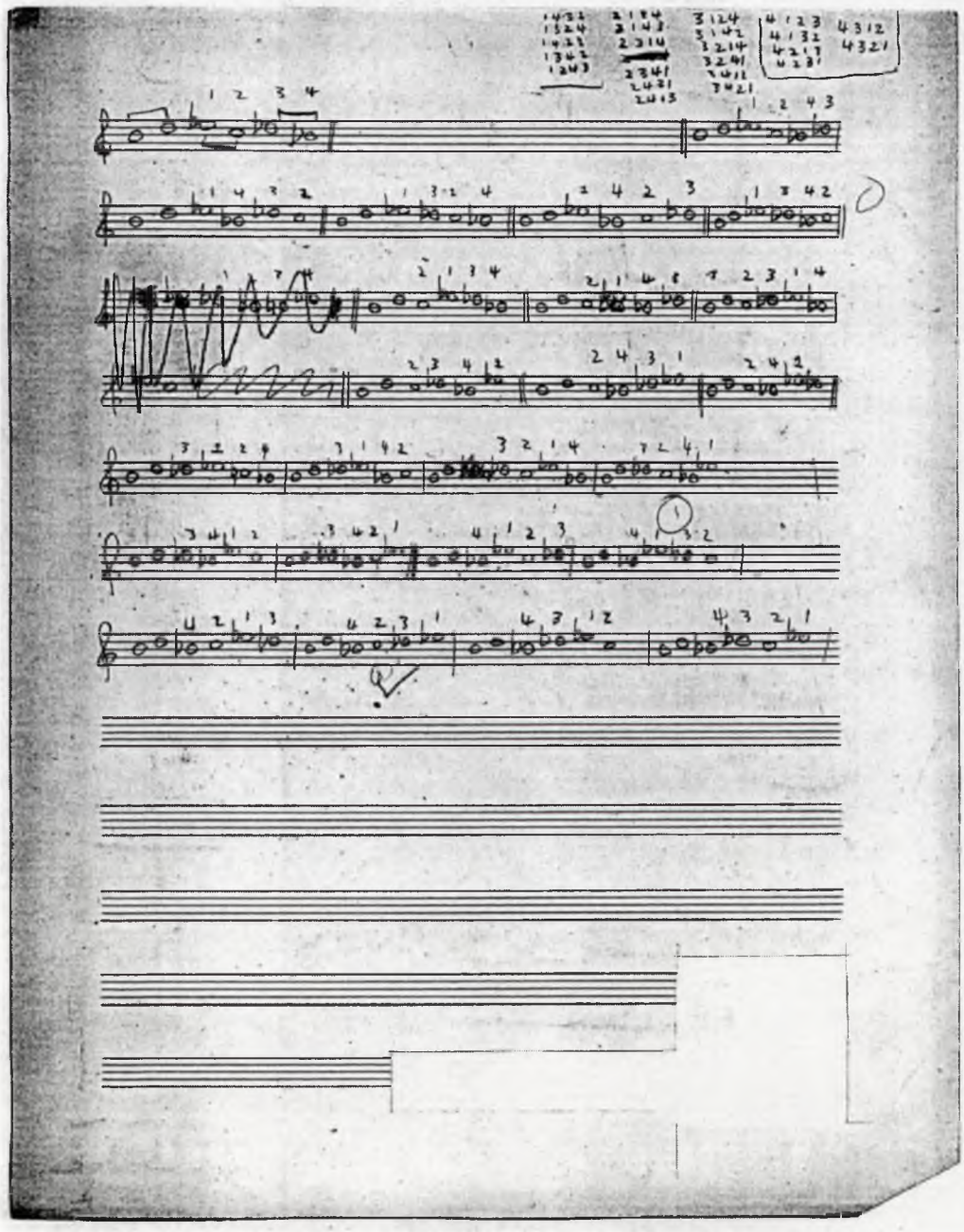

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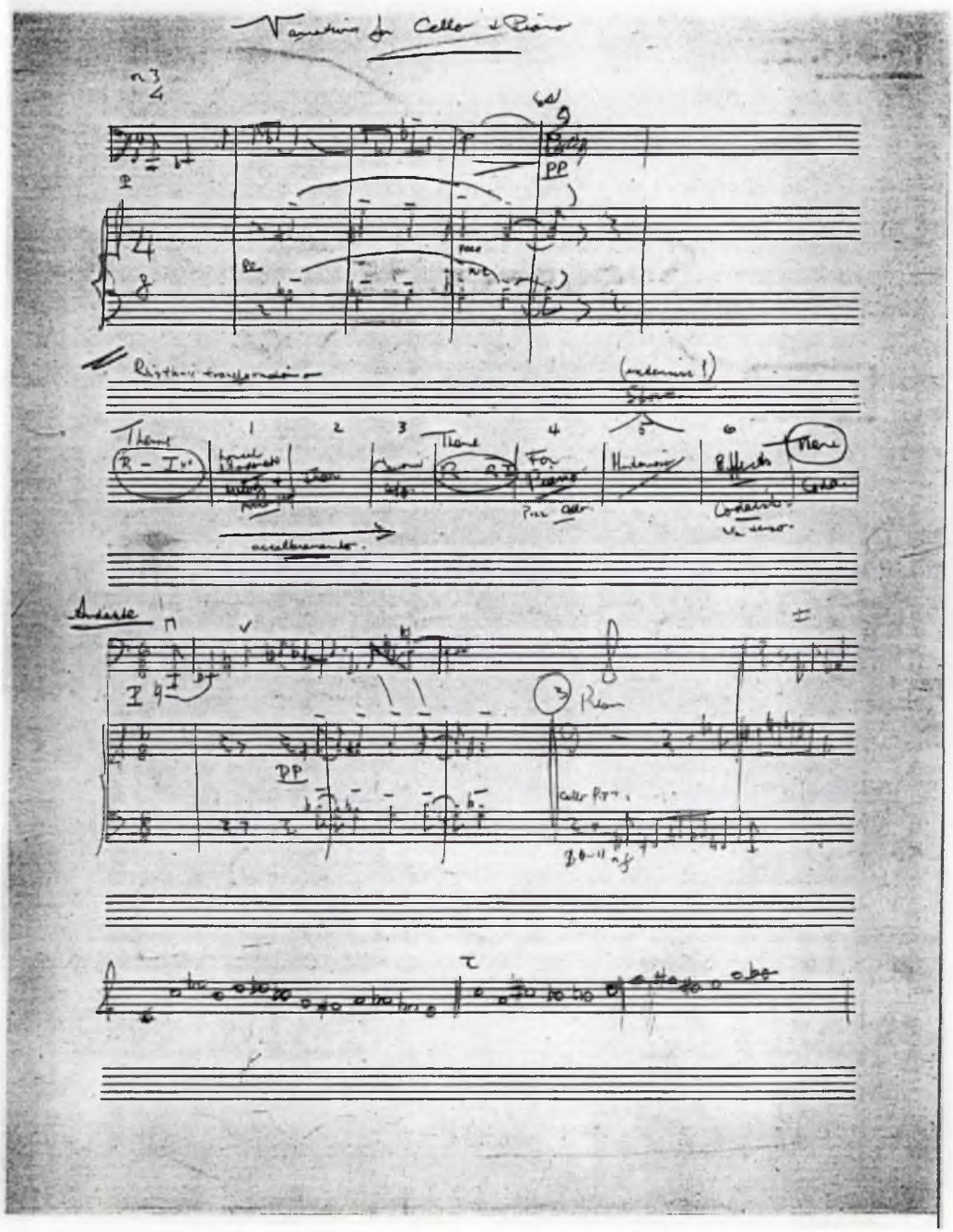

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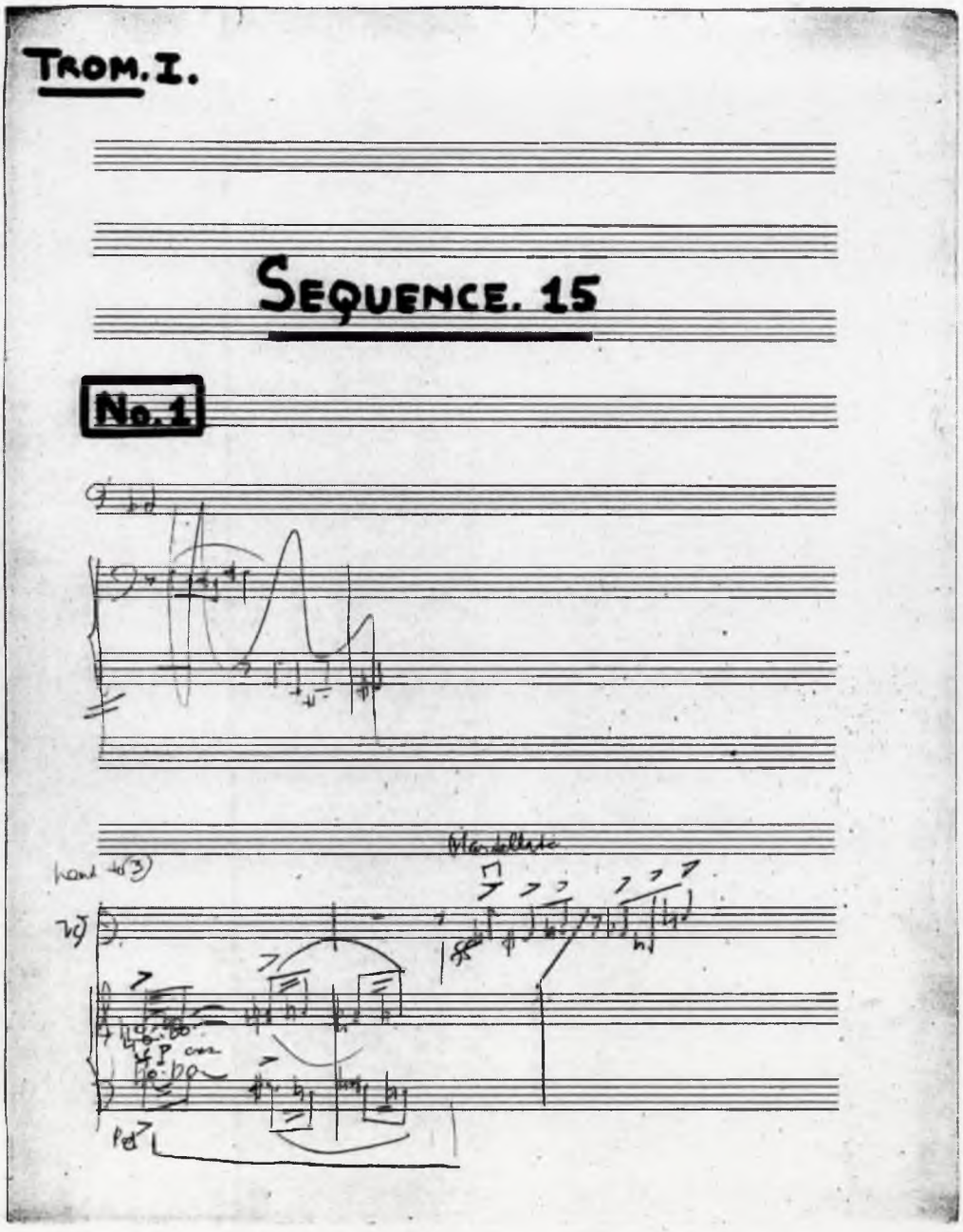

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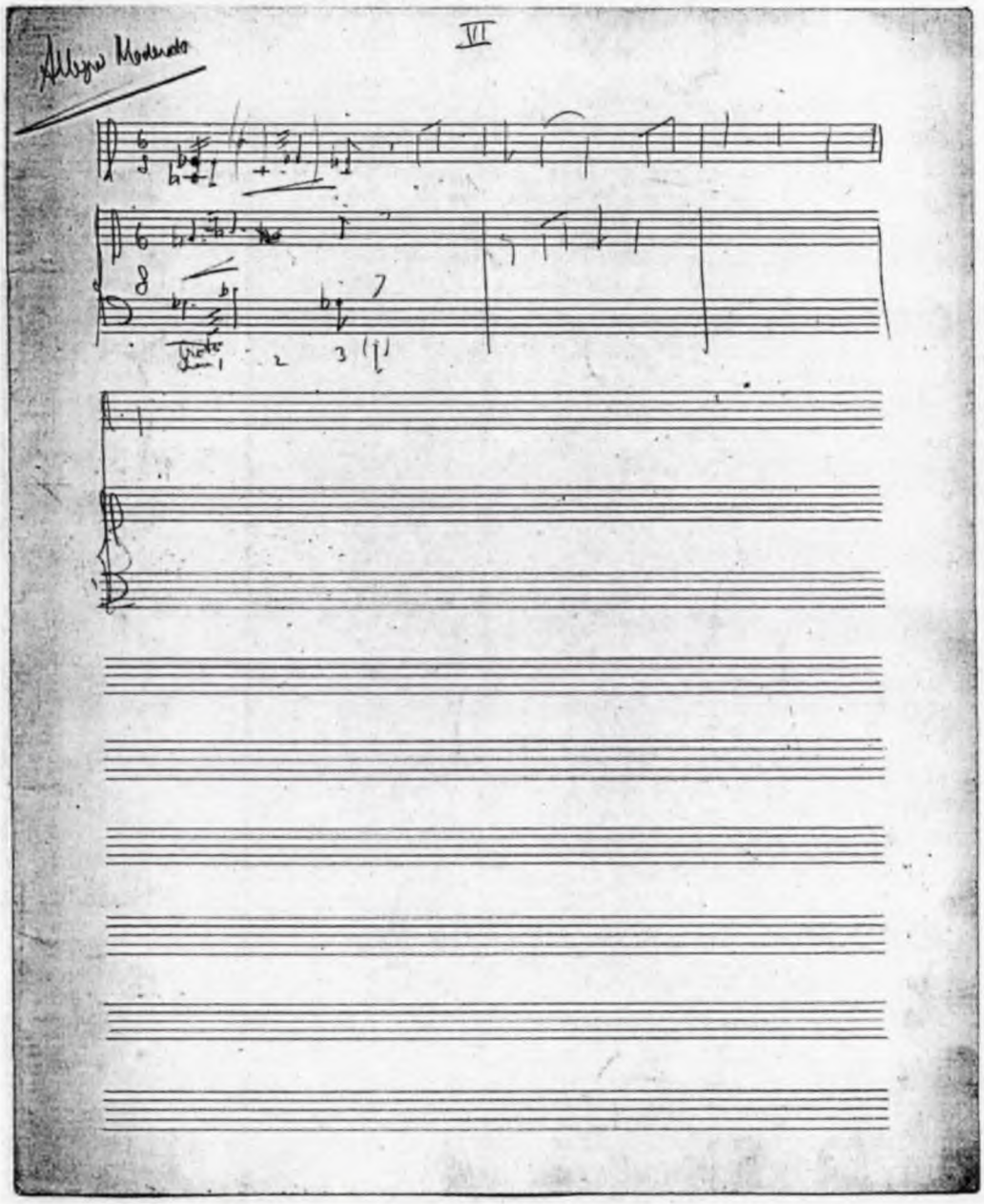

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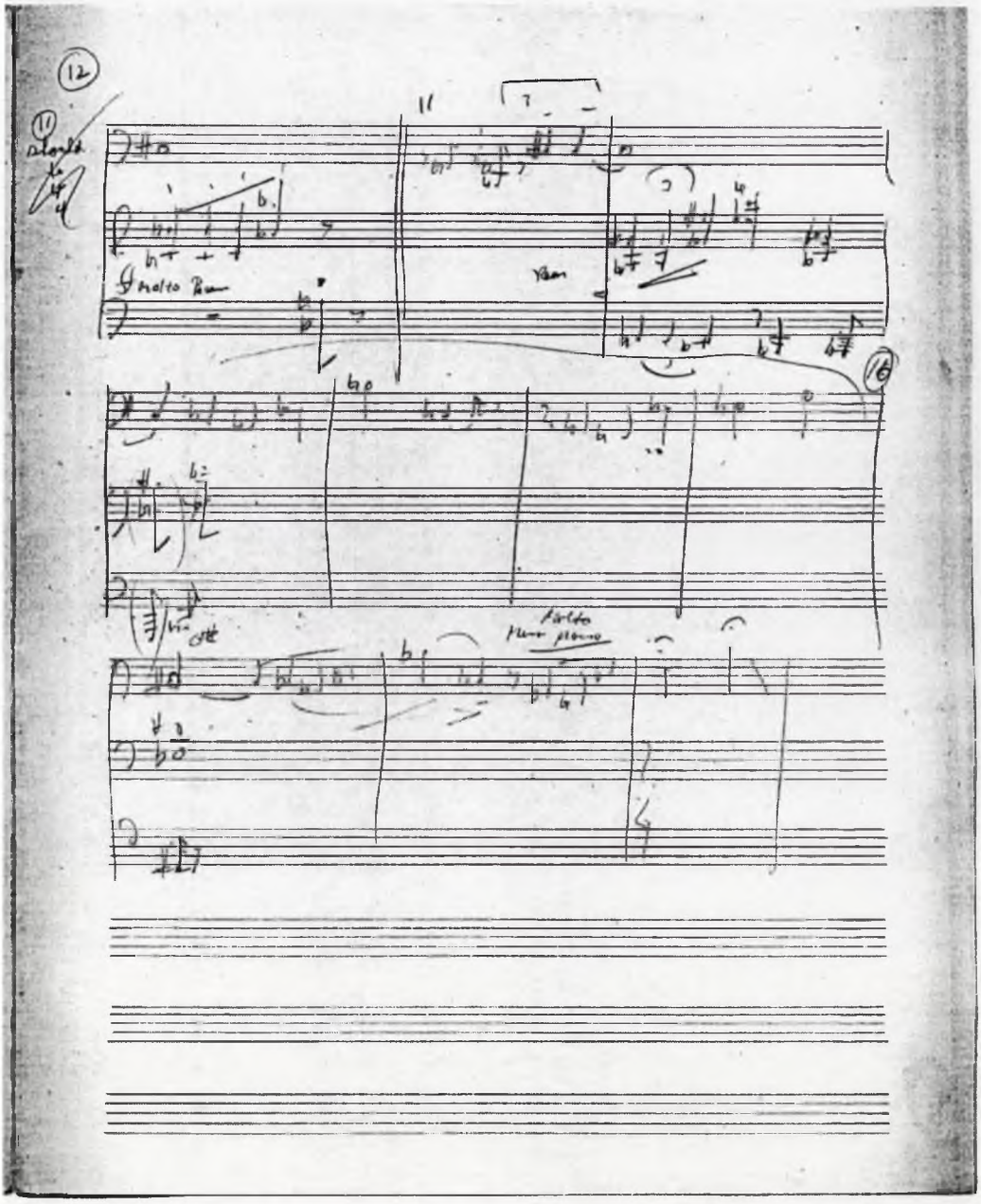

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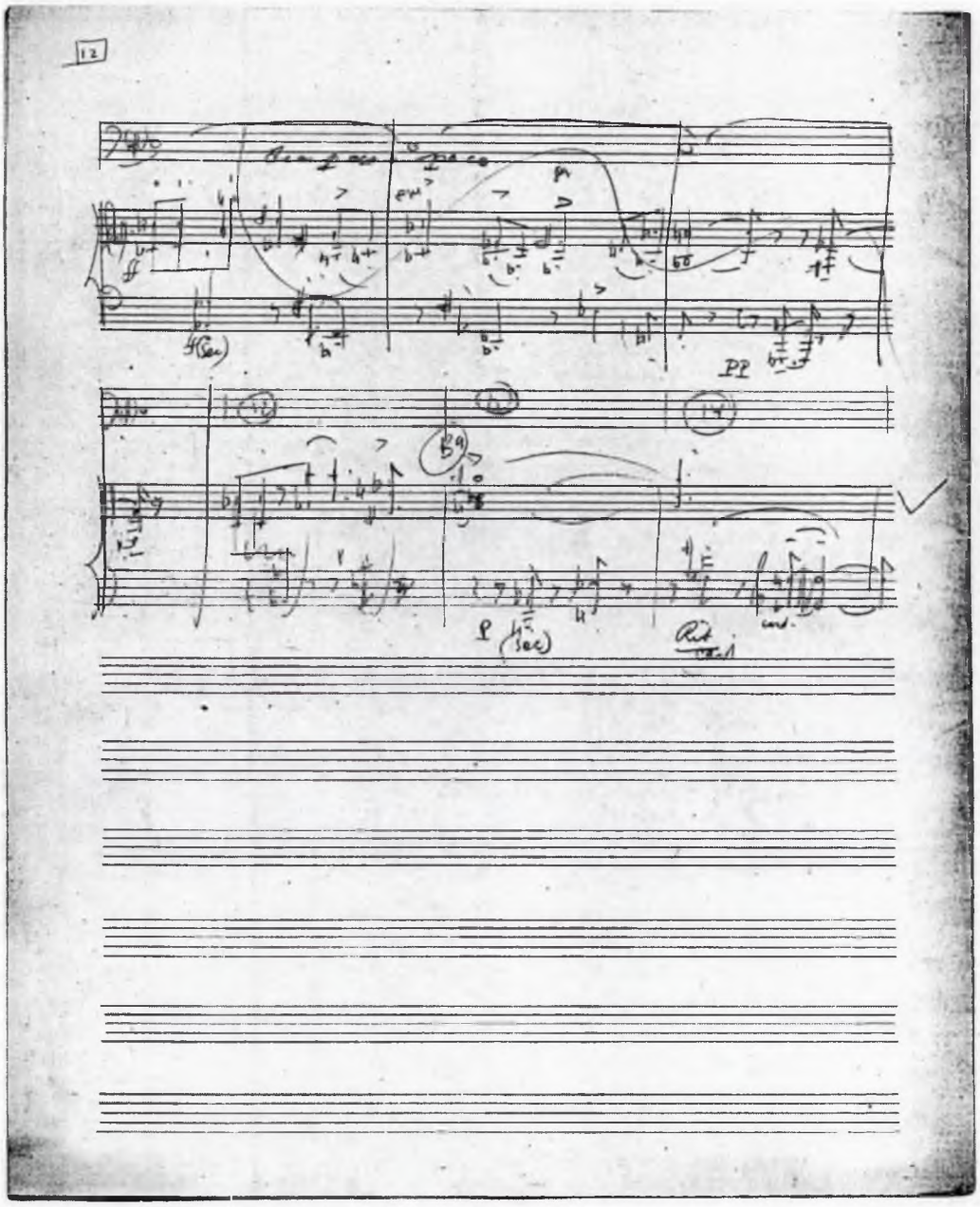

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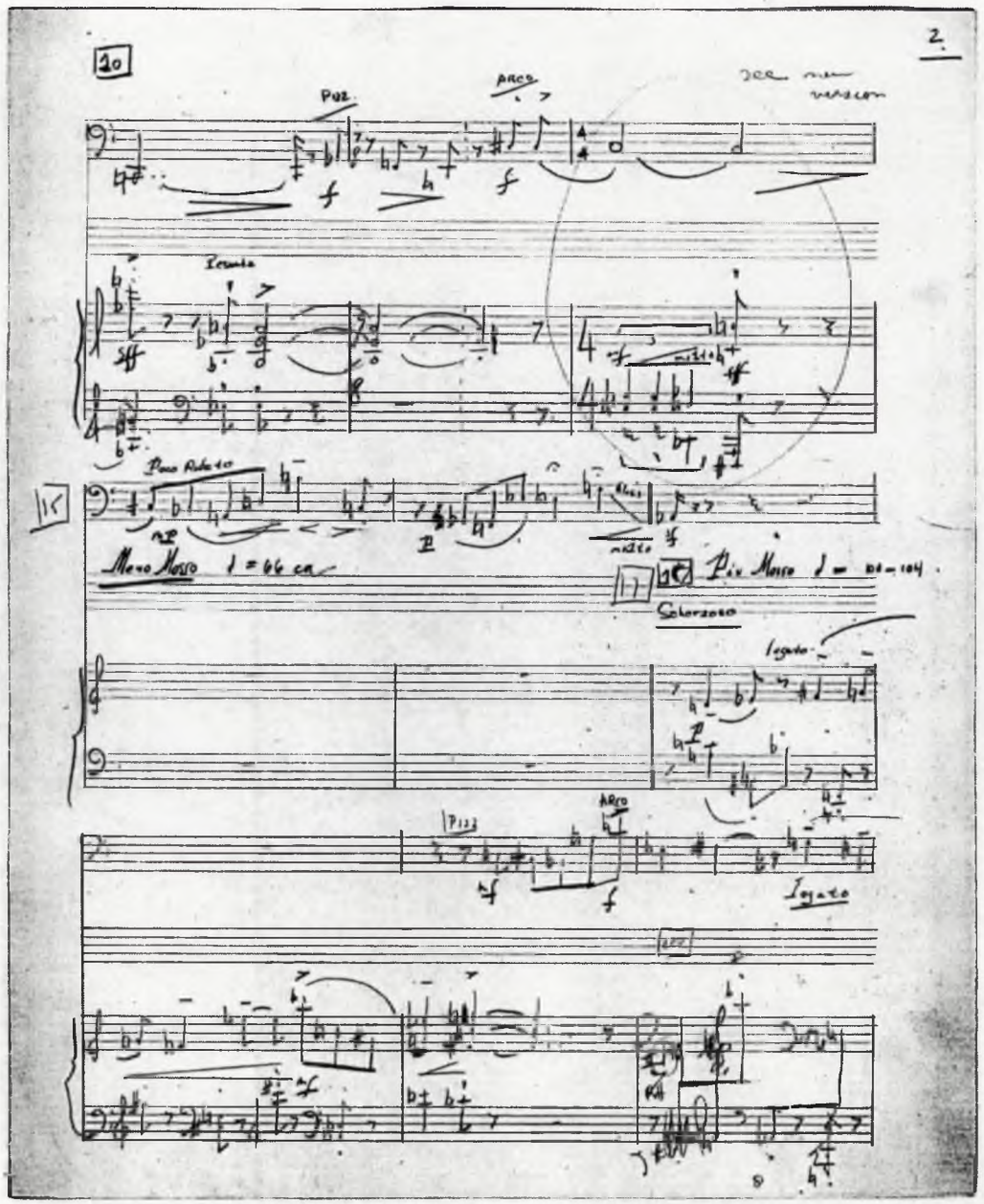

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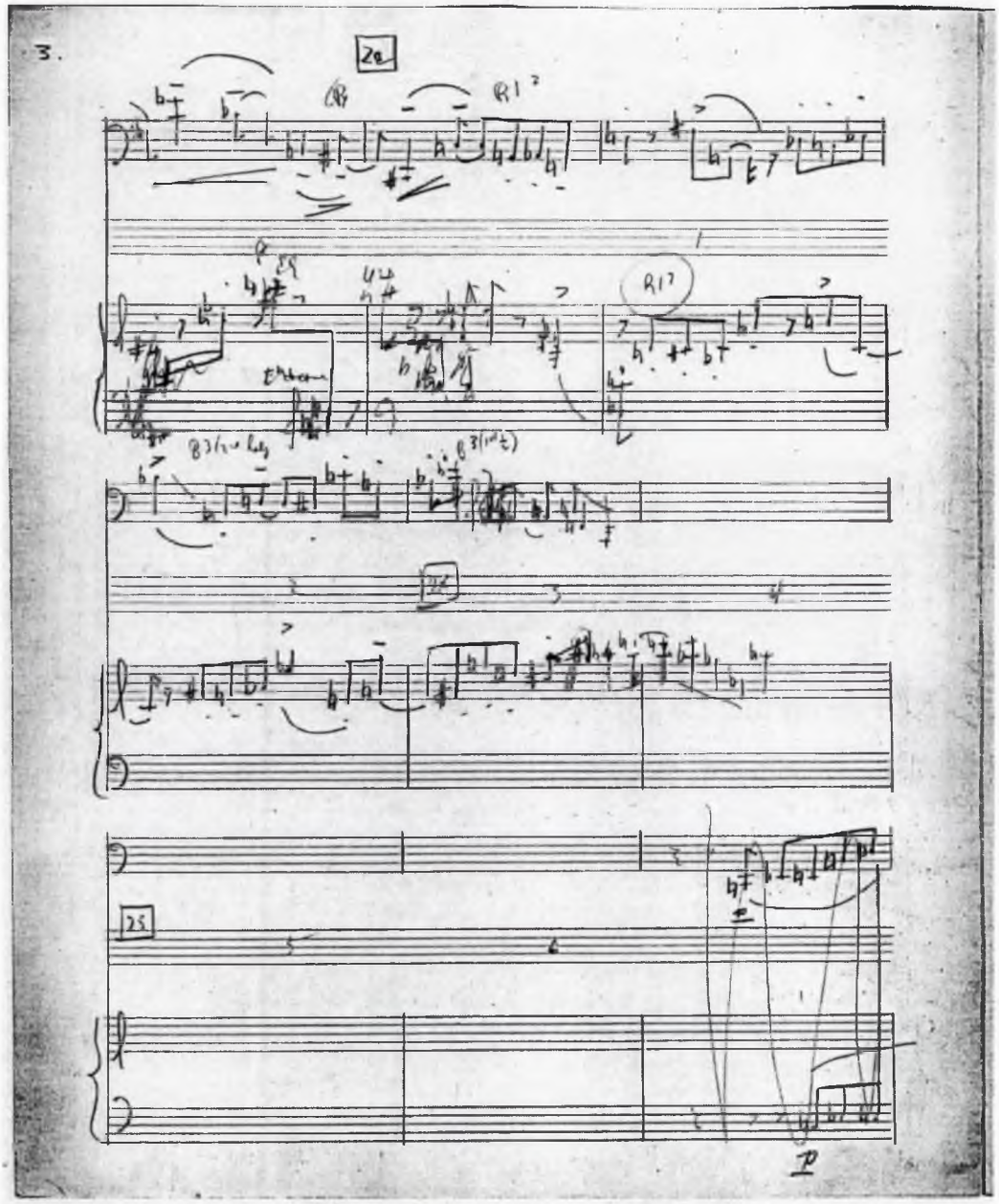

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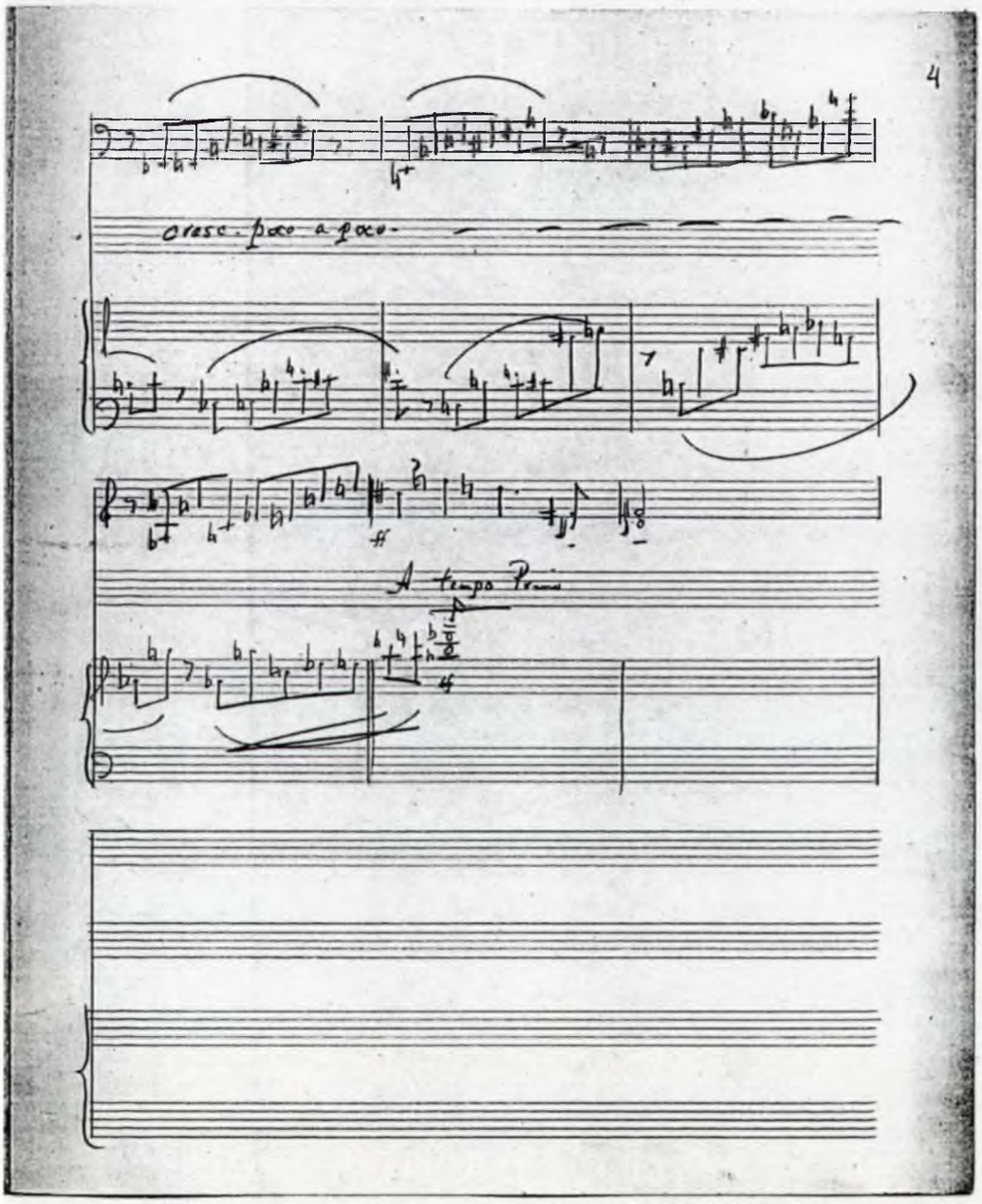

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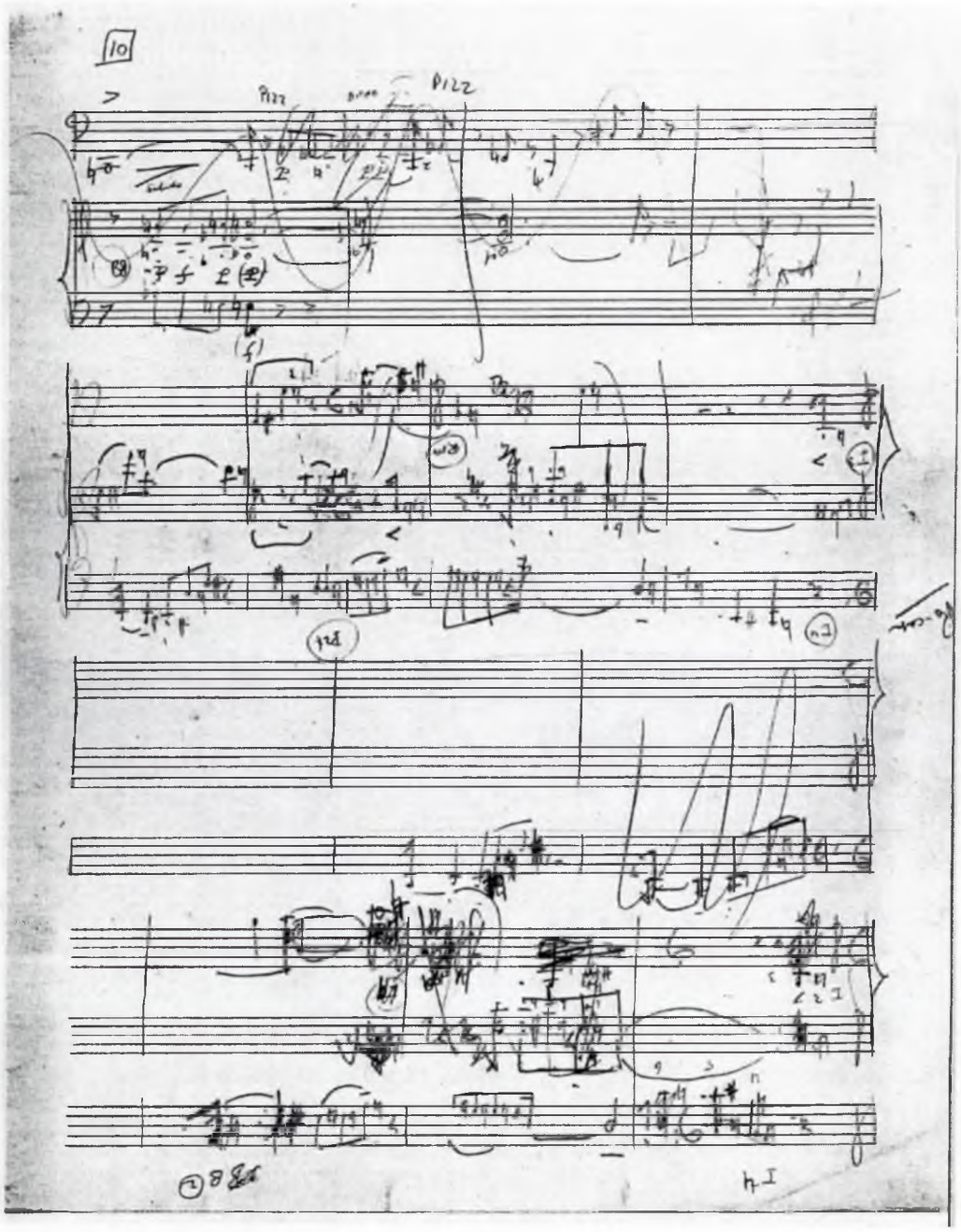

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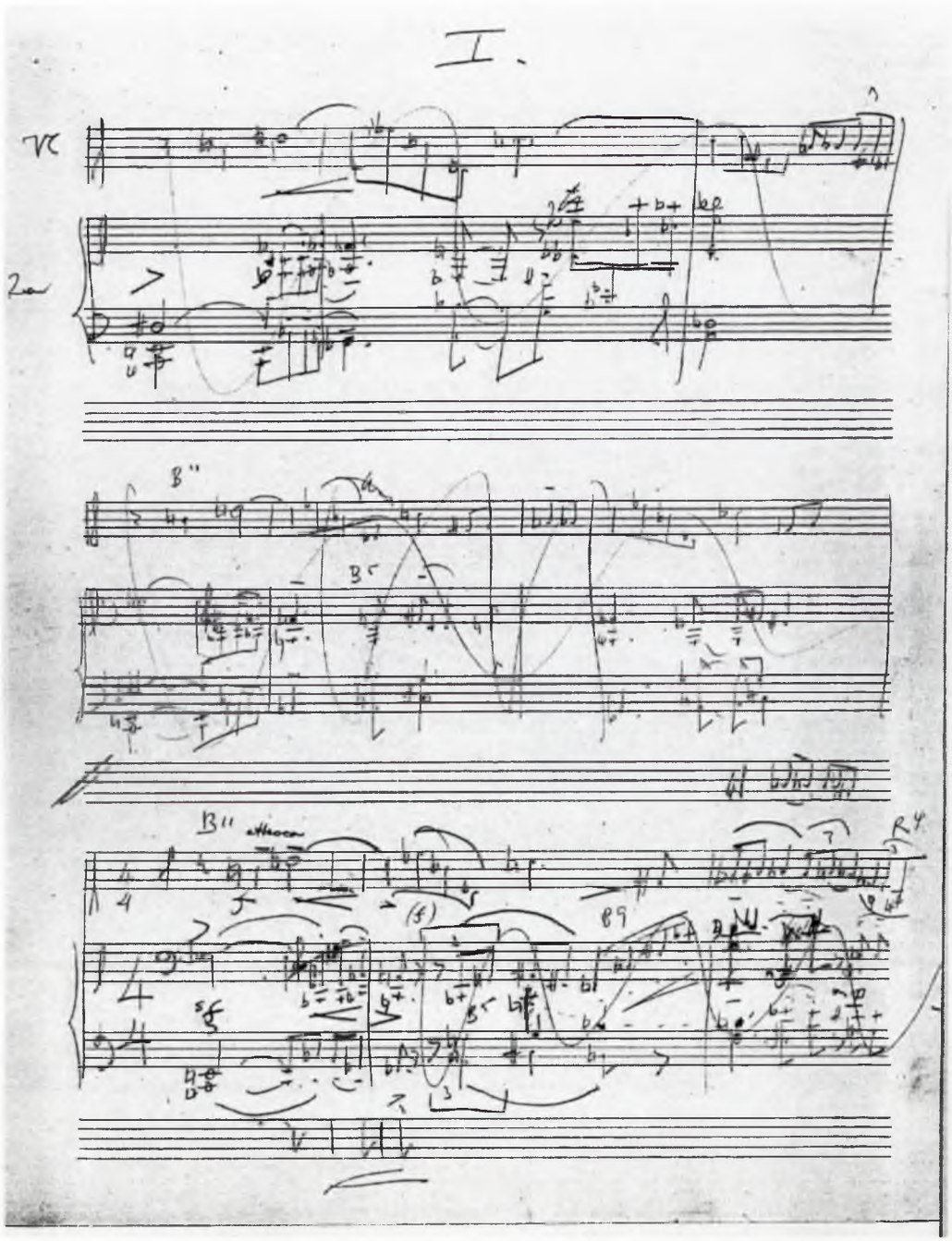

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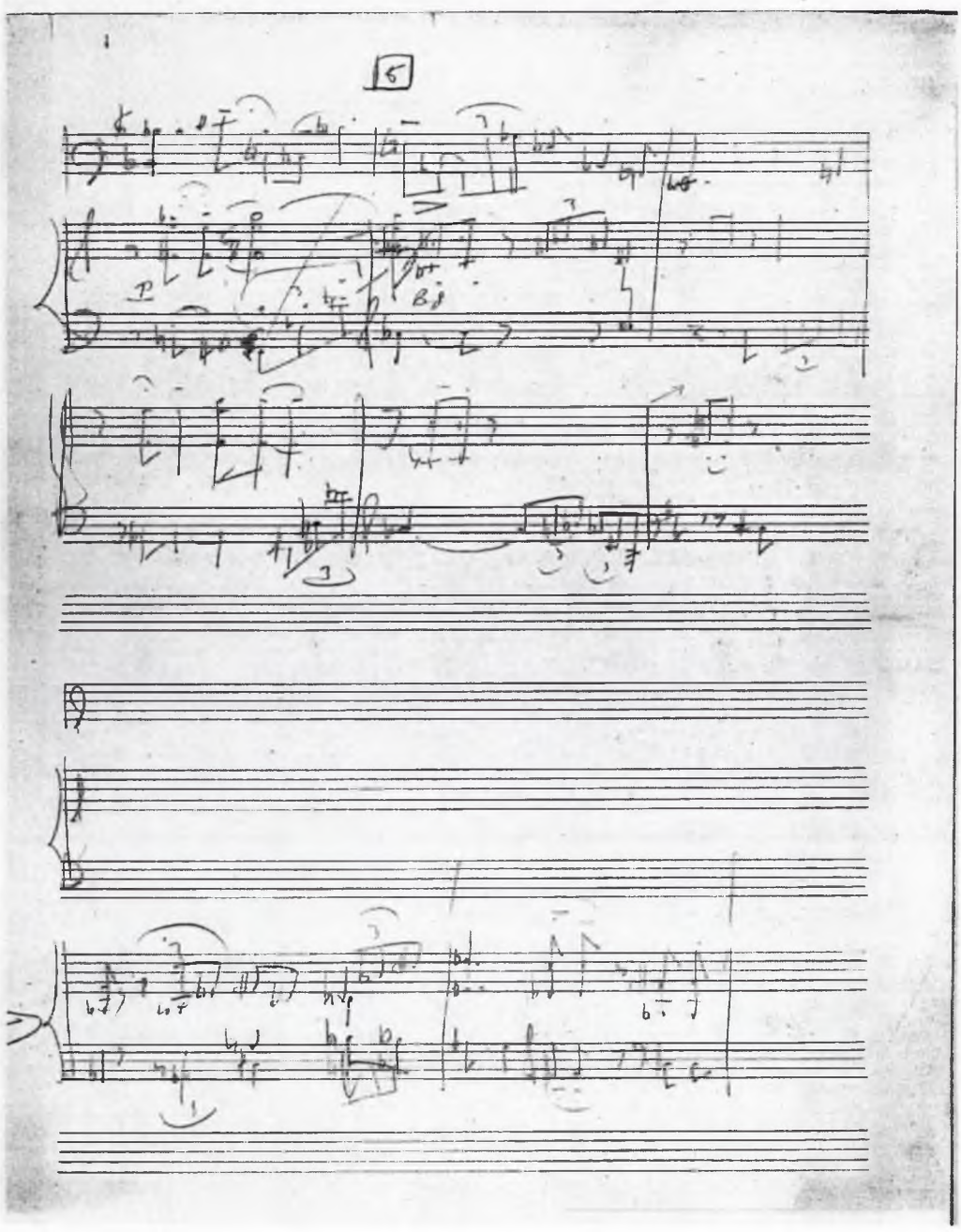

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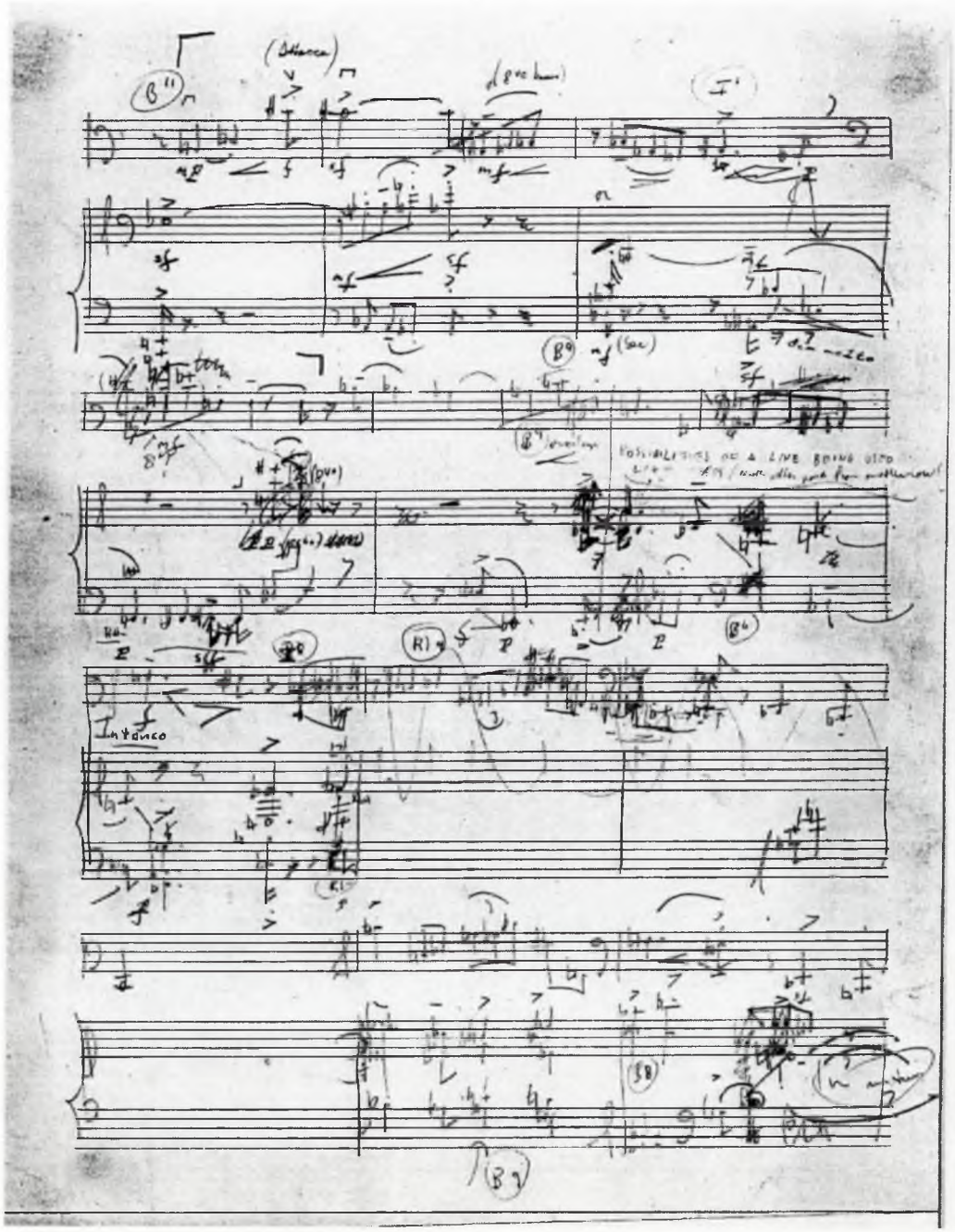

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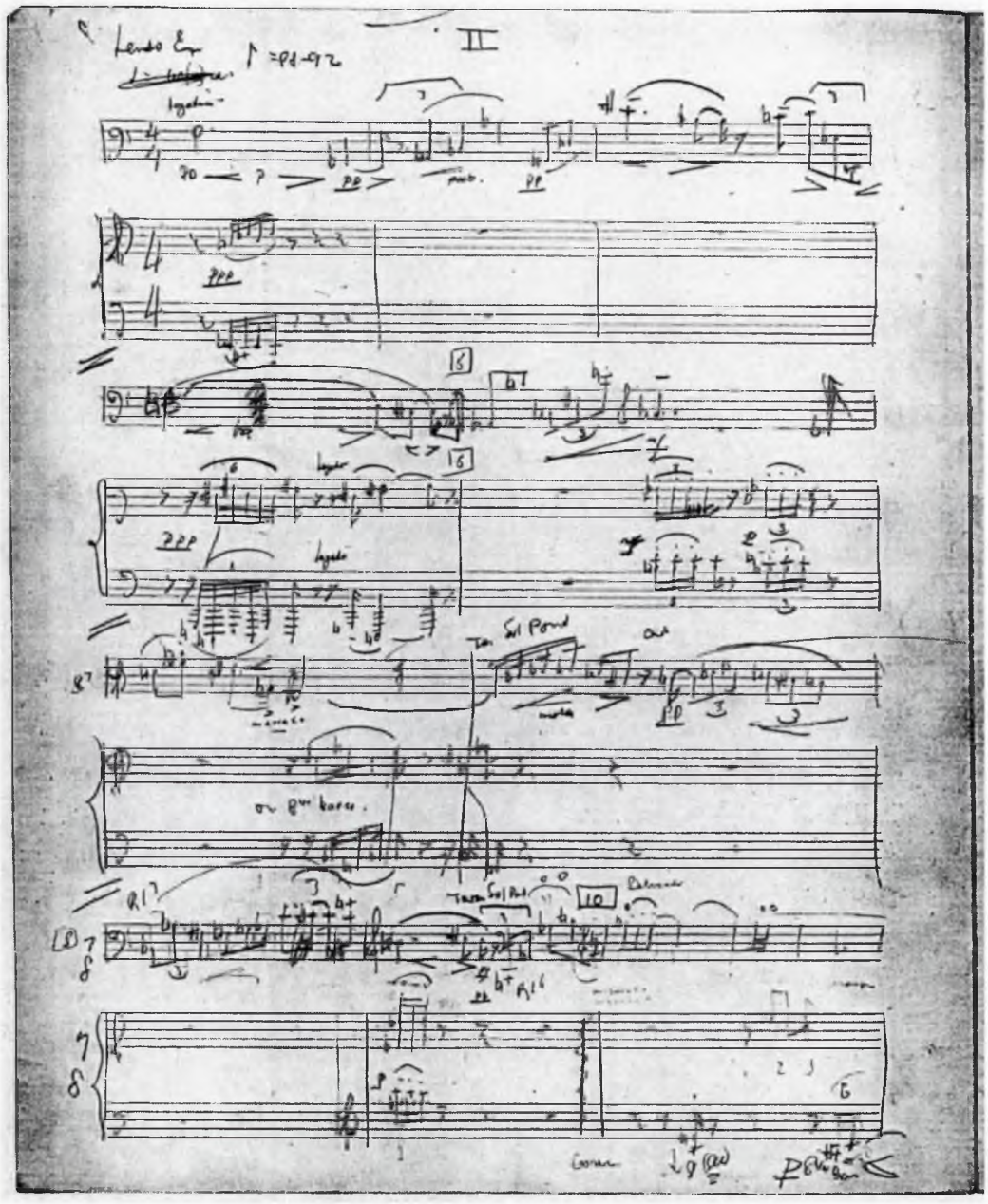

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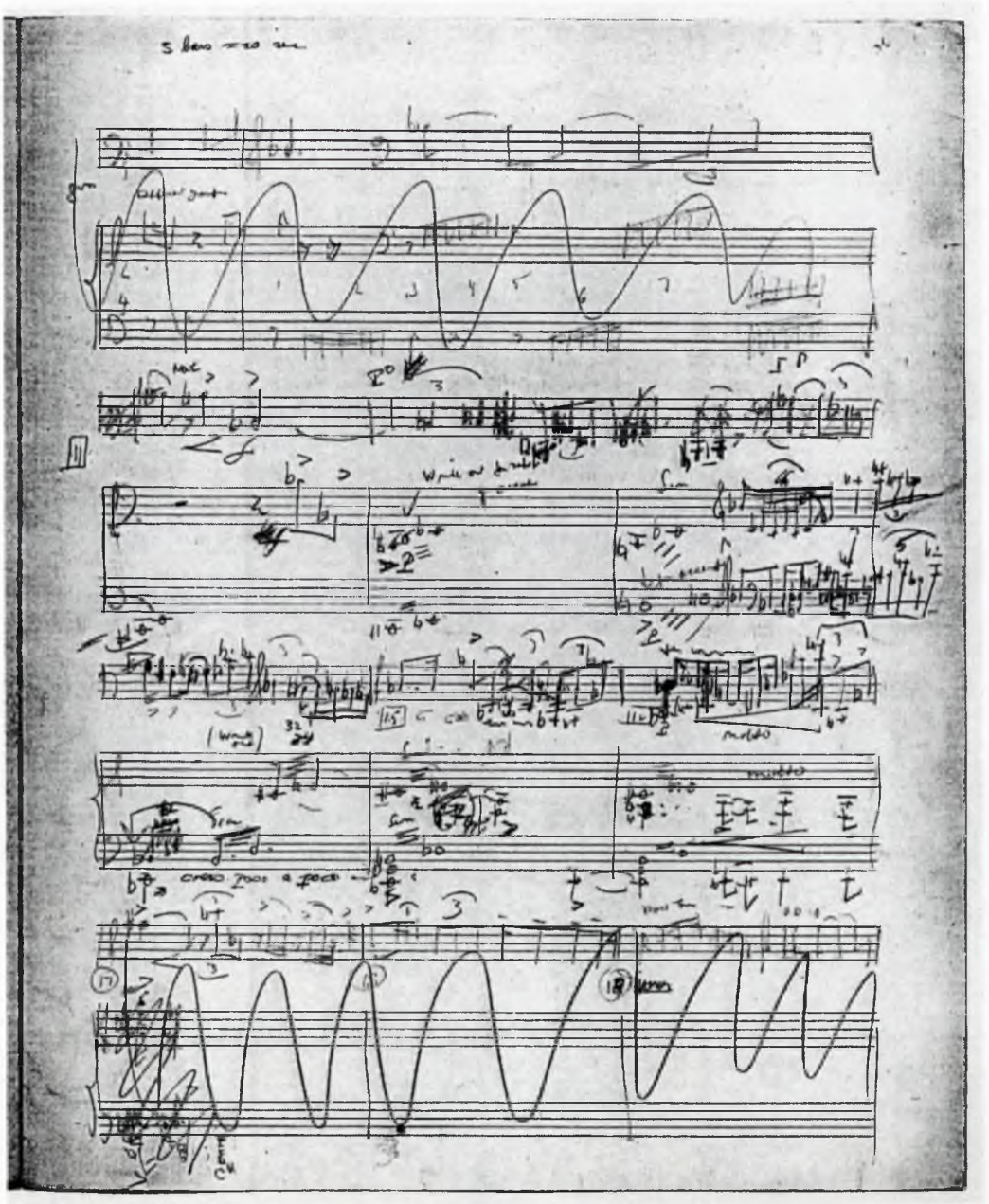
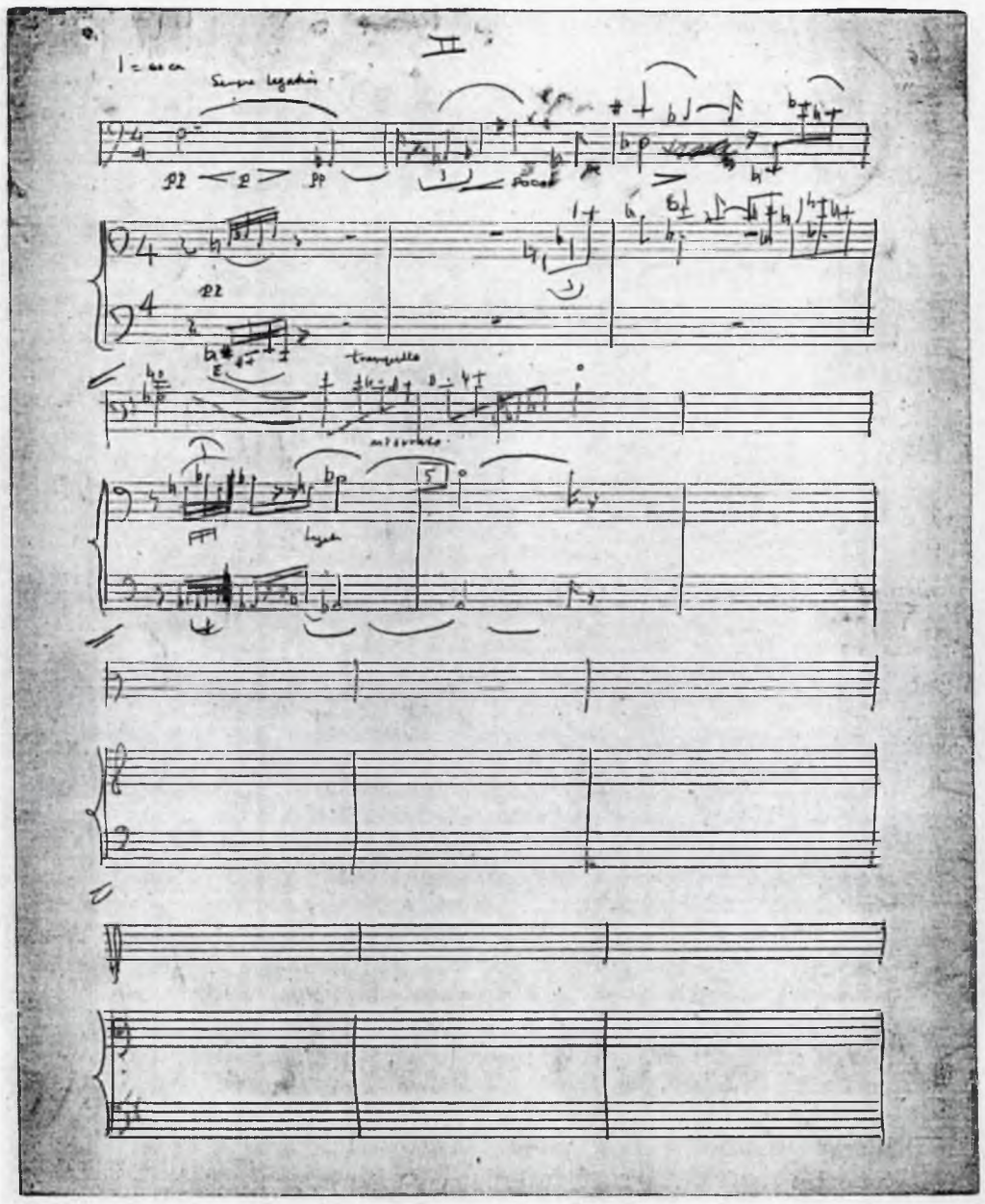


3.43 f5p8i11.17/II^v



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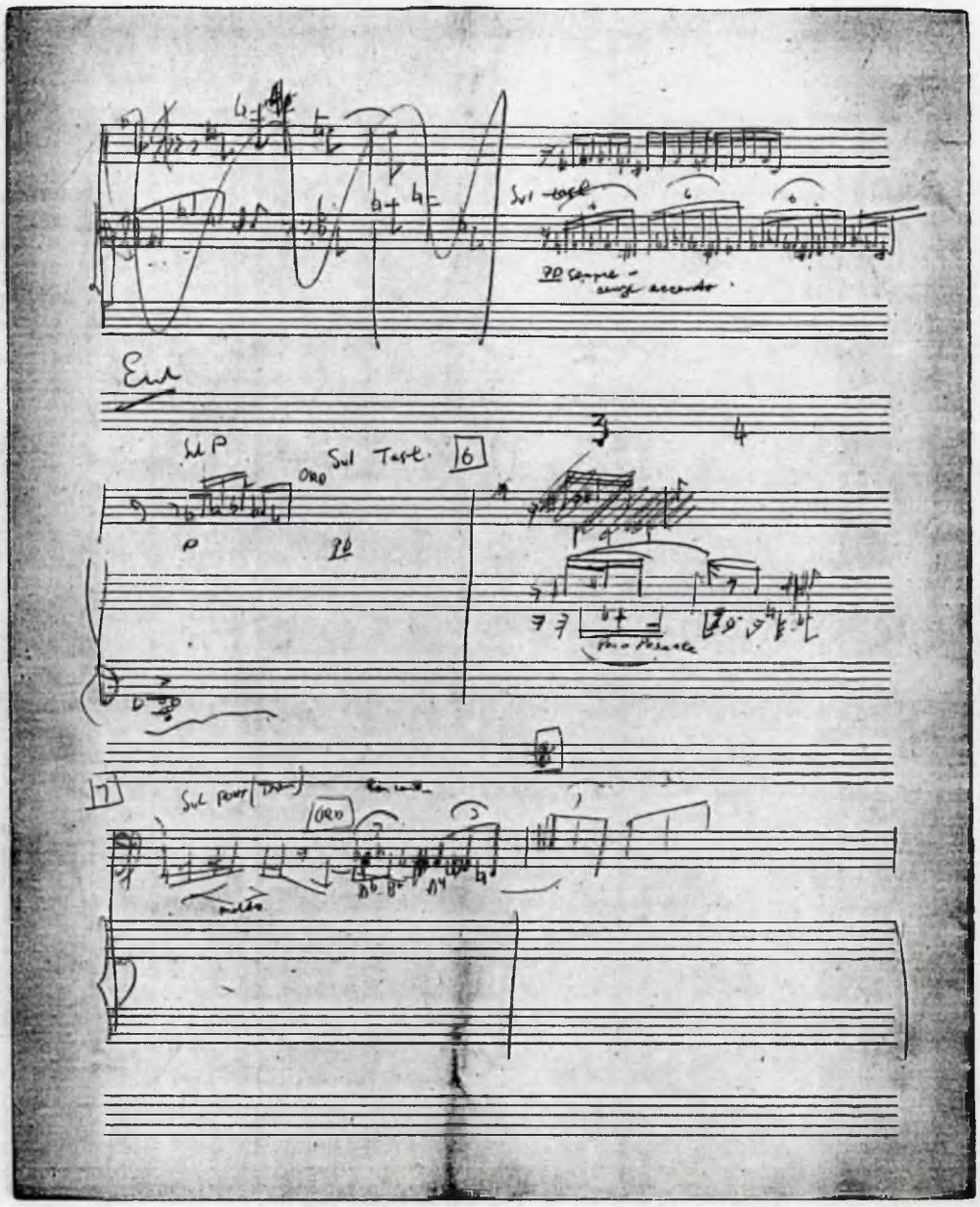
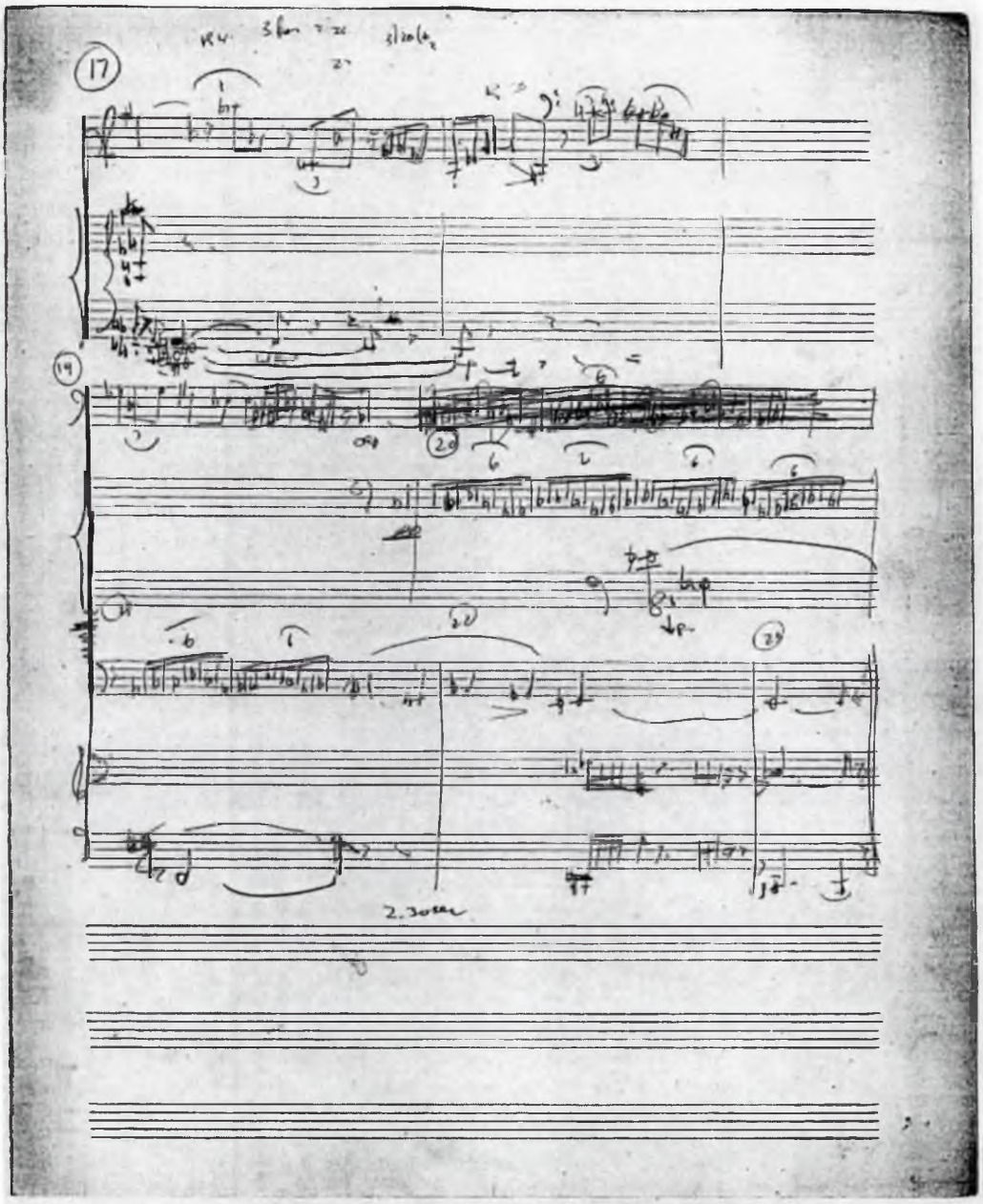
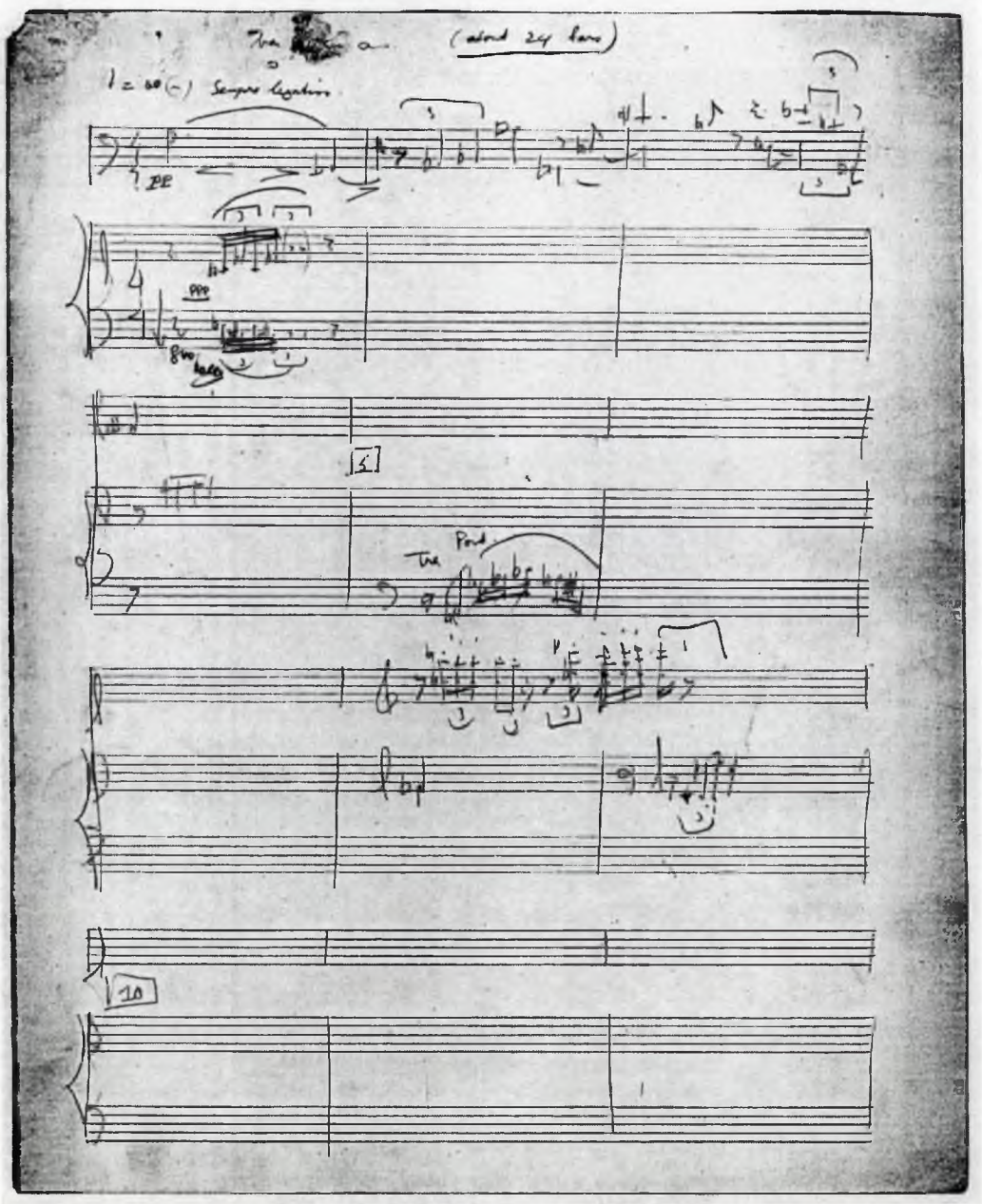


3.45 f5p8i11.19/I^r



3.46 f5p8i11.20/I^{r}



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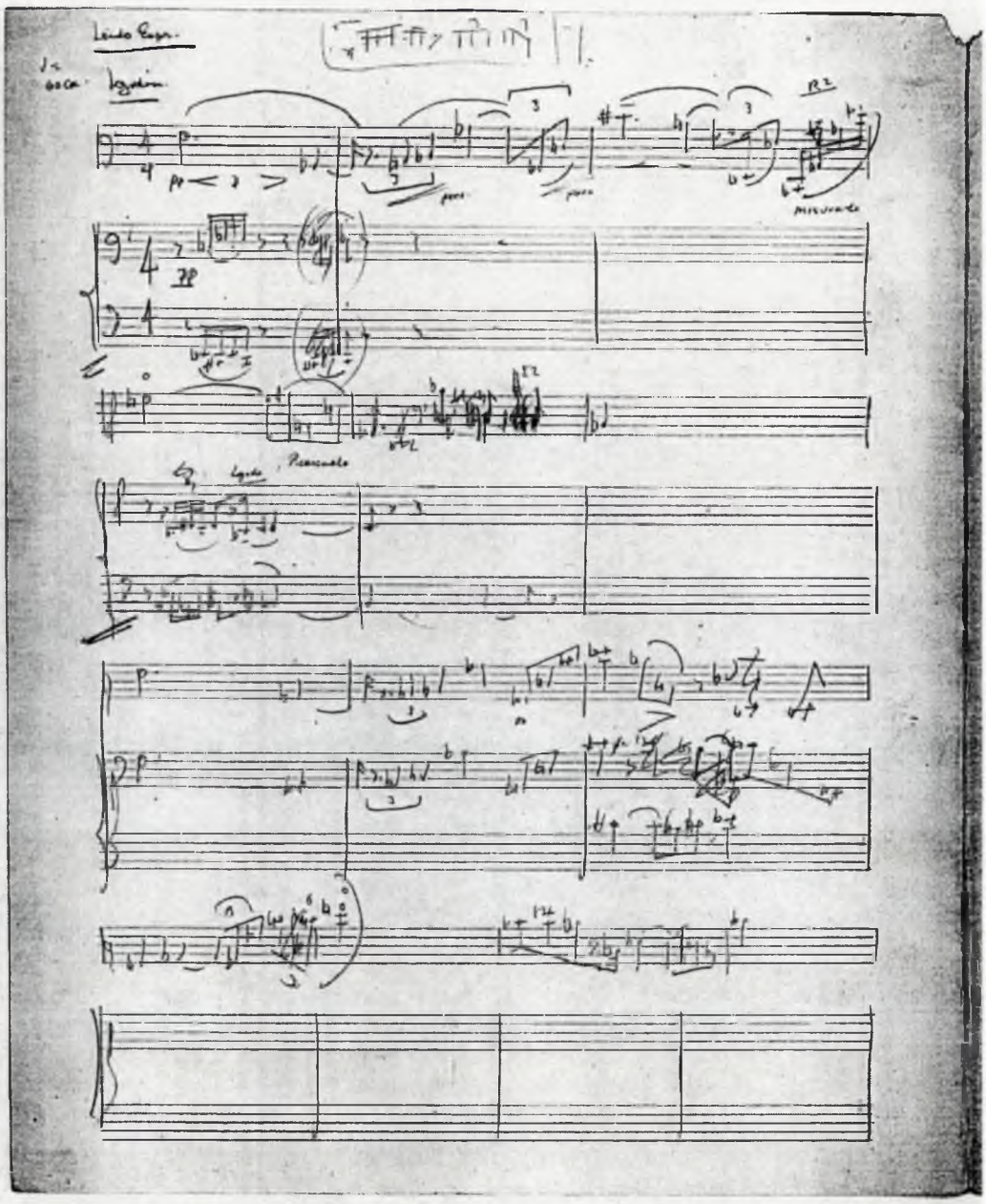
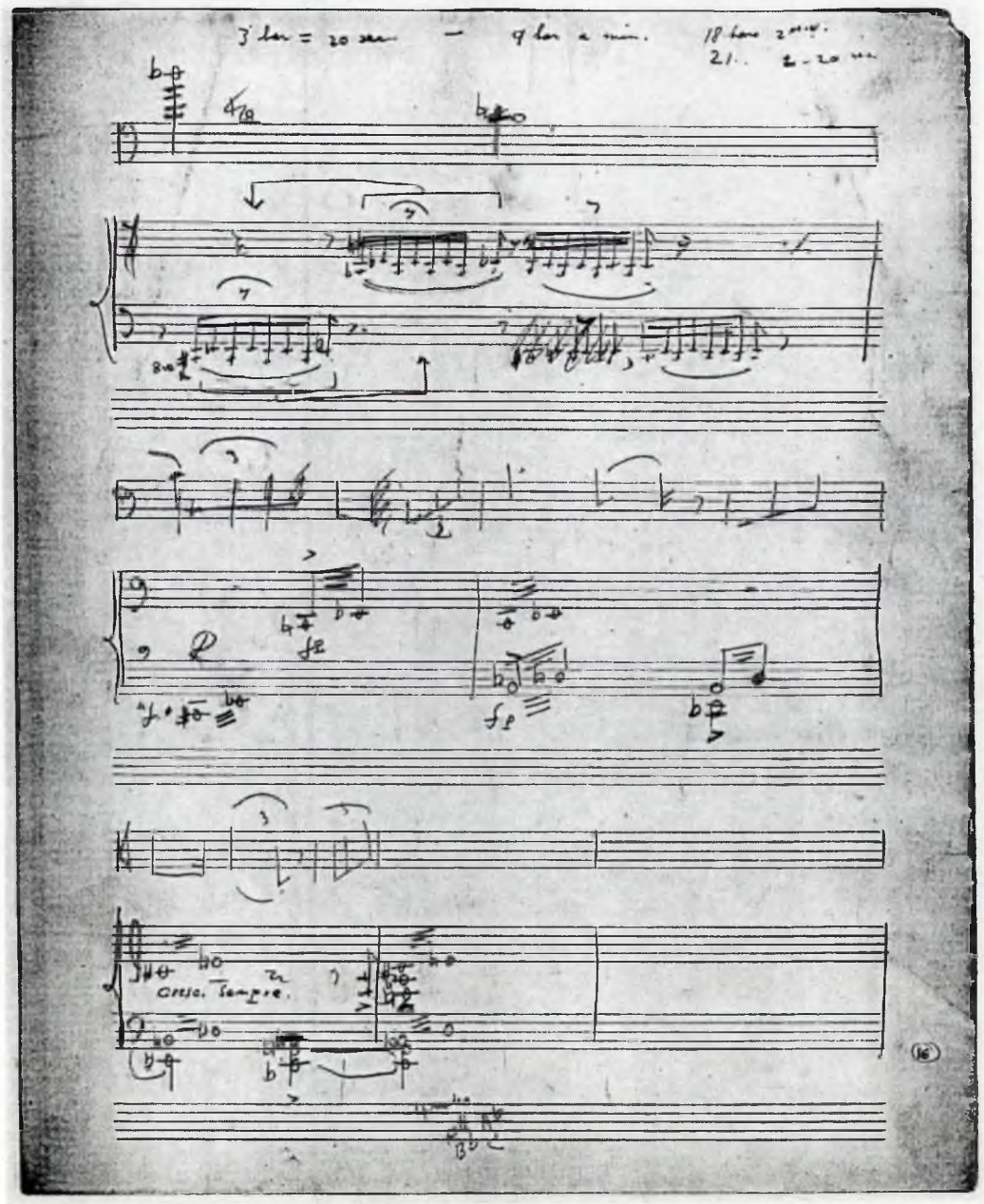


3.48 f5p8i11.20/II^v



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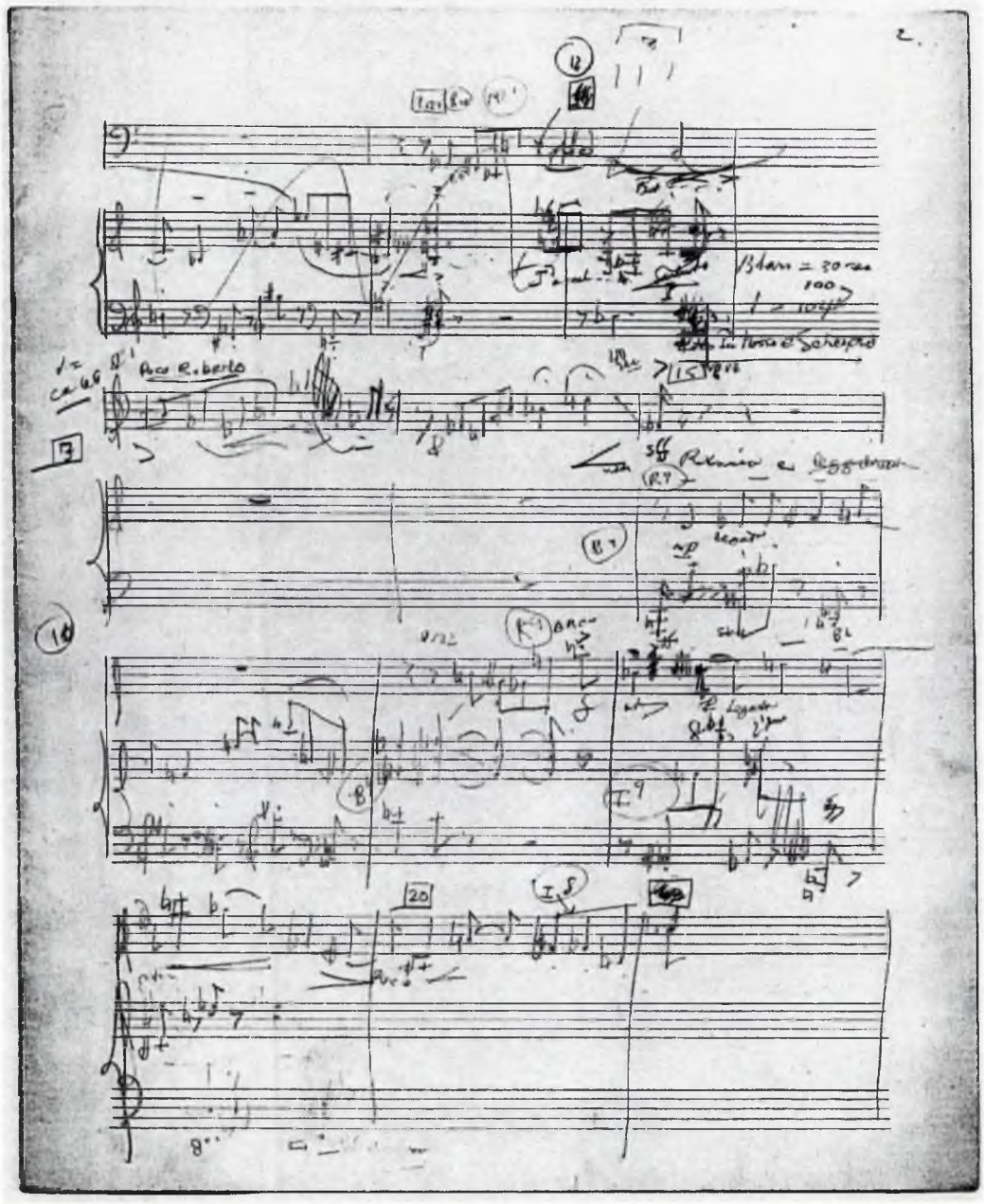

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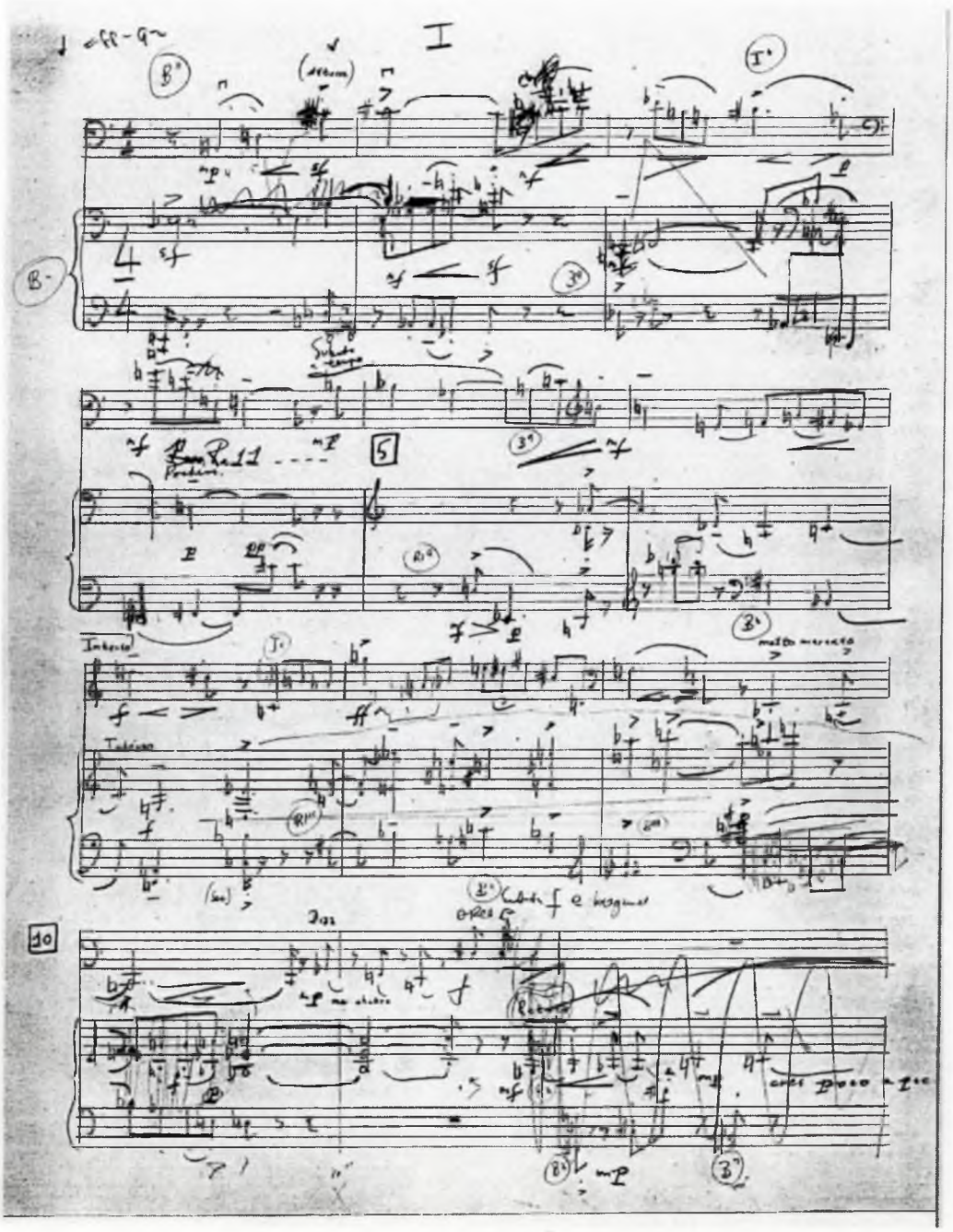

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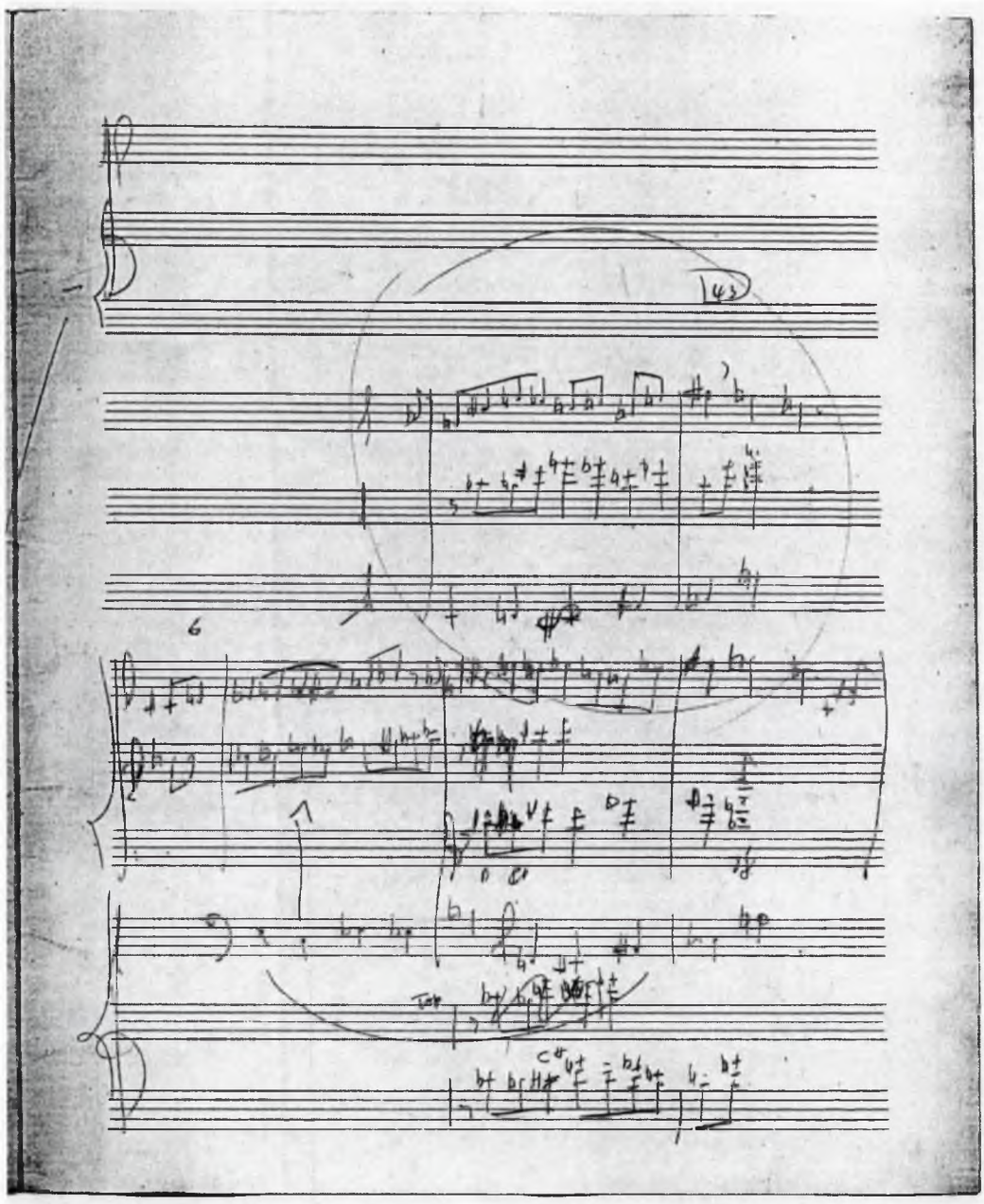

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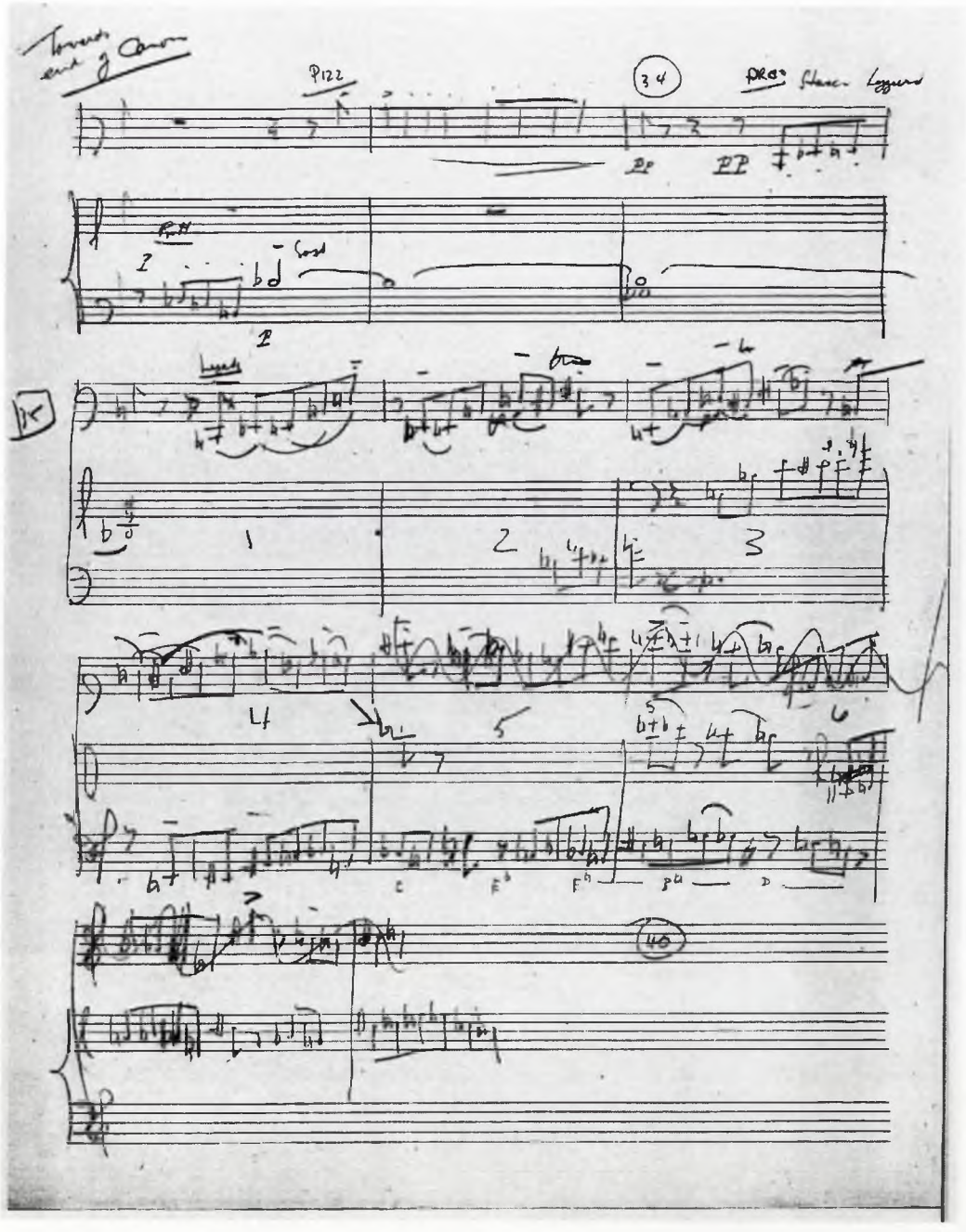
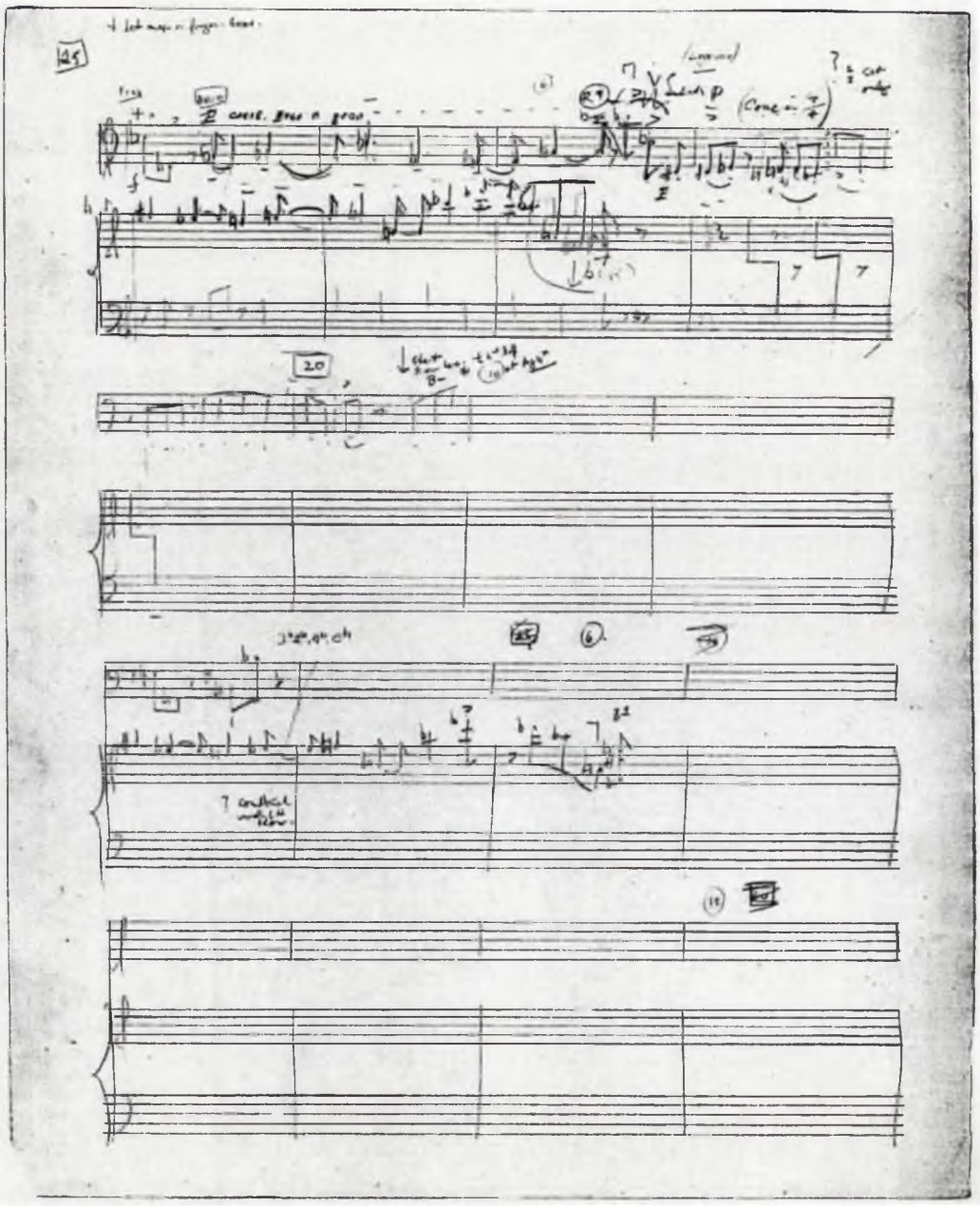


3.53 f5p8i11.22/I^r



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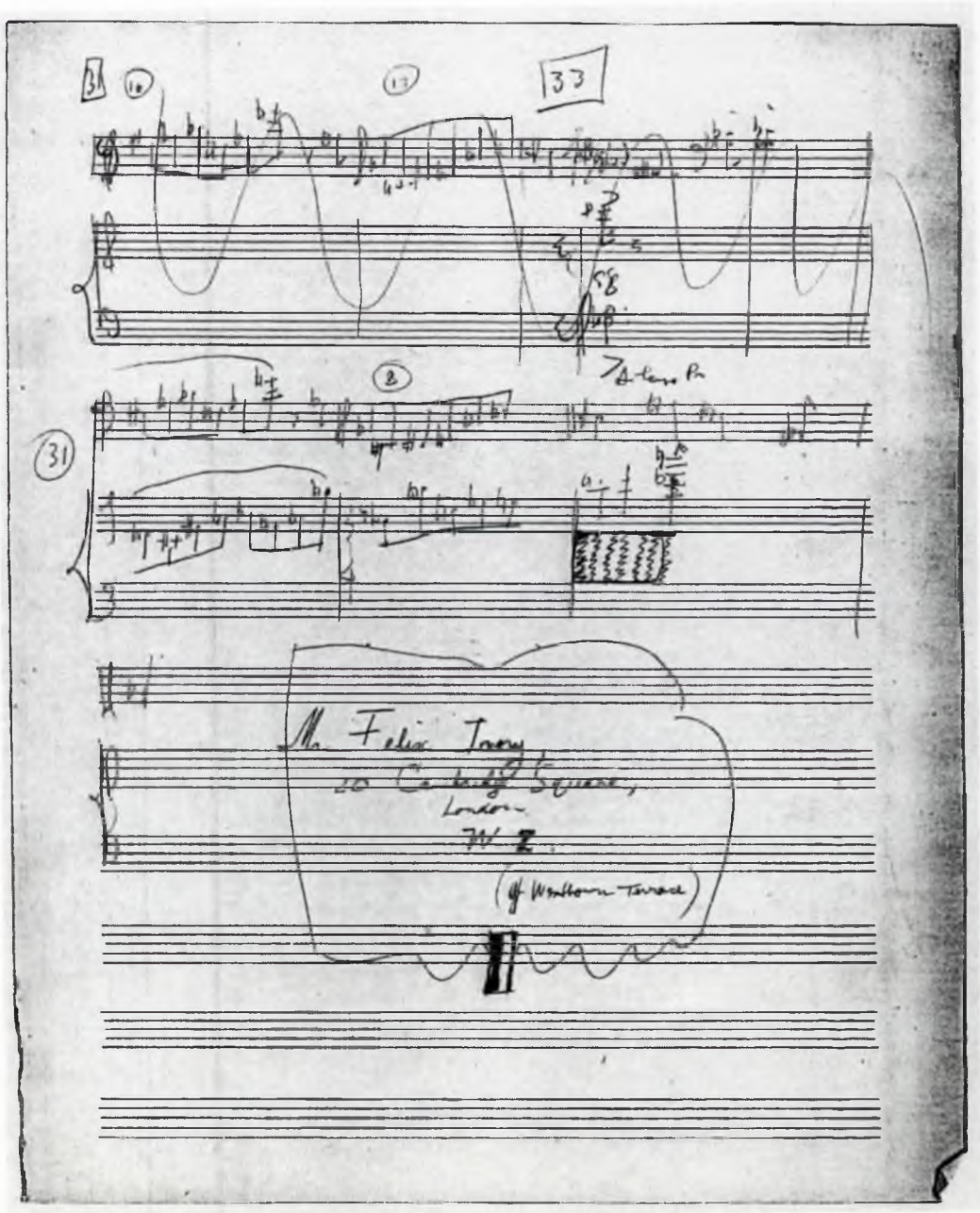

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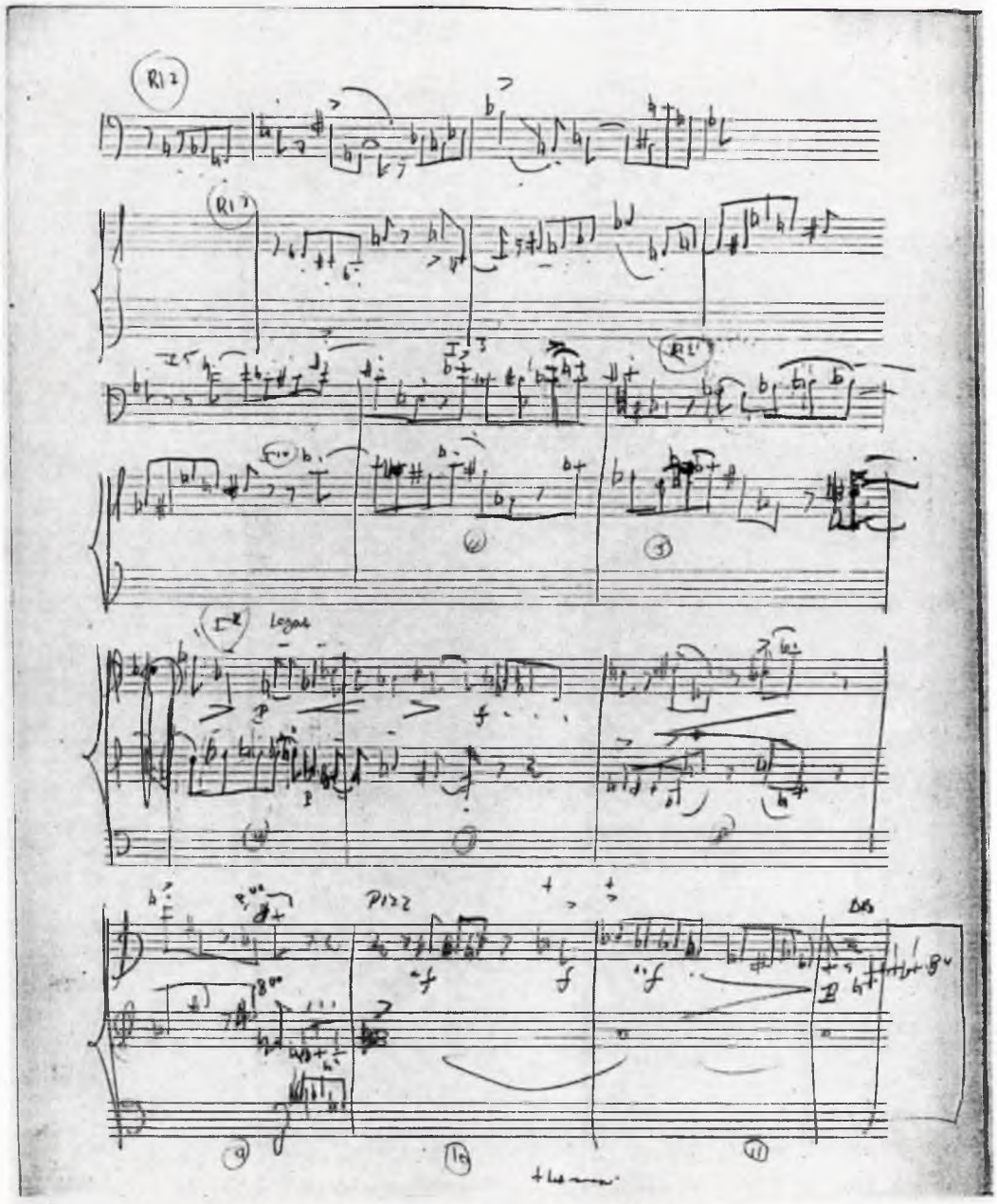

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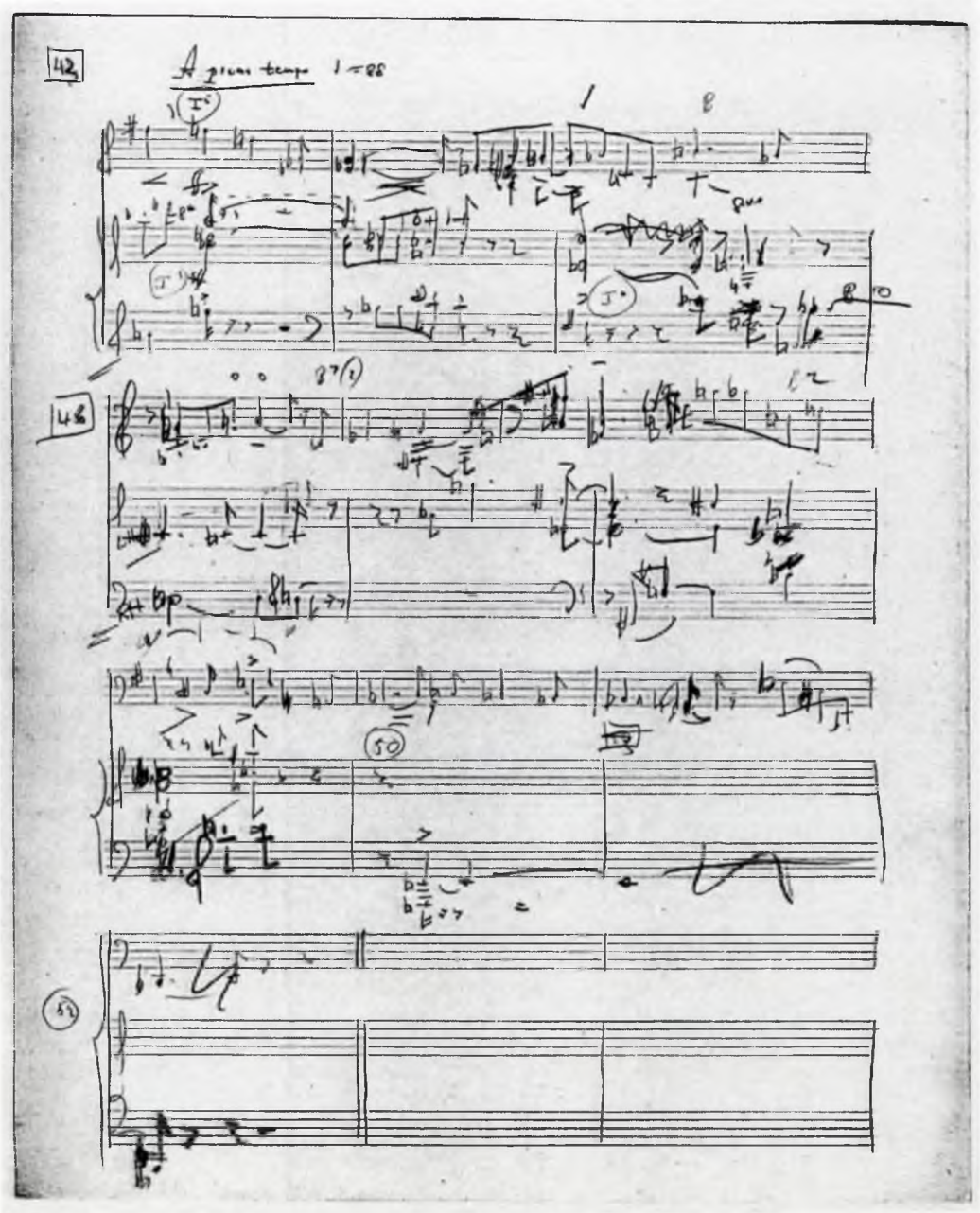

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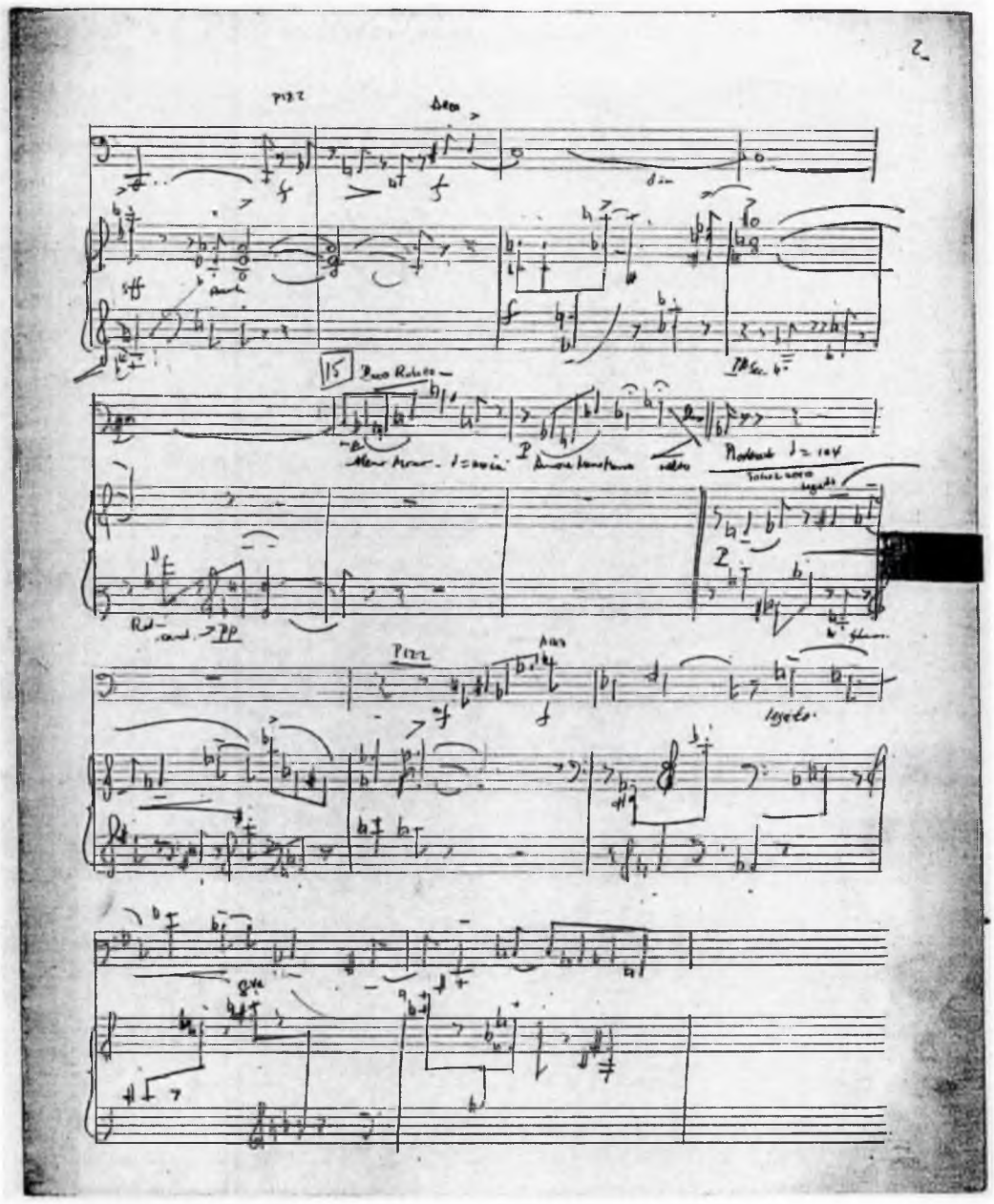

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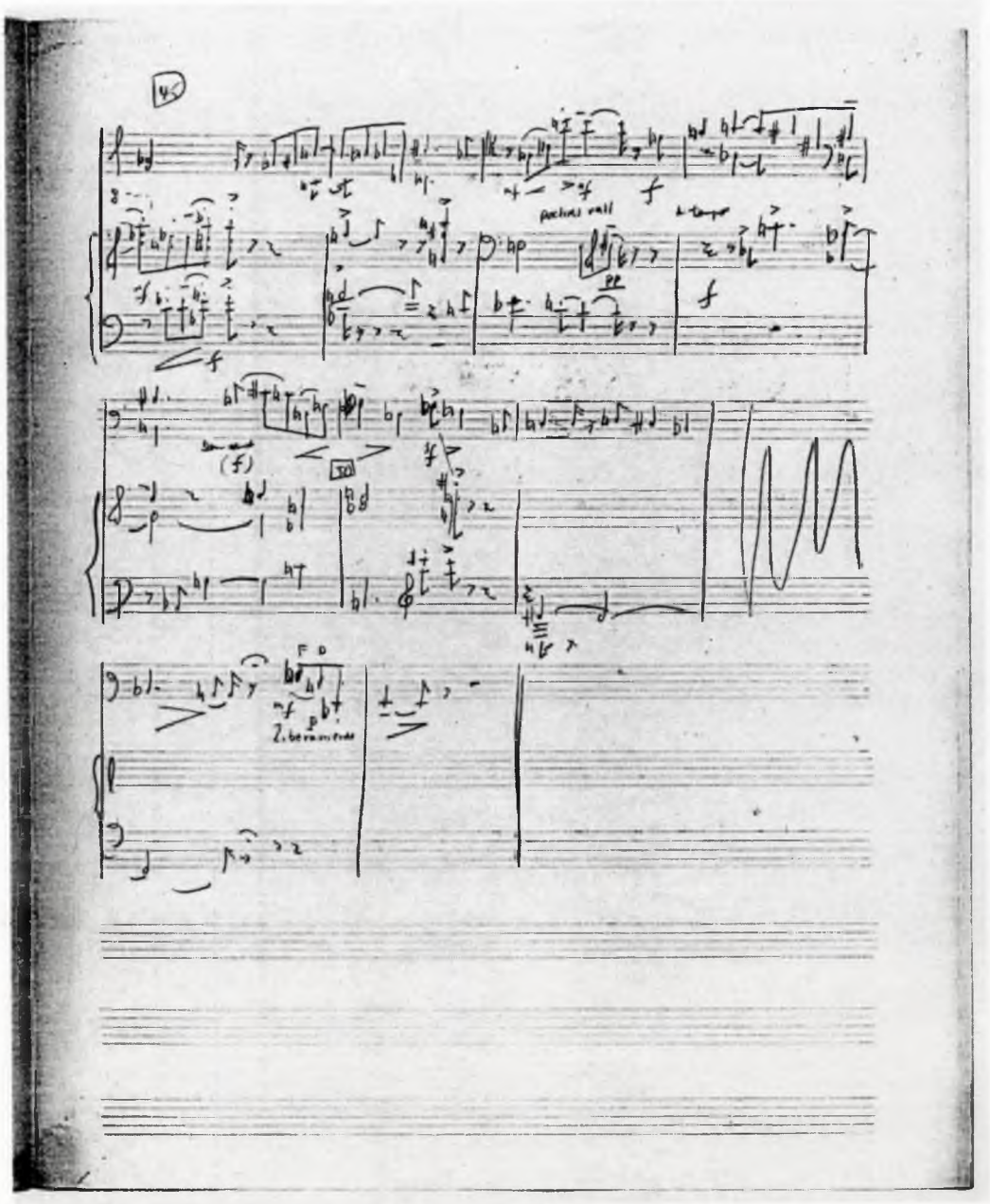

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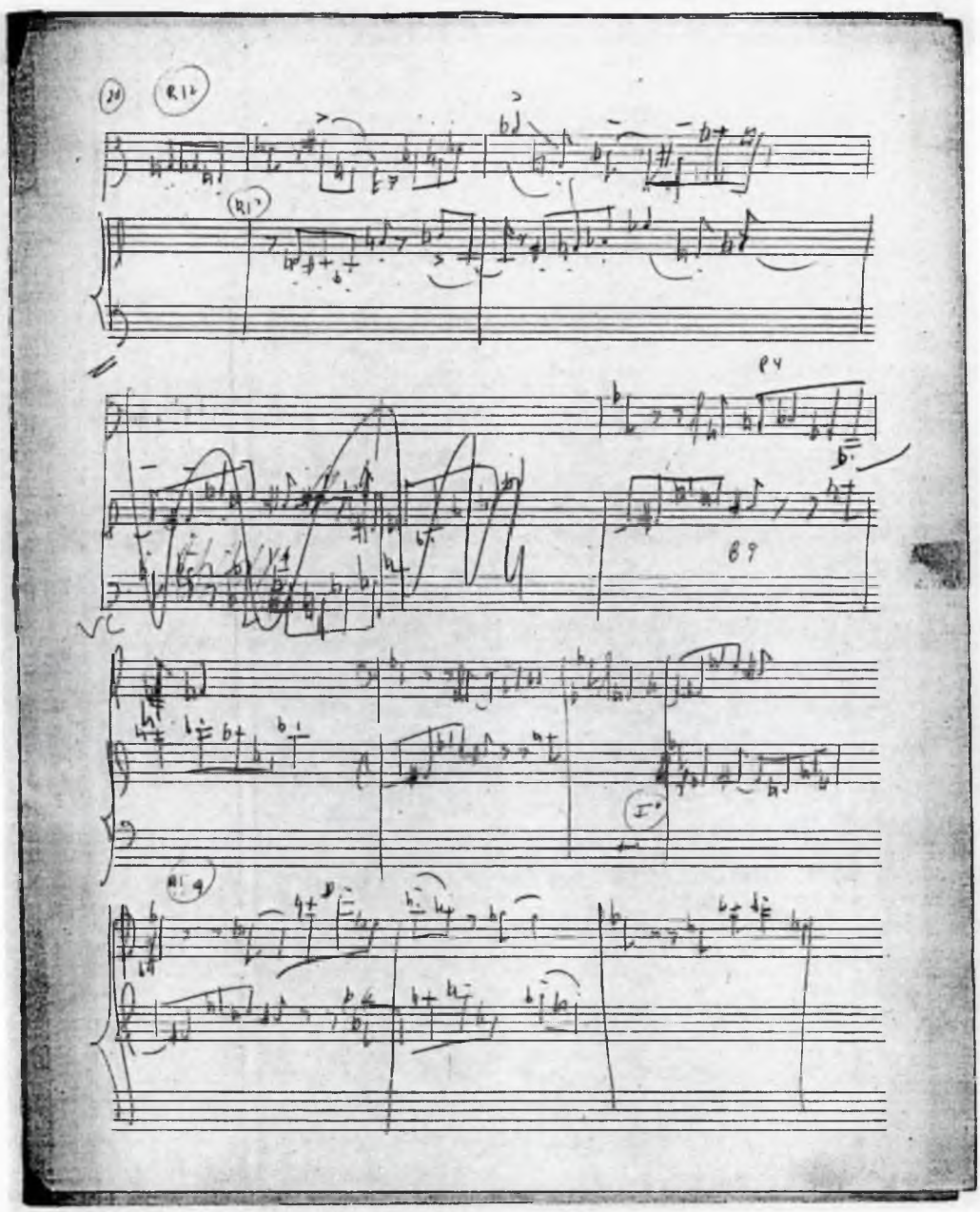

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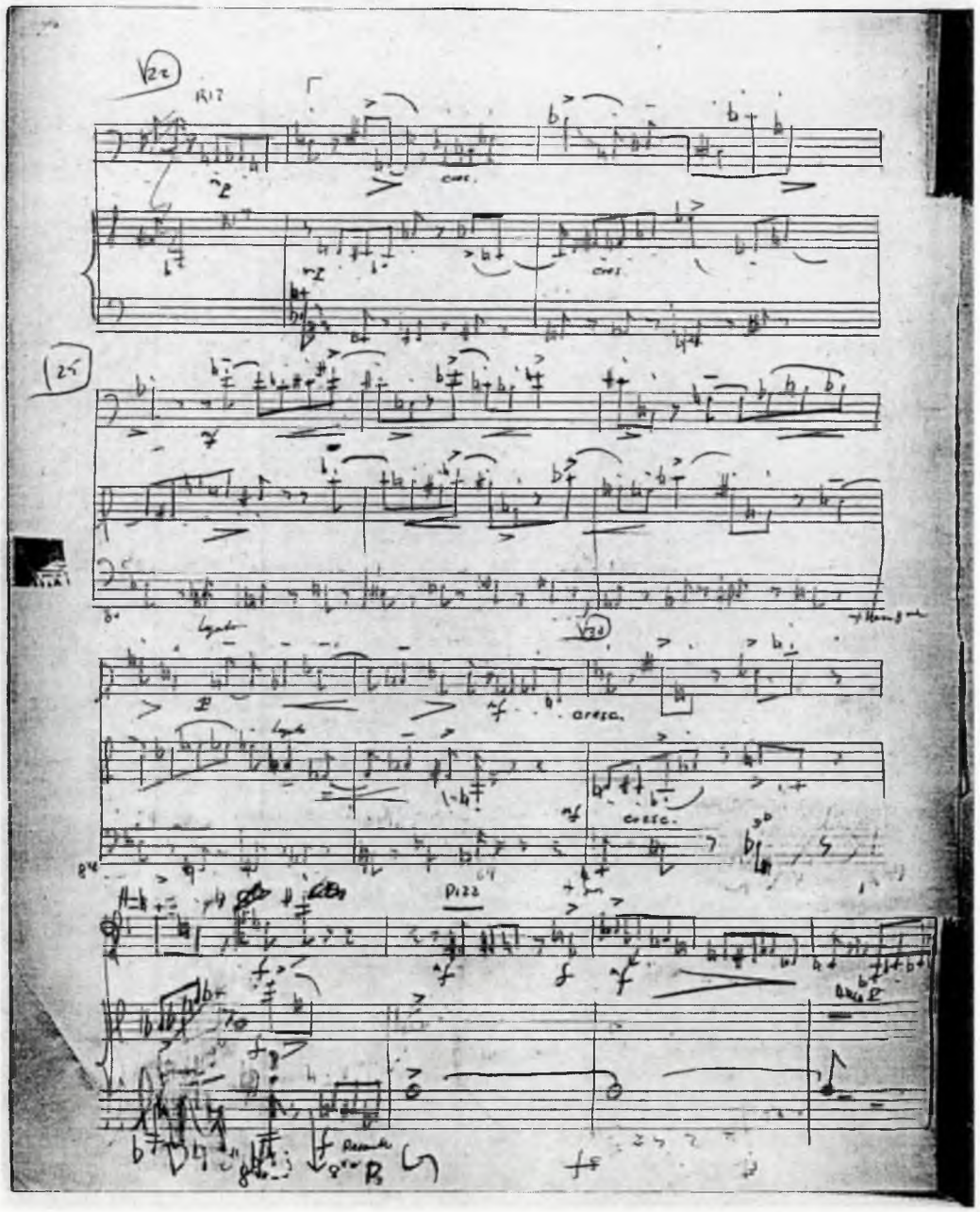

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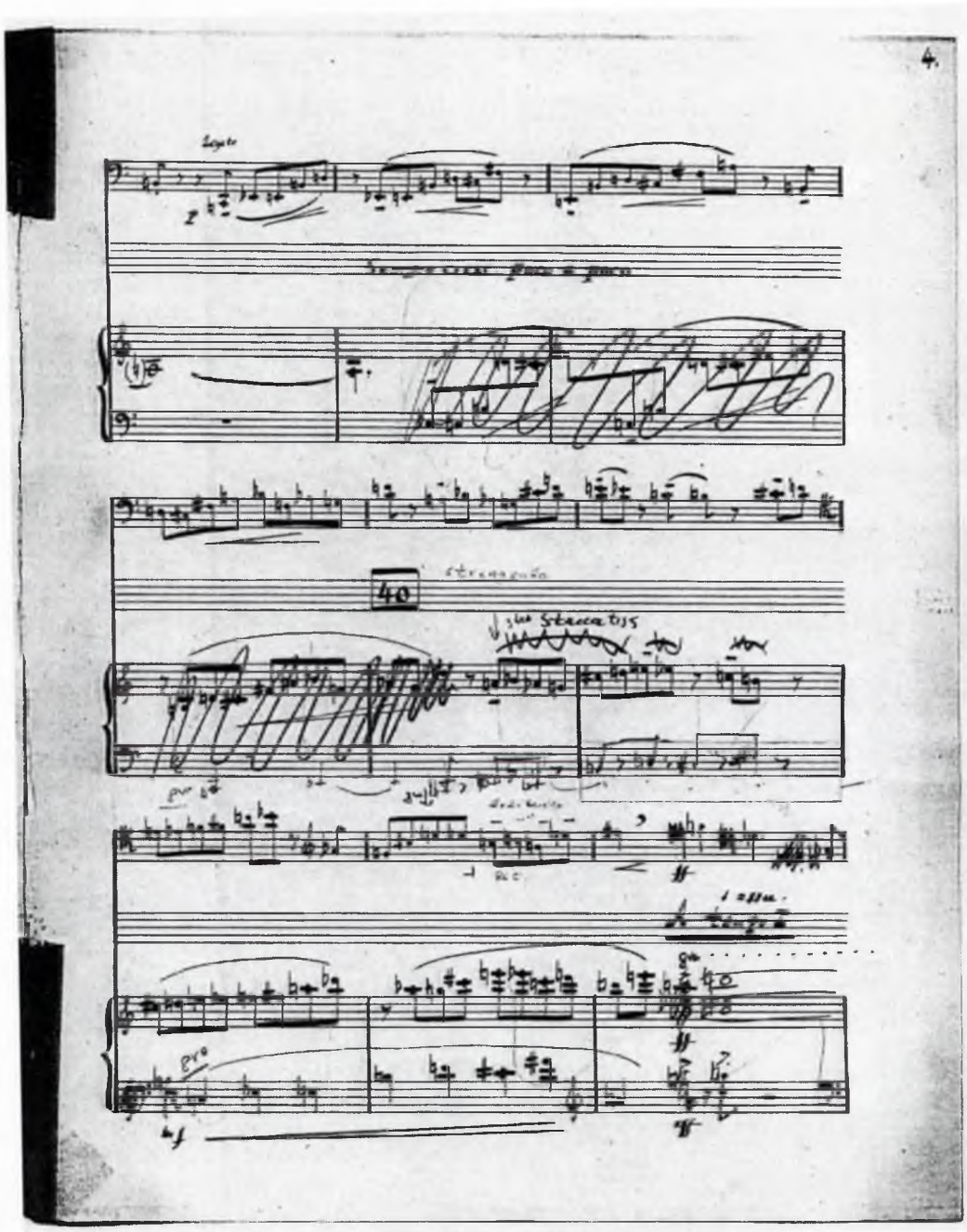
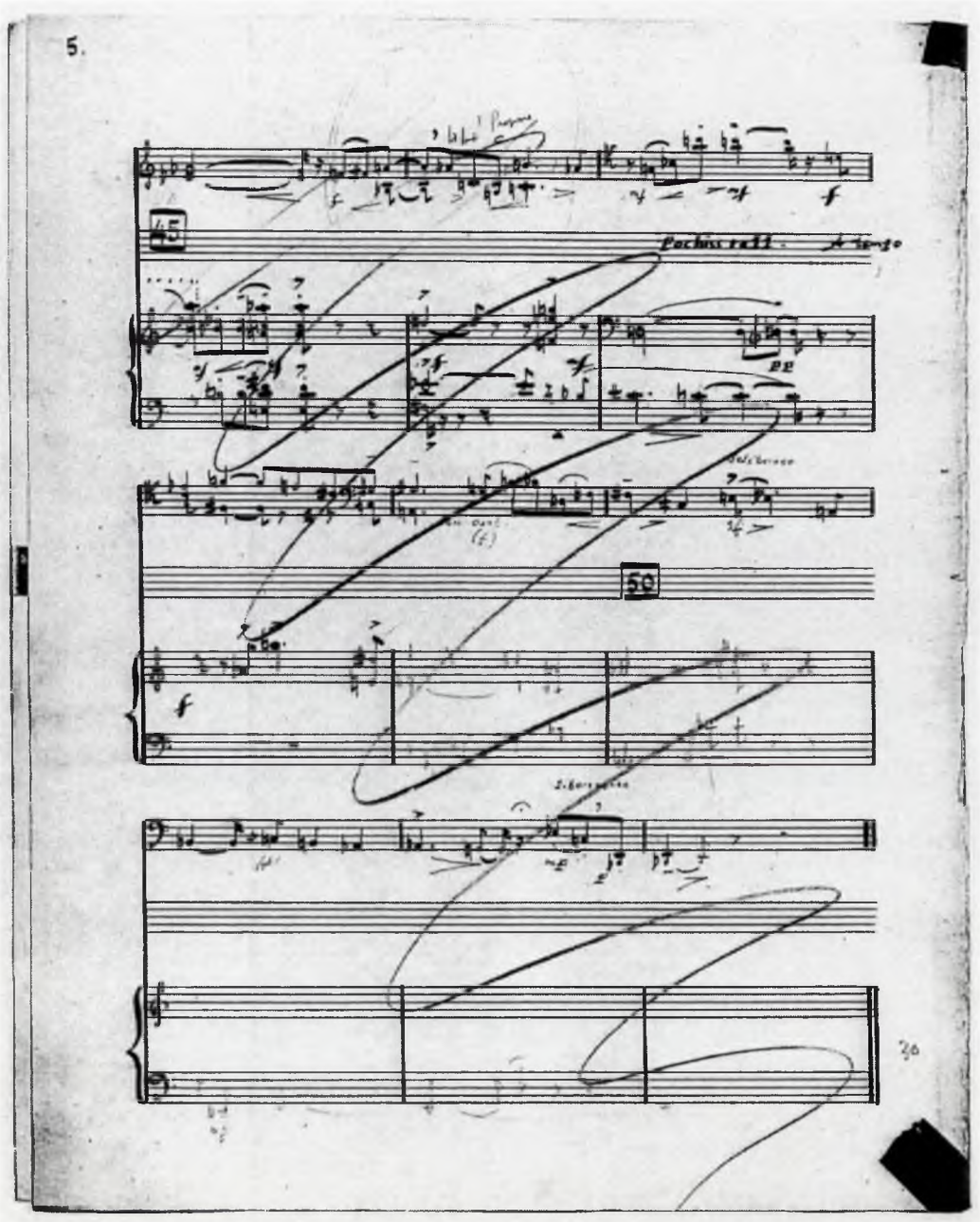
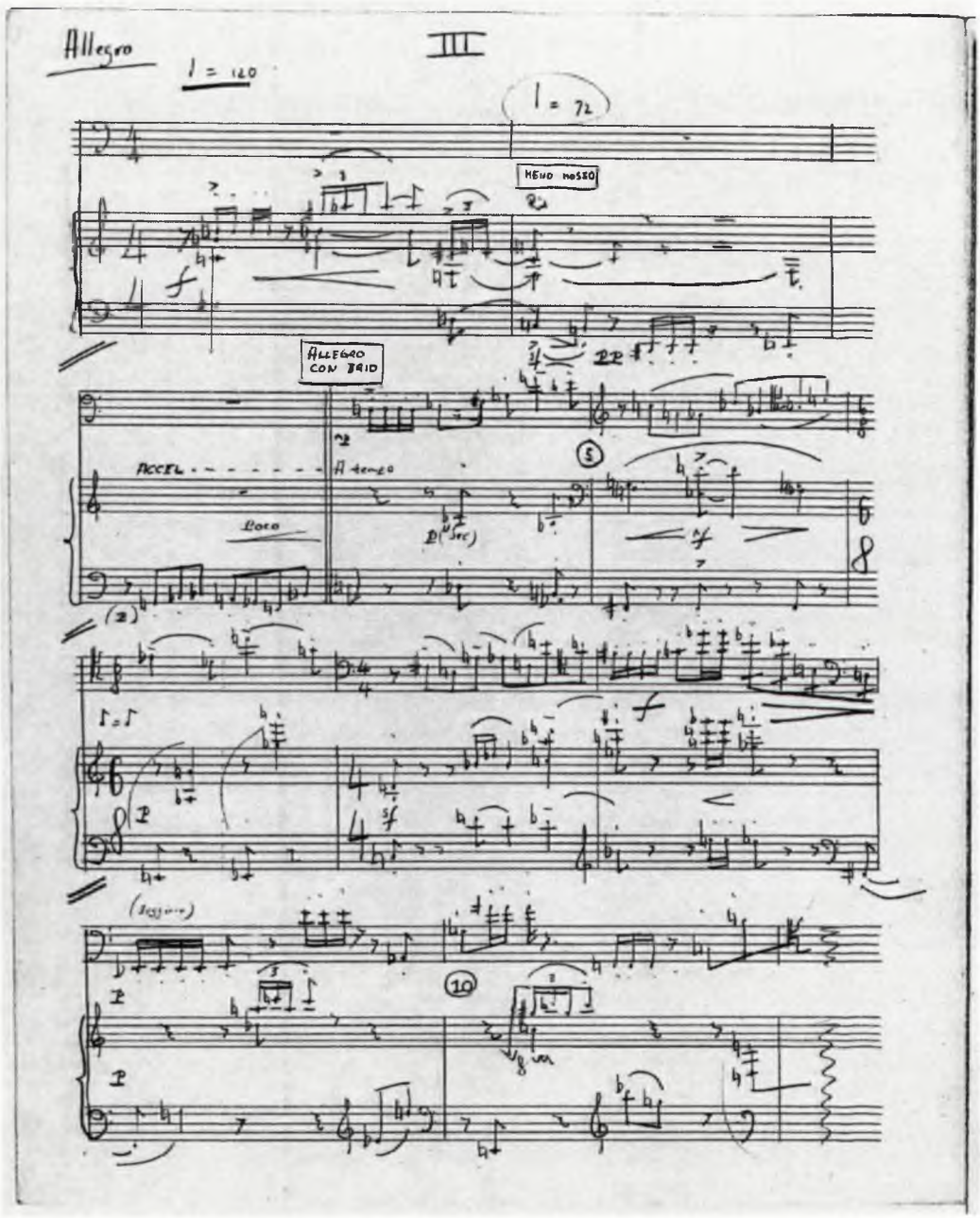


3.62 f5p8i11.25/II^{v}



3.63 f5p8i13/I^{v}



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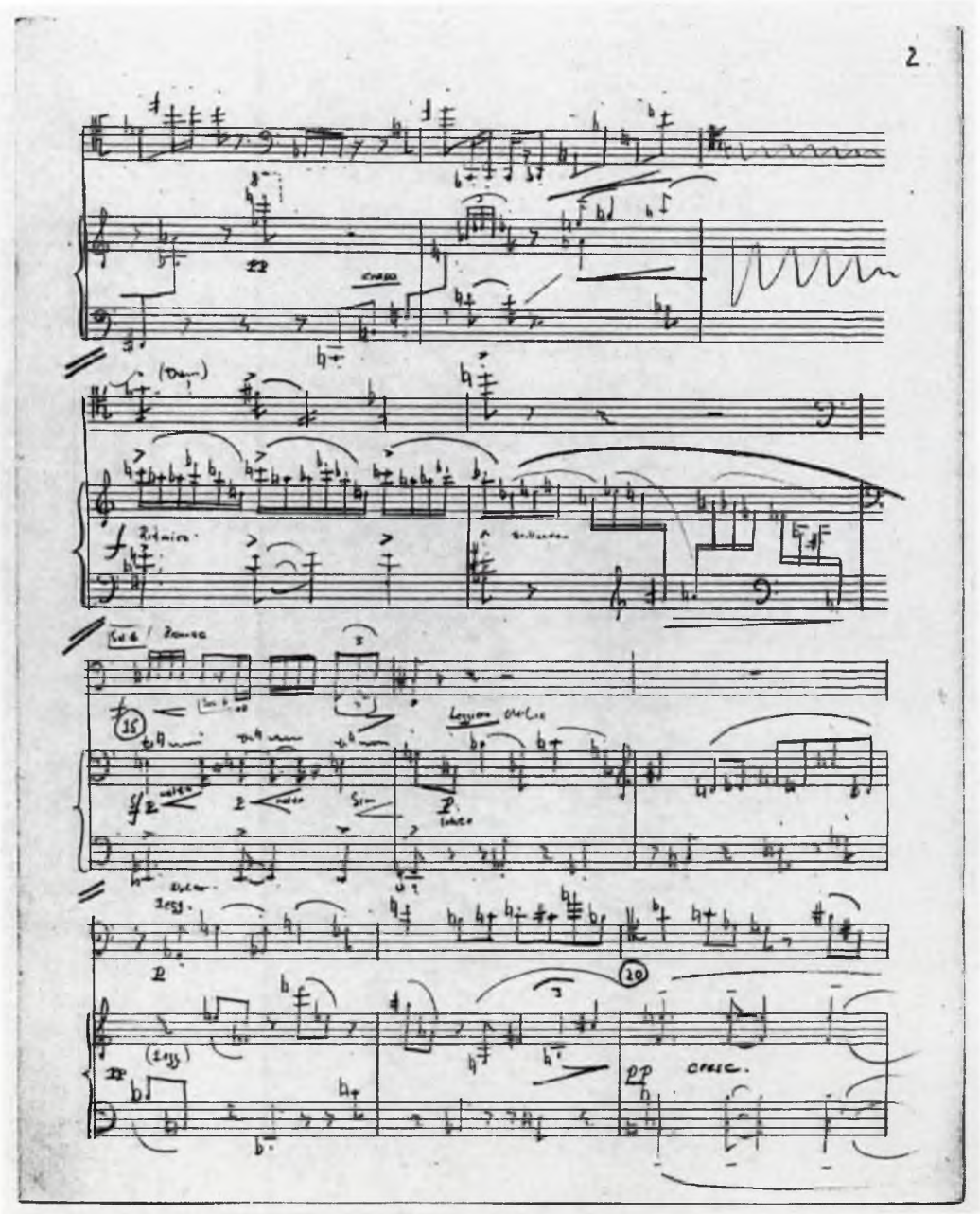
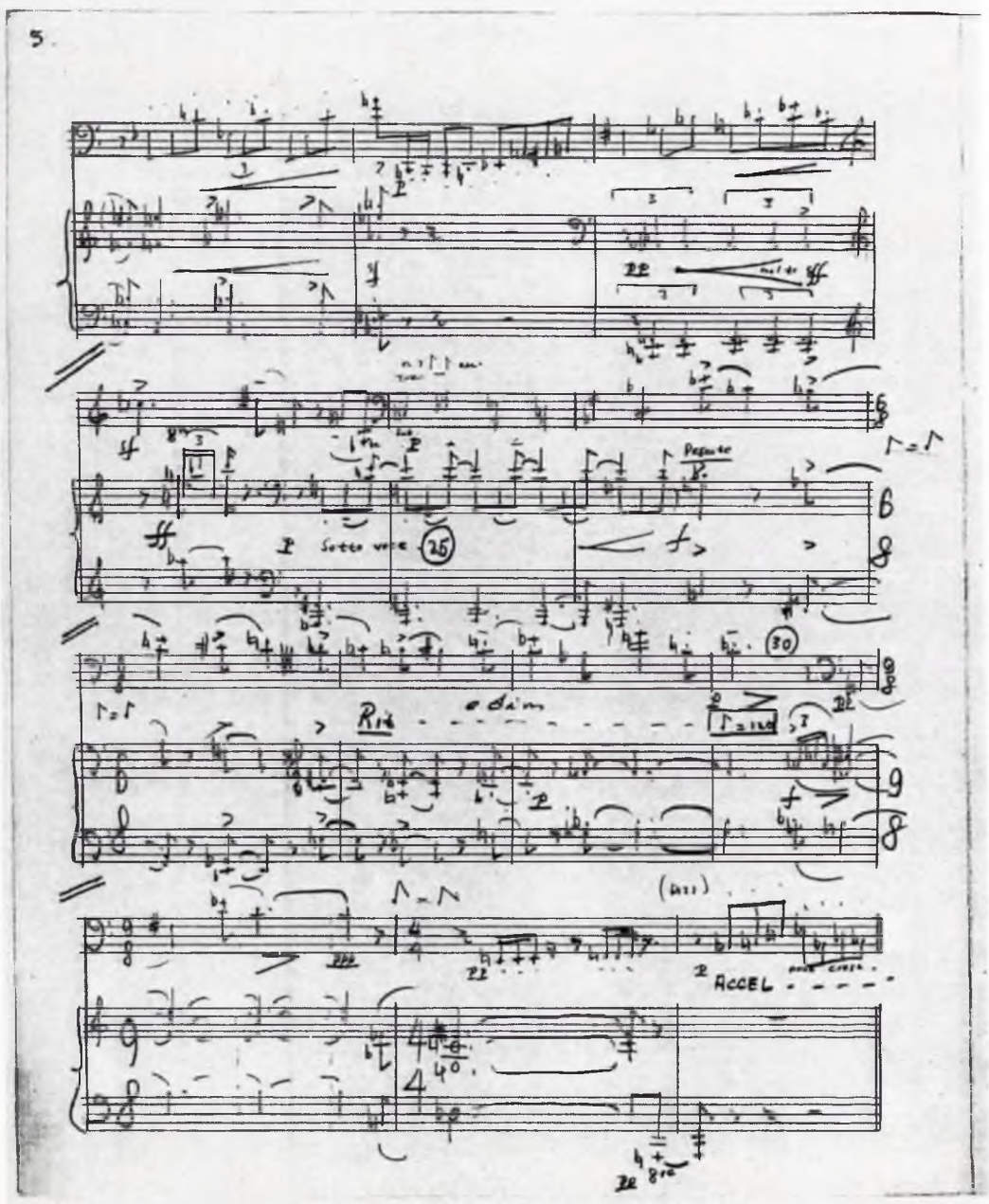


3.65 f5p8i13/II^{v}



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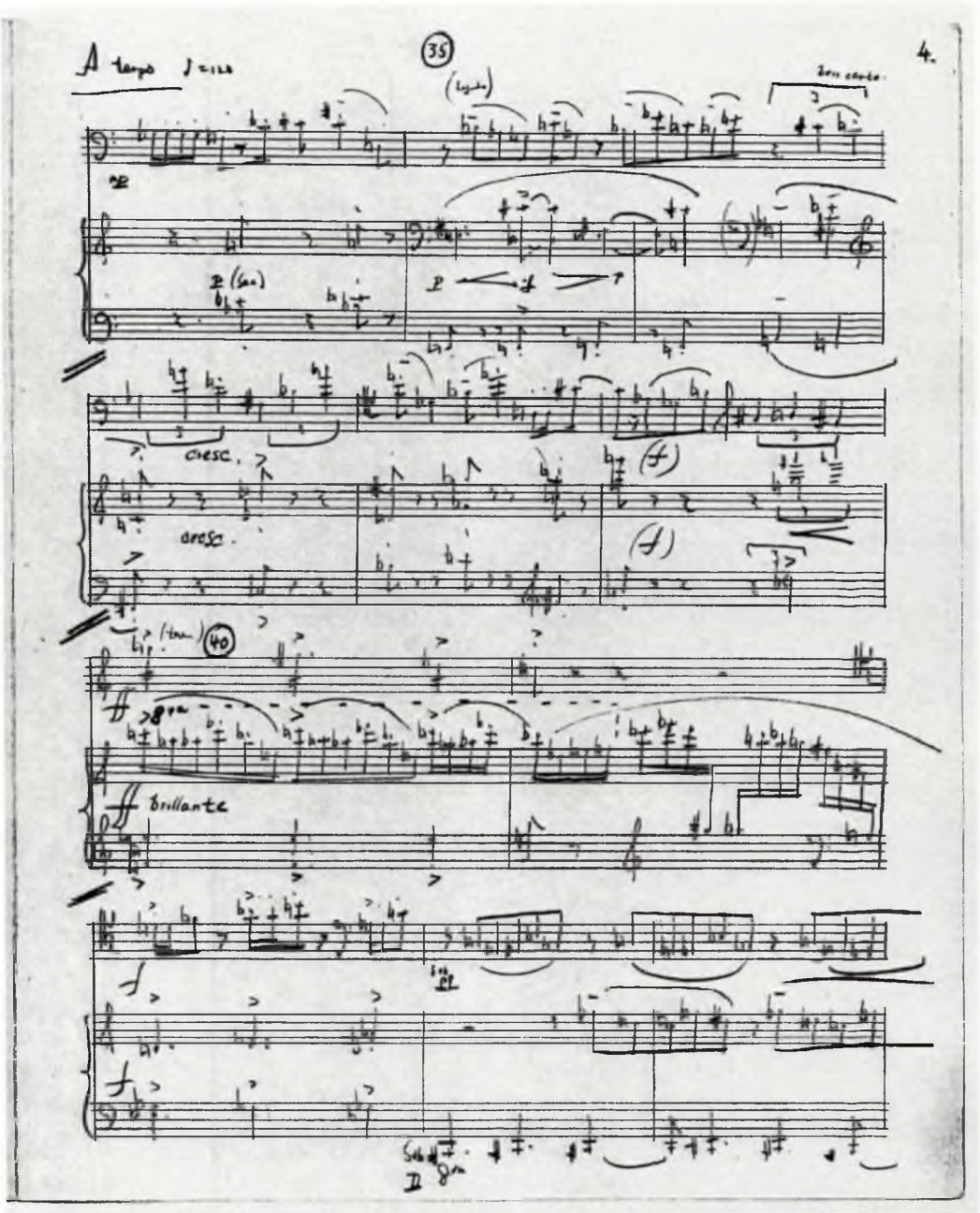
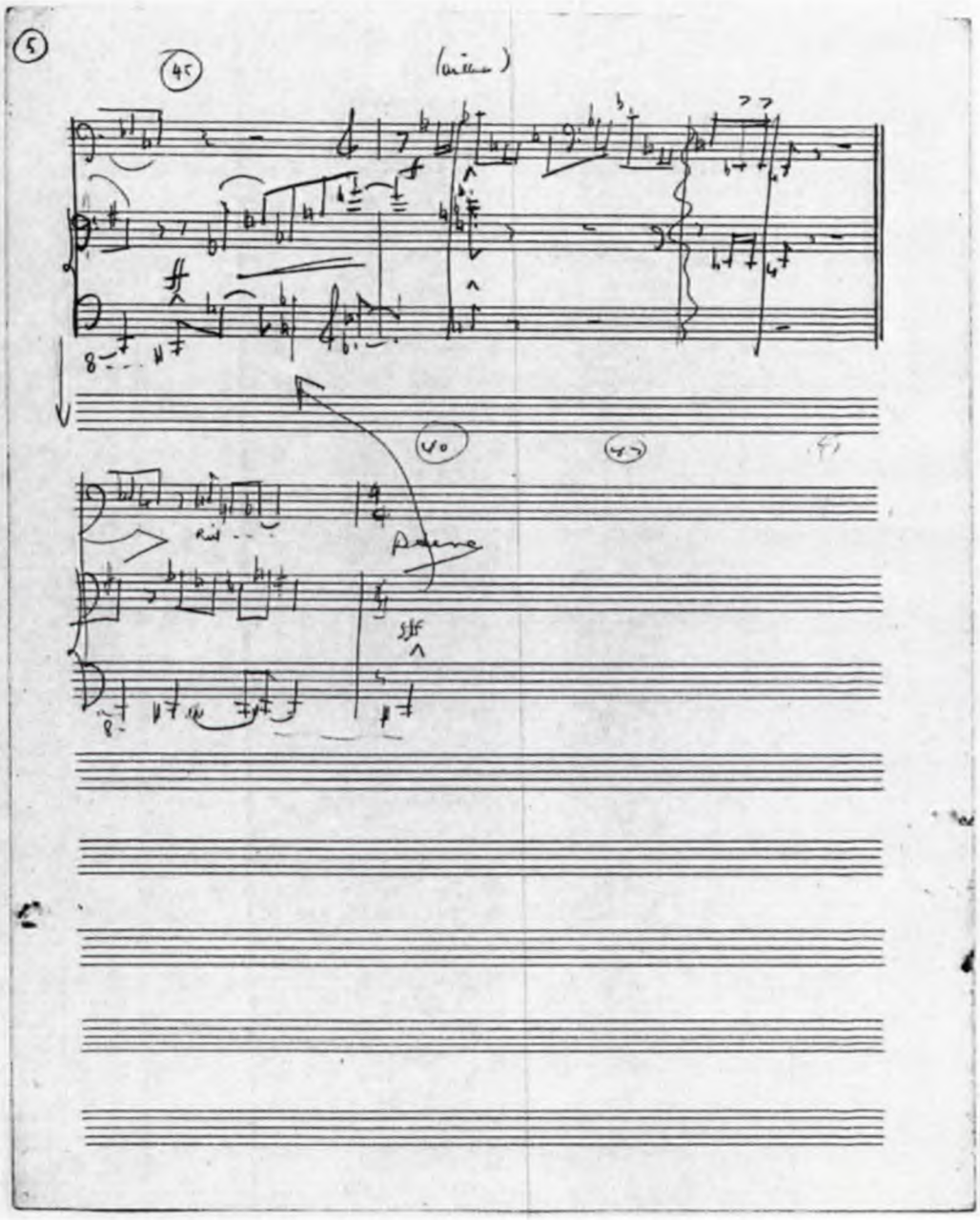


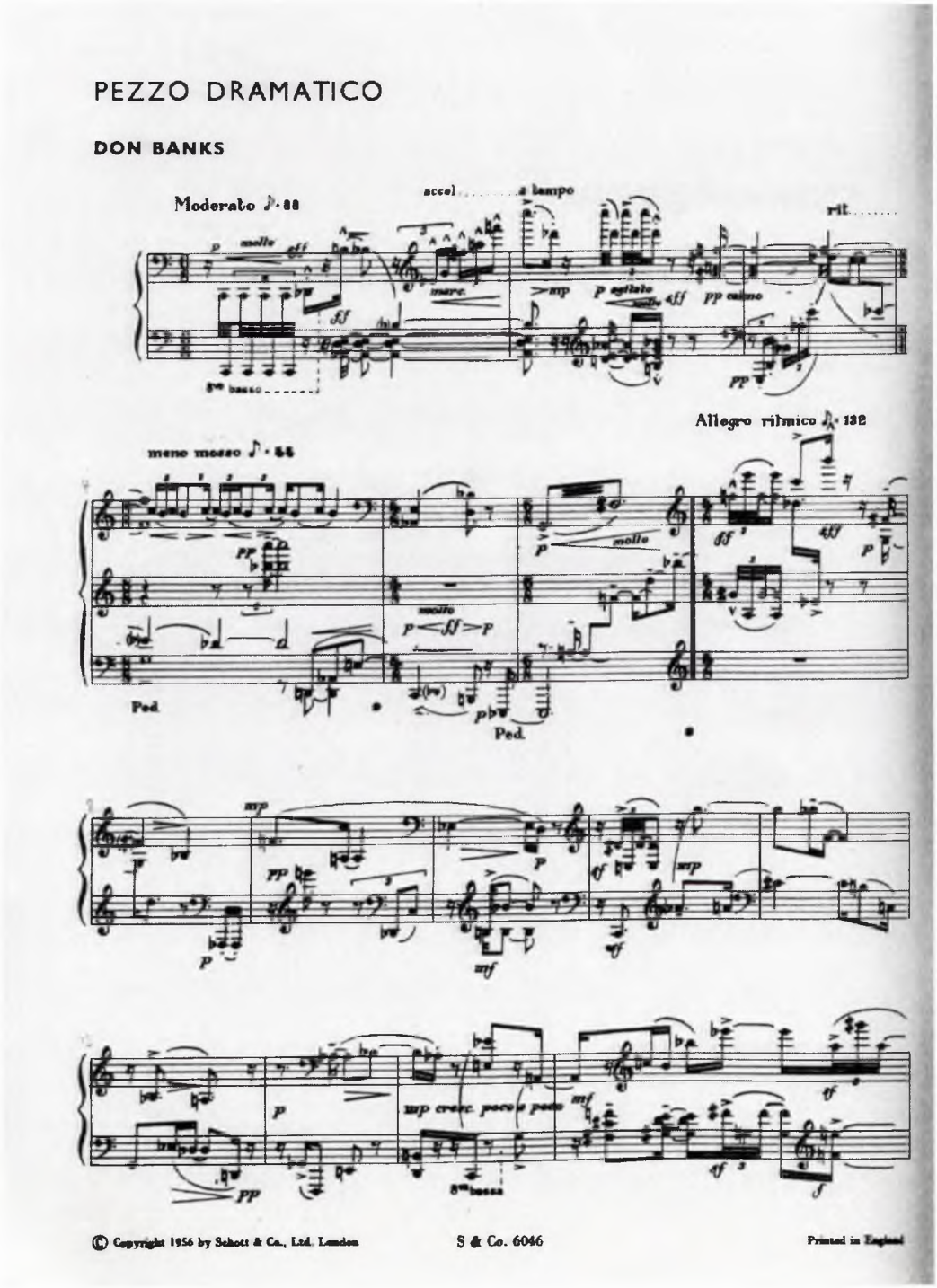
3.67 f5p8i13/III^{v}

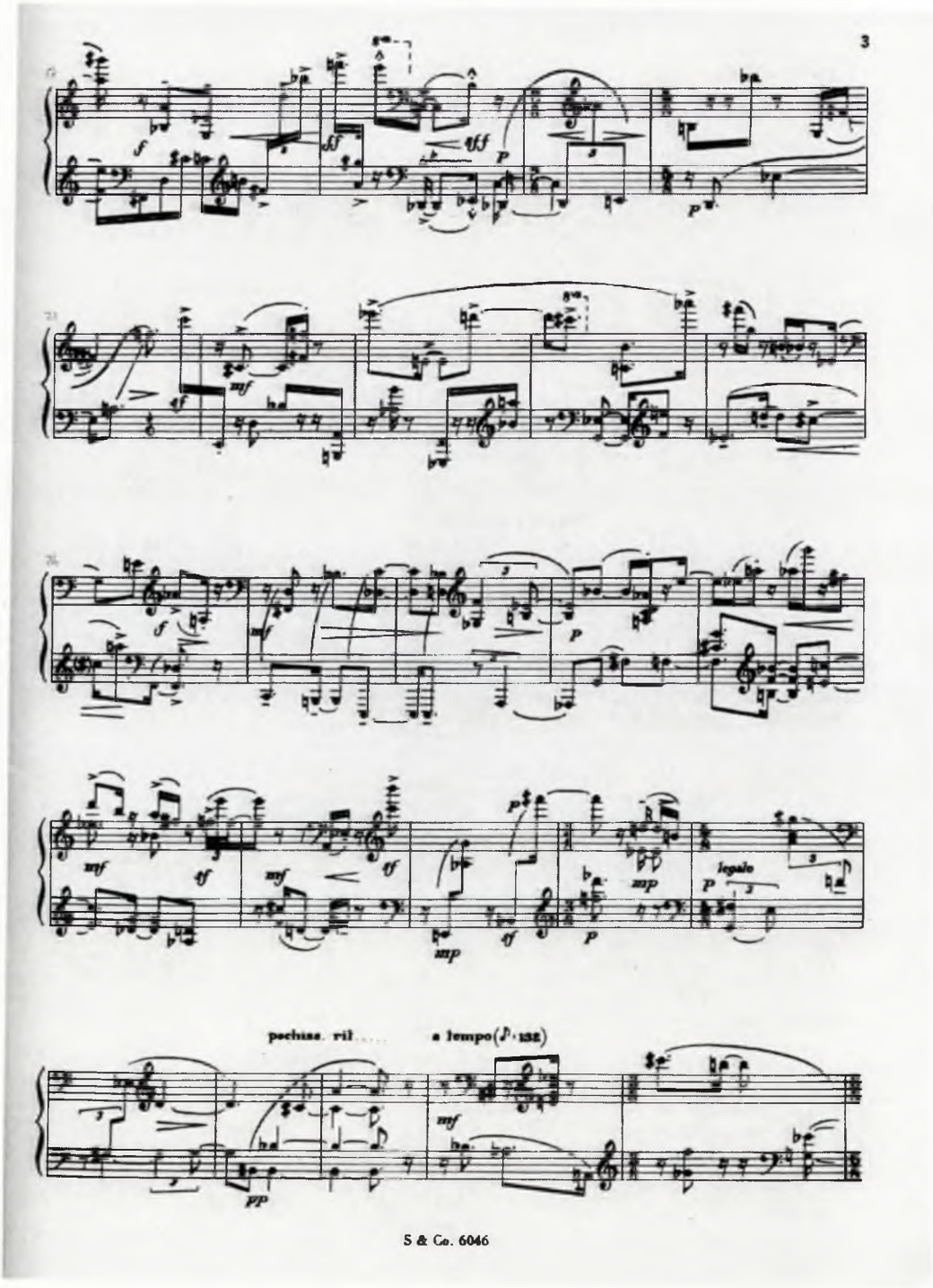


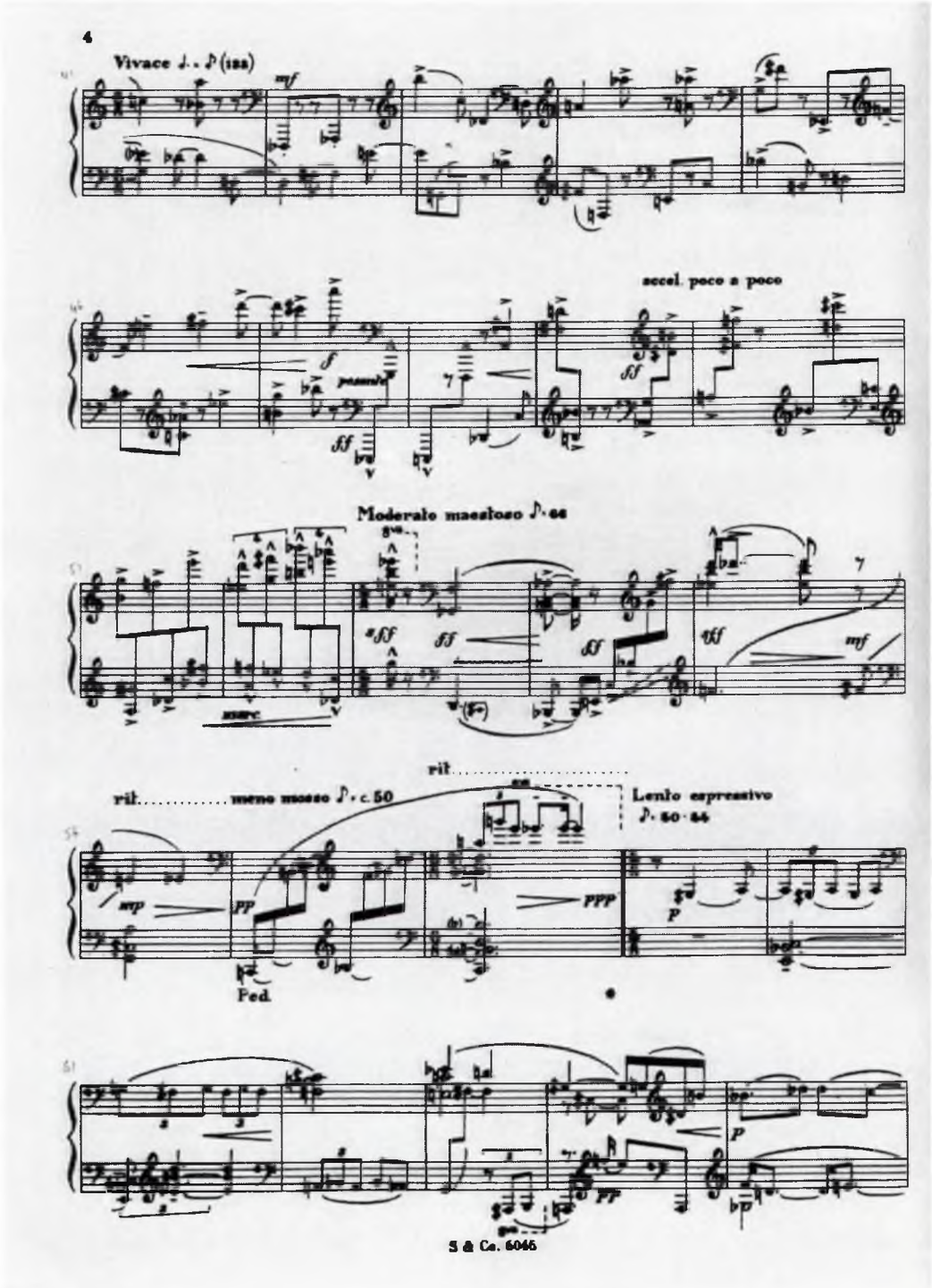
Appendix 4

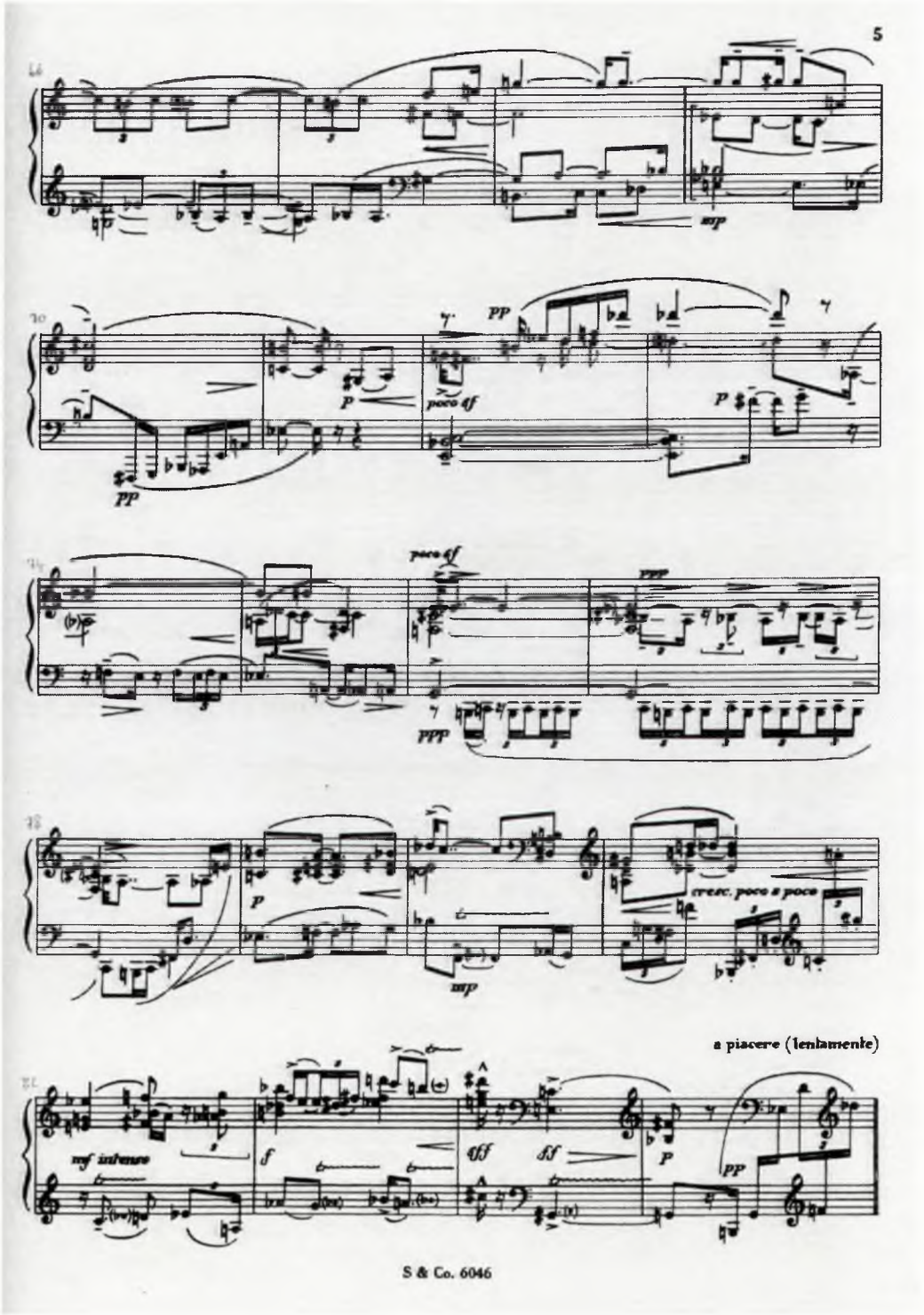
Pezzo Dramatico

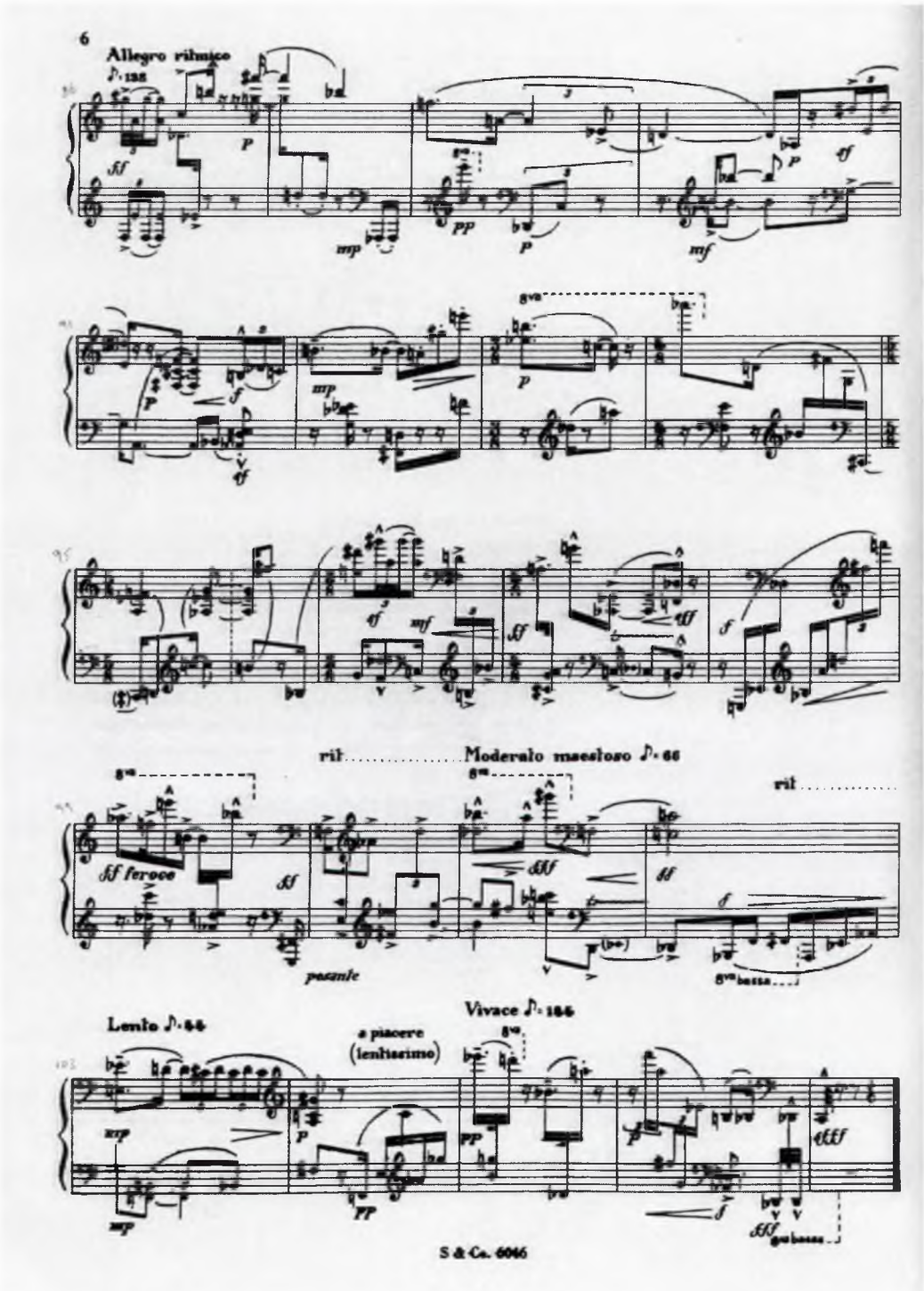
4.1 Score


PEZZO DRAMATICO
DON BANKS
Moderato
accel. a tempo
rit.
meno mosso
Allegro ritmico
Ped.
mp cresc. poco a poco
© Copyright 1956 by Schott & Co., Ltd. London
S & Co. 6046
Printed in England


3
legato
pochiss. ril.....
a tempo (♪=132)
S & Co. 6046


4
Vivace
accel. poco a poco
Moderato maestoso
rit.
meno mosso
Lento espressivo
Ped.
S & Co. 6045


5
mp
pp
p
poco sf
pp
p
poco sf
ppp
ppp
p
mp
cresc. poco a poco
a piacere (lentamente)
mf intenso
f
sff
ff
p
pp


6
Allegro ritmico
rit.....Moderato maestoso ♪= 66
rit.....
ff feroce
pesante
8va bassa
Lento ♪= 44
a piacere
(lentissimo)
Vivace ♪= 144
8va bassa
S & Co. 6046

4.2 Description of items

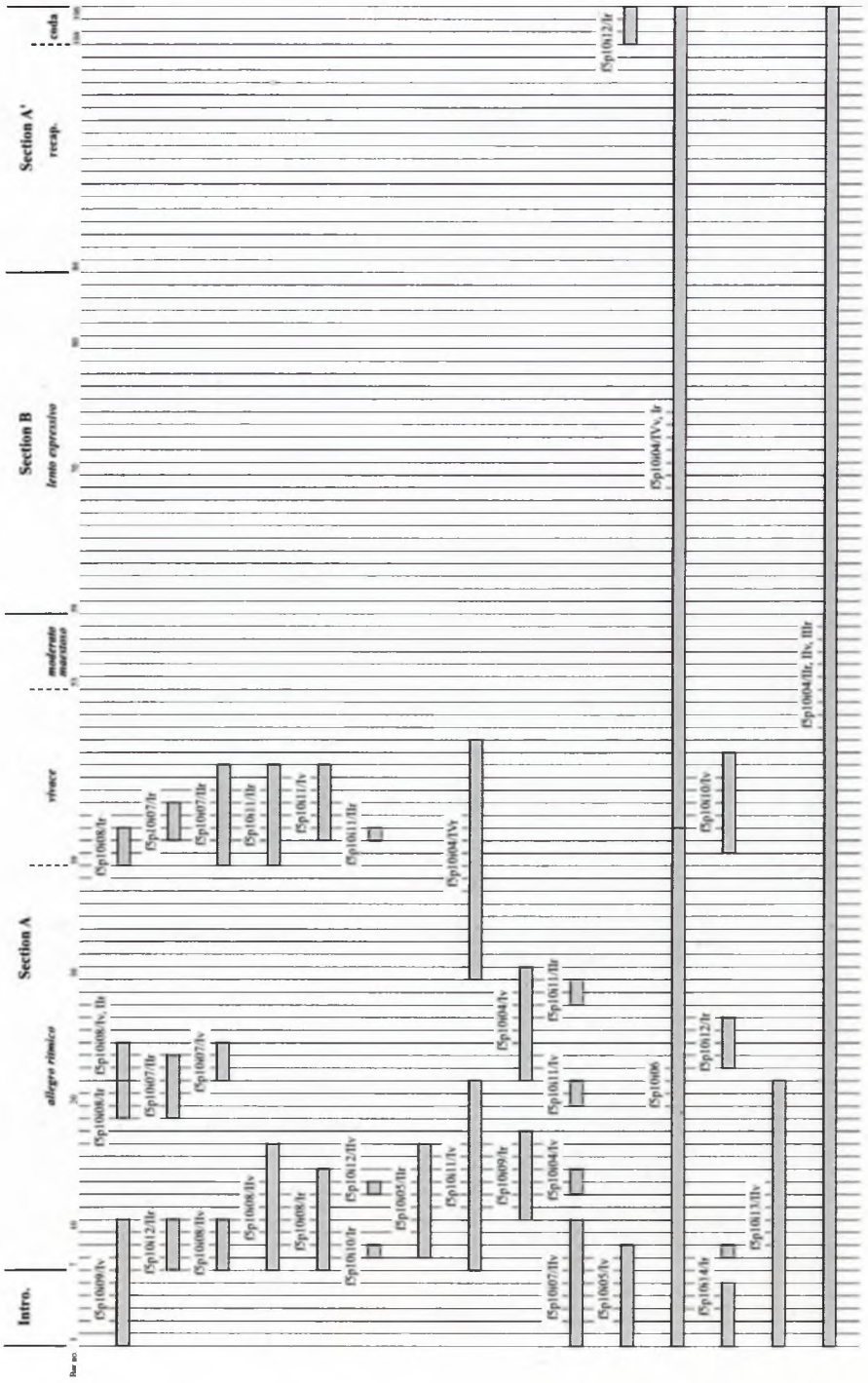
Pezzo Dramatico / Don Banks

Item	Item type	Face	Description
f5p10i01	Photocopy		Photocopy of the published score
f5p10i02	Pub. Ed.		Signed copy of Schott s *Contemporary British Piano Music* (Schott edition #10547)
f5p10i03	Leaf	Ir	MS sheet with analytical notes rhythmic cells and motivic work
		Iv	Continuation of analytical notes middle section, third section, dynamics, and accents
f5p10i04	Bundle	Ir	Pencil sketches bars 87-106. Row forms indicated. This is the continuation of IVv. Final version is found here.
		Iv	Pencil sketches in fragments. Mainly bars 22-30
		IIr	Neat pencil draft of the first 31 bars. Row forms marked in red pencil, some motivic work marked in green pencil. This is a pencil version of the final edition.
		IIv	Continuation of IIr. Neat draft of bars 32-67. Row forms indicated in red pencil until bar 52.
		IIIr	Continuation of IIv. Neat draft of bars 68-106 (end). Dated June 1956.
		IIIv	Blank
		IVr	Pencil sketches in fragments. Mainly bars 30-47 (continues from Iv).
		IVv	Pencil sketches. Although rough it contains the f.v of bb. 42-86. Continued on Ir.
f5p10i05	Bifolium	Ir	Pencil sketch of 12-tone rows
		Iv	Pencil sketch bars 1-8
		IIr	Pencil sketches possibly bar 8 - 16 ?? Unclear.
		IIv	Pencil draft of something called The River or Rival ?? Not related to Pezzo Dramatico
f5p10i06	Bifolium	Ir	Continuation of IVv. Bars 38 to 41 plus some other pencil reworkings of small sections.
		Iv, IIr	Blank
		IIv	Pencil draft of bars 1-31
f5p10i07	Bifolium	Ir	Pencil sketches of rhythmic fragments and bars 41-43
		Iv	Pencil sketches of bars 22-24
		IIr	Pencil sketches of bars 19-23 and 39-45 (approx.)
		IIv	Pencil draft of bars 1-10 (approx.)
f5p10i08	Bifolium	Ir	Pencil sketches bars 7-14 (reworking of the sketch on IIv); bars 39-41; bars 19-21; bars 9-11 (??)
		Iv	Pencil sketches bars 22-24
		IIr	Iv continued
		IIv	Pencil sketches bars 1-4 ??, bars 7-10, and bars 7-16.
f5p10i09	Bifolium	Ir	Pencil sketches rhythmic plan; bars 11-17; bars 13-14. Possibly acontinuation of item 8/Ir ?
		Iv, IIr	Very early sketch of the opening bars.
		IIv	Material unrelated to Pezzo

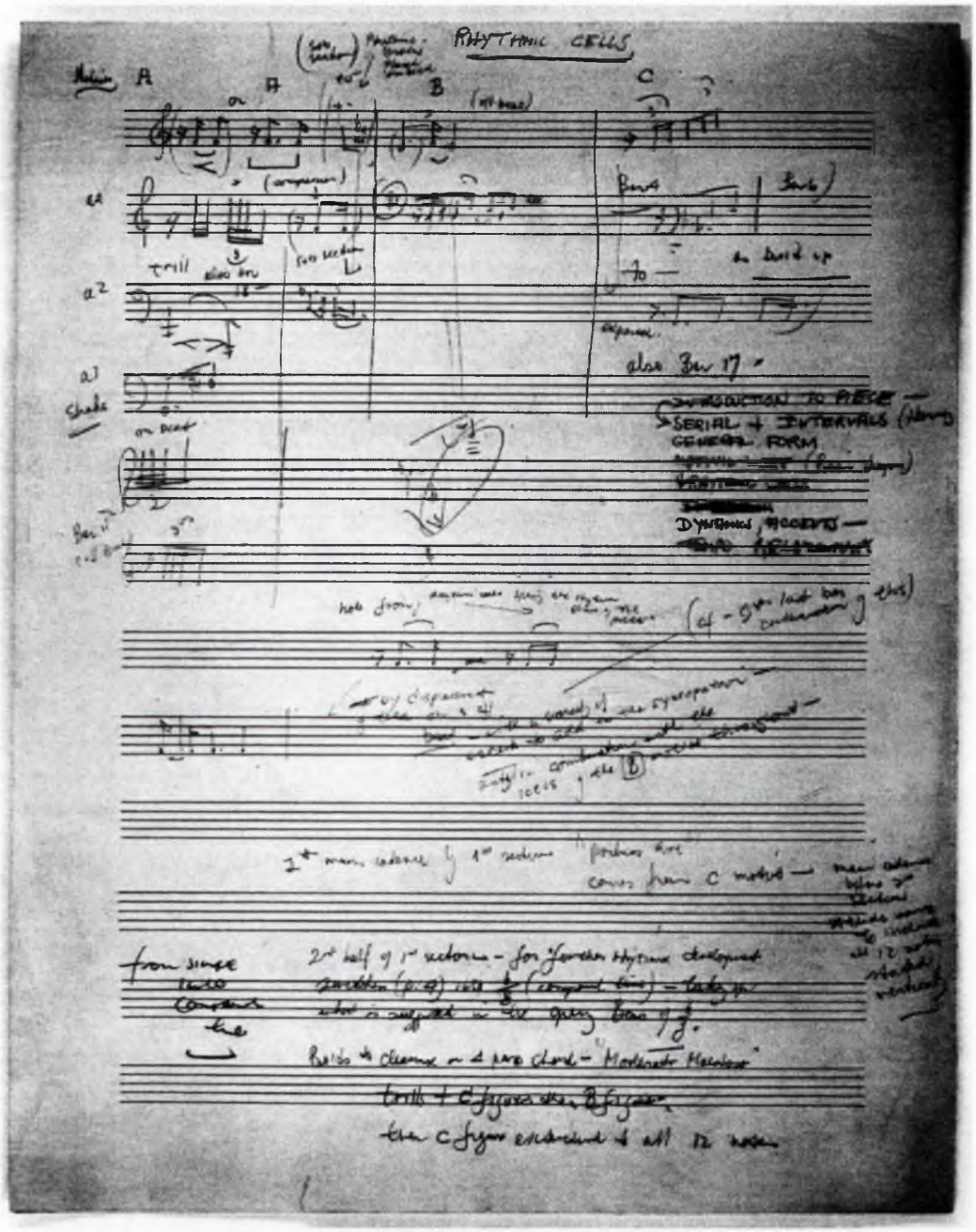
Pezzo Dramatico / Don Banks

Item	Item type	Face	Description
f5p10i10	Leaf	Ir	Sketch fragment of idea in bars 8 and 87. Timing calculations and material not related to Pezzo
		Iv	Sketch of bars 31-38 -- corresponds to the f.v.
f5p10i11	Bifolium	Ir, IIv	Material unrelated to Pezzo
		Iv	Sketch of bars 7-21 (as per f.v.) and 41-45
		IIr	Sketches of bars 39-46 and 28-29. Also two twelve-tone rows.
f5p10i12	Bifolium	Ir	Sketch of bars 23-26 and of the final *vivace* coda
		Iv	Rough outline (concept sketch almost) of the opening ideas of the piece. Motivic material is clearly recognisable
		IIr	Sketches not positively identifiable -- possible of the opening of the piece up to bar 7. Bottom half of the page shows sketch of bars 7-10.
		IIv	Transpositions of twelve-tone rows. Sketch fragment from bar 13.
f5p10i13	Bifolium	IIv, Ir	Neat pencil draft of bars 1-21 with some corrections and annotations
		Iv, IIr	Unused
f5p10i14	Bifolium	Ir	Several fragments of the first eight bars written in black ink. Some experimenation with different ways to notate the ideas.
		Iv, IIr, IIv	Unused.
f5p10i15	Bifolium	Ir	Timing calculations. Possible made for the notes in item 16.
		Iv	The beginning of a row complex chart. Incomplete.
		IIv	Analytical chart of the four main motivic elements of the piece.
		IIr	Unused
ffp10i16	Notes		Six sheets of folded notepaper containing detailed analytical notes and diagrams.
f5p10i17	Envelope		Empty envelope addressed to Mr Don Banks, 44 Princes Gardens, London, W3. Postmarked Munich, 4/1/1960.
f5p10i18	Notes		Notepaper with pencil notes relating to "Foo Foo" -- a cartoon to which Banks contributed music in 1959/60. Also a fragment of biographical notes.
f5p10i19	Program note		Typewritten program note for *Pezzo Dramatico*

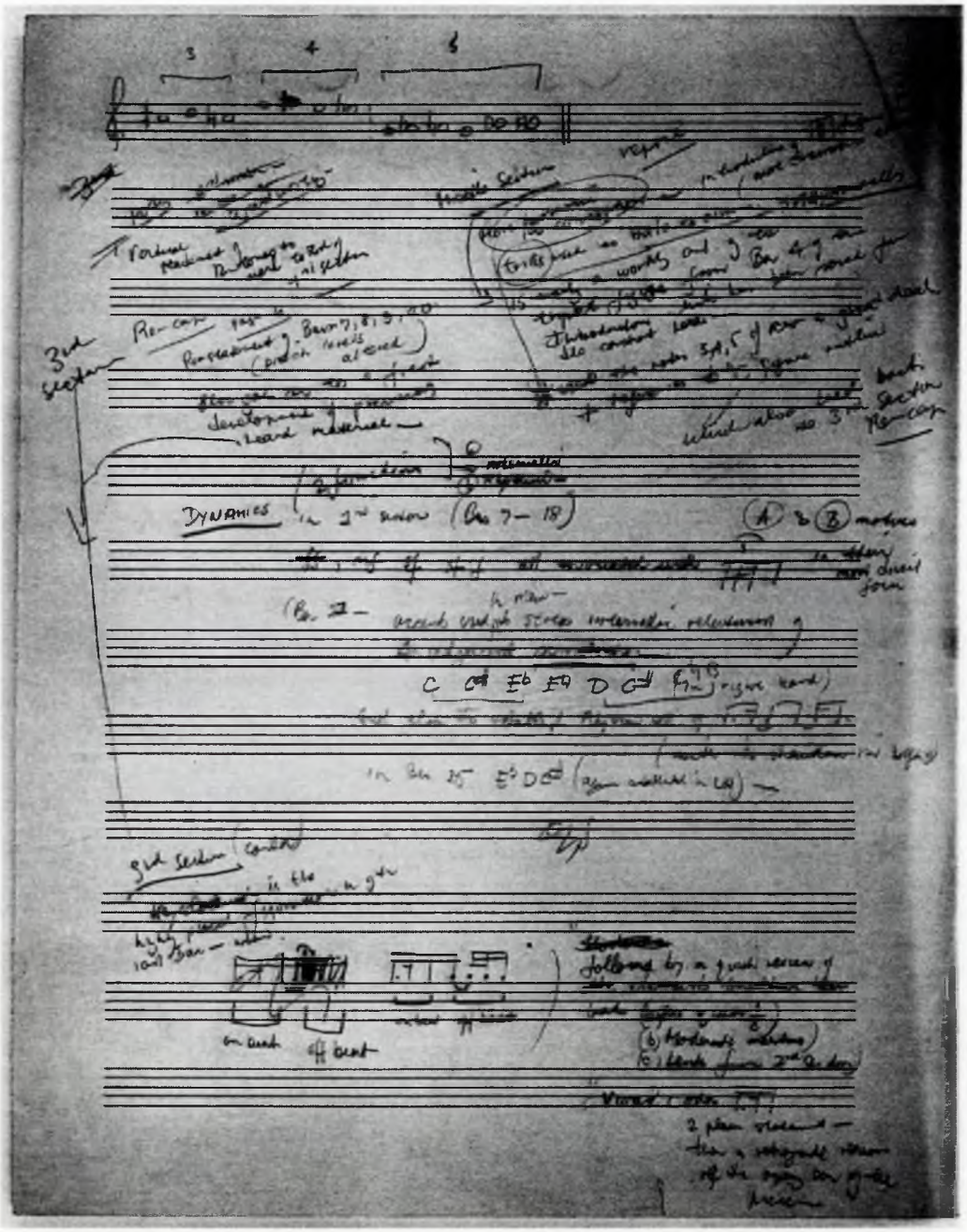
4.3 Sketch map



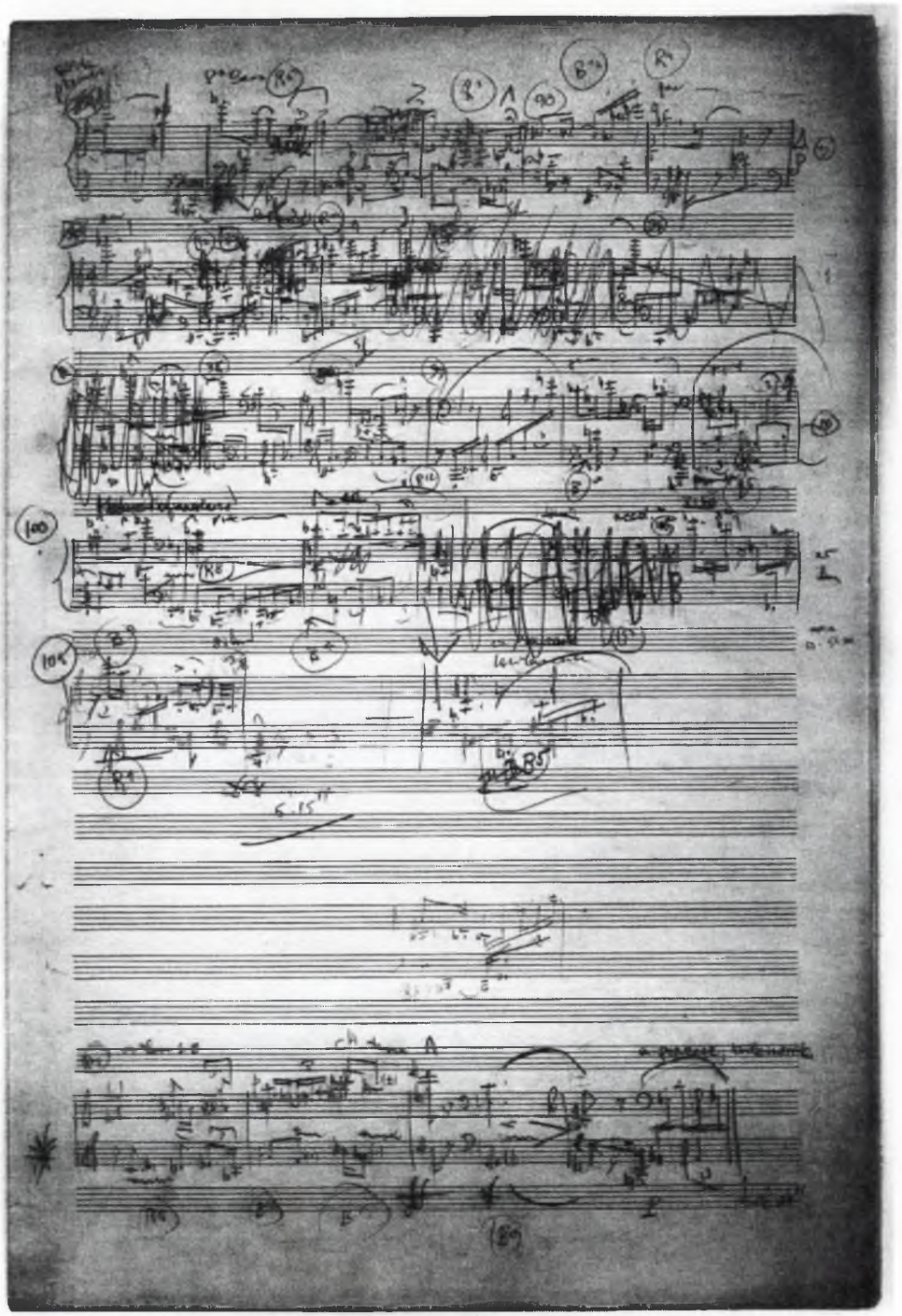
4.4 f5p10i03/I^r



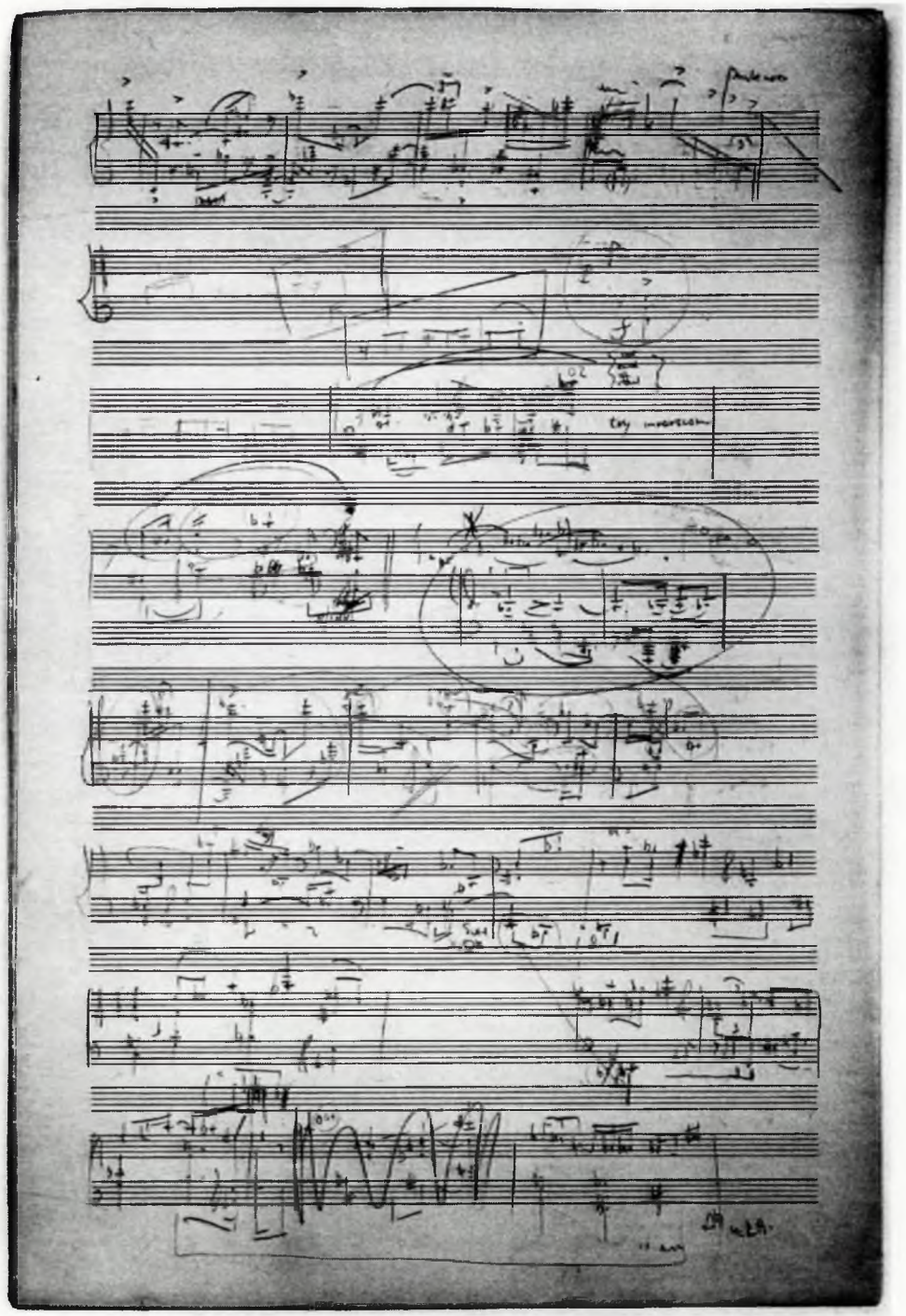
4.5 f5p10i03/I^{v}



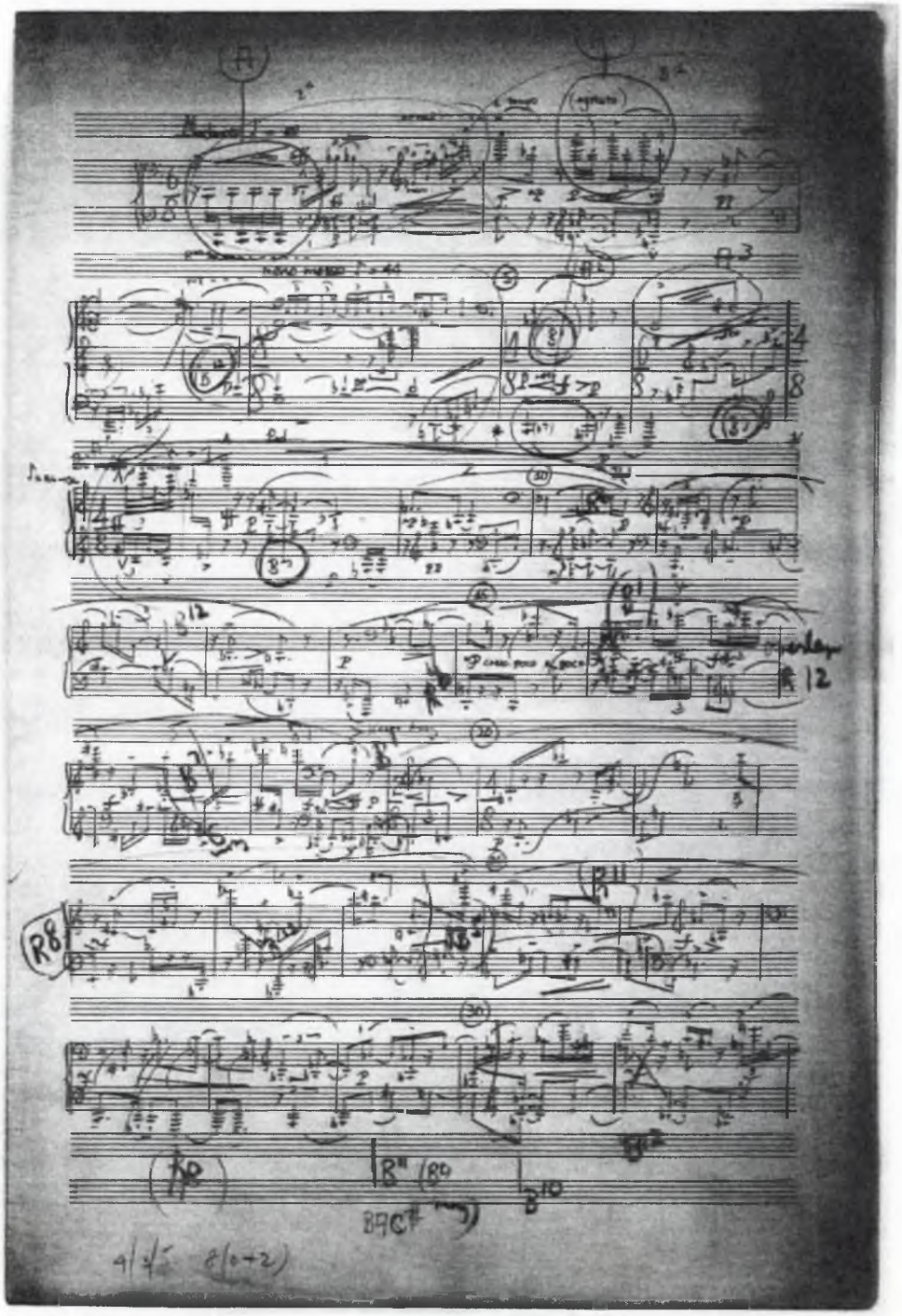
4.6 f5p10i04/I^r



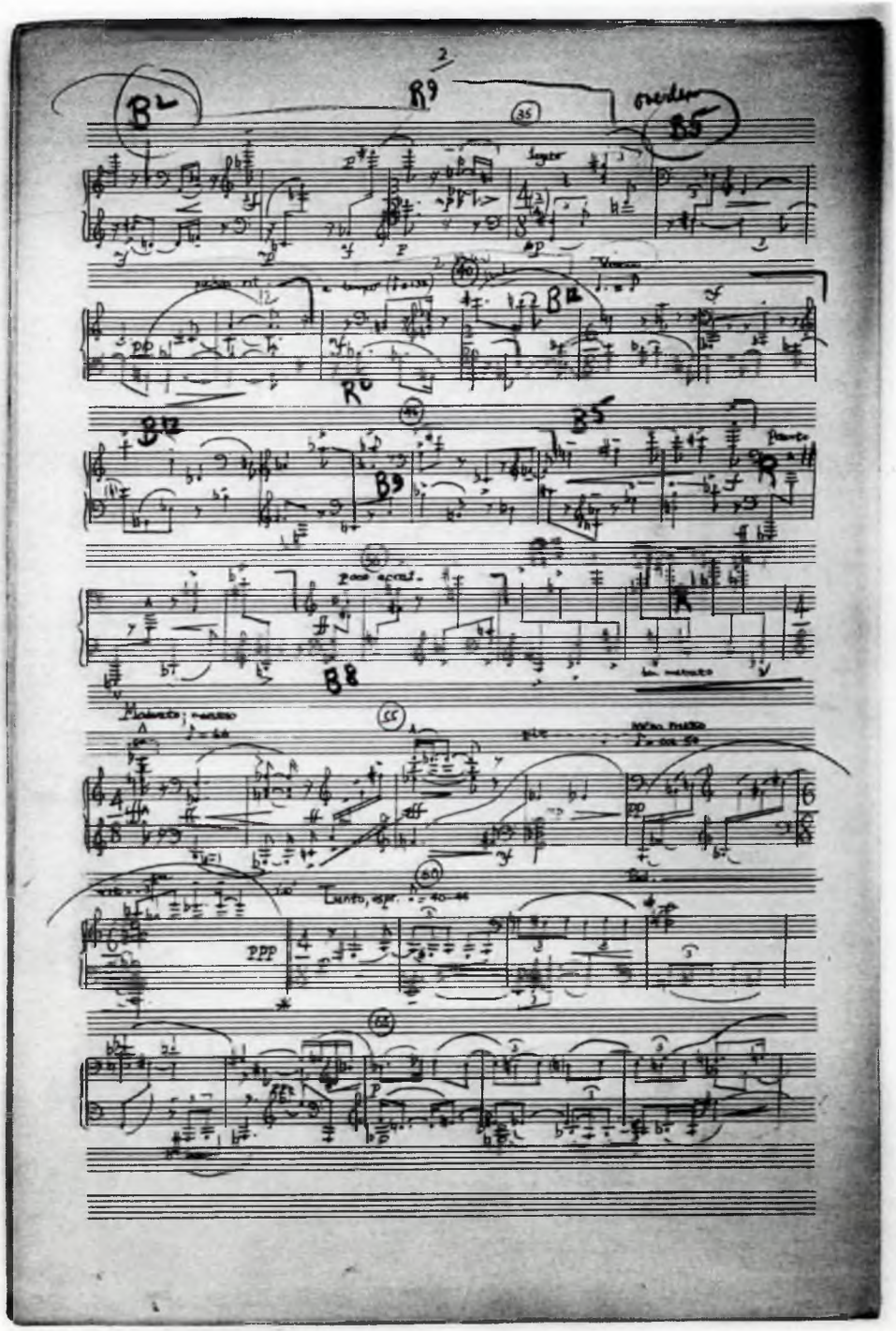
4.7 f5p10i04/I^{v}



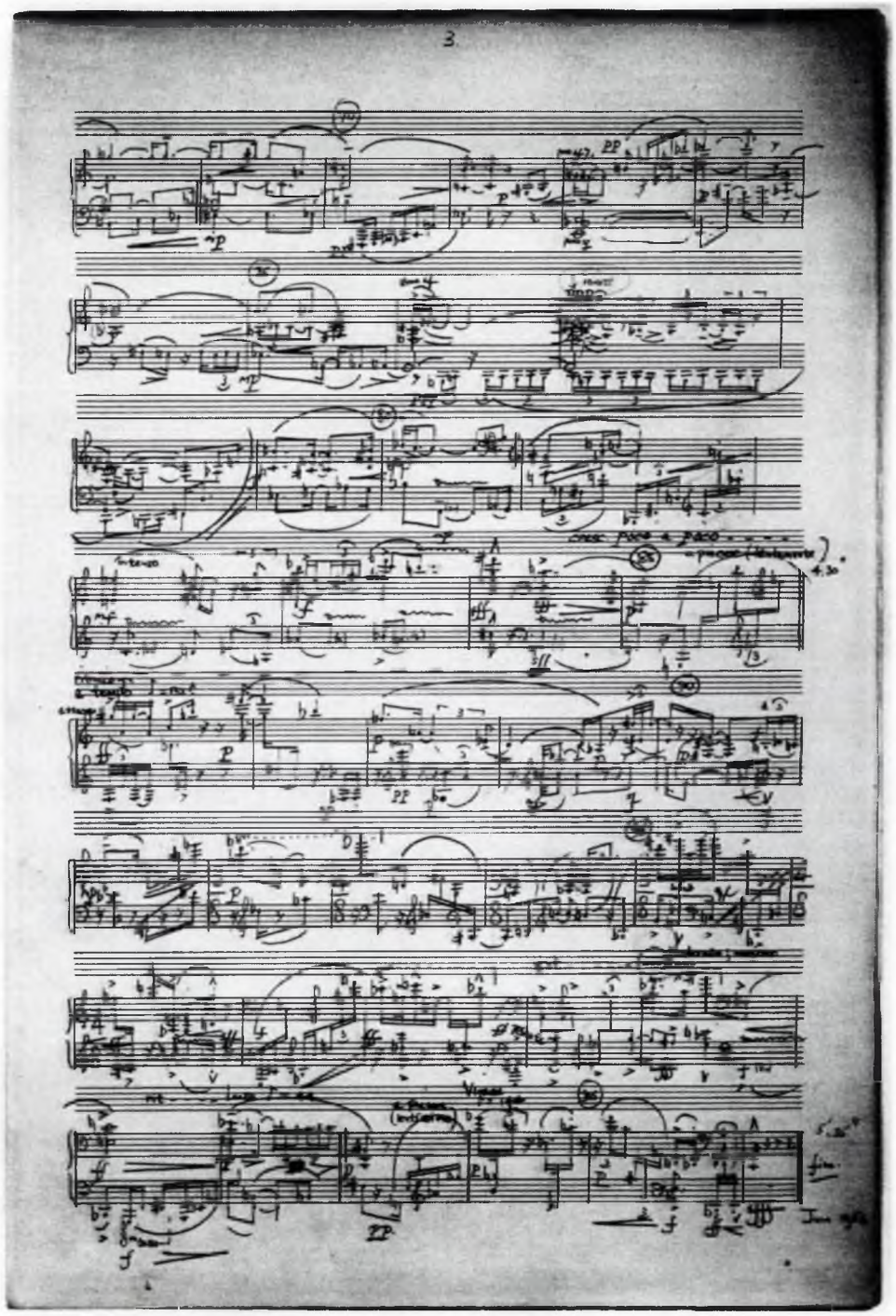
4.8 f5p10i04/II^r



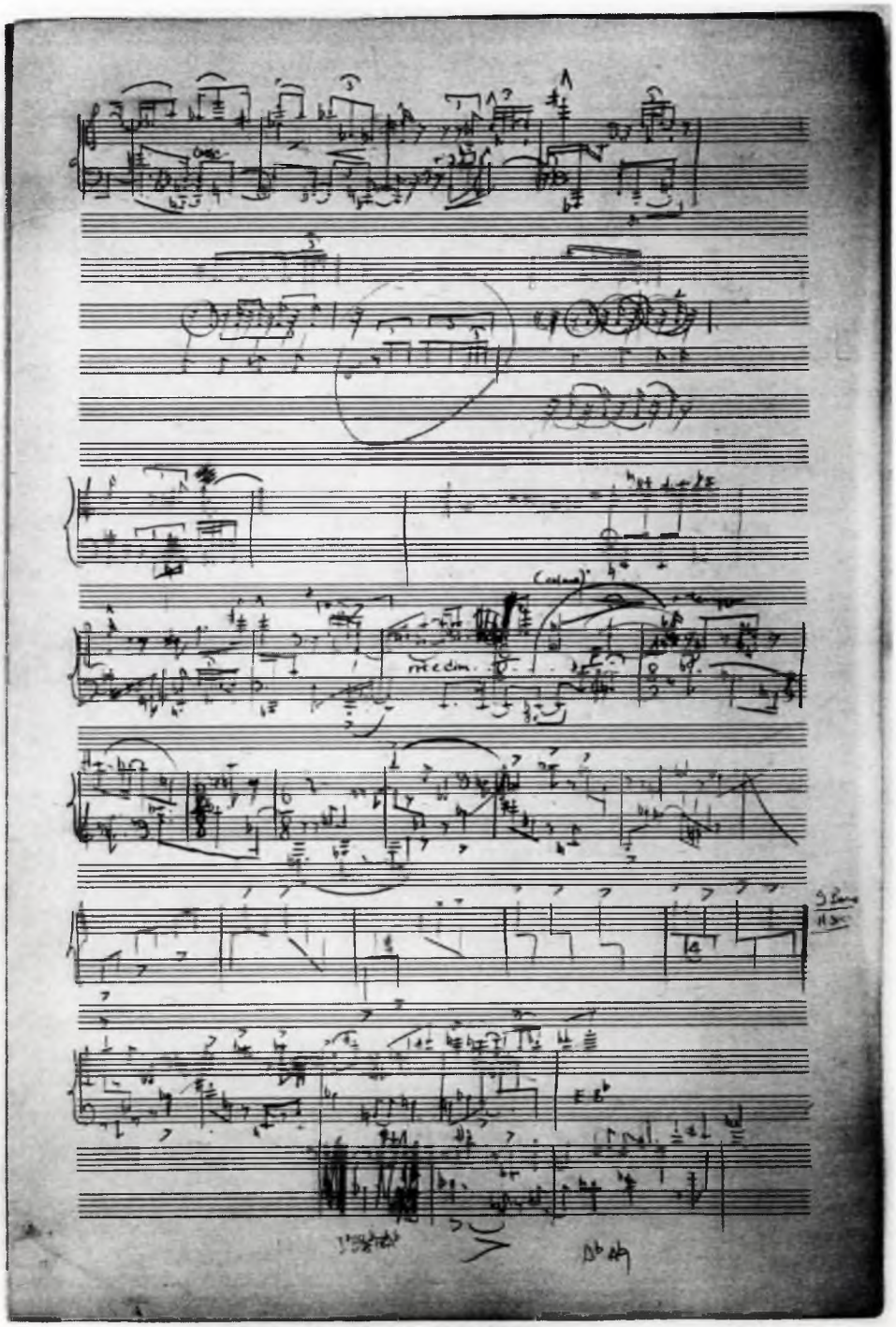
4.9 f5p10i04/II^{v}



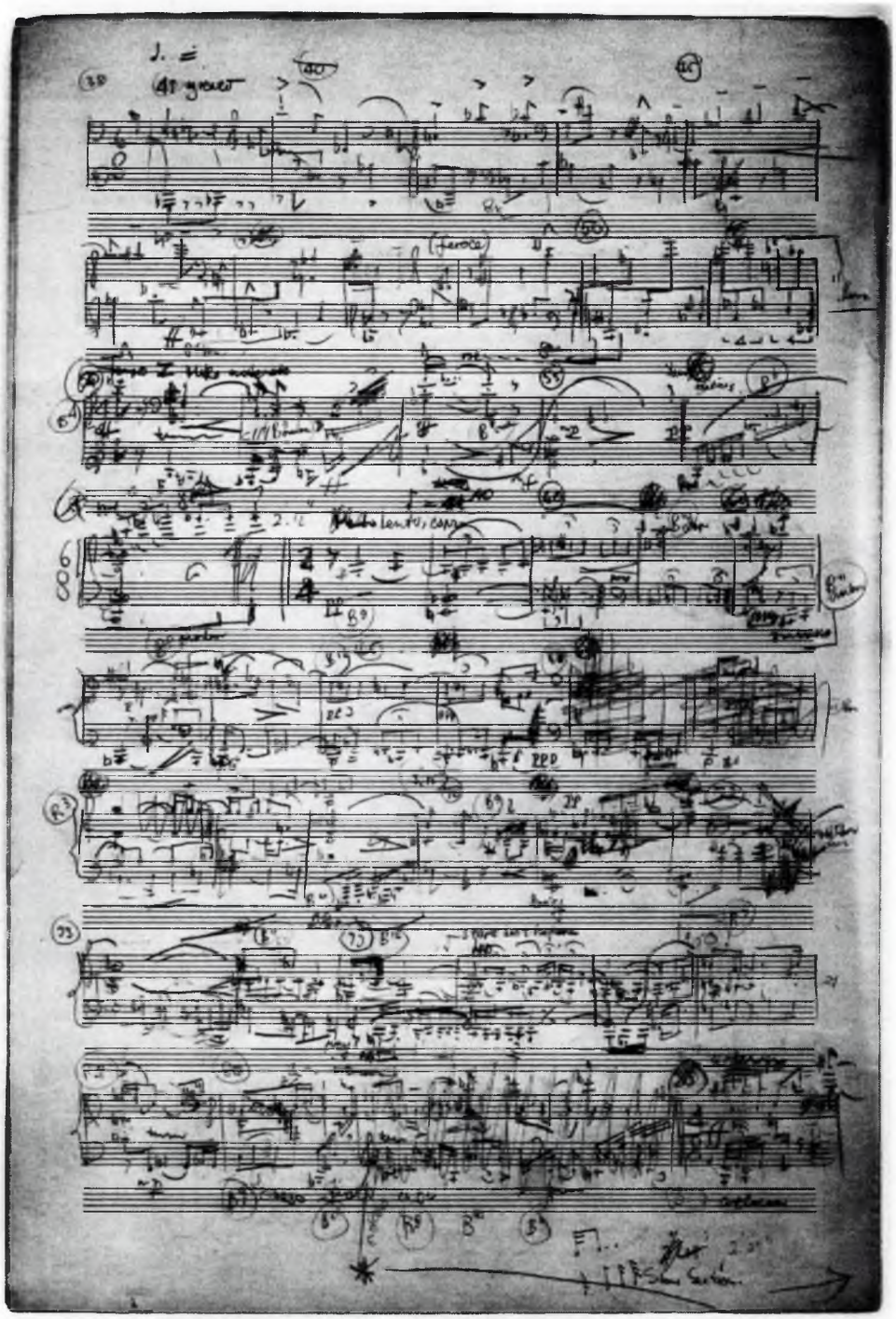
4.10 f5p10i04/III^r



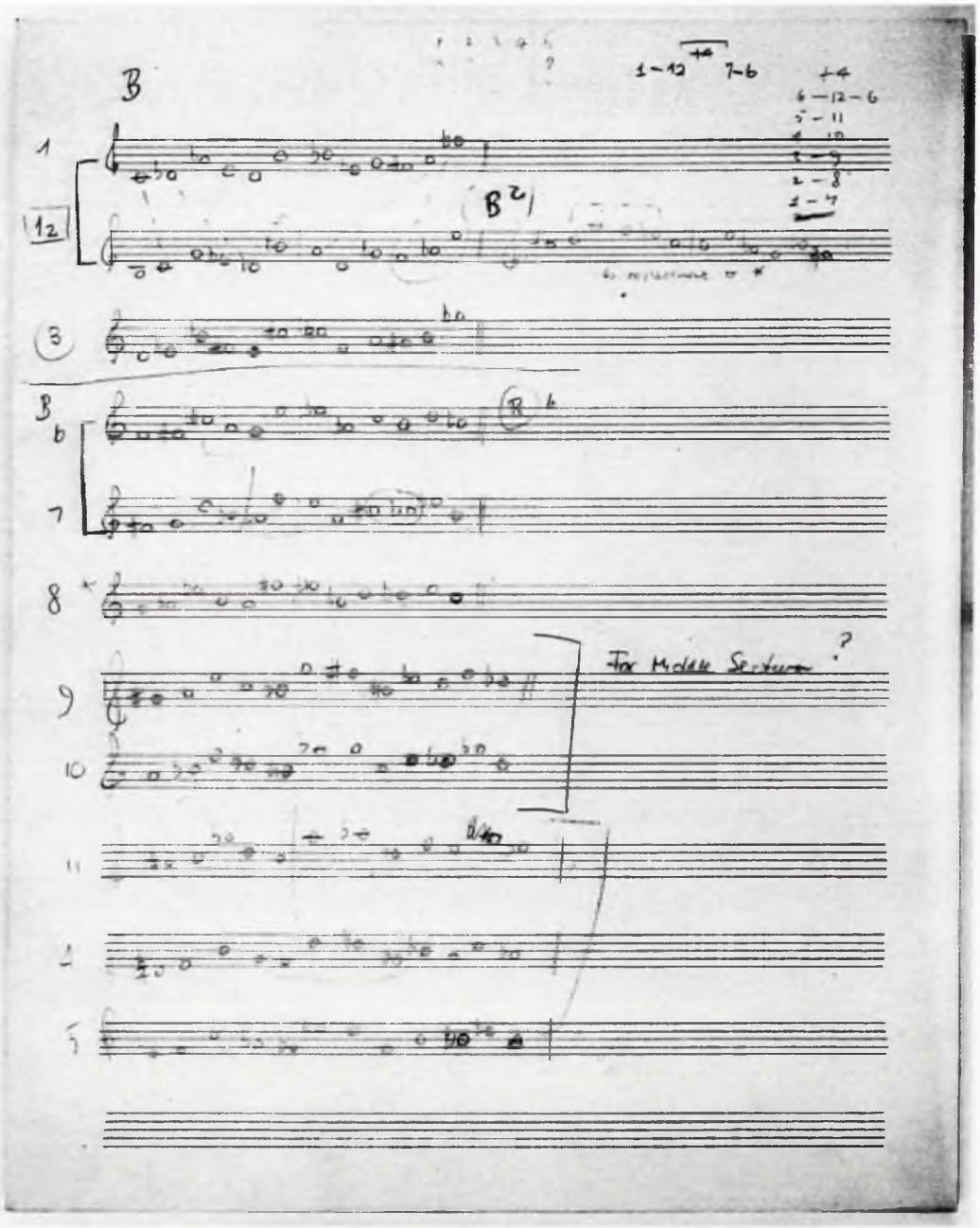
4.11 f5p10i04/IV^r



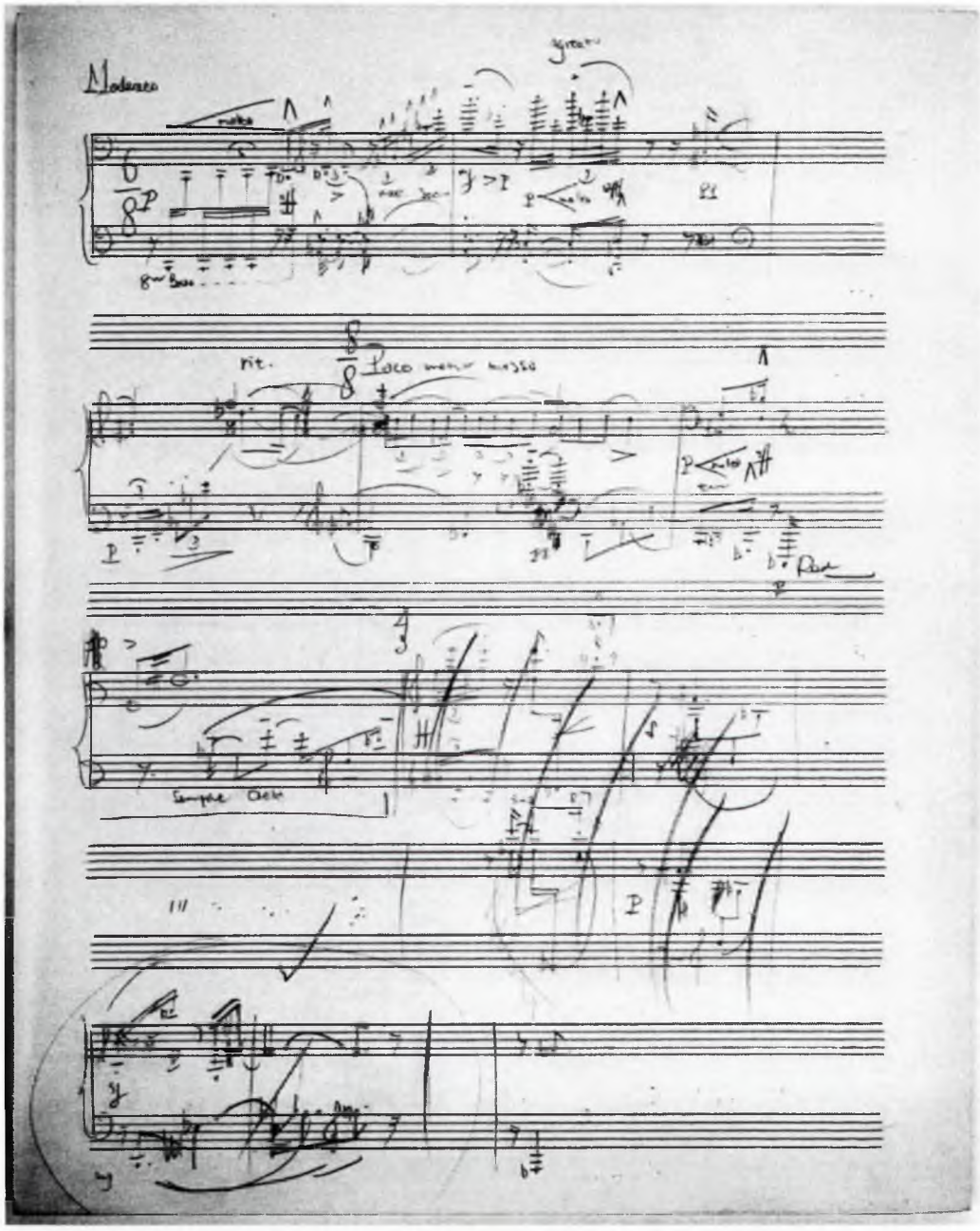
4.12 f5p10i04/IV^v



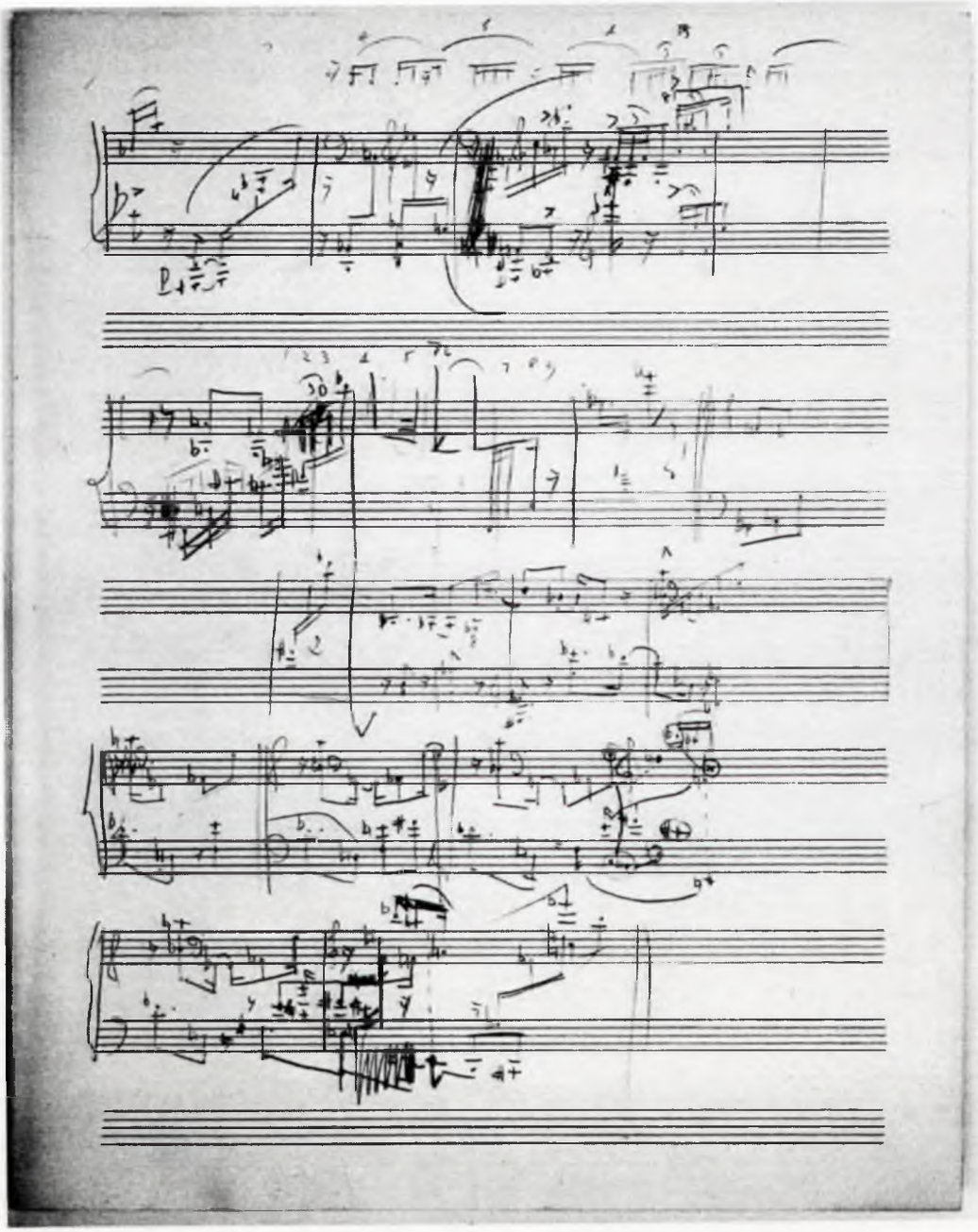
4.13 f5p10i05/I^r



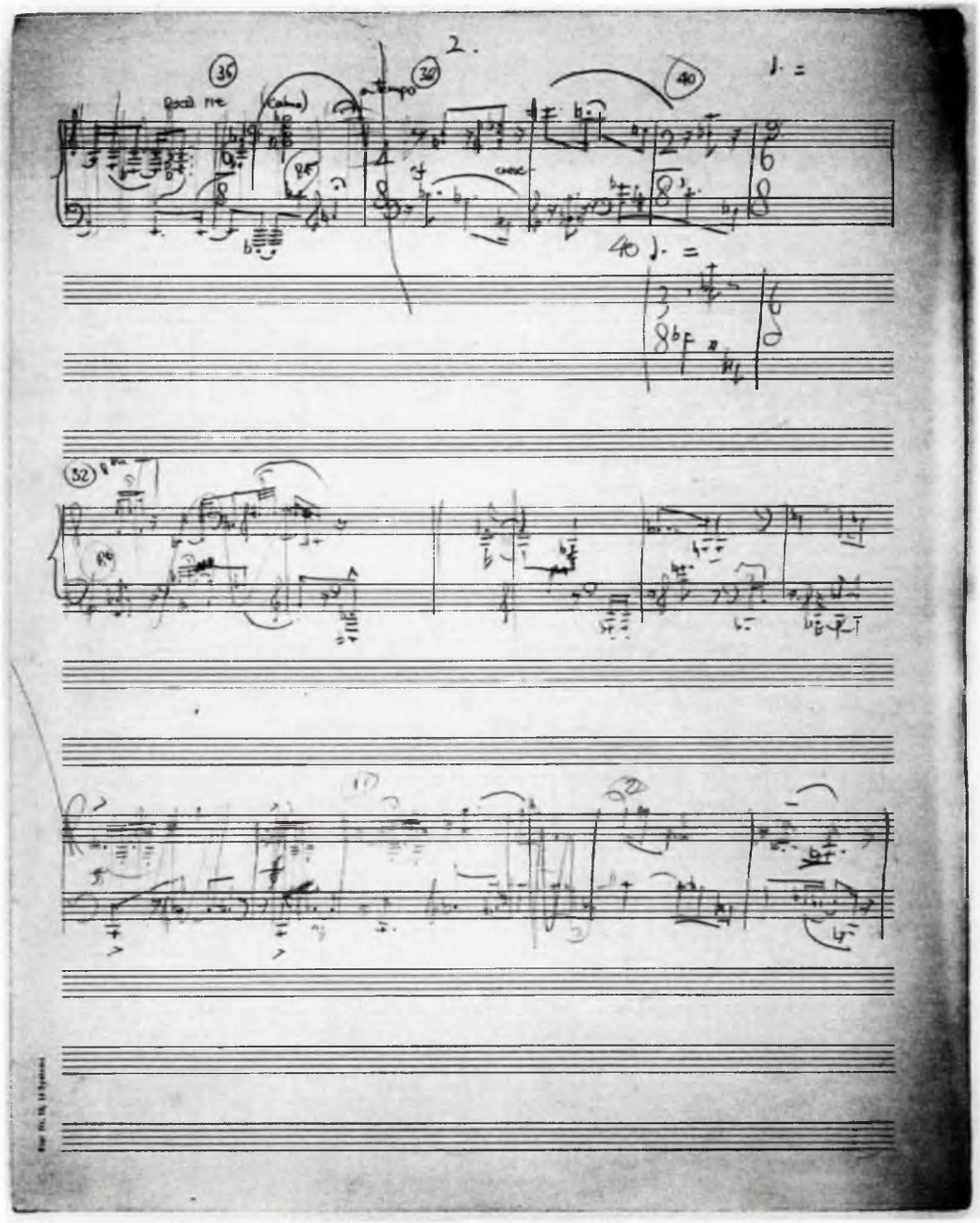
4.14 f5p10i05/I^{v}



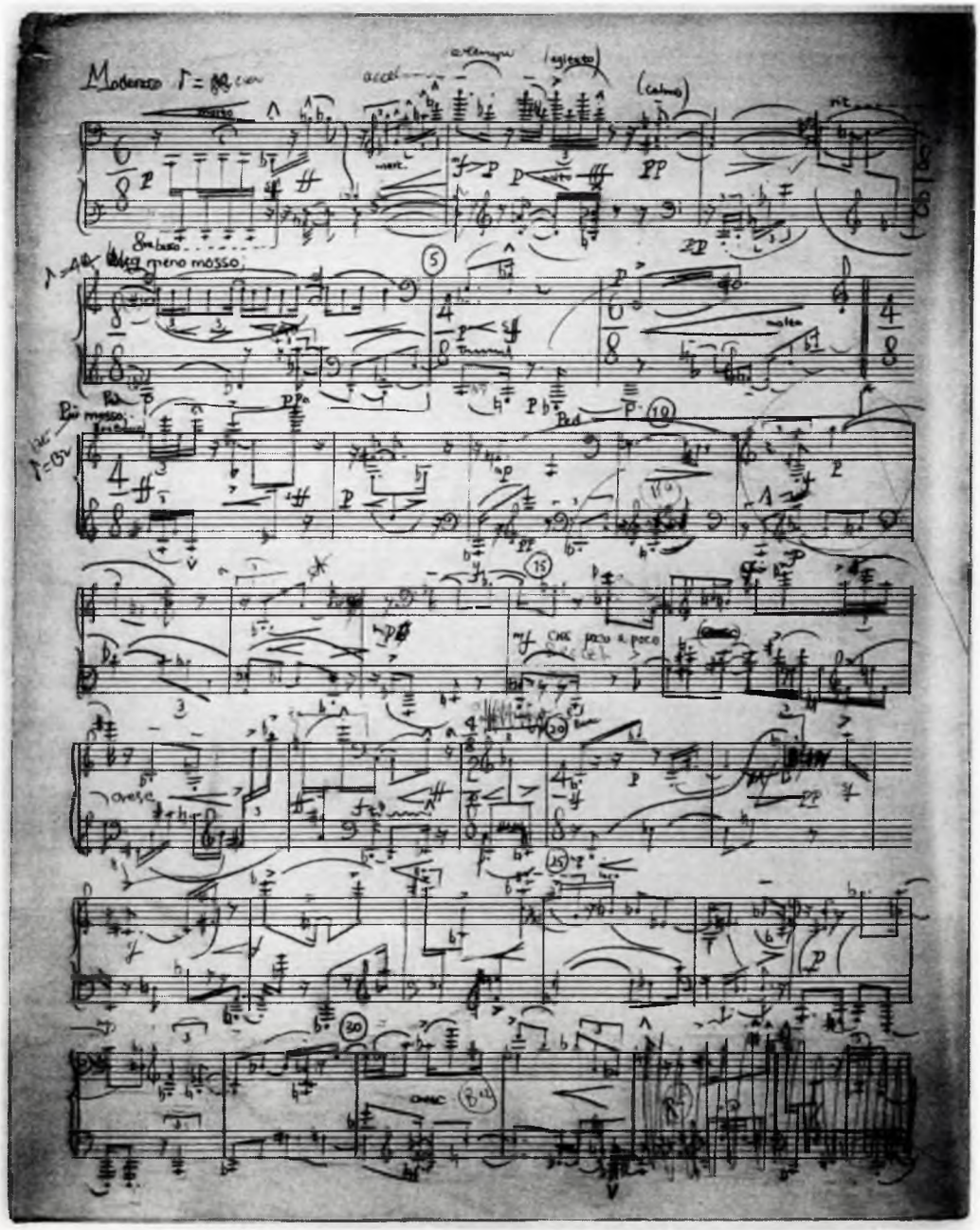
4.15 f5p10i05/II^T



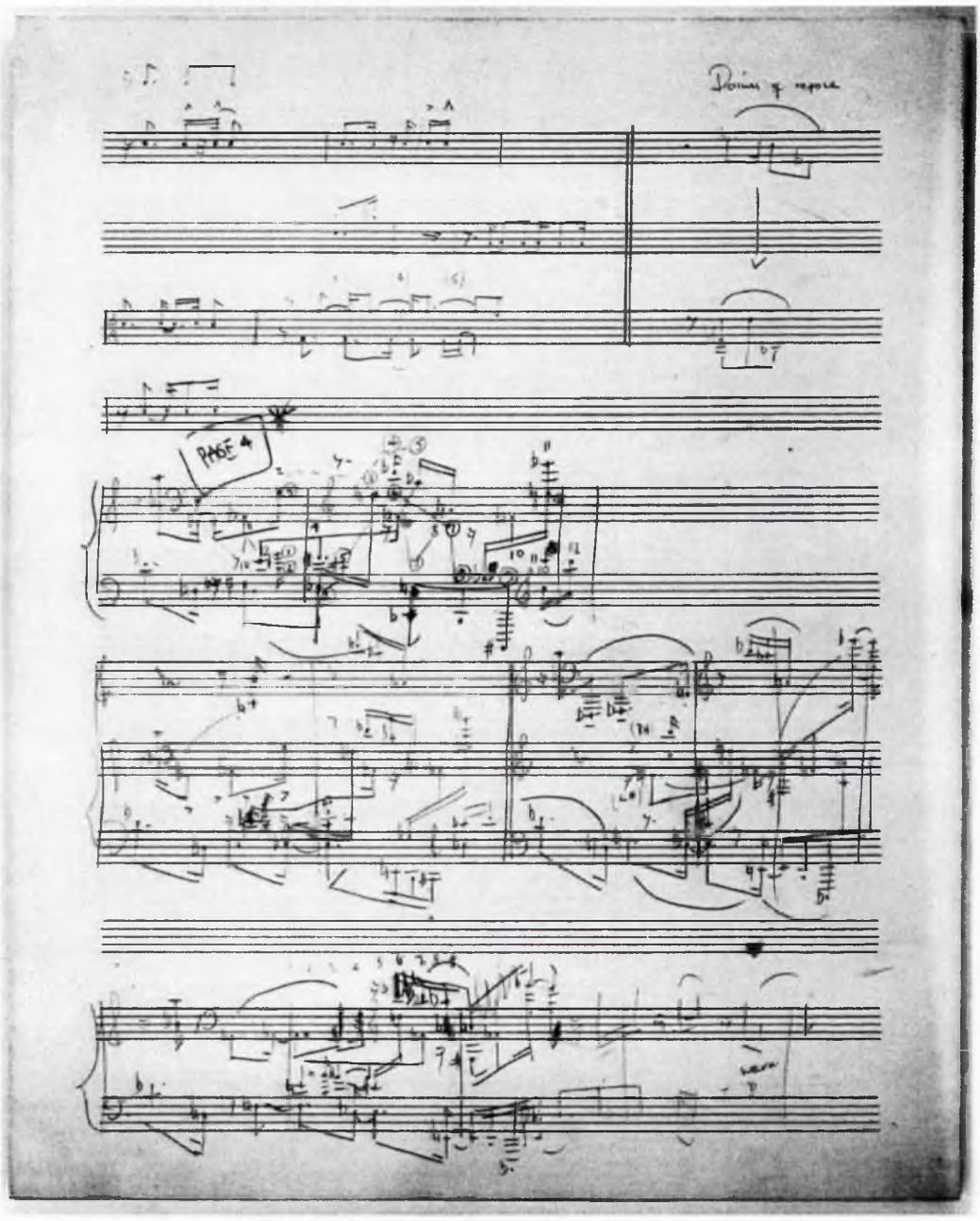
4.16 f5p10i06/I^r



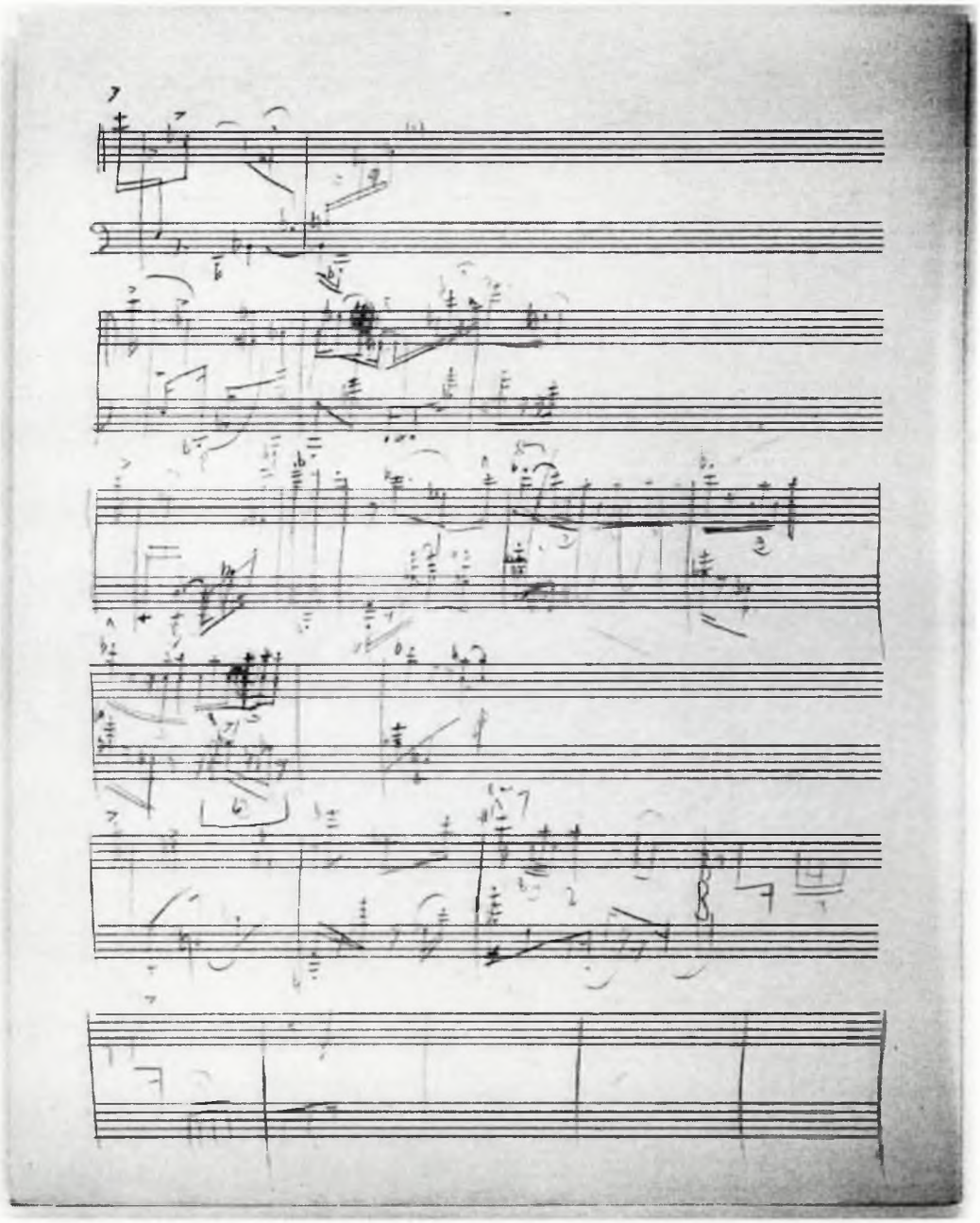
4.17 f5p10i06/II^{v}



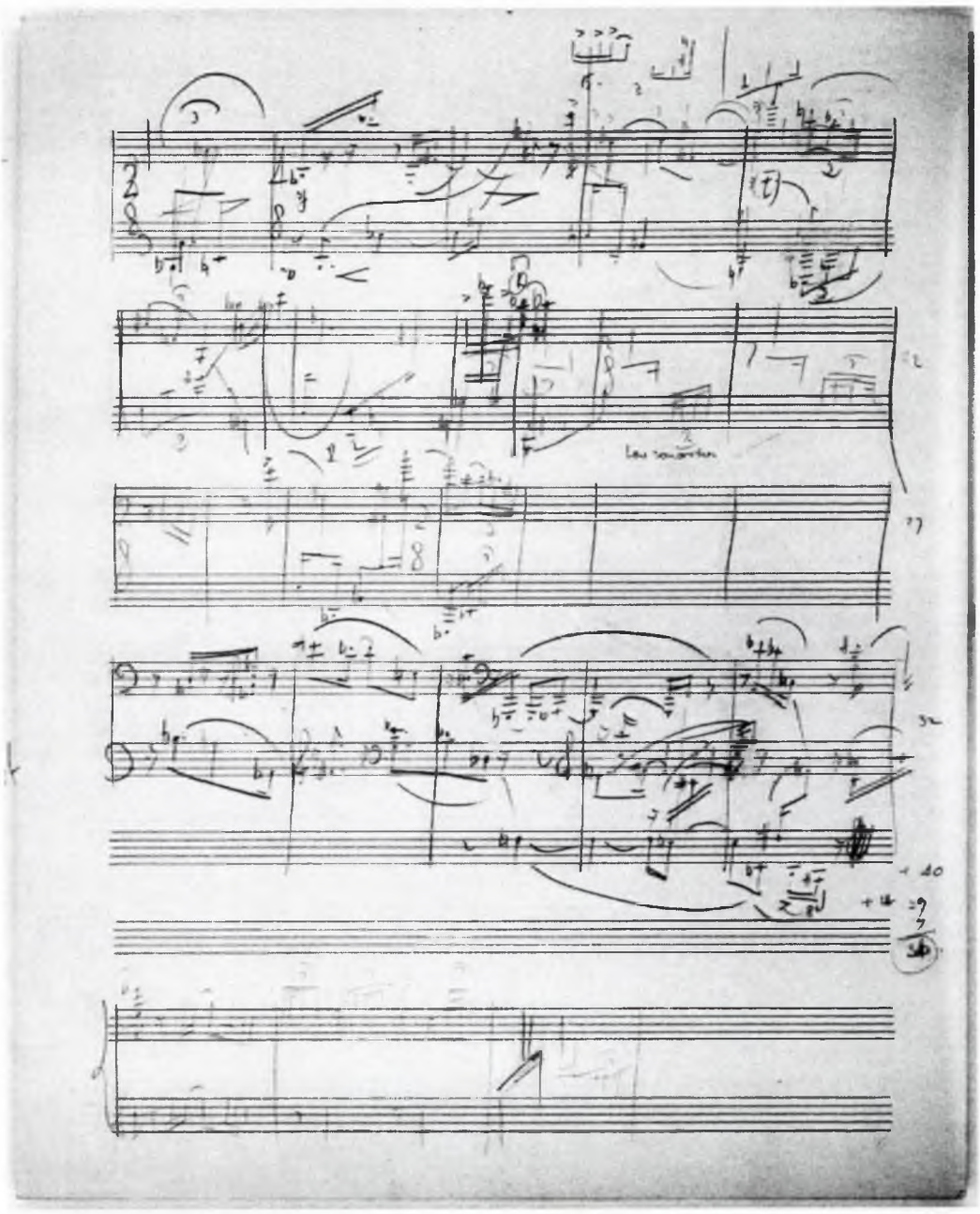
4.18 f5p10i07/I^{r}



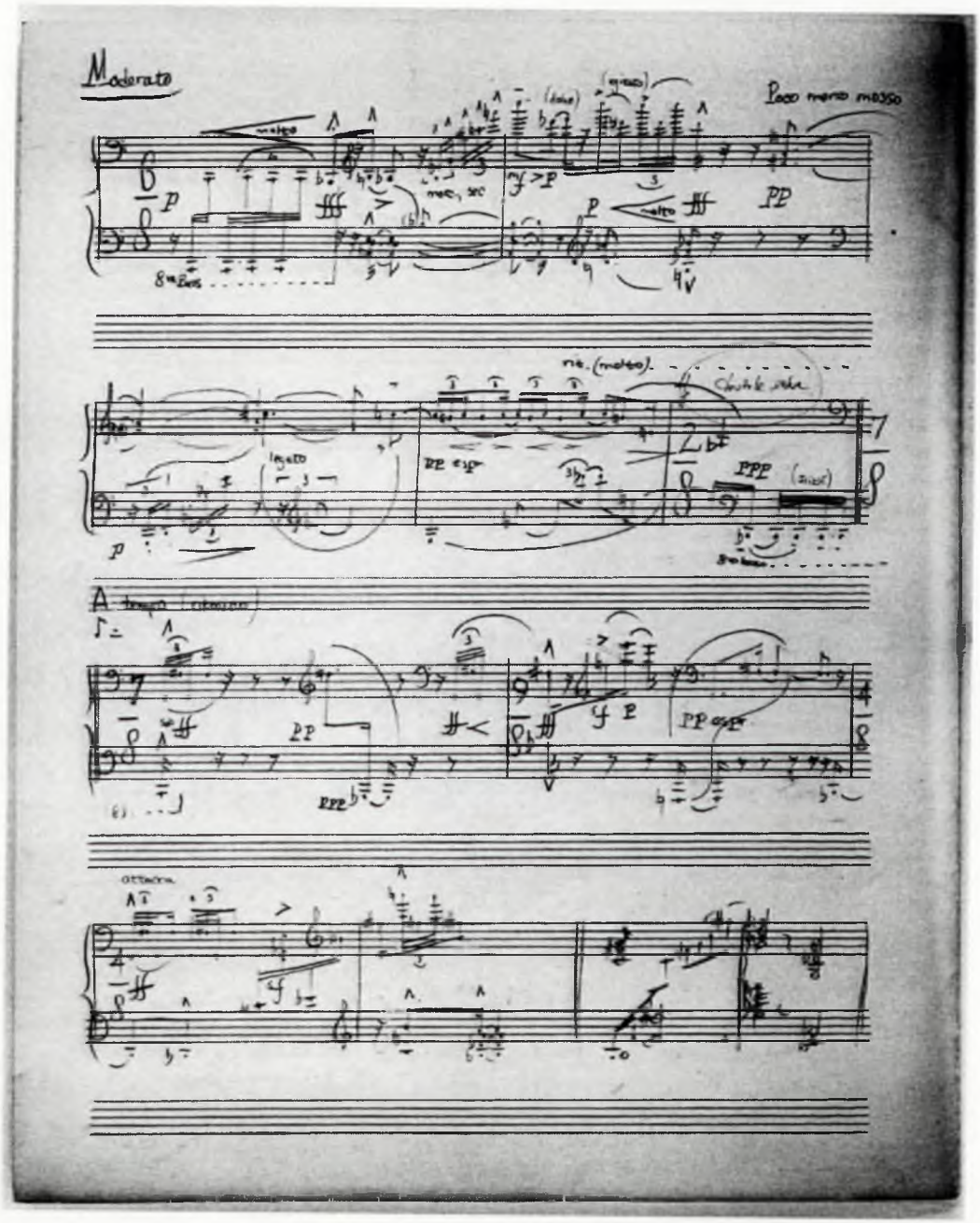
4.19 f5p10i07/I^{v}



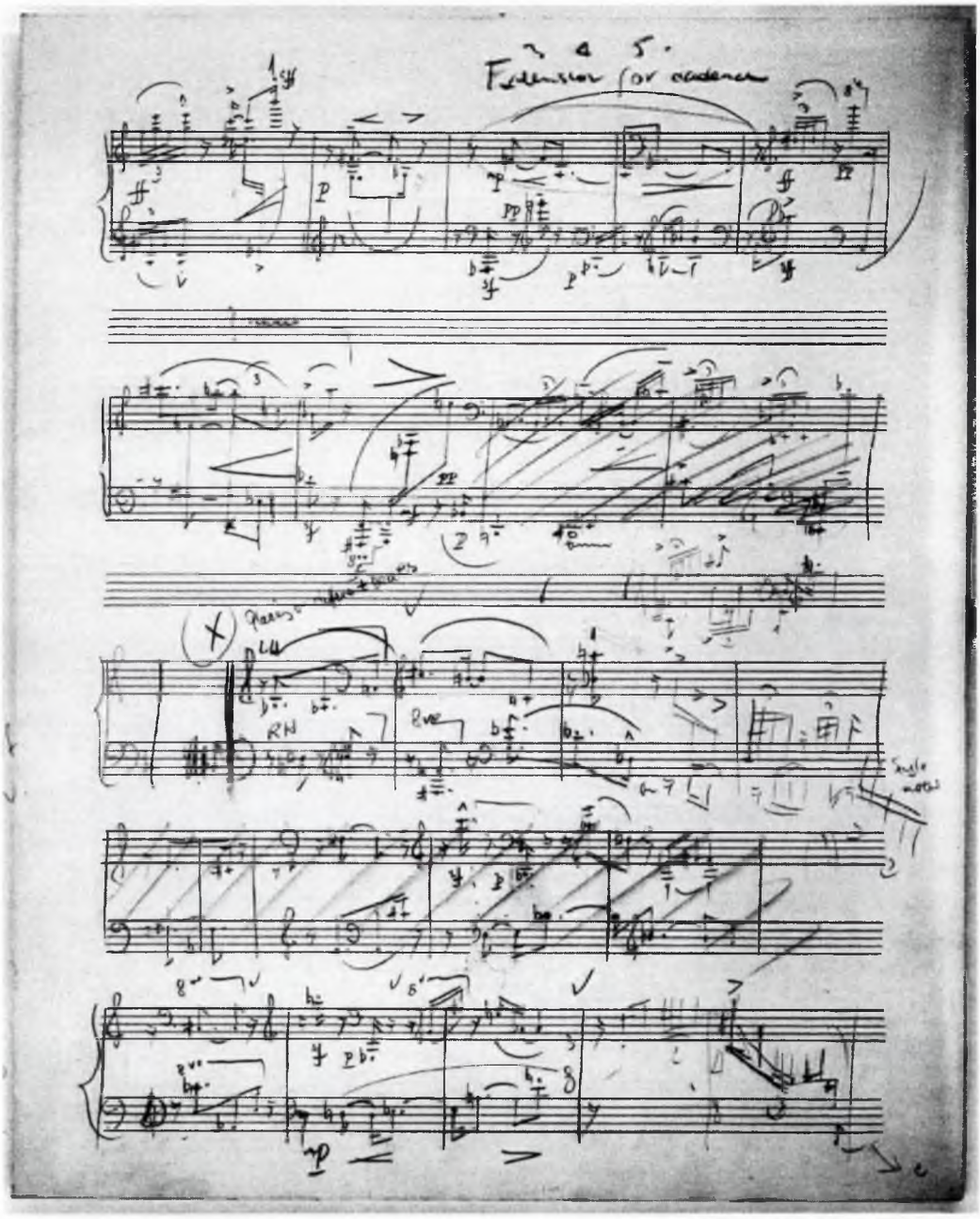
4.20 f5p10i07/II^T



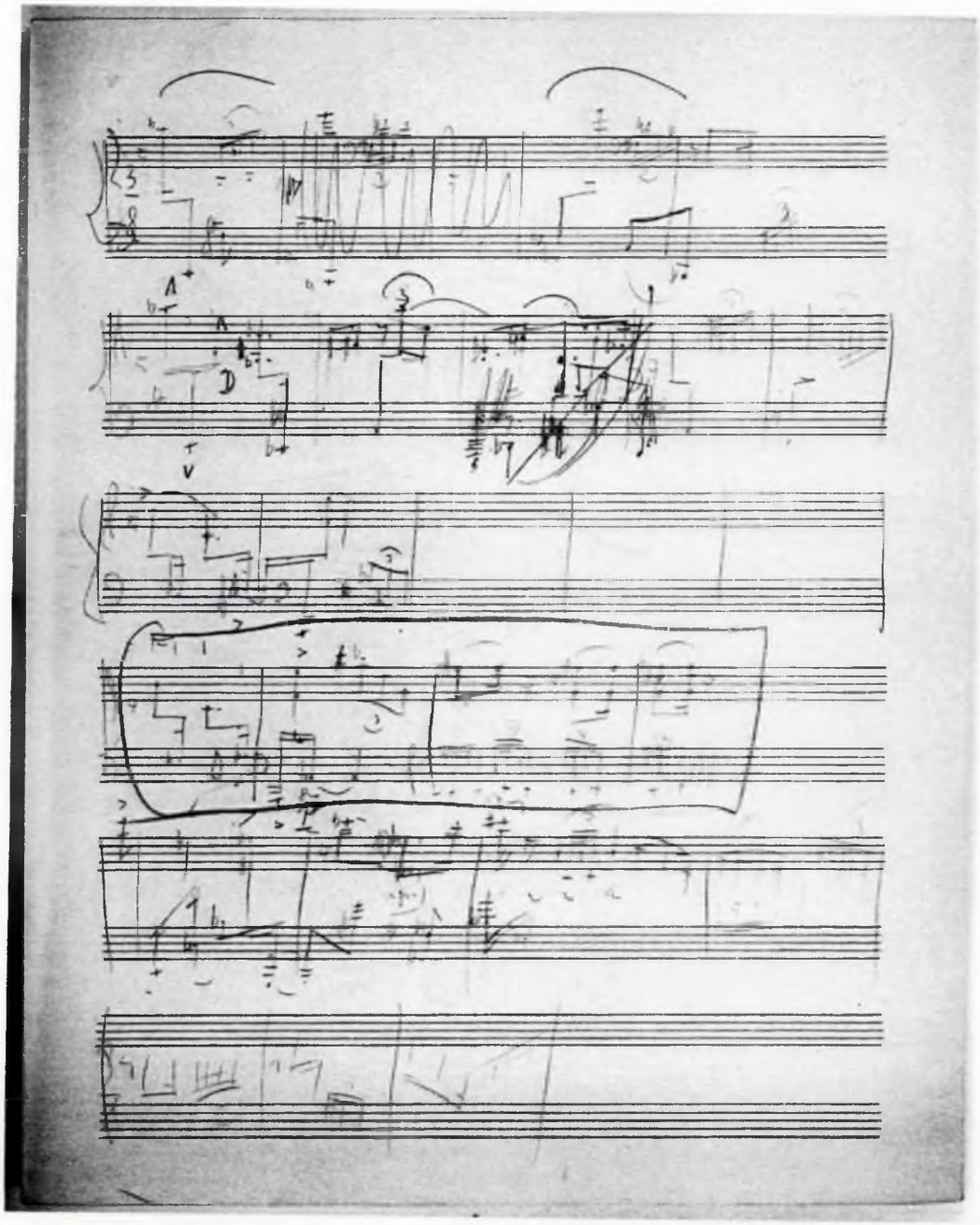
4.21 f5p10i07/II^{v}



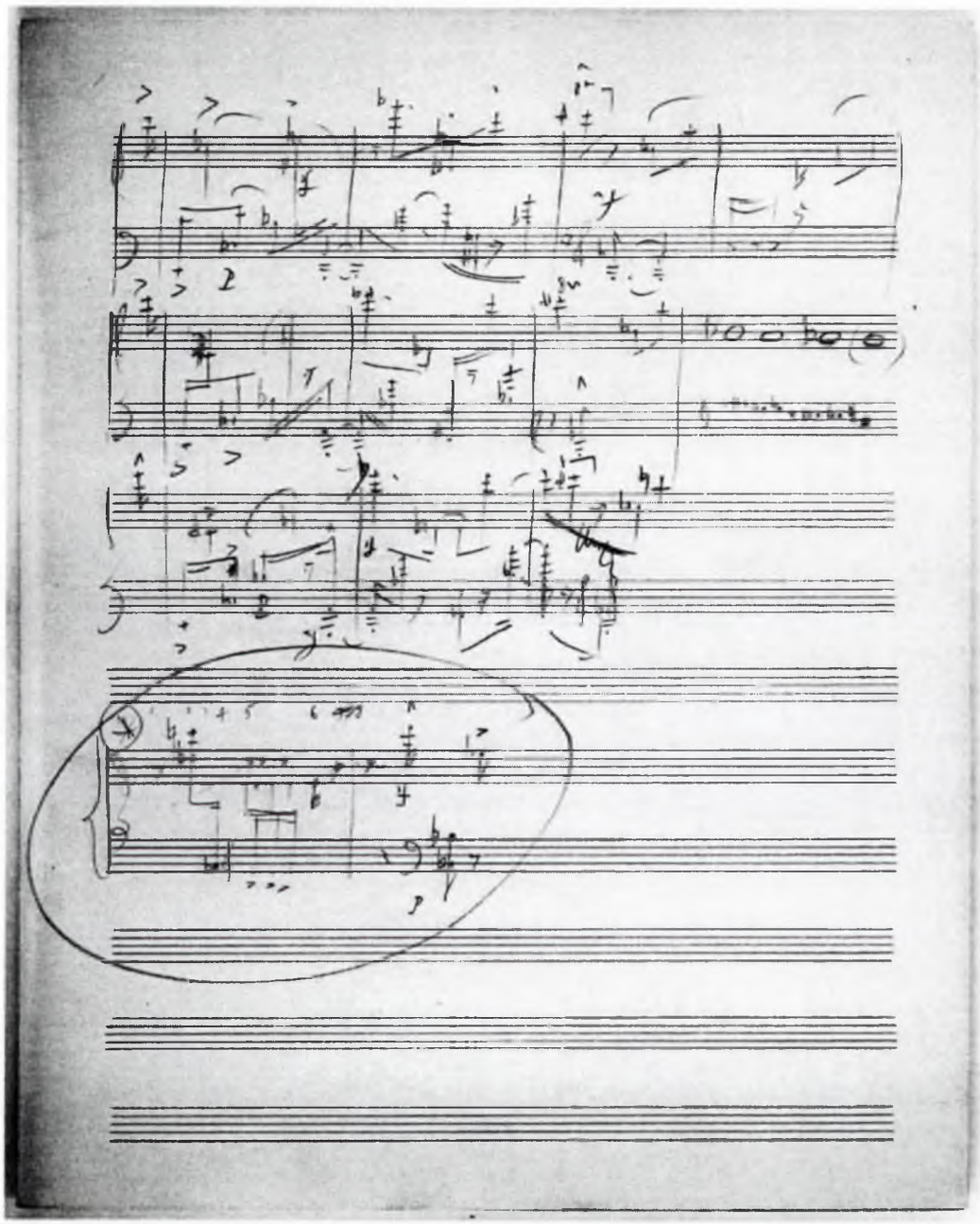
4.22 f5p10i08/I^{r}



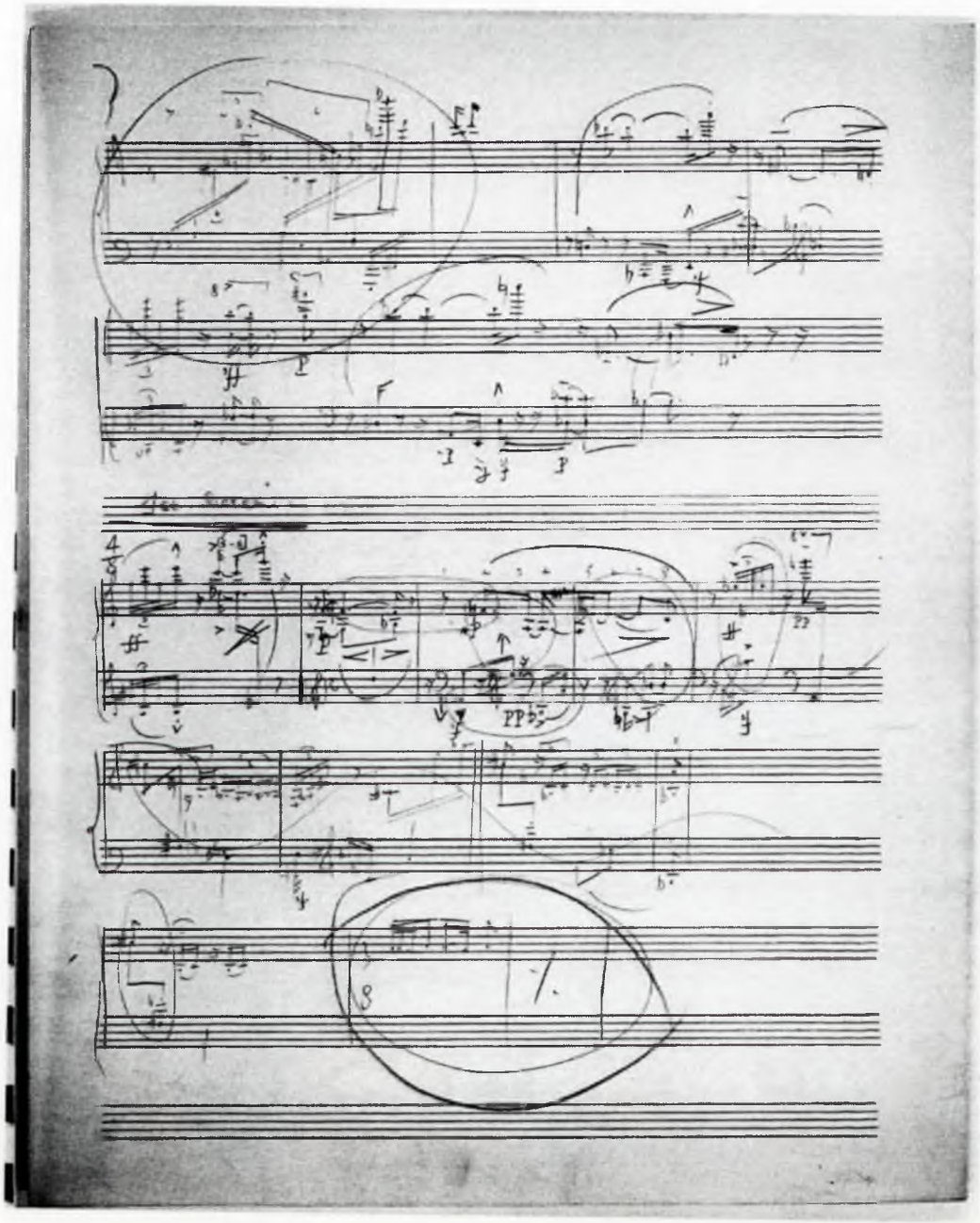
4.23 f5p10i08/I^{v}



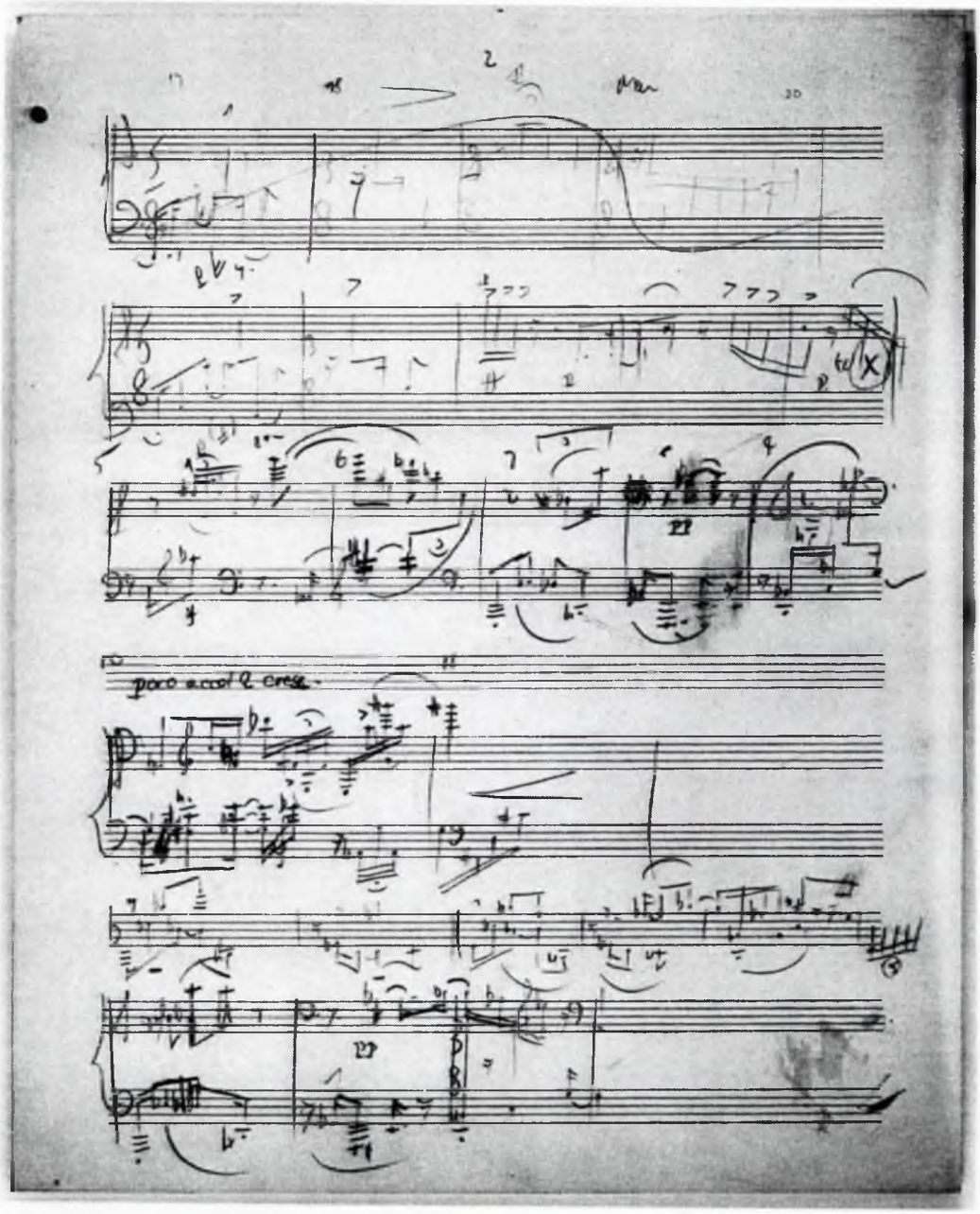
4.24 f5p10i08/II^r



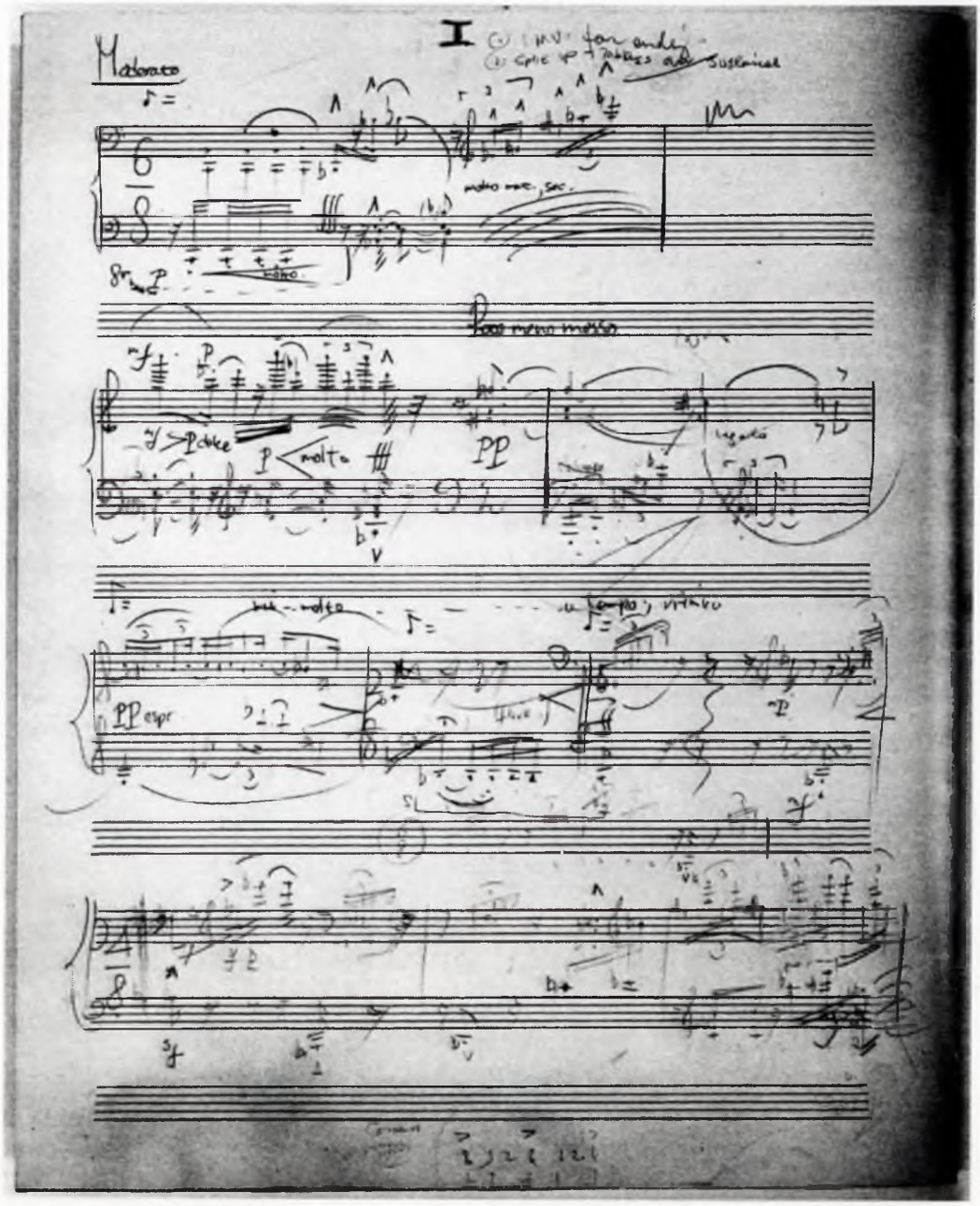
4.25 f5p10i08/II^{v}



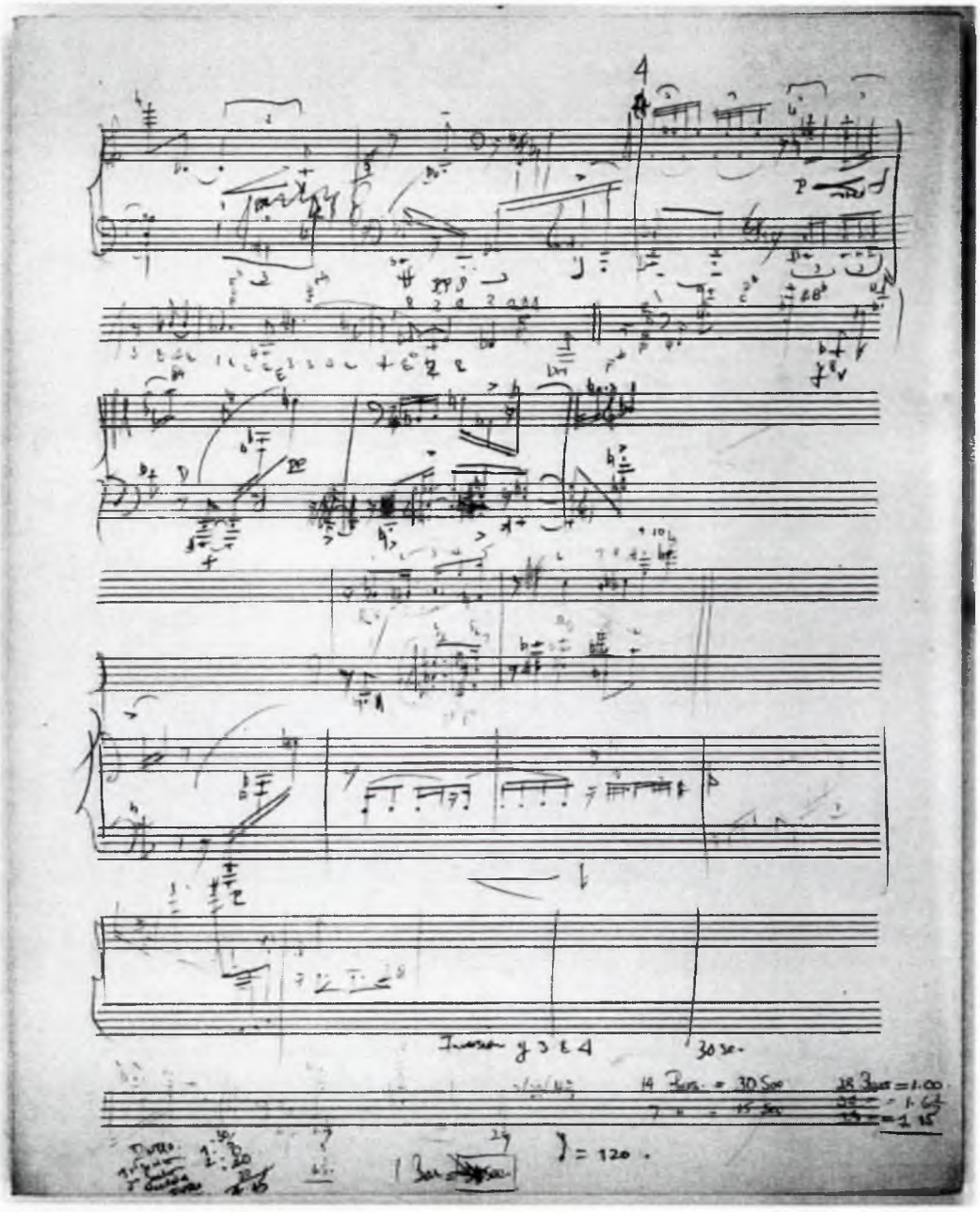
4.26 f5p10i09/I^{r}



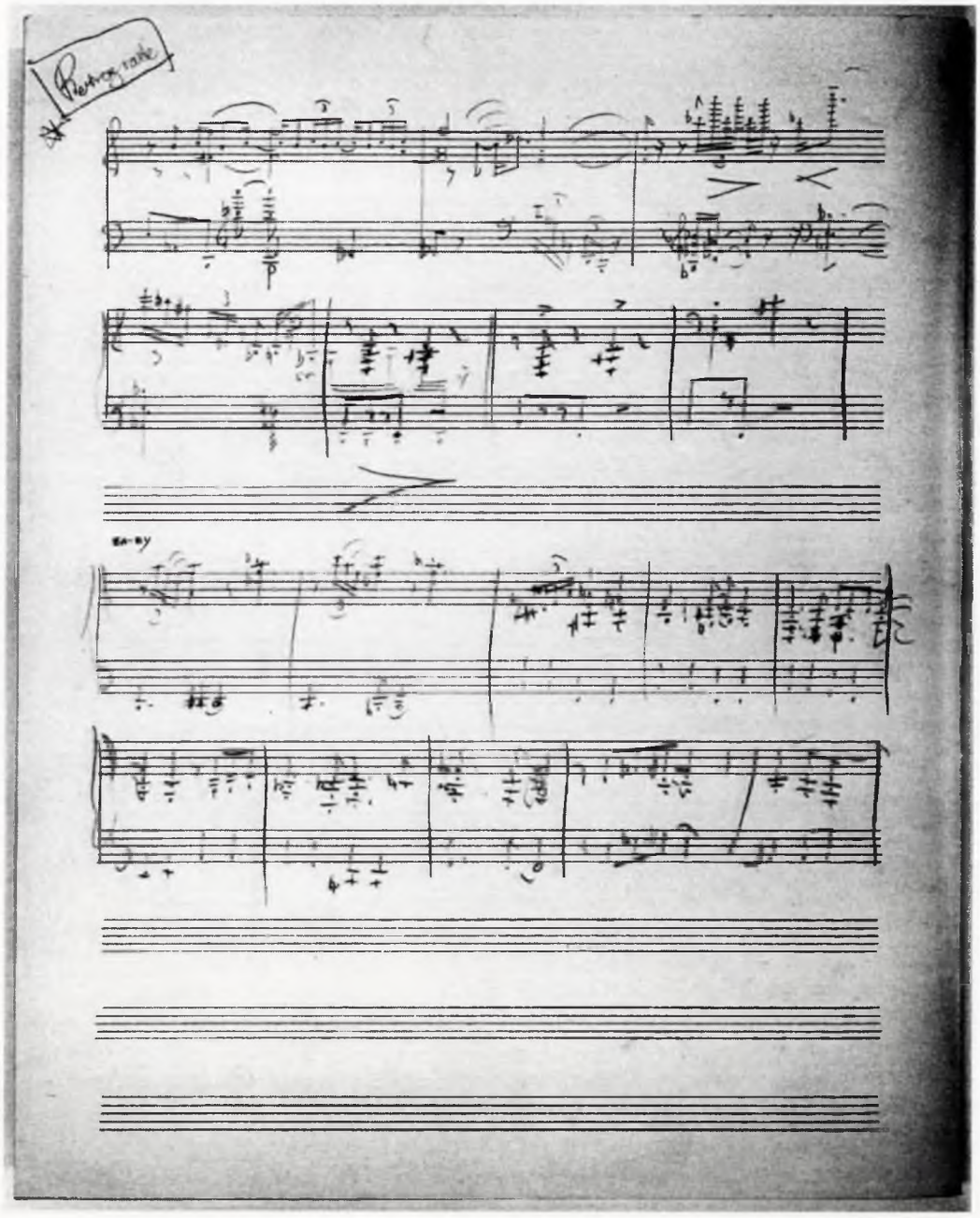
4.27 f5p10i09/I^v



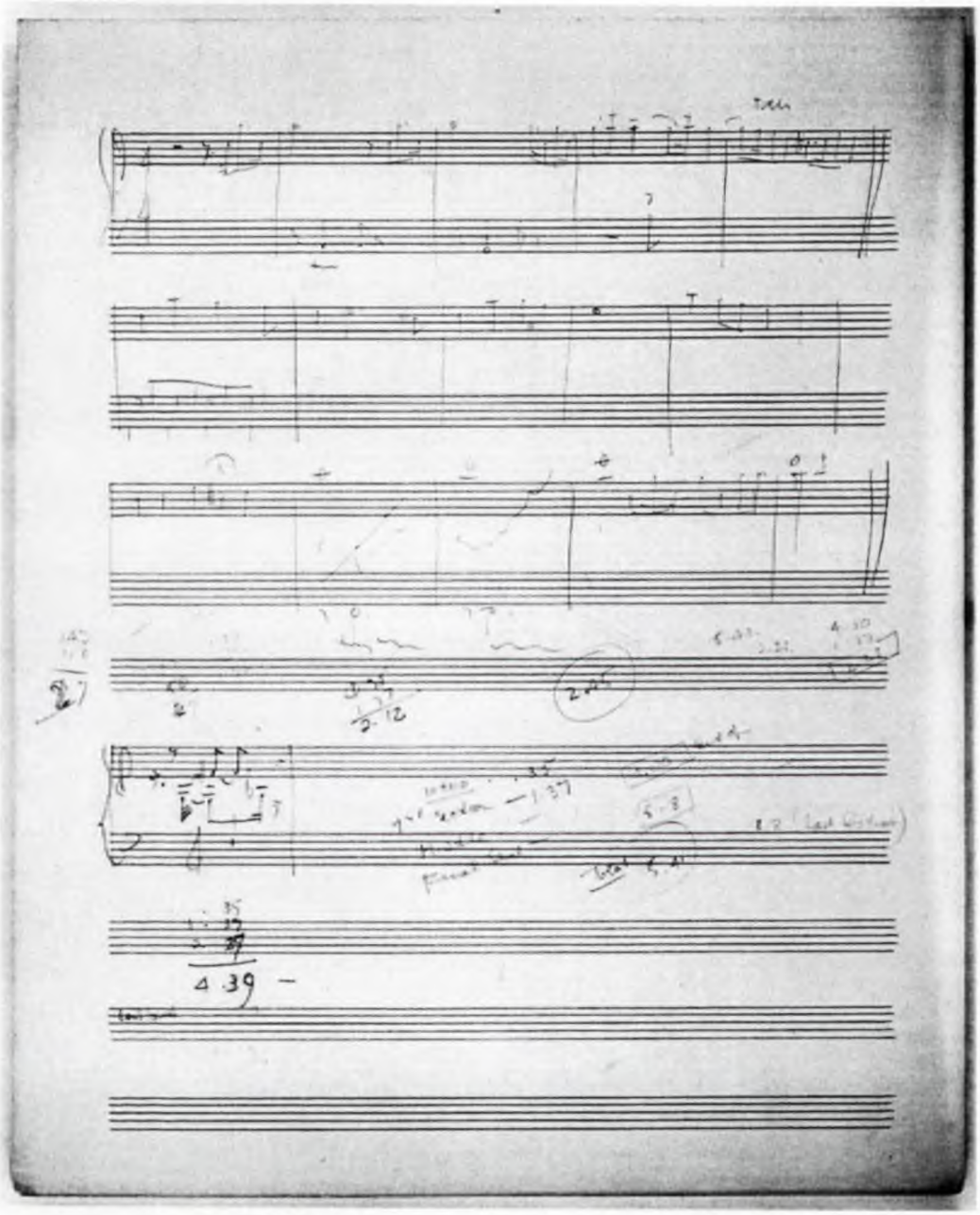
4.28 f5p10i09/II^r



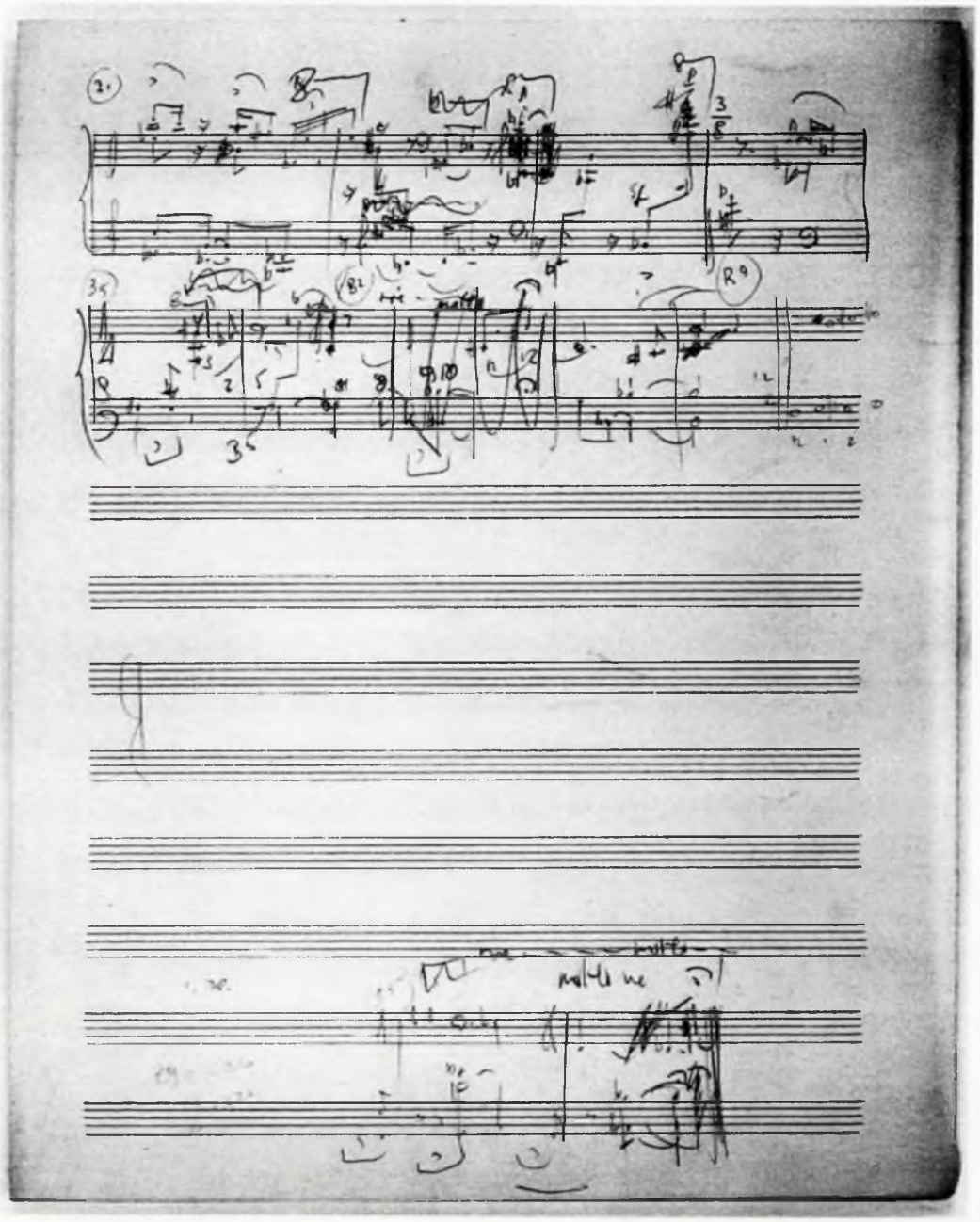
4.29 f5p10i09/II^{v}



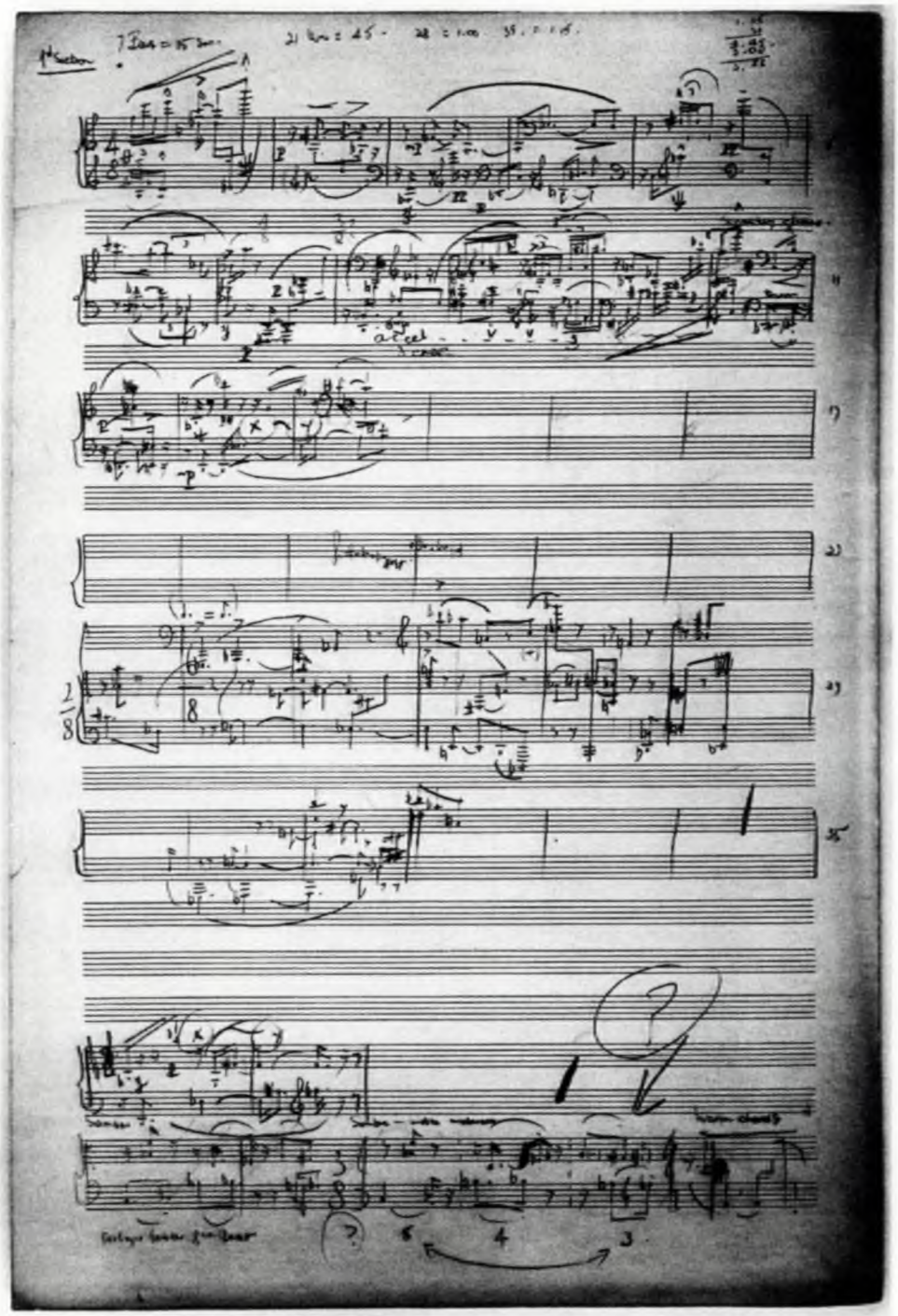
4.30 f5p10i10/I^r



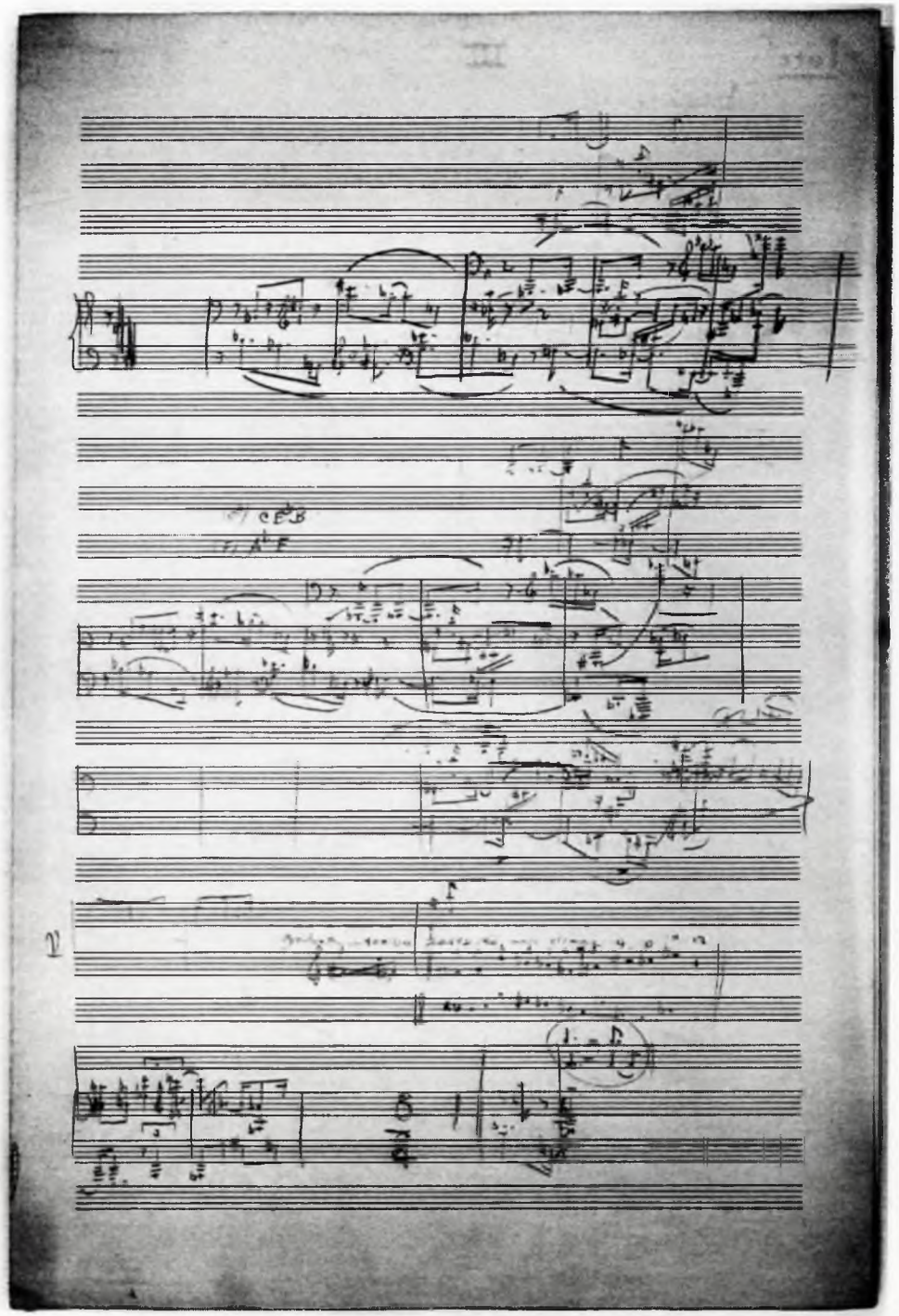
4.31 f5p10i10/I^{v}



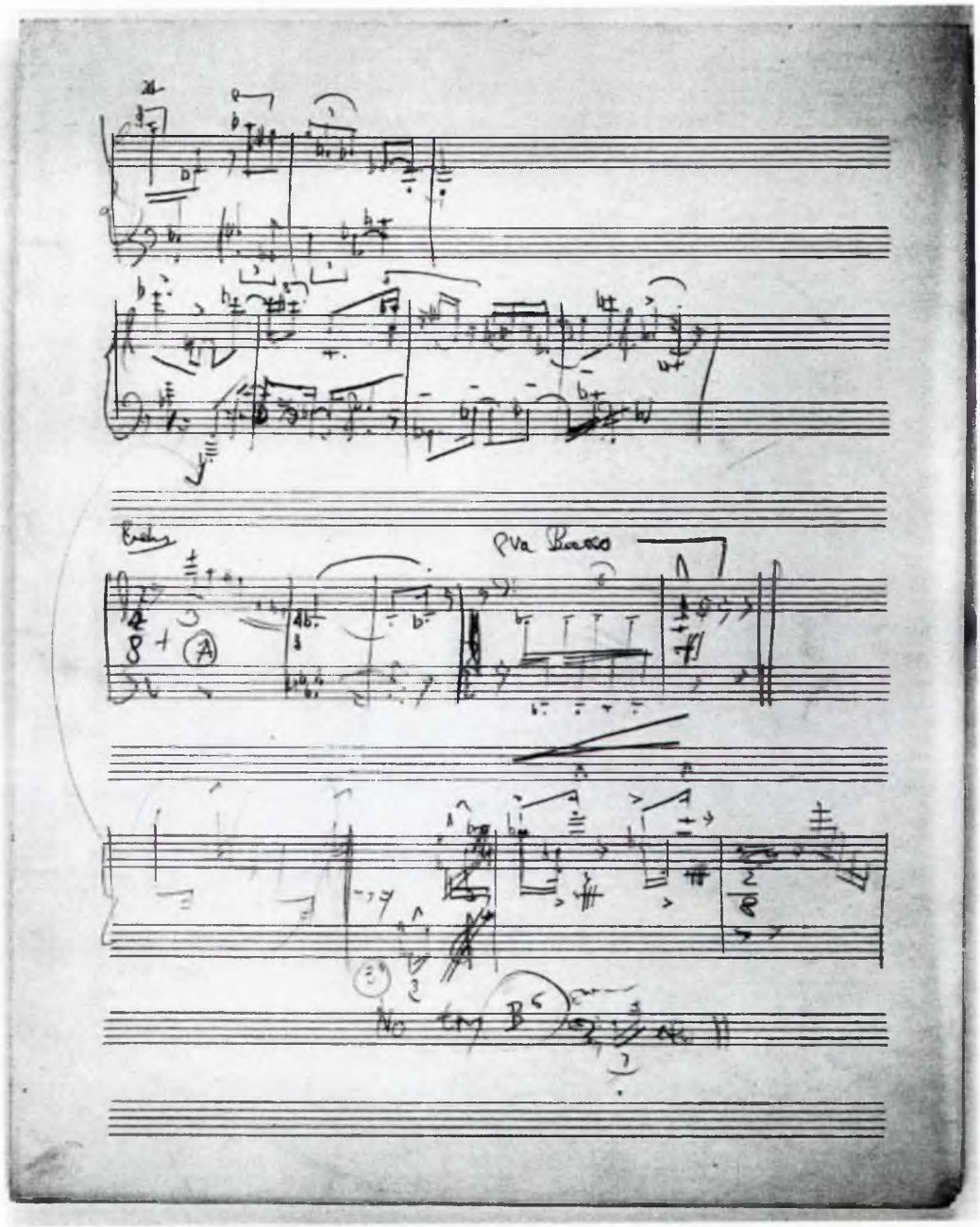
4.32 f5p10i11/I^{v}



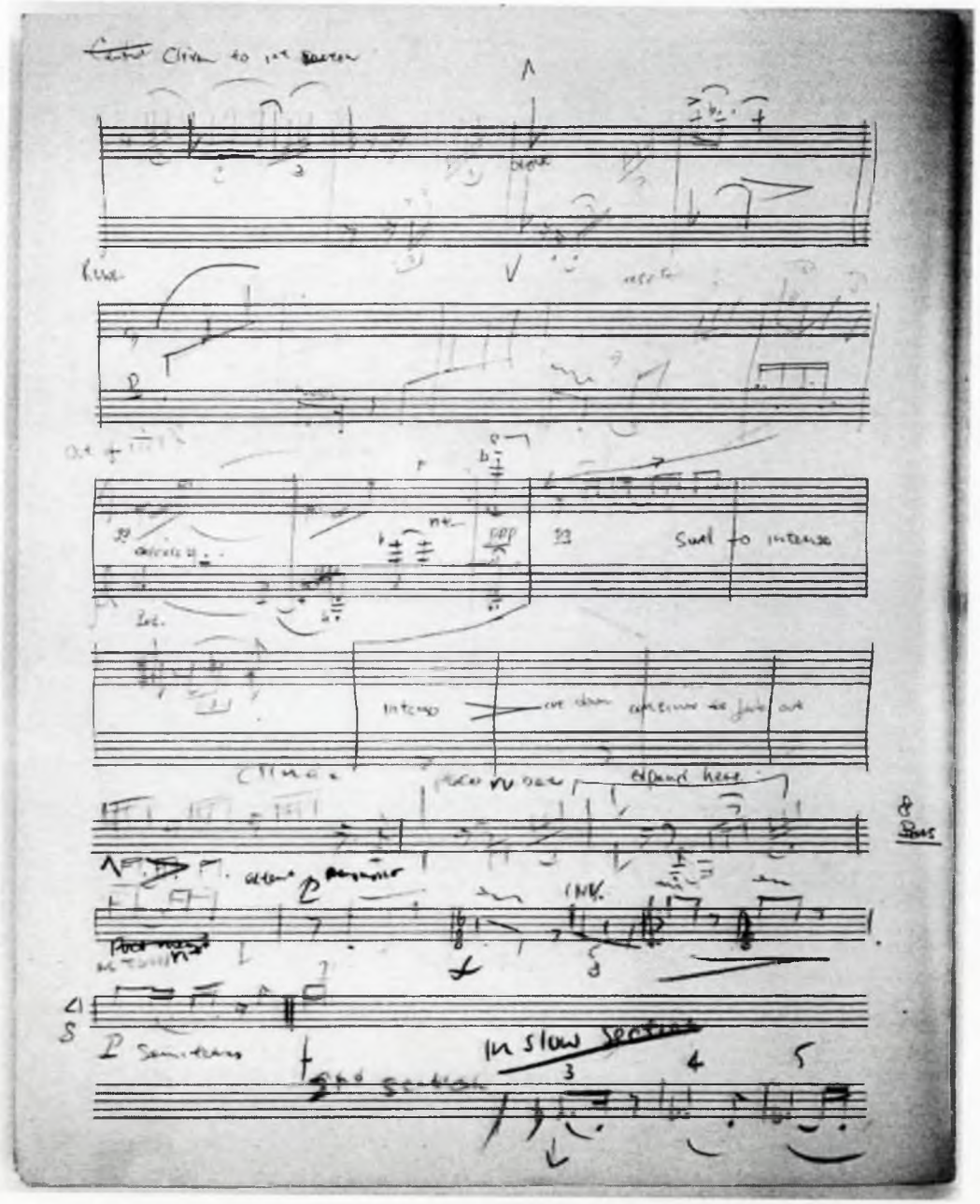
4.33 f5p10i11/II^{r}



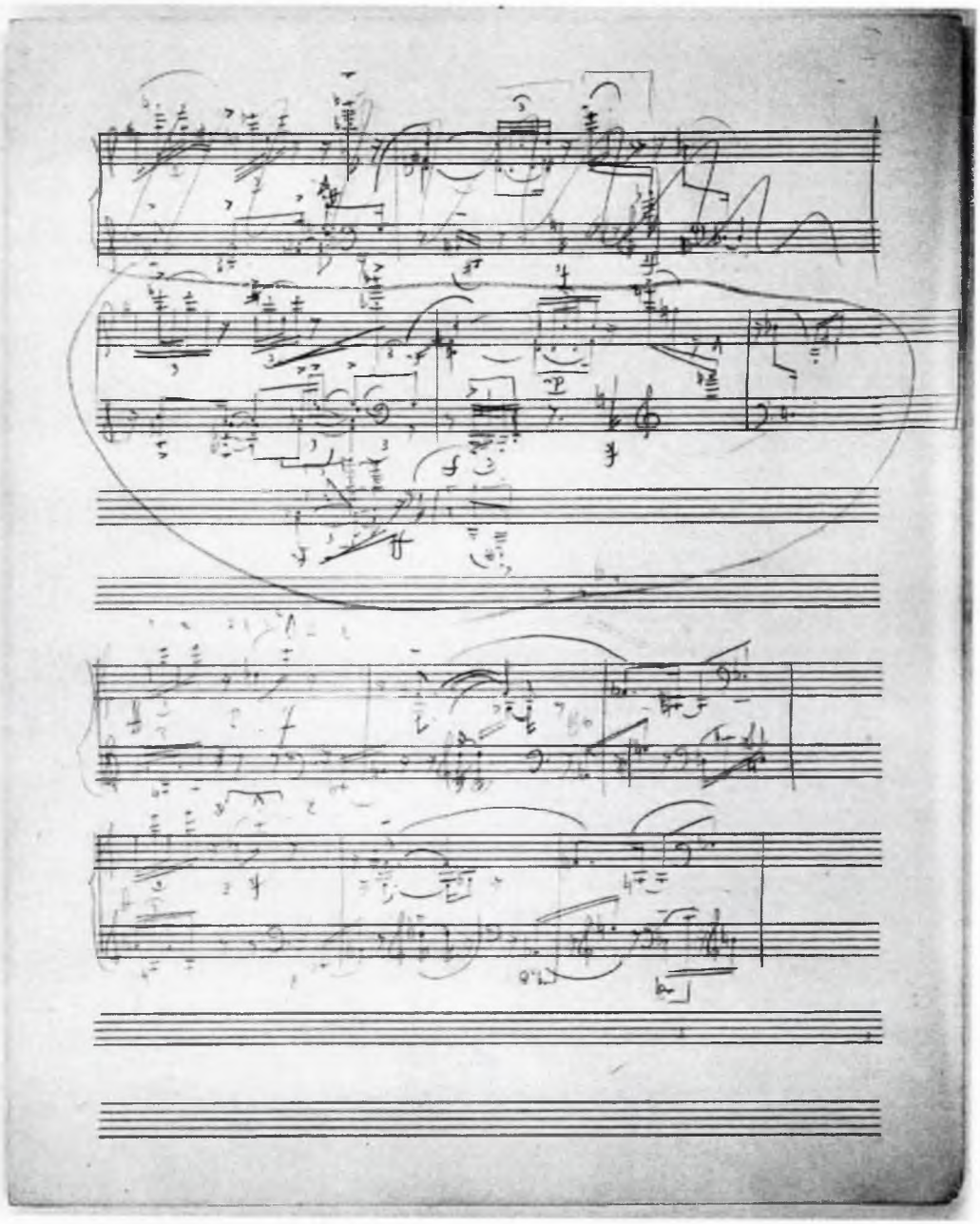
4.34 f5p10i12/I'



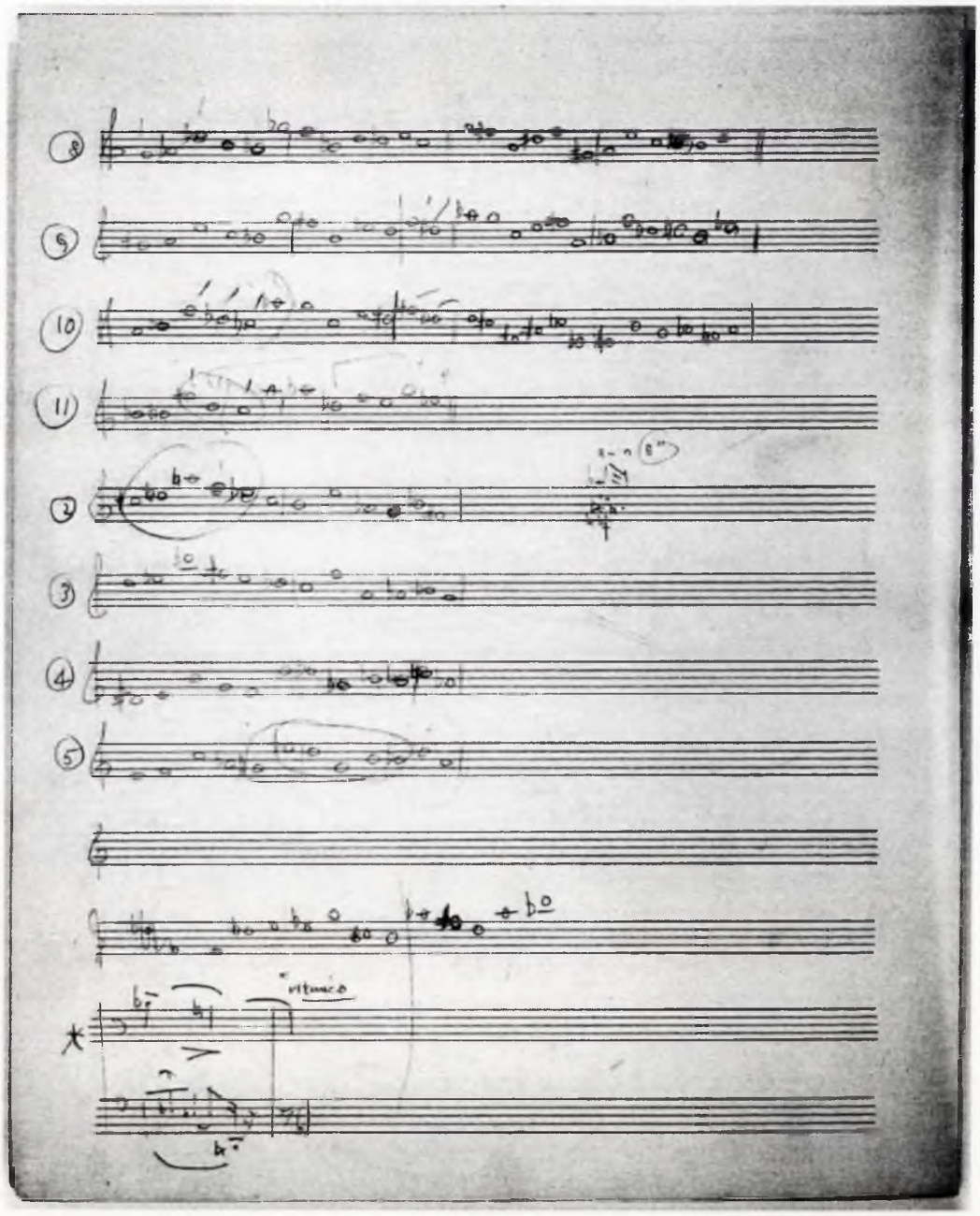
4.35 f5p10i12/I^{v}



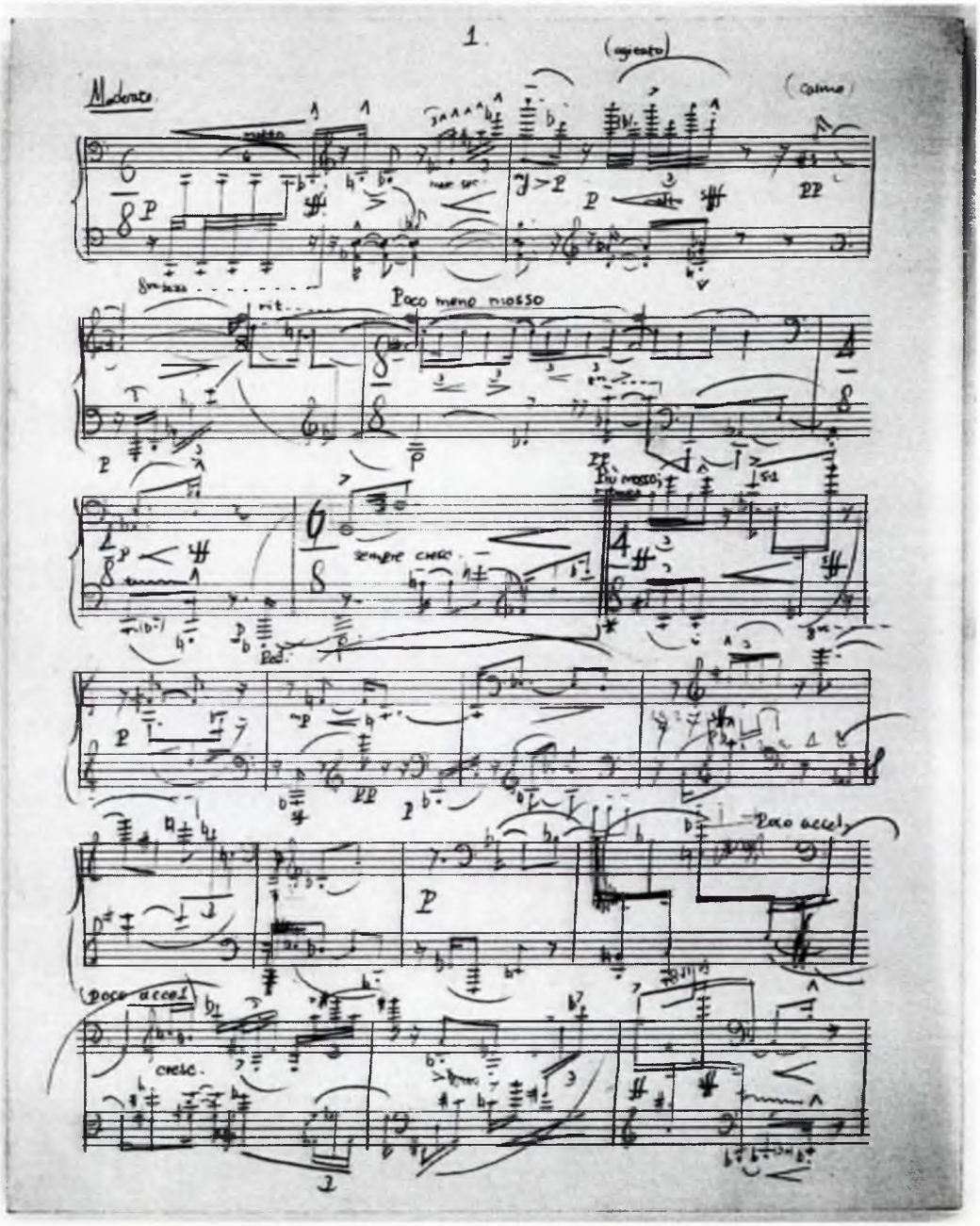
4.36 f5p10i12/II^r



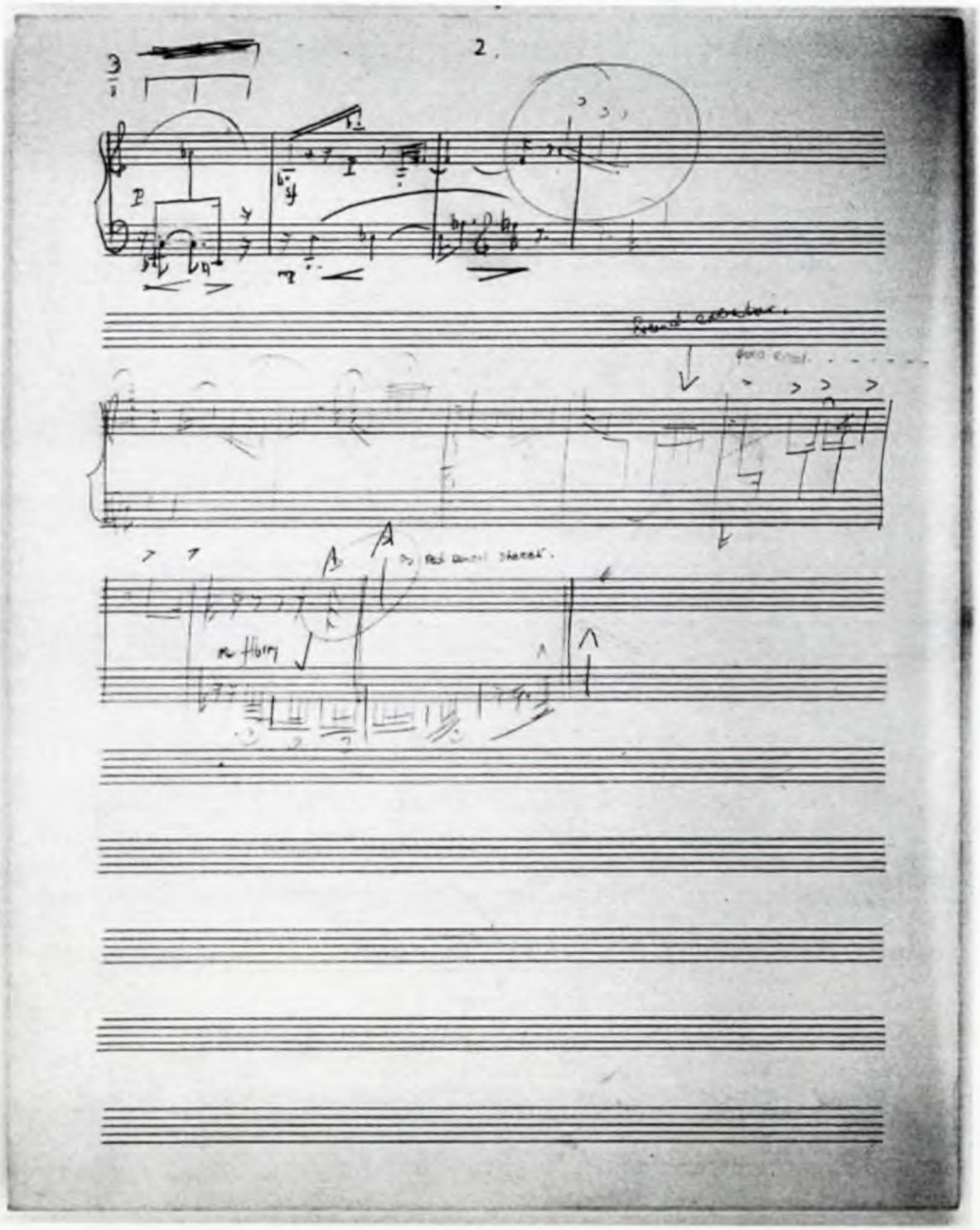
4.37 f5p10i12/II^{v}



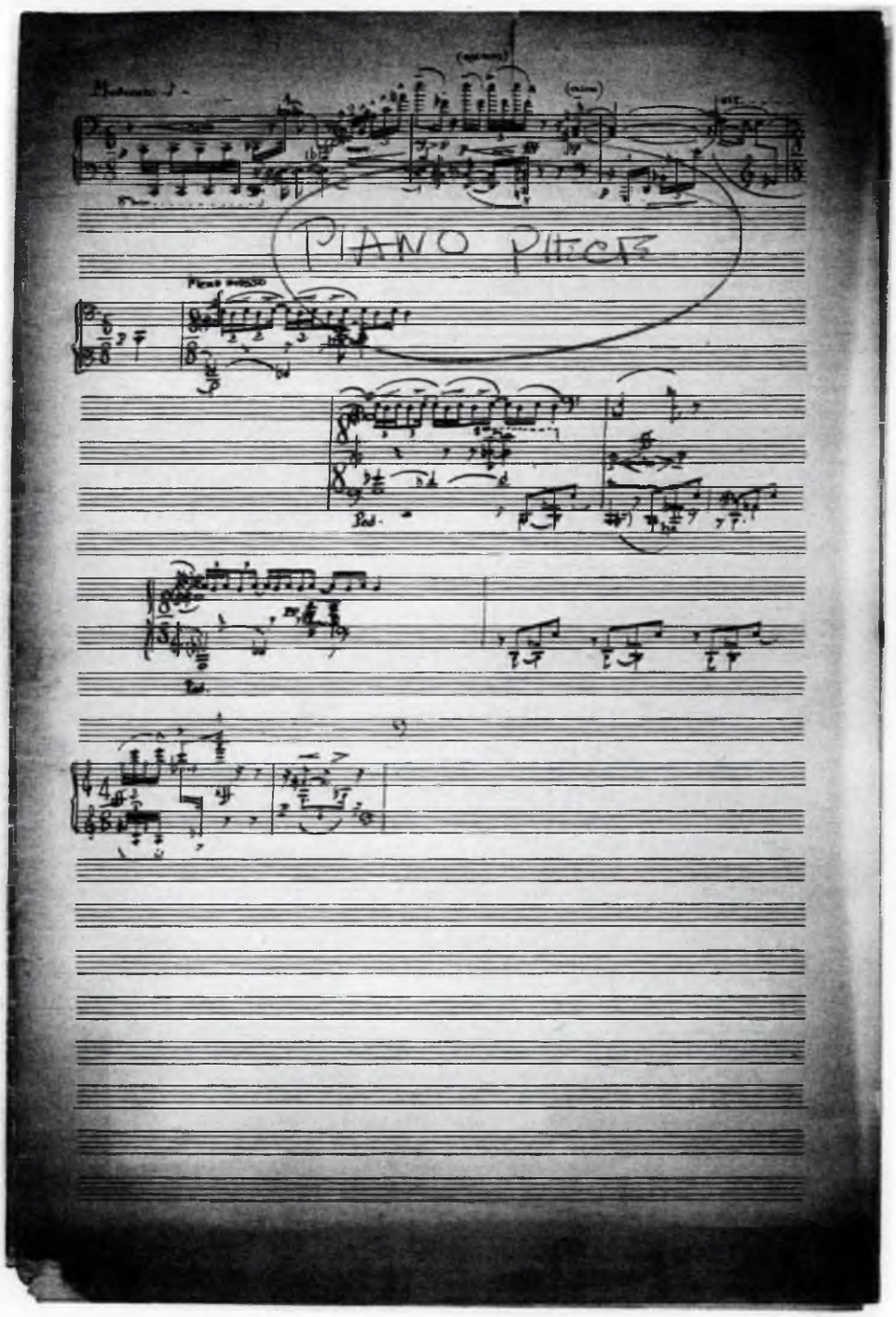
4.38 f5p10i13/I^r



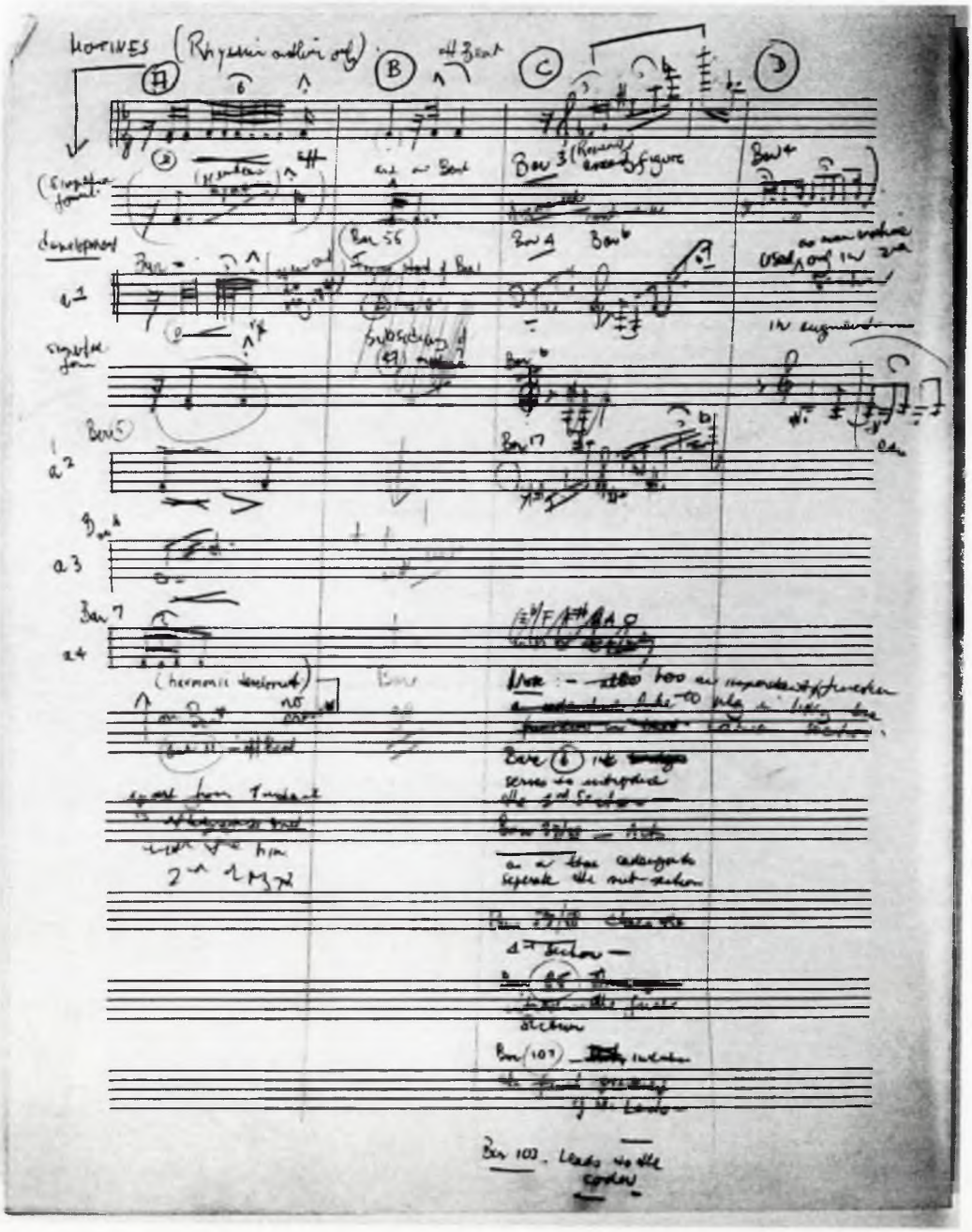
4.39 f5p10i13/II^{v}



4.40 f5p10i14/I^r



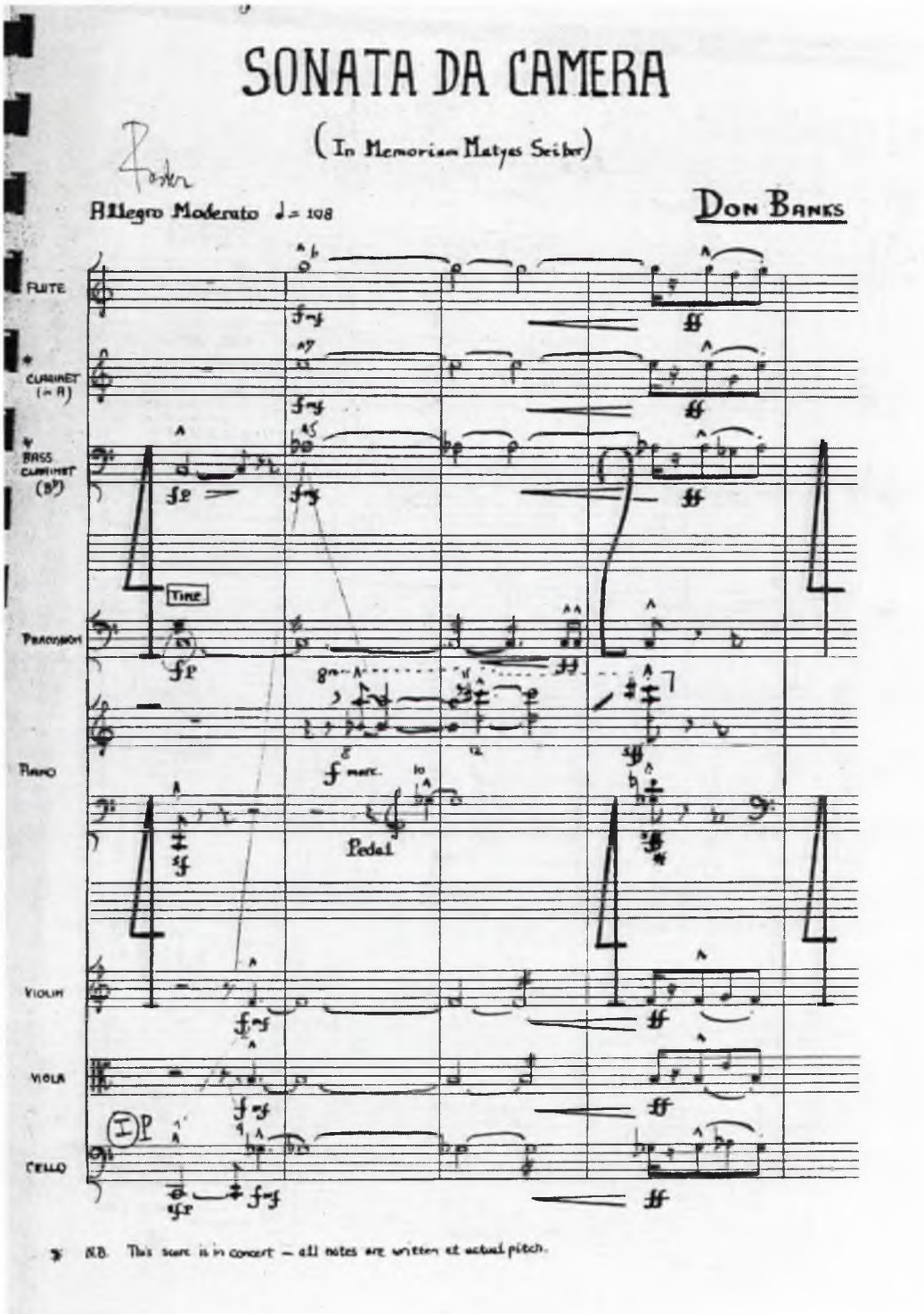
4.41 f5p10i15/II^{v}

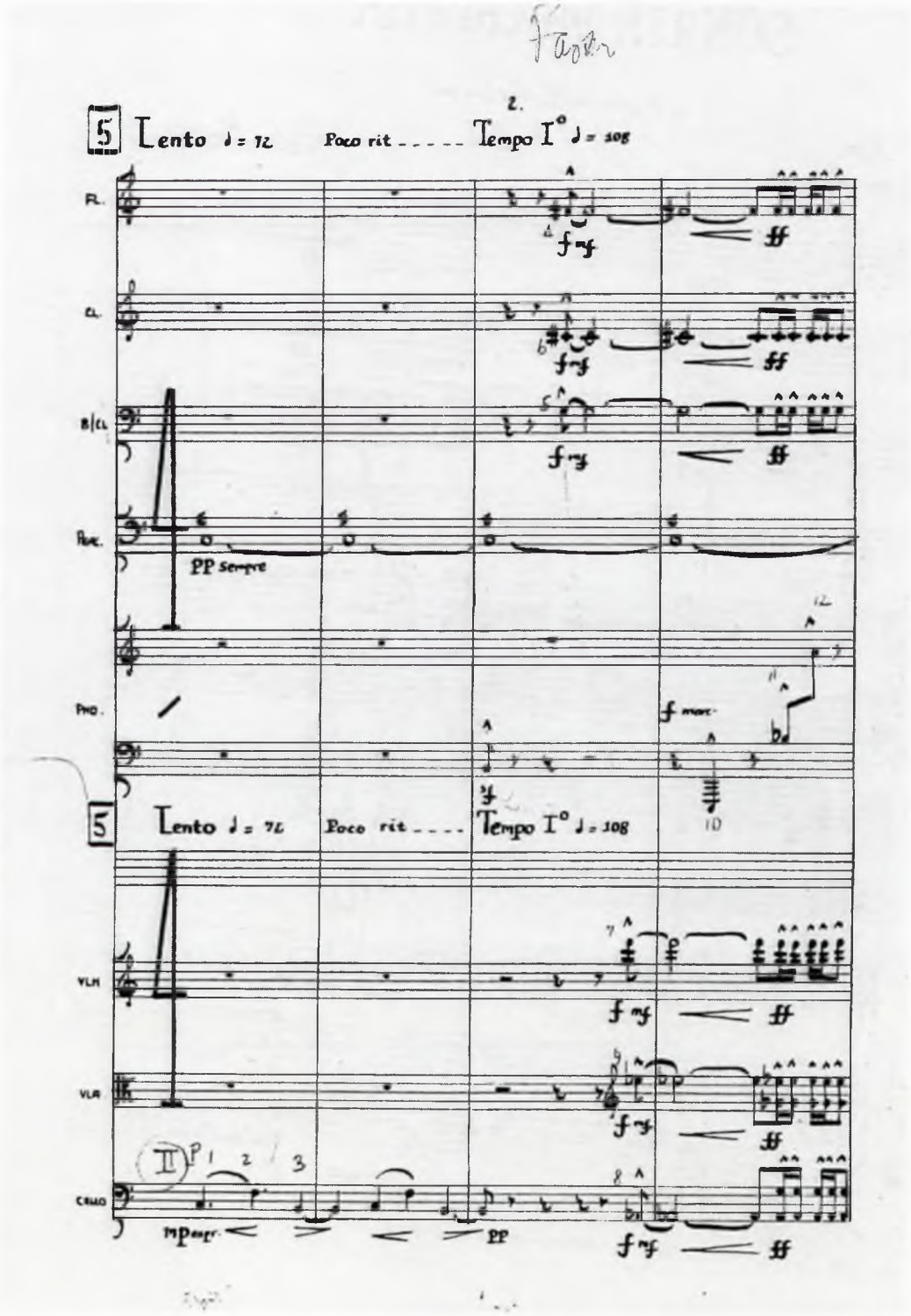


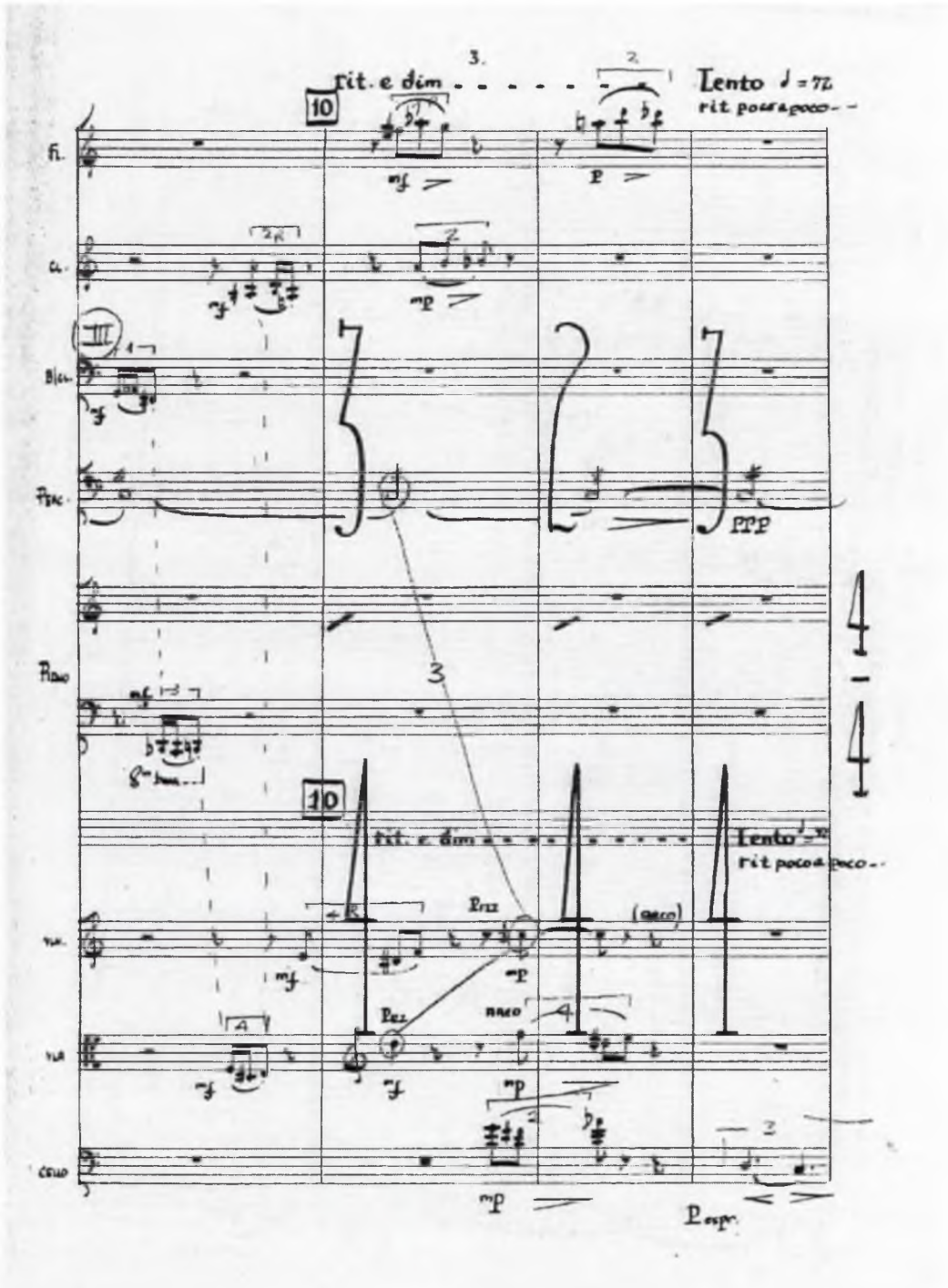
Appendix 5

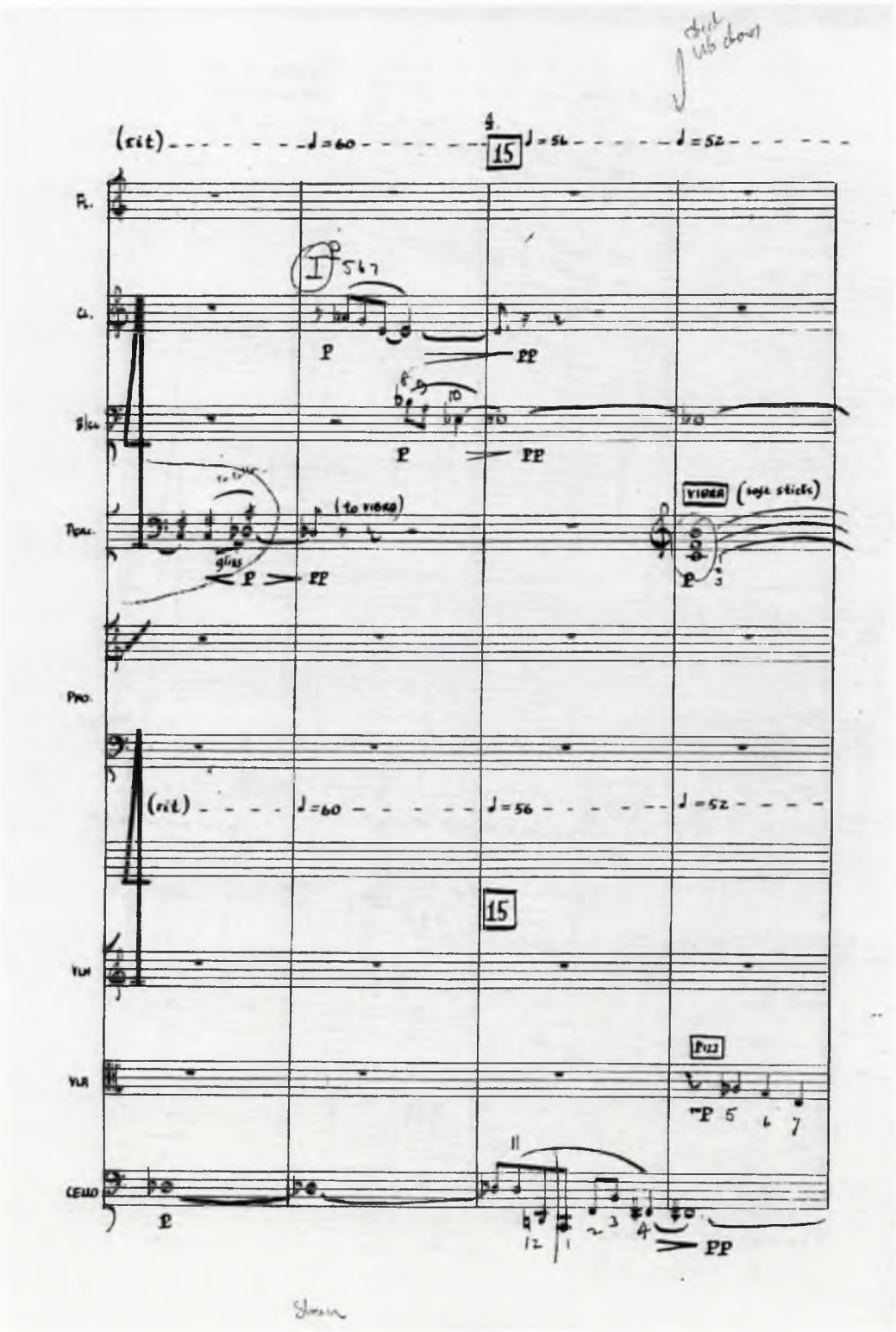
Sonata da Camera

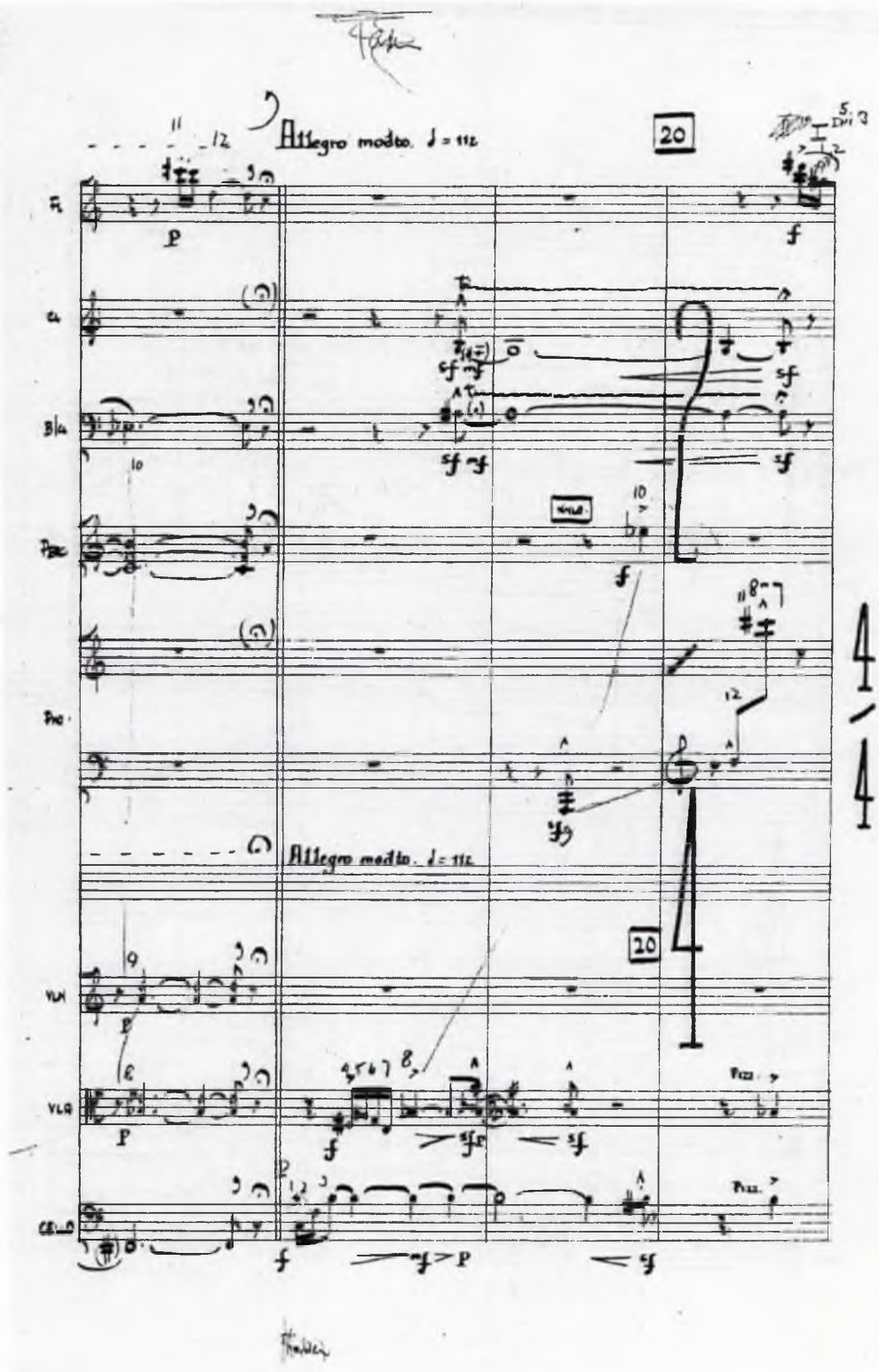
5.1 Score (first movement)

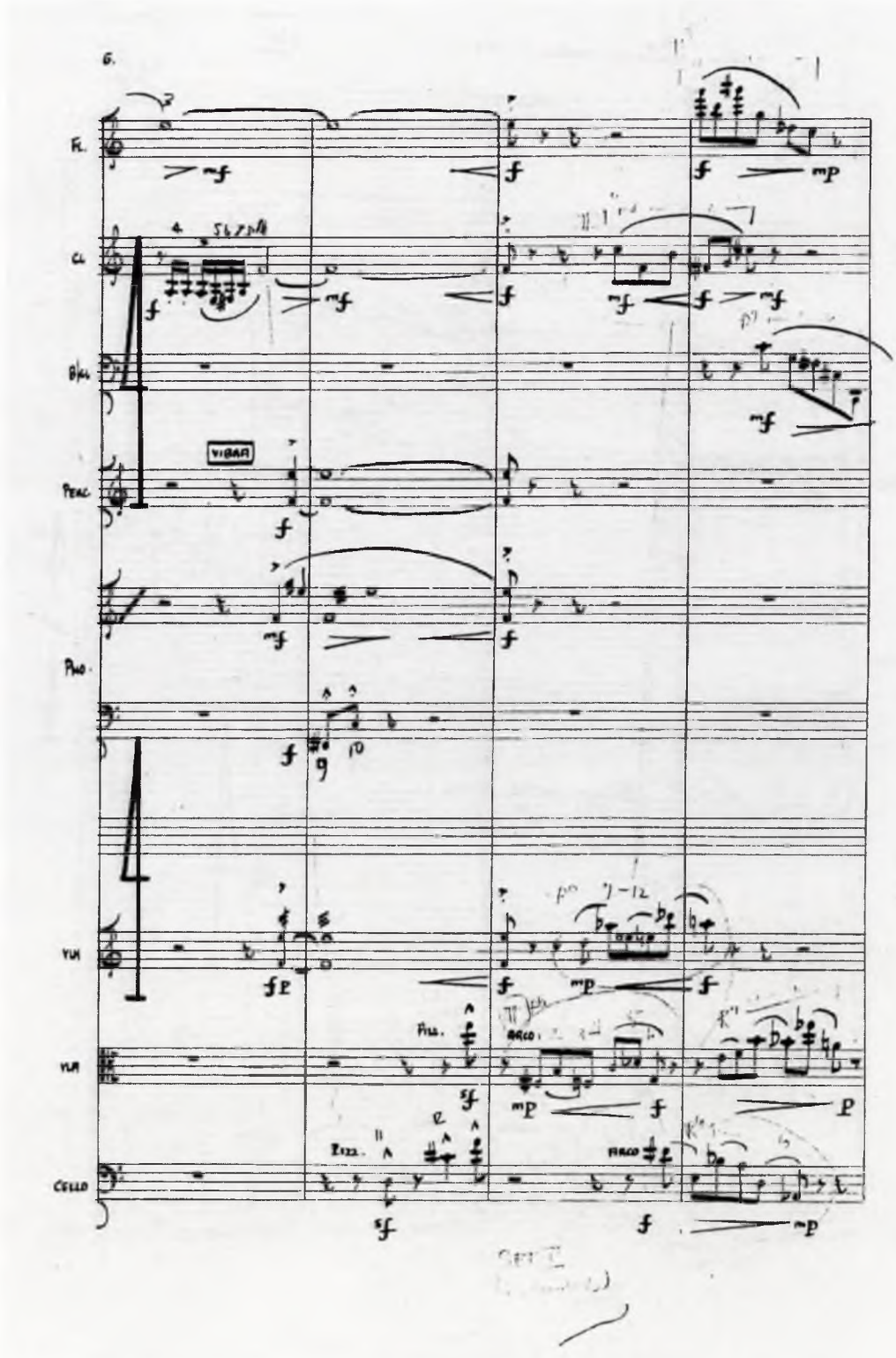


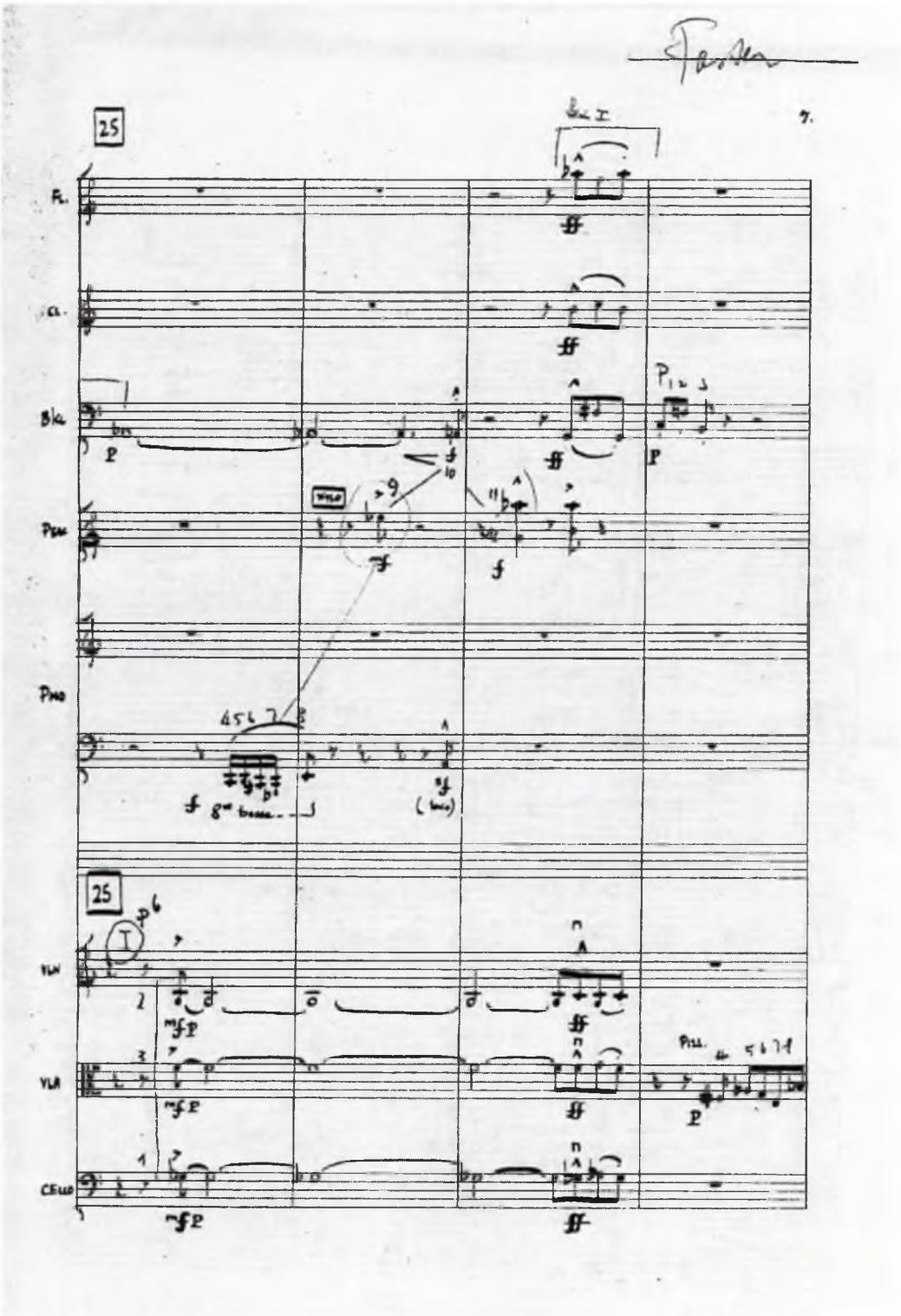

5 Lento ♩= 72 Poco rit ..... Tempo I° ♩= 108
FL.
CL.
B/CL
PERC.
PP sempre
PNO.
f marc.
5 Lento ♩= 72 Poco rit .... Tempo I° ♩= 108
VLN
VLA
CELLO
mp espr.
PP

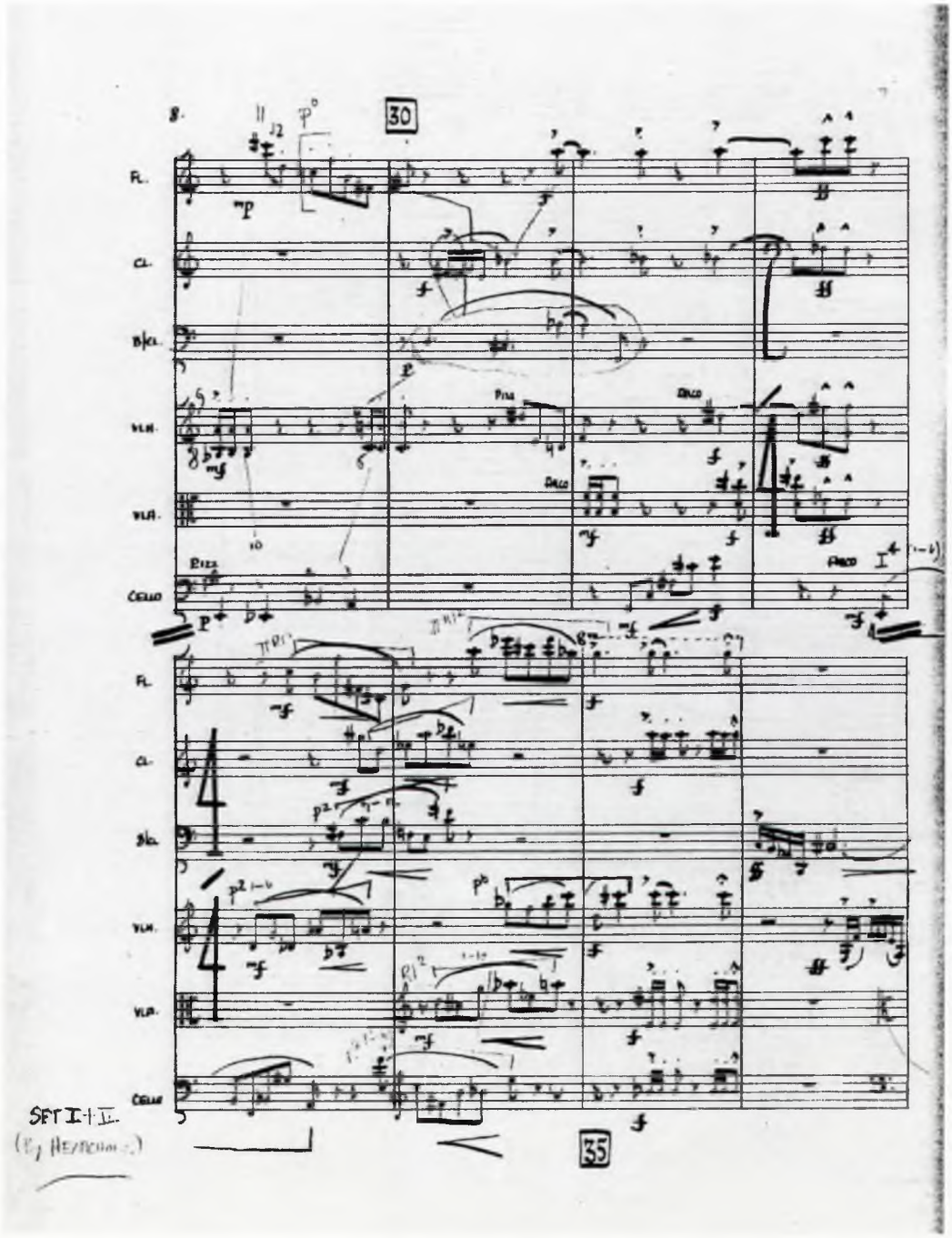

rit. e dim
Lento
rit poco a poco
10
Fl.
Cl.
Bcl.
Fac.
Piano
Vla.
Vla
Cello
mf
mp
p
ppp
Pizz
(arco)
arco
P espr.

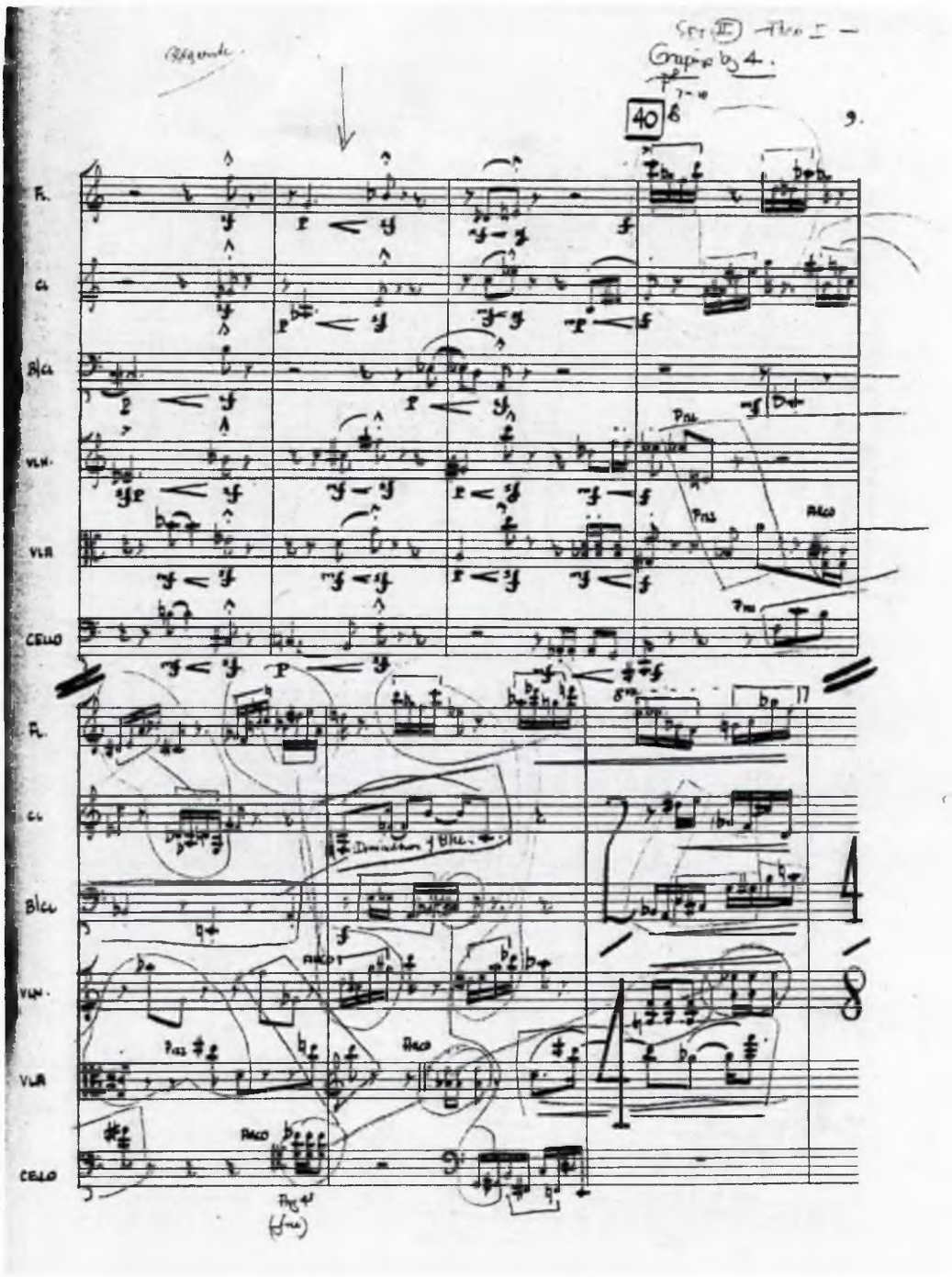

(rit) ♩=60 15 ♩=56 ♩=52
Fl.
Cl.
B♭cl.
Perc.
Pno.
Vln
Vla
Cello
(to vibes)
VIBES (soft sticks)
(rit) ♩=60 ♩=56 ♩=52
15
Pizz.

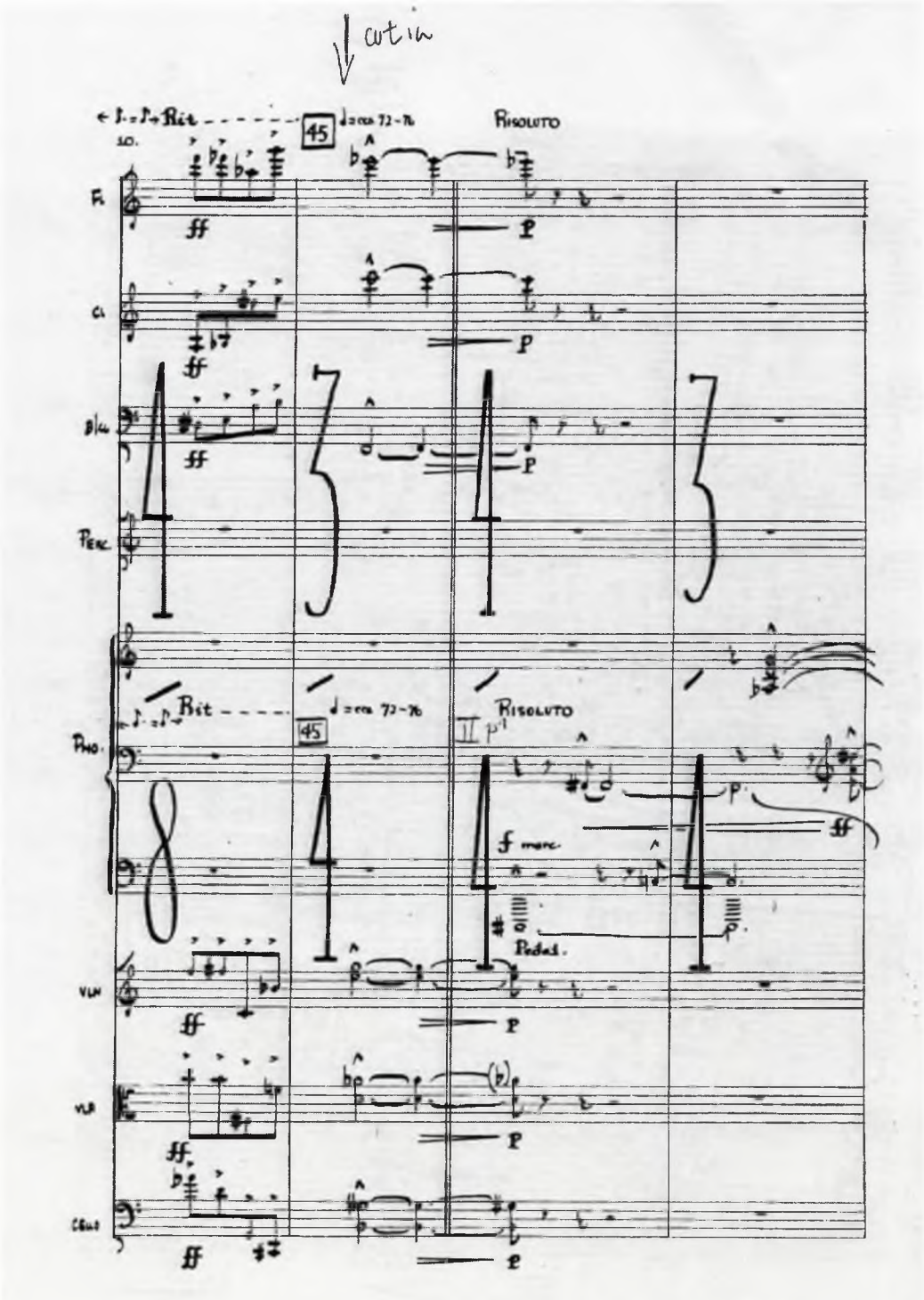

Allegro molto. ♩ = 112
20
Allegro molto. ♩ = 112
20

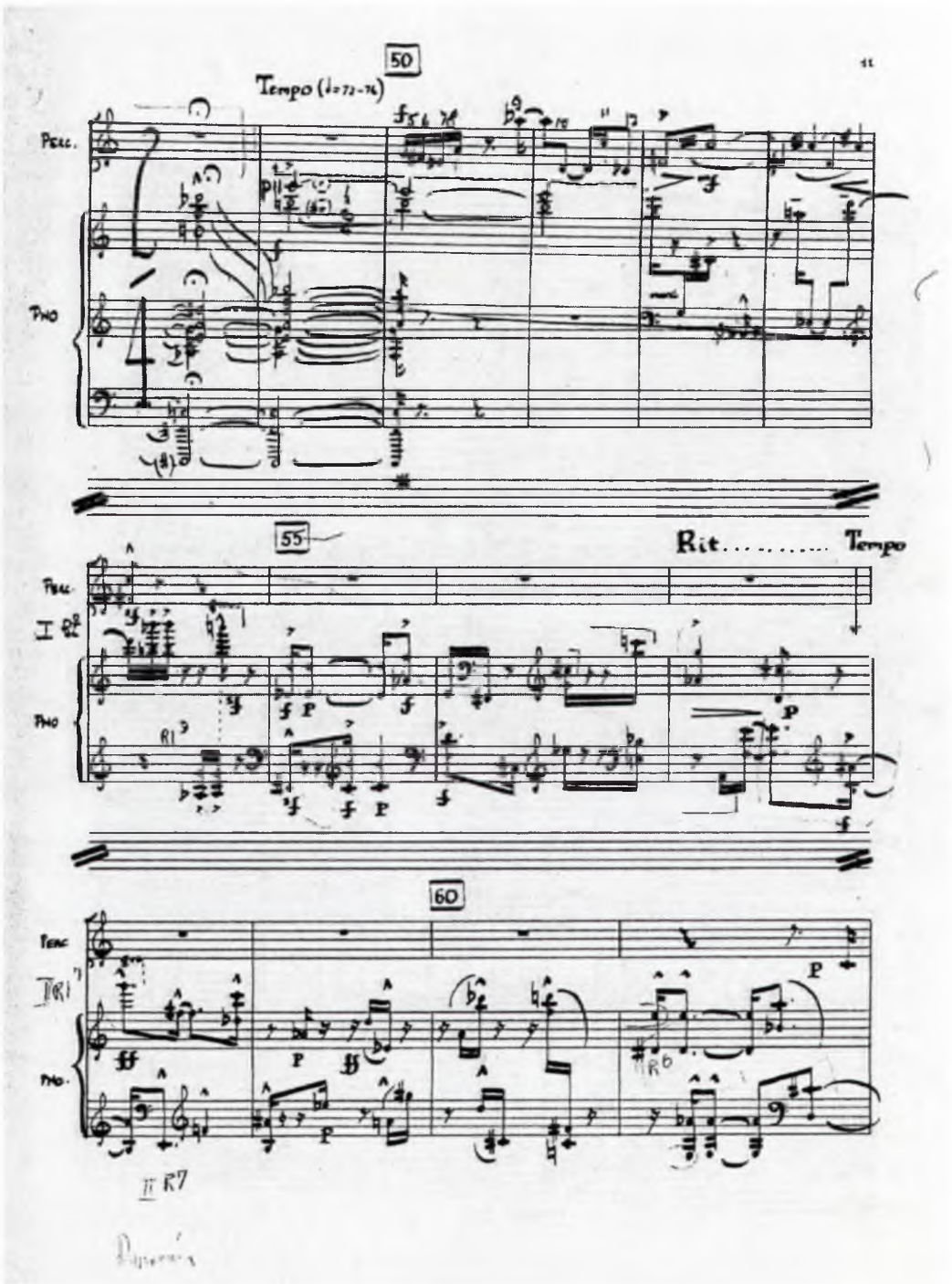

6.
FL.
CL.
B♭CL.
PERC.
PNO.
VLN
VLA
CELLO
VIBES
ARCO
PIZZ.

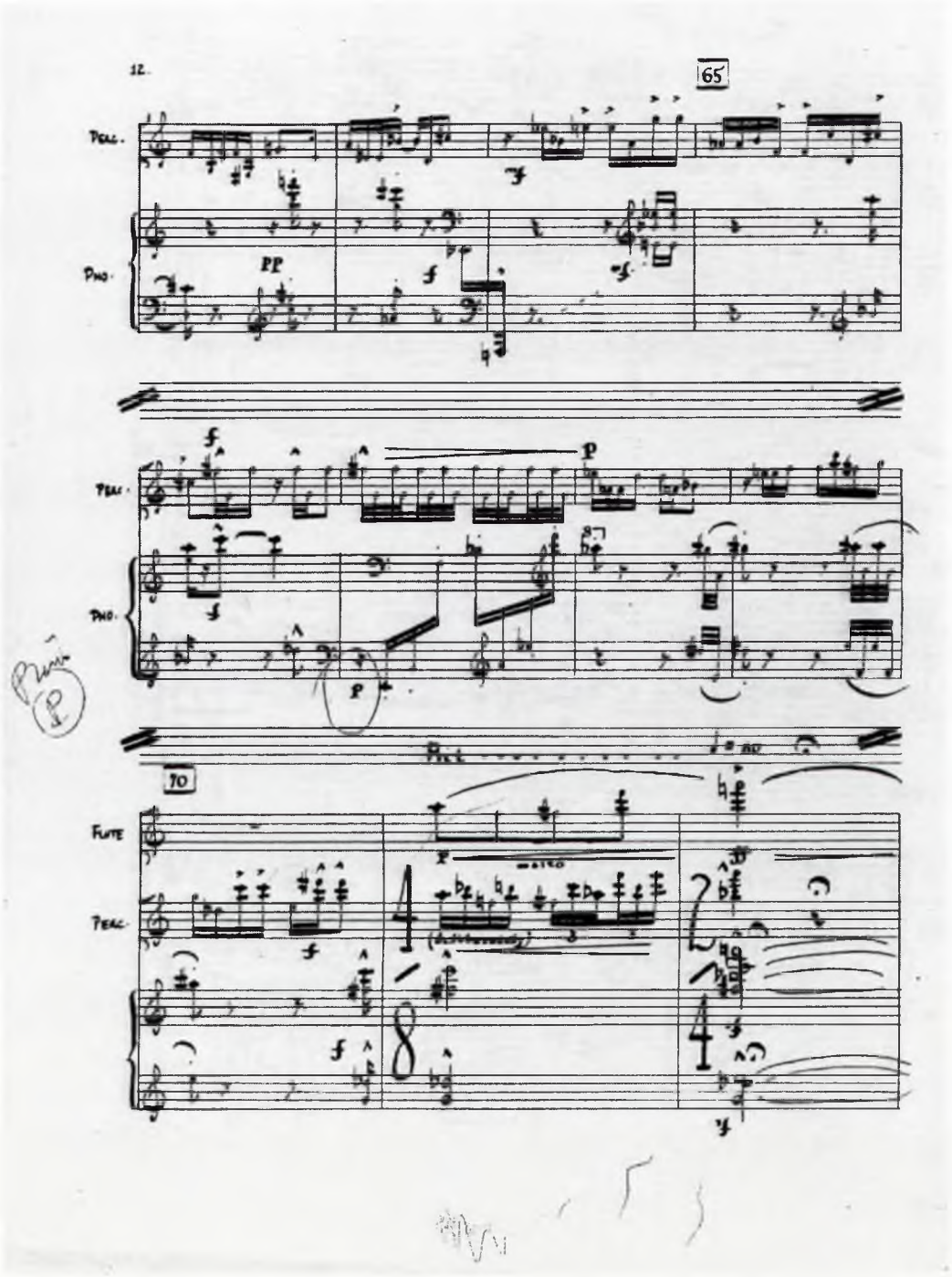

25
Fl.
Cl.
B♭Cl.
Perc.
Pno
25
Vln
Vla
Cello

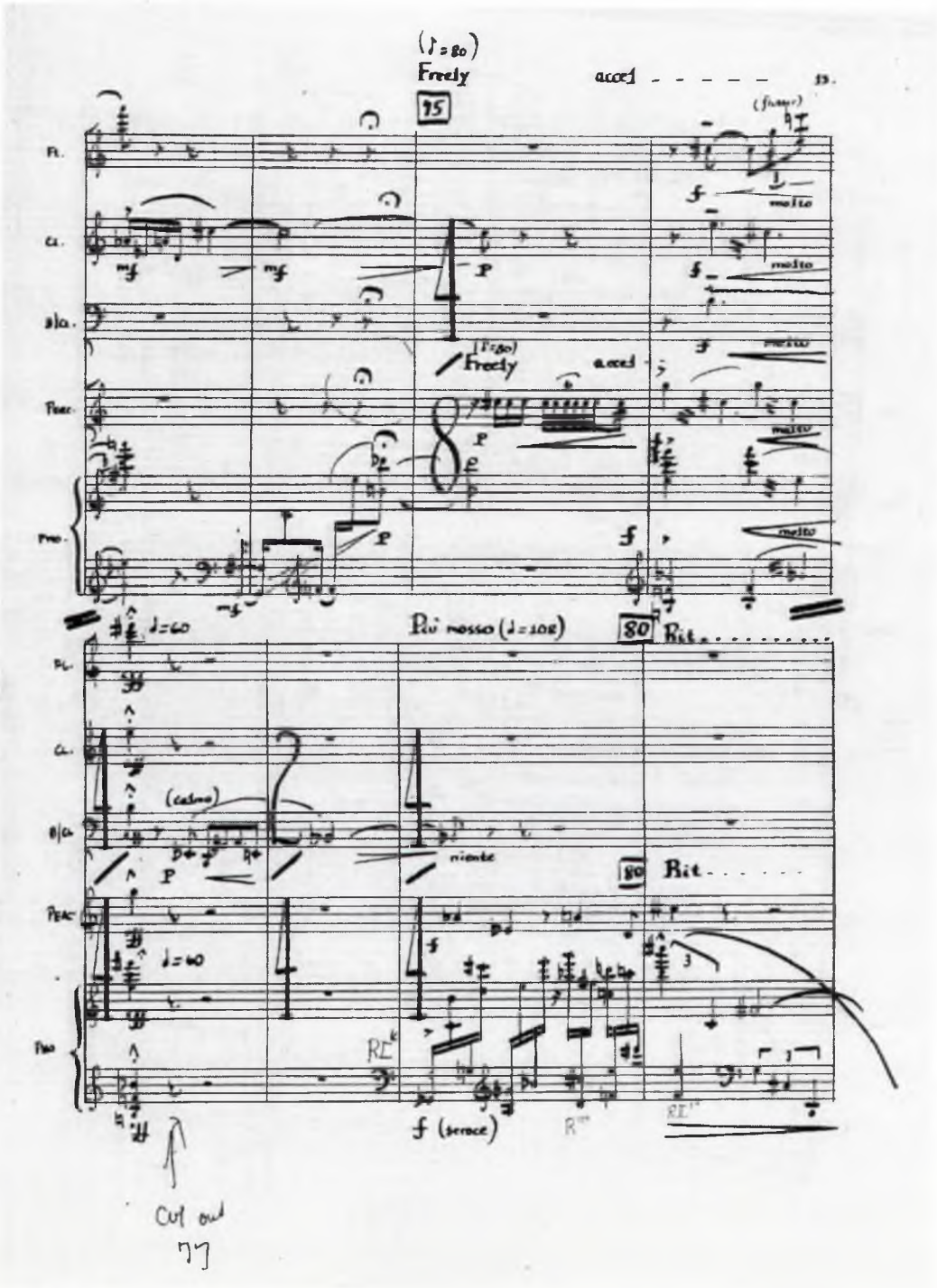

30
35
FL.
CL.
B♭CL.
VLN.
VLA.
CELLO
SFT I+II.

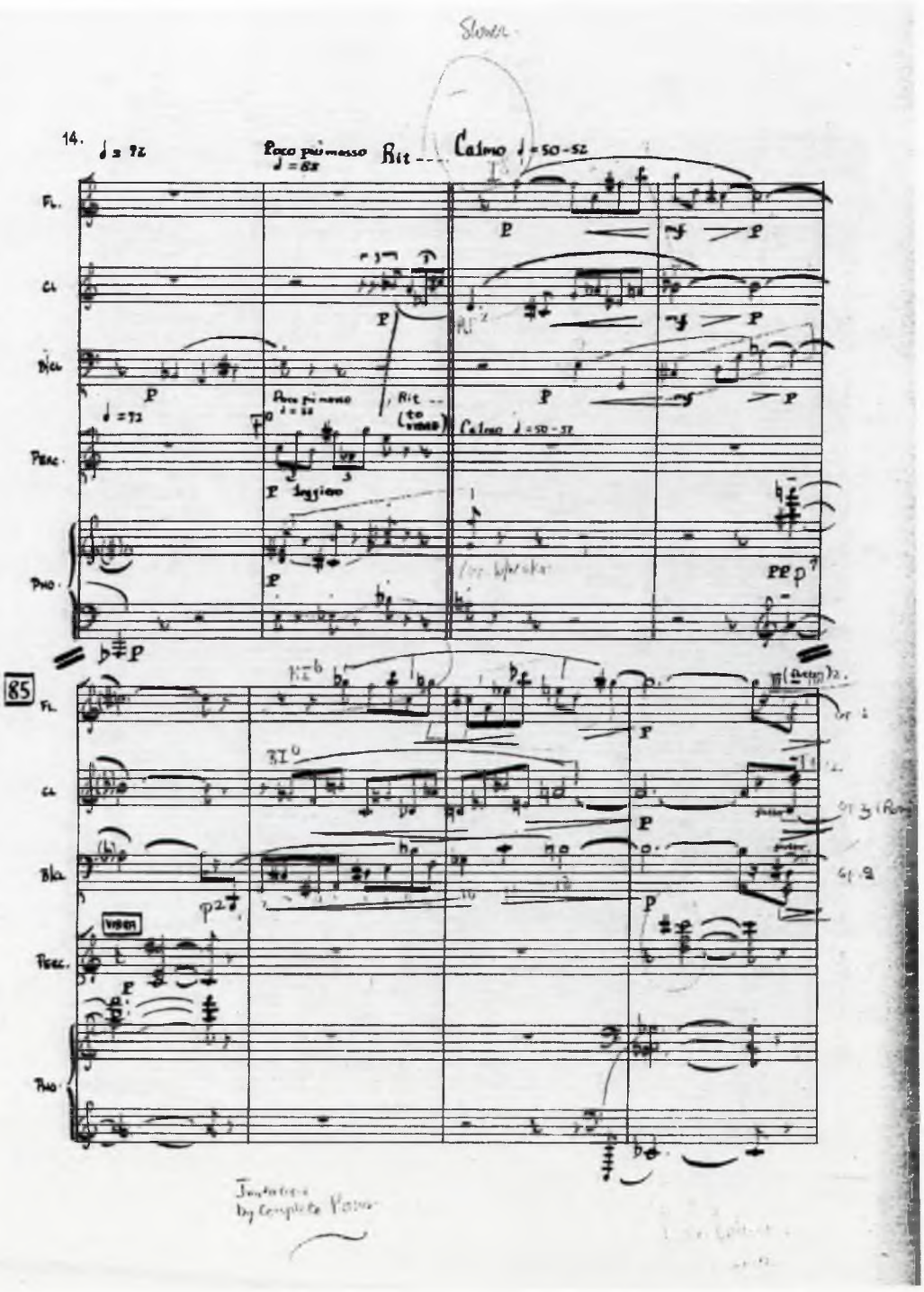

40
FL.
CL
B/CL
VLN.
VLA
CELLO
ARCO

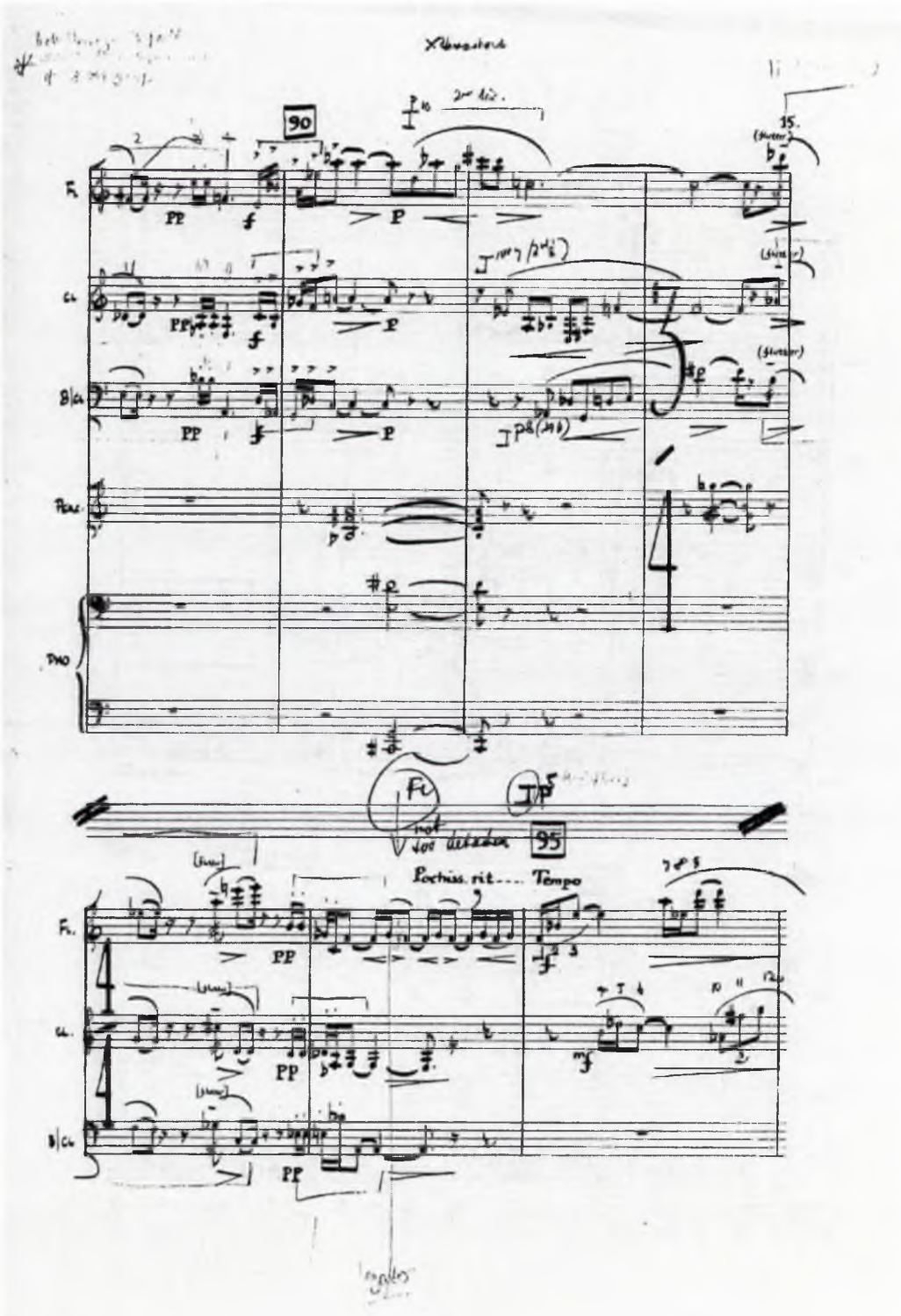

cut in
Rit
45
Risoluto
Fl.
Cl.
B/Cl.
Perc.
Pno.
Vln
Vlc
Cbs
f marc.
Pedal

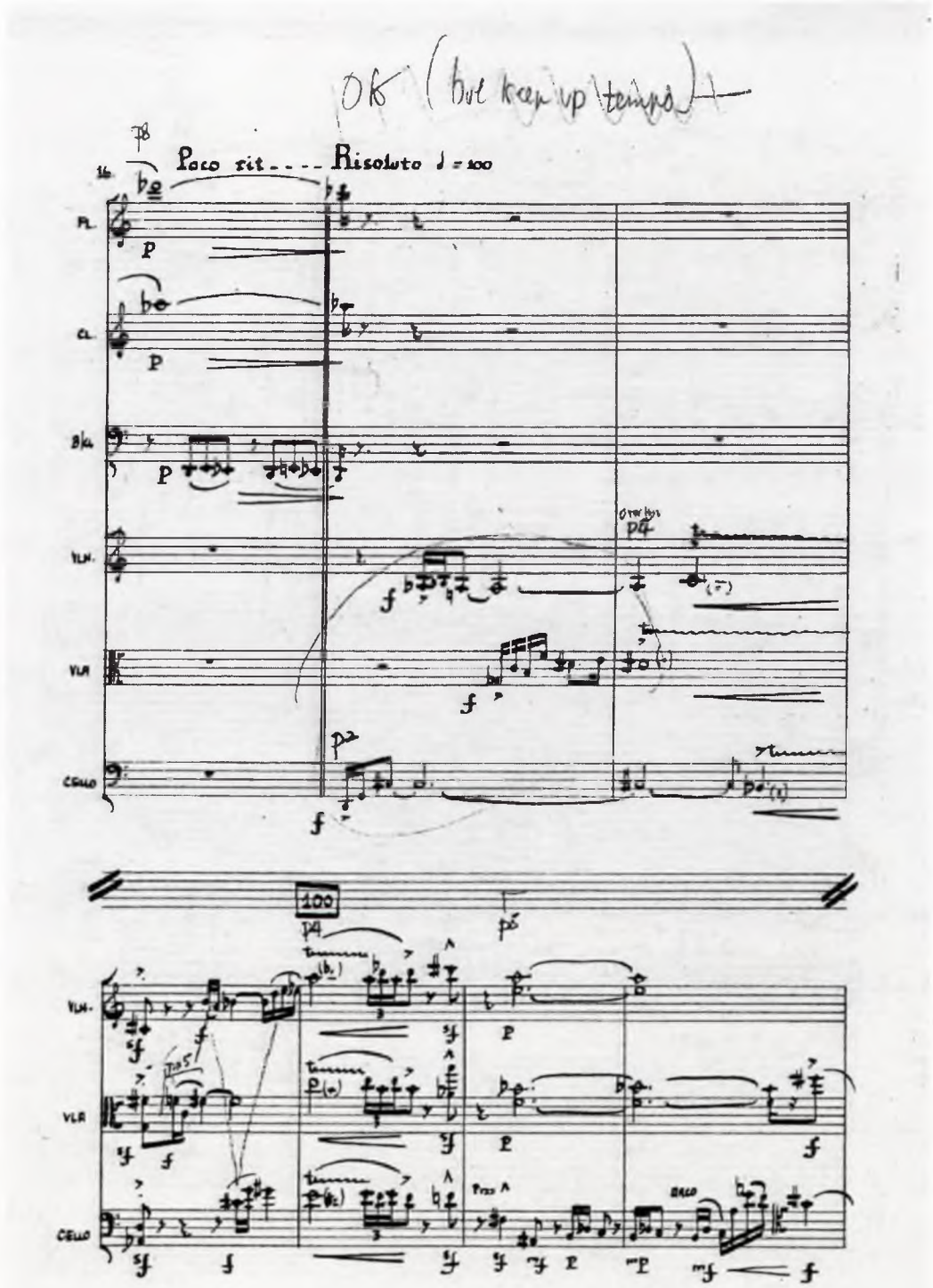

50
Tempo (♩=72-76)
Perc.
Pno
55
Rit..... Tempo
Perc.
Pno
60
Perc
Pno

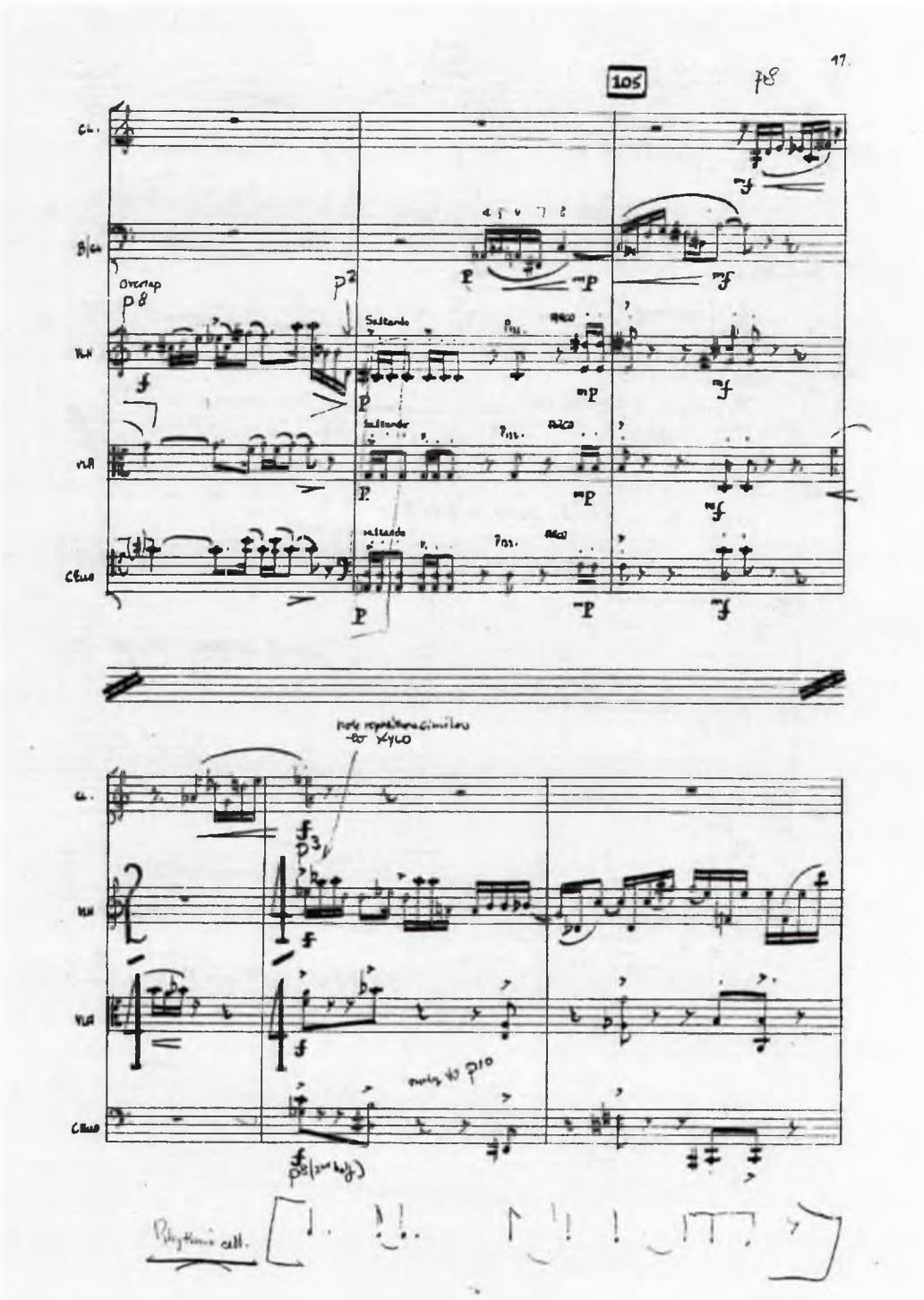

12.
65
PERC.
PNO.
PP
f
p
70
FLUTE
PERC.
PNO.
MATTO

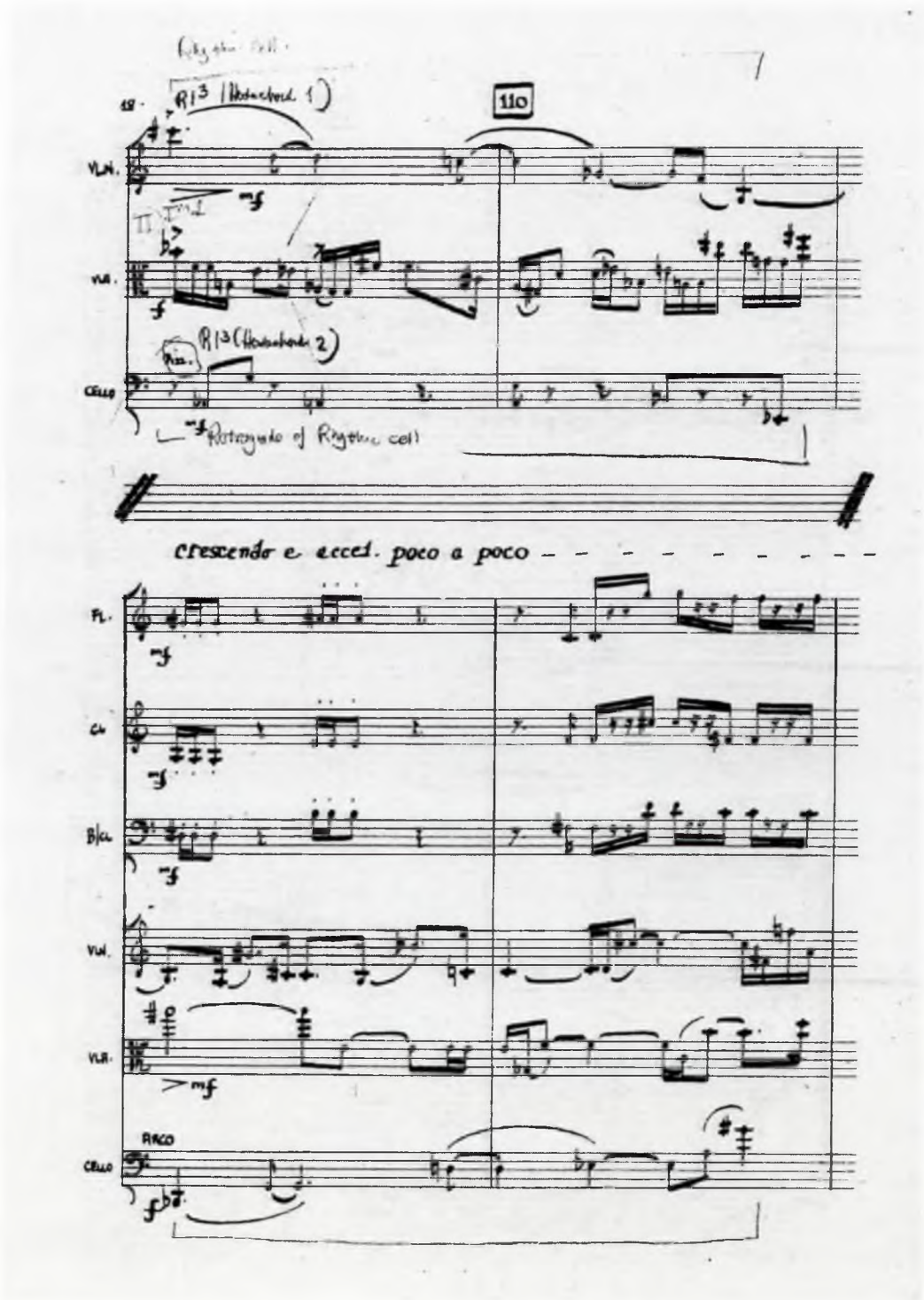

Freely
accel
Più mosso
Rit.
(calmo)
niente
f (feroce)
Cut out
77

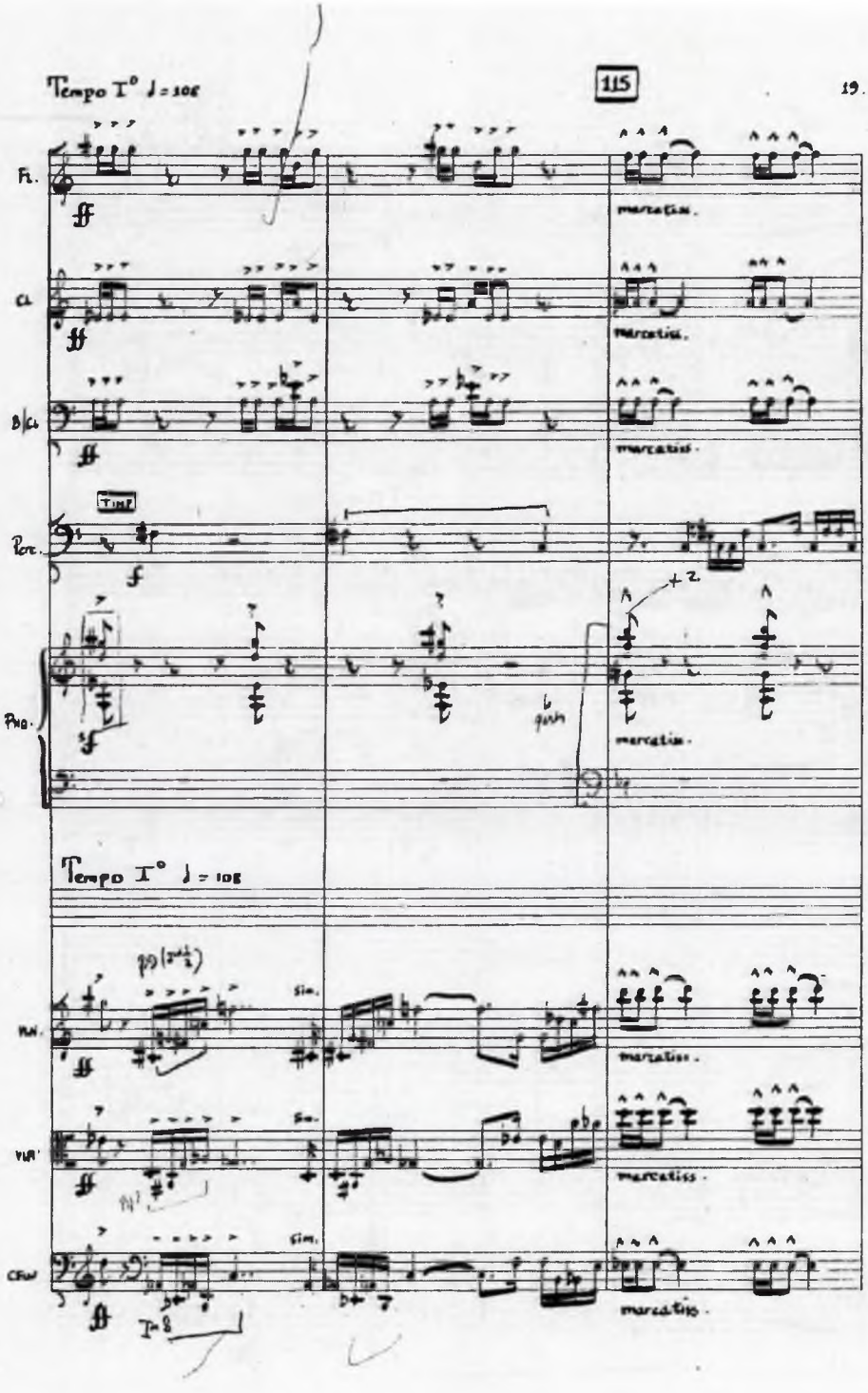

Sonata
14.
Poco più mosso
Rit
Calmo
Fl.
Cl.
B.Cl.
Perc.
Pno.
85
Fl.
Cl.
B.Cl.
Perc.
Pno.

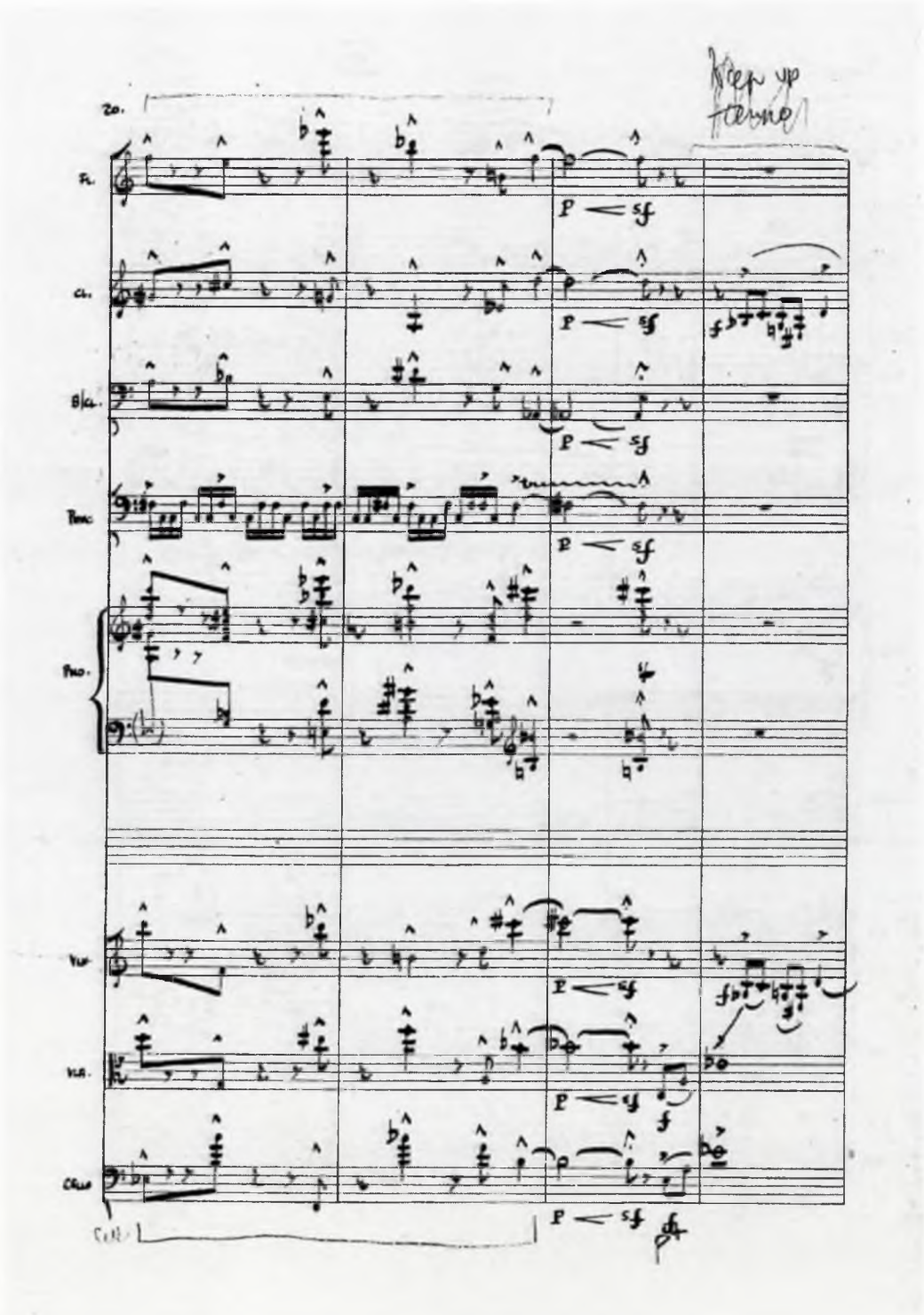

90
95
Pochiss. rit.... Tempo

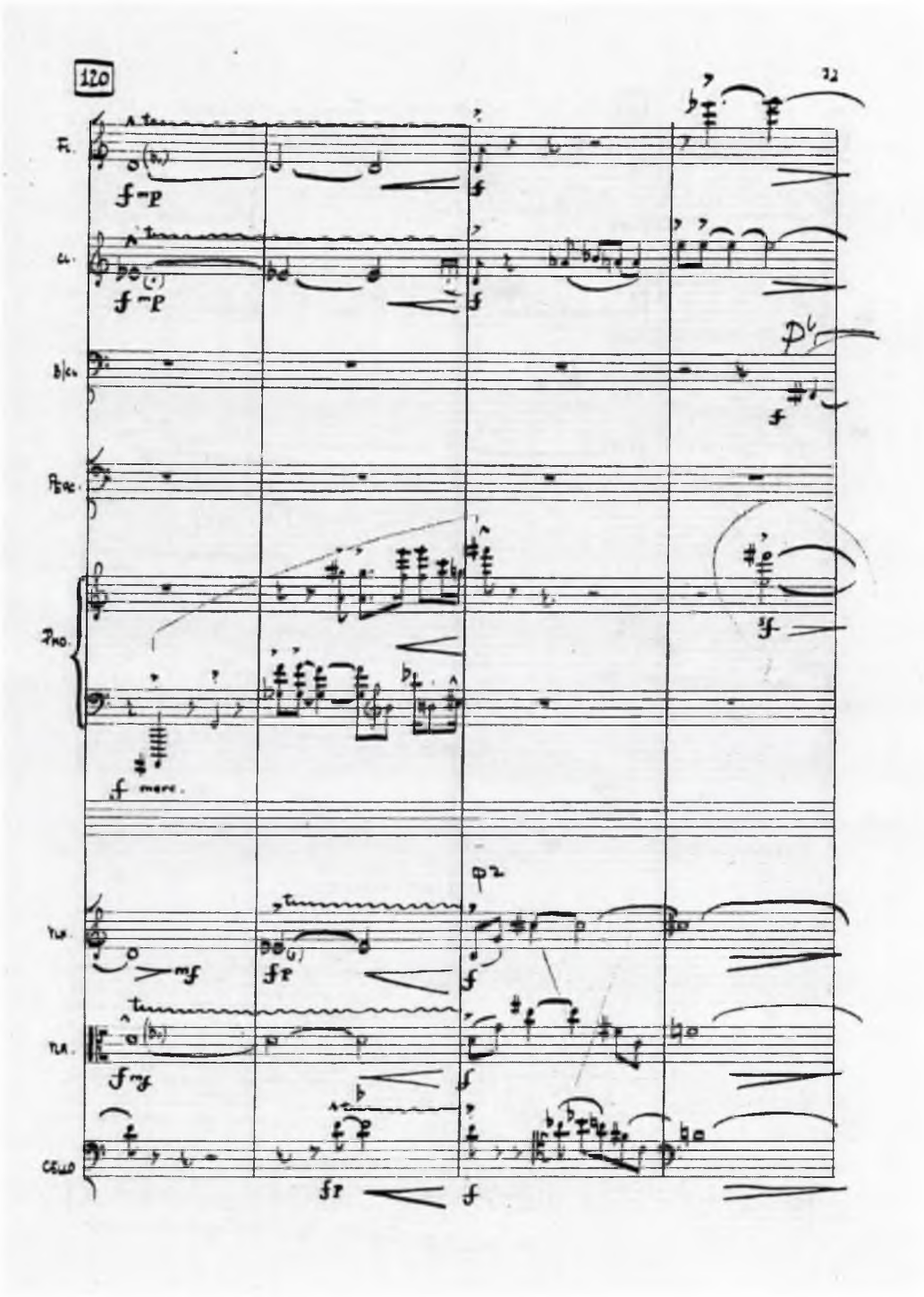

Poco rit.... Risoluto ♩ = 100
FL.
CL.
B/CL.
VLN.
VLA
CELLO
100
VLN.
VLA
CELLO

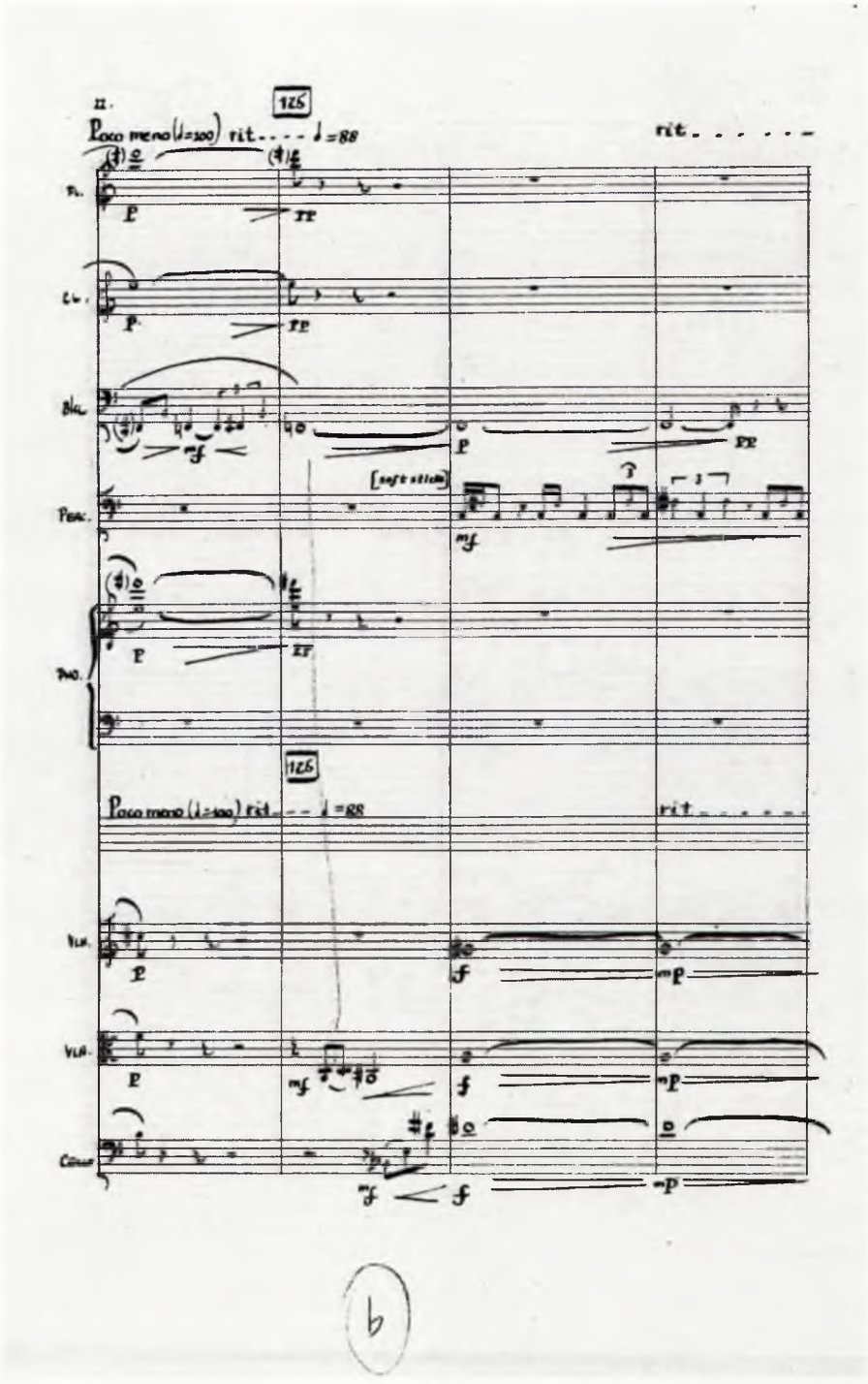

105
17.
Cl.
B/Cl.
Vln
Vla
Cello
Overlap
Saltando
Note repetitions similar to Xylo
Rhythmic cell.

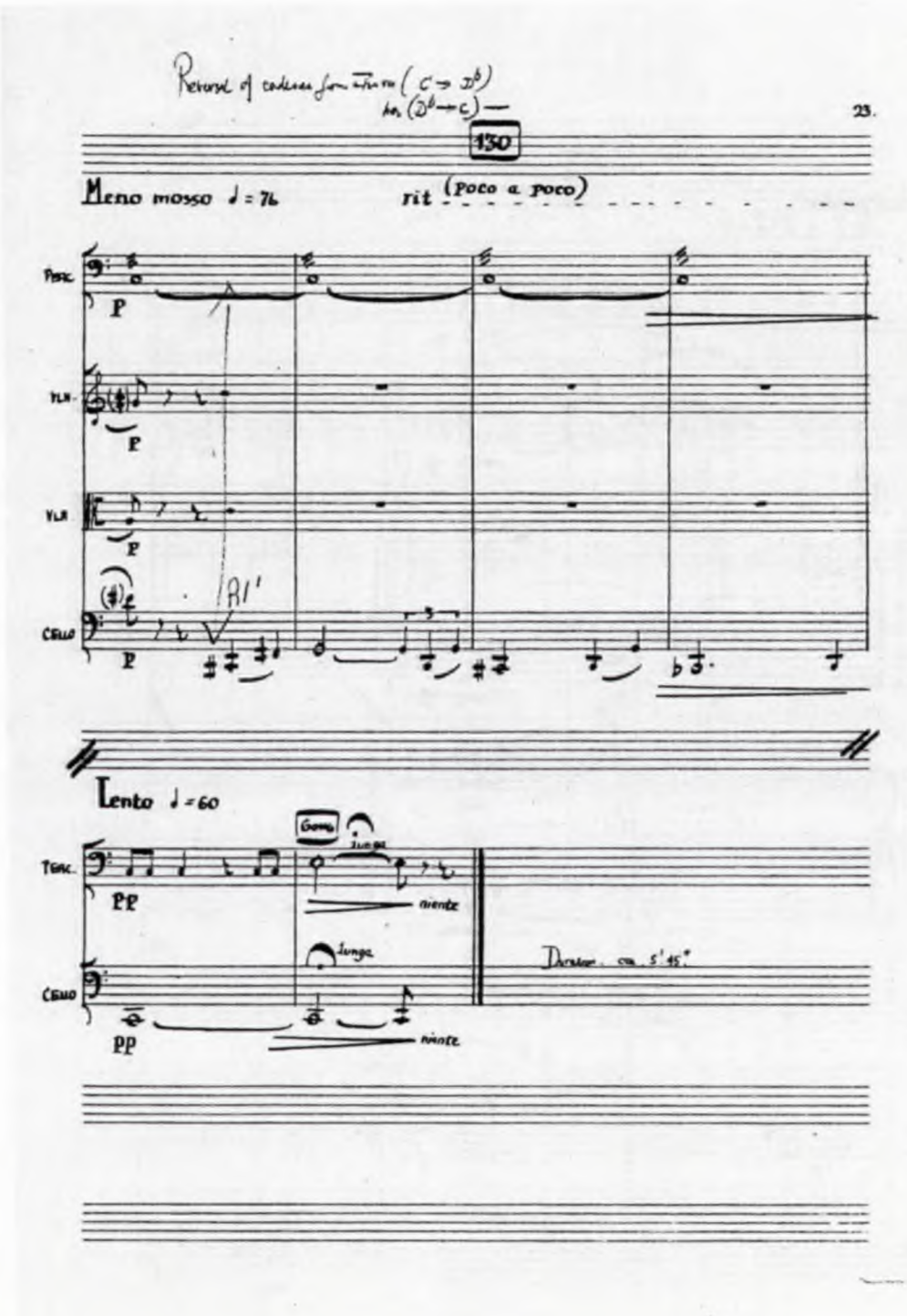

110
VLN.
VLA.
CELLO
crescendo e accel. poco a poco
FL.
CL.
B/CL.
VLN.
VLA.
CELLO
ARCO


Tempo I° ♩ = 108
115
19.
Fl.
Cl.
B/Cl.
Timp
Perc.
Pno.
marcatiss.
Tempo I° ♩ = 108
Vln.
Vla.
Cello




120
32
Fl.
Cl.
B/Cl.
Perc.
Pno.
Vln.
Vla.
CELLO


II.
125
Poco meno (♩=100) rit. - - - ♩=88
rit. - - - - -
Fl.
Cl.
Bsn.
Perc.
Pno.
[soft stick]
125
Poco meno (♩=100) rit. - - - ♩=88
rit. - - - - -
Vln.
Vla.
Cello
b


23.
130
Meno mosso ♩ = 76
rit (poco a poco)
Tenc.
Vln.
Vln.
Cello
P
Al'
Lento ♩ = 60
Tenc.
Cello
PP
Gong
lunga
niente
lunga
niente
Durata ca. 5'45"

5.2 Description of items

Sonata da Camera / Don Banks

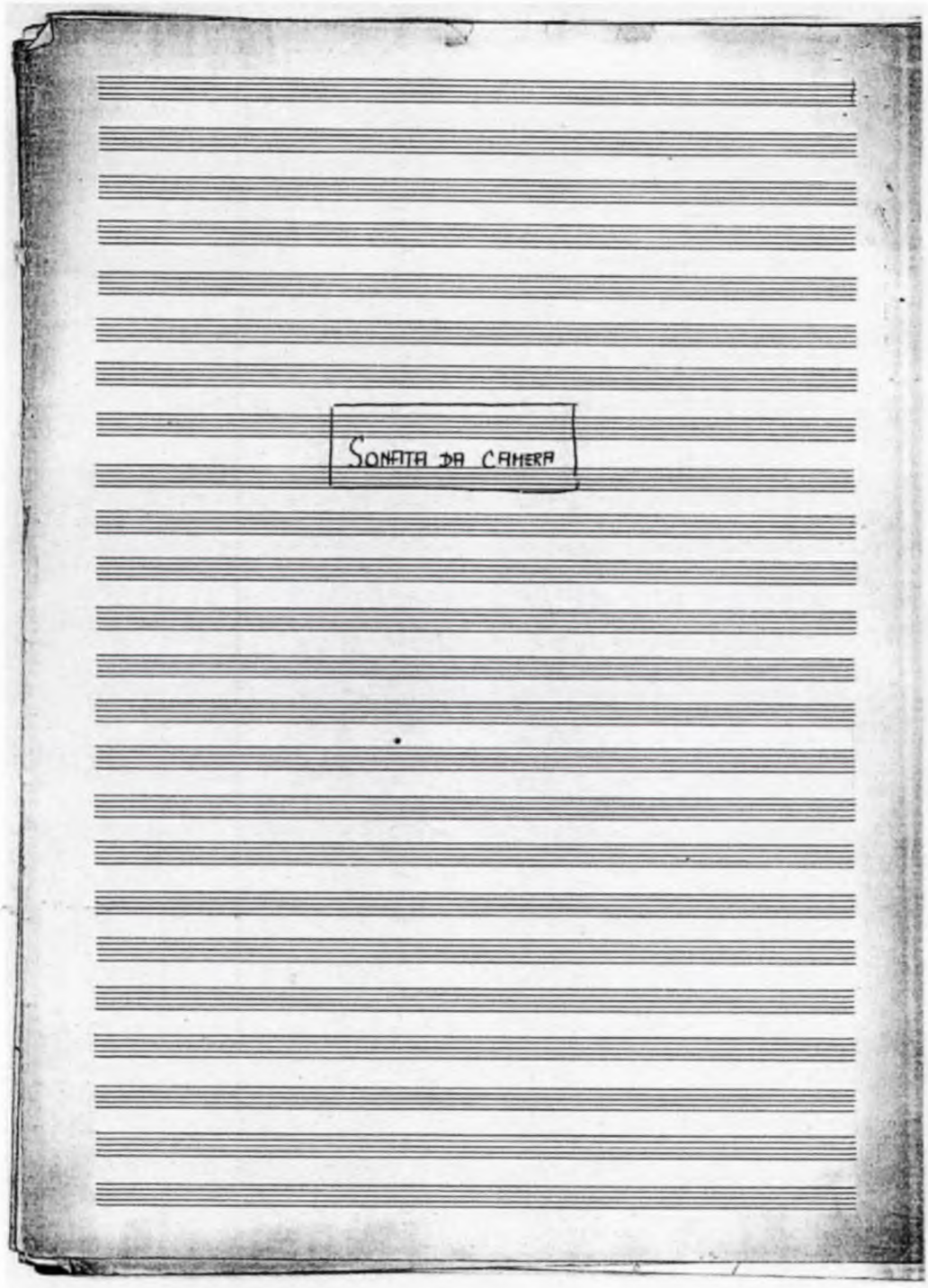
Item	Item type	Face	Description
f6p12i03	Leaf	Ir	Empty except for the heading Sonata da Camera .
		Iv	Pencil short score of the rst 19 bars of the rst movement. Continued on item 20.
f6p12i04	Bifolium	Ir	Empty except for the heading Sonata da Camera written in purple pencil.
		Iv	Short score of bars 1—22 of the rst movement. Not as per the FV.
		IIr	Rough reworkings of parts of Iv
		IIv	Unused.
f6p12i05	Bifolium	Ir, IIv	Unable to identify this material.
		Iv	Bottom half of the page is a sketch of bars 23—24 [?] Top half of the page is unidenti ed.
		IIv	Rough sketches of bars 23—27.
f6p12i06	Leaf	Ir	Rough short score of bars 118 to the end of the rst movement.
		Iv	Sketch of unison strings in bars 113—114.
f6p12i07	Leaf (torn from i08)	Ir	Rough short score of bars 118 to the end of the rst movement.
		Iv	Concept sketch of material around bar 115.
f6p12i08	Leaf	Ir	Sketches of material between bars 97 and 112. Bars 104—106, however, are unaccounted for in these sketches.
		Iv	Unused.
f6p12i09	Letter		Typewritten letter from the BBC to Banks re instrumentation for the Sonata da Camera. Annotated by Banks.
f6p12i10	Bifolium	Ir	Early sketches of bars 29—32 approx. [?].
		Iv	Accurate sketch of bars 28—36 of the rst movement — extended to bar 39.
		IIr	Continues on from Iv and sketches to approx. bar 45. Miscellaneous row fragments and orchestration sketches at the bottom of the page.
		IIv	This material is hard to identify. Probably relates to the material in bars 50—75 of the rst movement. Interlude for Piano and Xylo annotated in the top LH corner.
f6p12i11	Leaf	Ir, Iv	These two faces together sketch out bars 72—88 of the rst movement. Rough but identi ably close to the FV.
f6p12i12	Bifolium	Ir	Sketch of bars 85—91.
		Iv, IIr	Unrelated.
		IIv	Fair draft in short score of bars 46—63 — very close to the FV.

Sonata da Camera / Don Banks

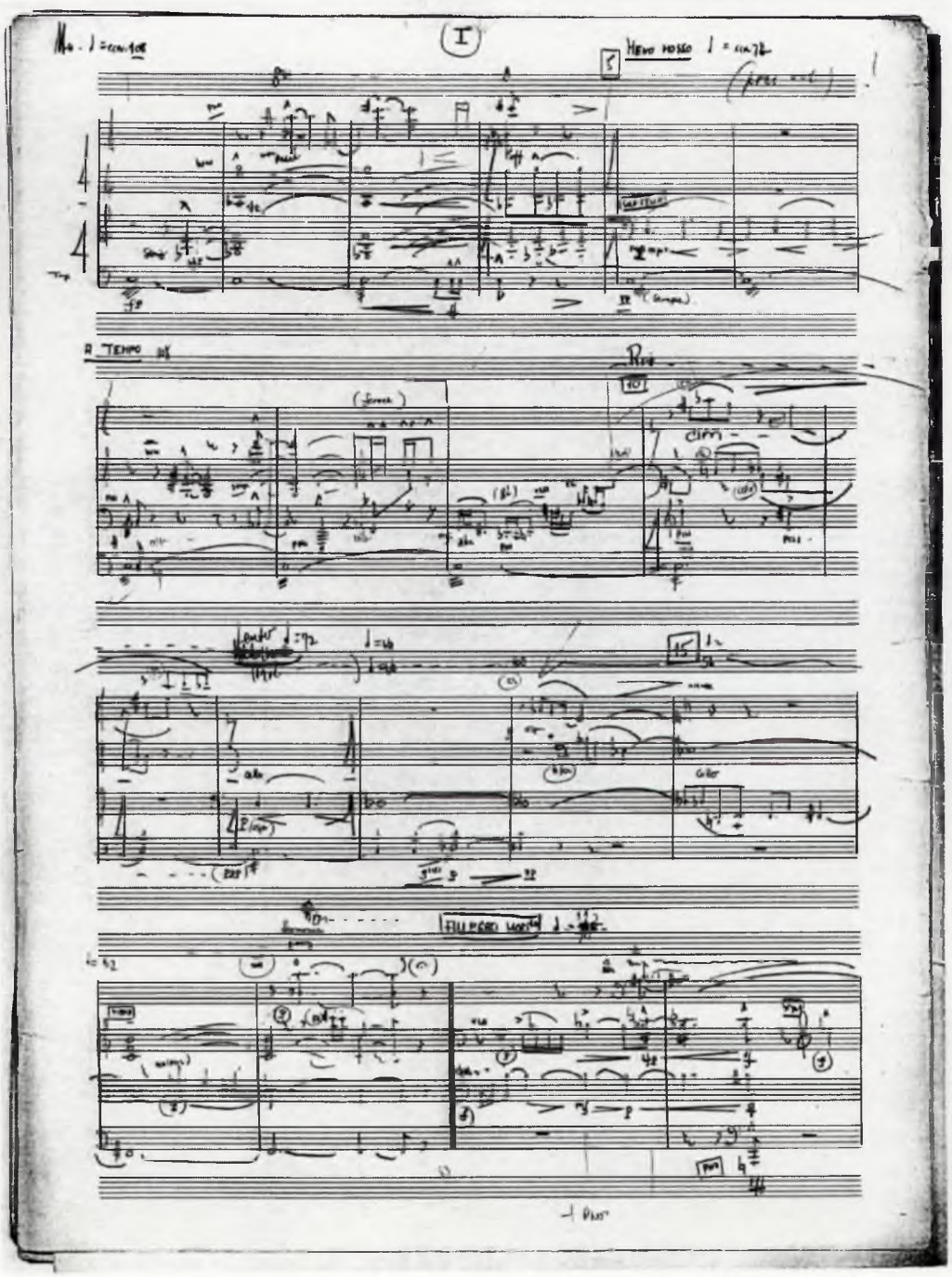
Item	Item type	Face	Description
f6p12i13	Bifolium	Ir	Draft of bars 88—108. Accurate as per the FV. The material after bar 100 is still being worked out on this draft.
		Iv	Continues from Ir — draft of bars 109—112, as per the FV.
		IIr	Very neat ink draft of bars 1—6 and 40—42. As per the FV except the cello in bar 1.
		IIv	Sketches working out bars 46—61 of the rst movement.
f6p12i14	Bifolium	Ir, IIr, IIv	Sketches of material for the piano and xylophone section.
		IIr	Unrelated.
f6p12i15	Leaf	Ir	Sketches of manipulations of the rhythmic cell that Banks used in this piece.
		Iv	Unidenti ed sketch fragment — crossed out.
f6p12i20	Bundle	all	Complete short score (except page 1 — see item 3) of movements 1 and 2 of the piece.
f1p5i06	Leaf	Ir	12-tone row chart — labelled Set 3
		Iv	Sketch of material for bars 9—17 of the rst movement.
f1p5i07	Leaf	Ir	Two fully notated row complexes for set 1 and set 2 . Annotated to show some of the invariant properties of the rows.
		Iv	Unued.
f1p5i08	Bifolium	Ir, IIv	Abstract pitch and harmonic ideas using the rows of item f1p5i06.
		Iv, IIr	Unrelated to the Sonata da Camera.
f15p1	Misc		Most of the material in this folio does not relate to the Sonata da Camera, but there is a sketch of material relating to the use of set 2 as well as a neatly written page of different ways to use the rhythmic cell that Banks used in this piece.

5.3 Sketch map

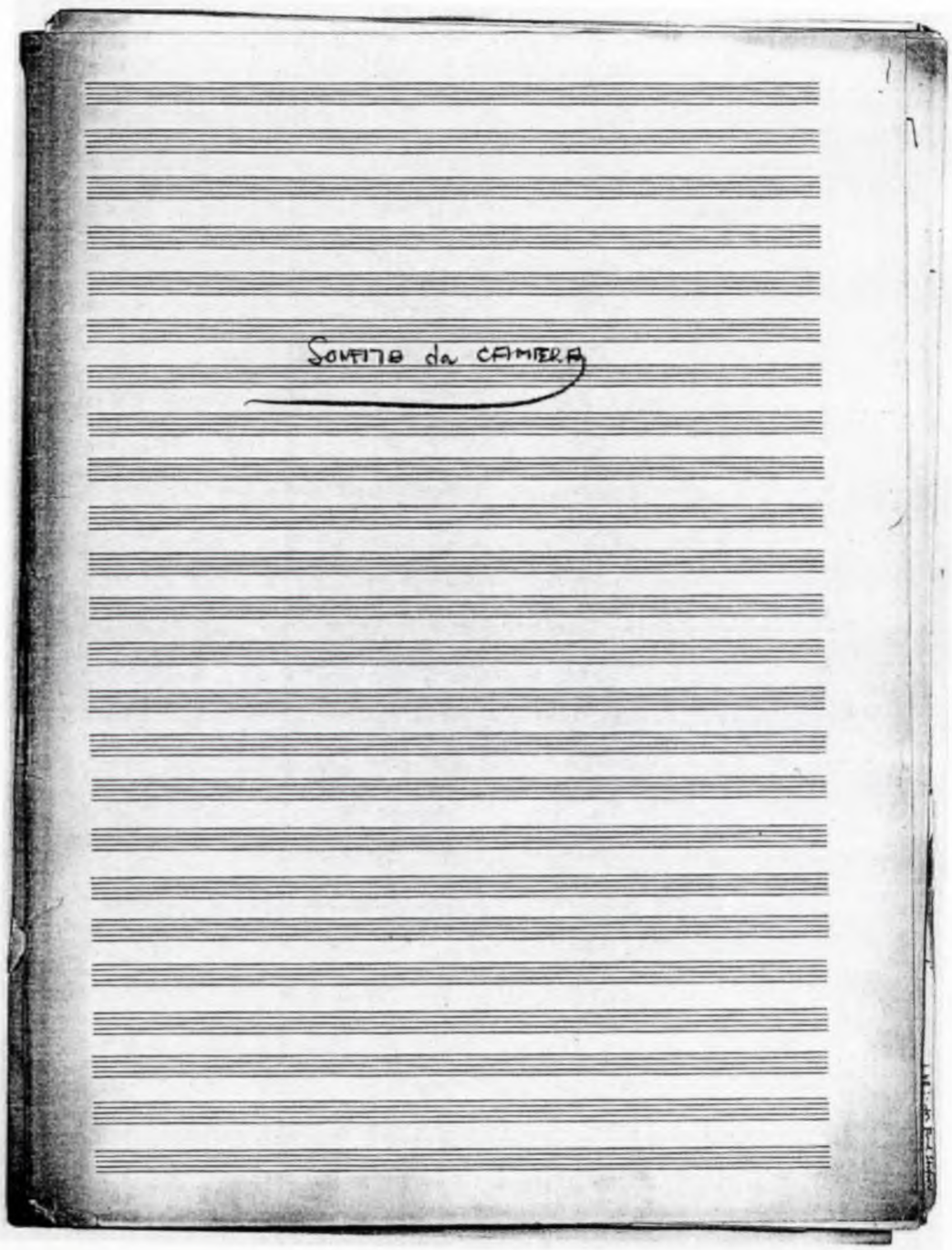
5.4 f6p12i03/I^r



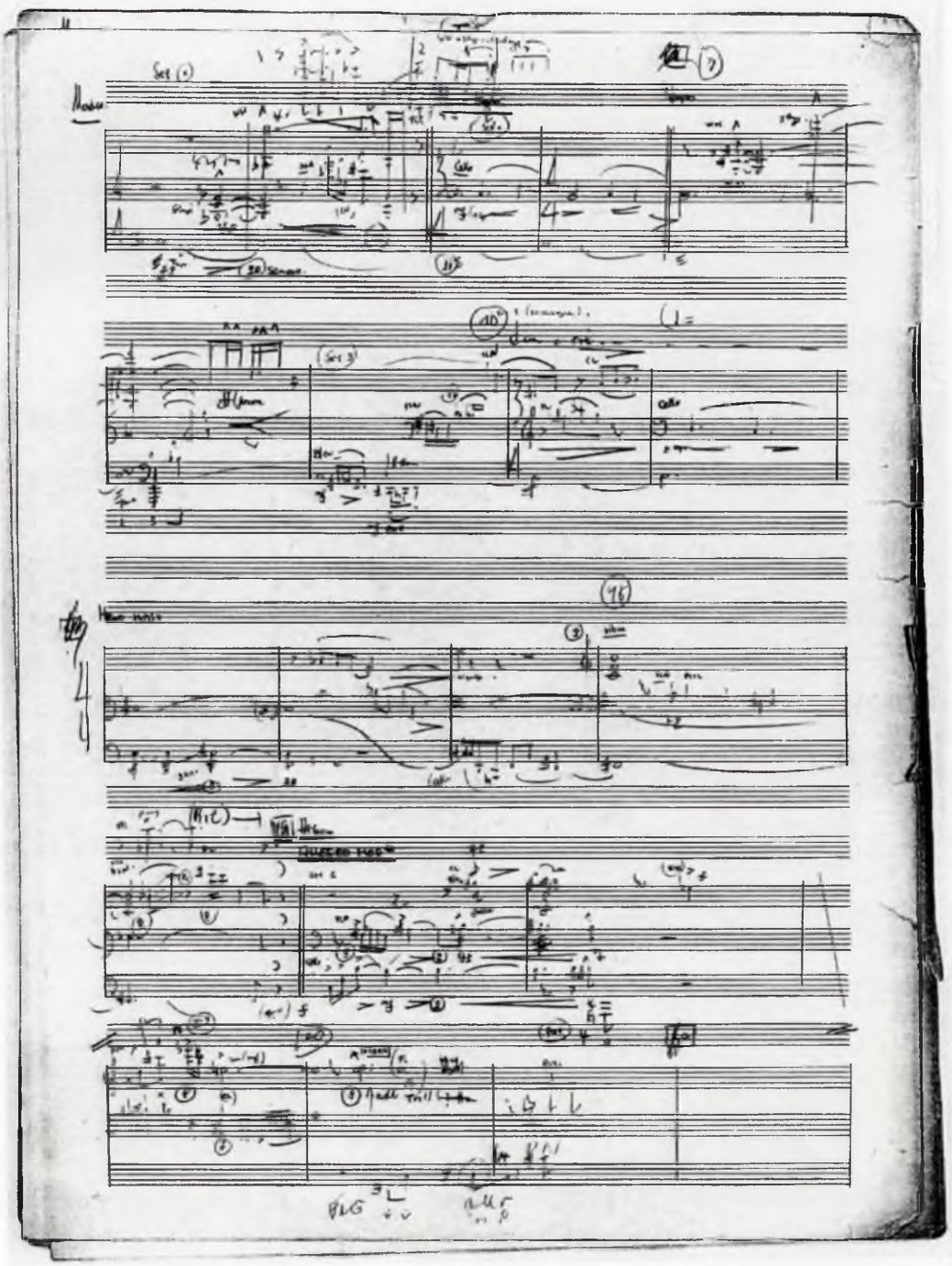
5.5 f6p12i03/I^{v}



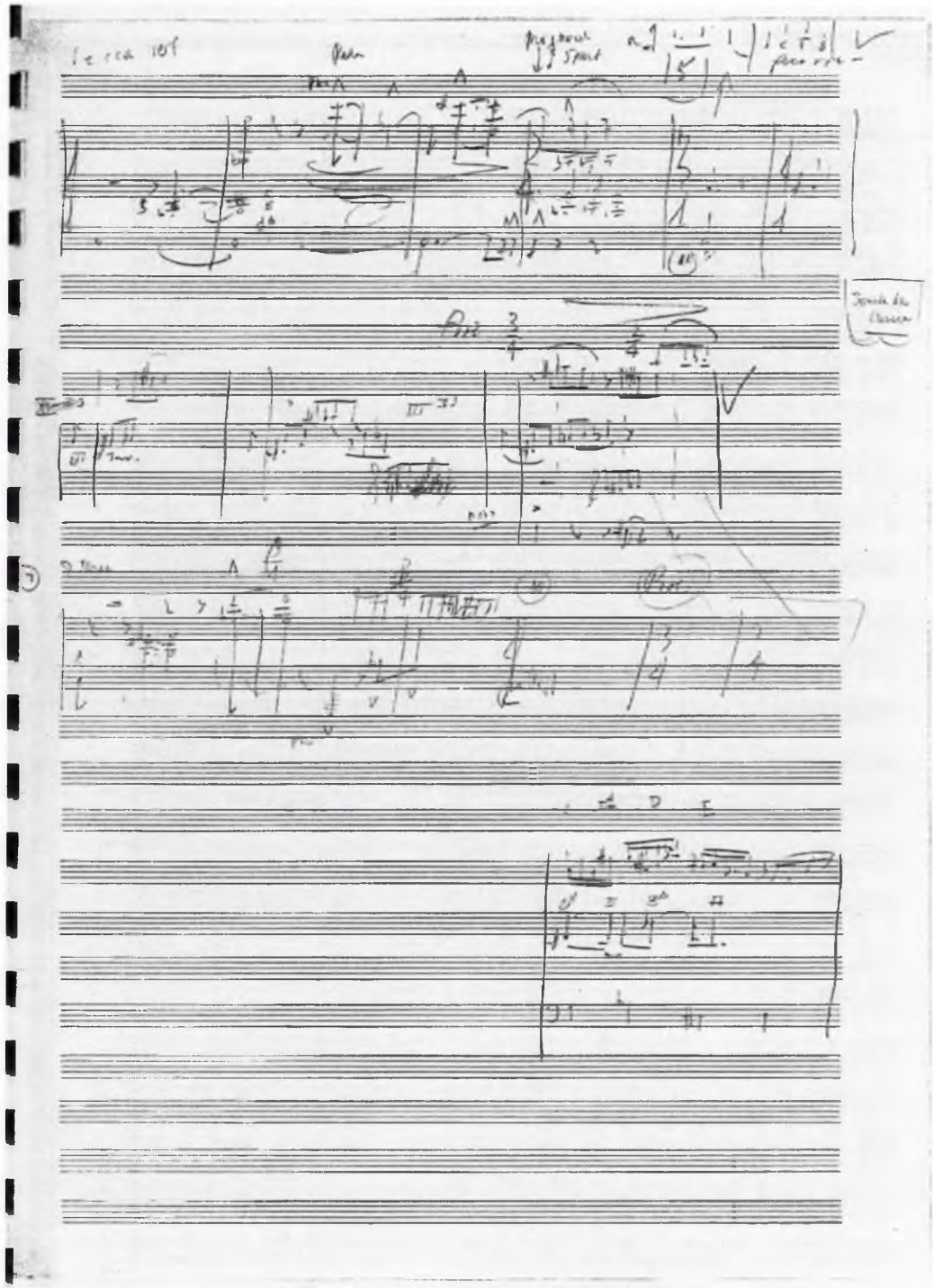
5.6 f6p12i04/I^r



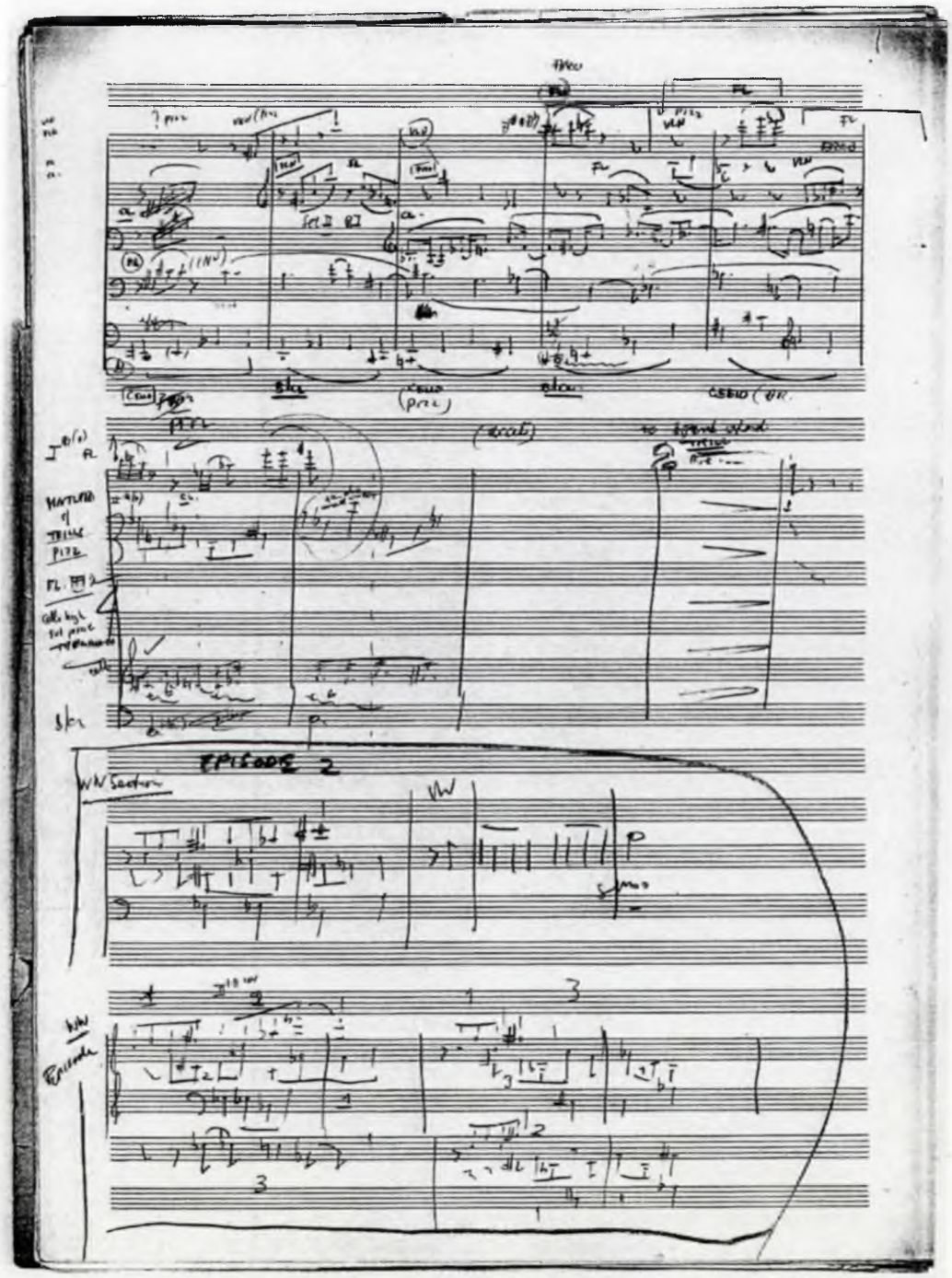
5.7 f6p12i04/I^{v}



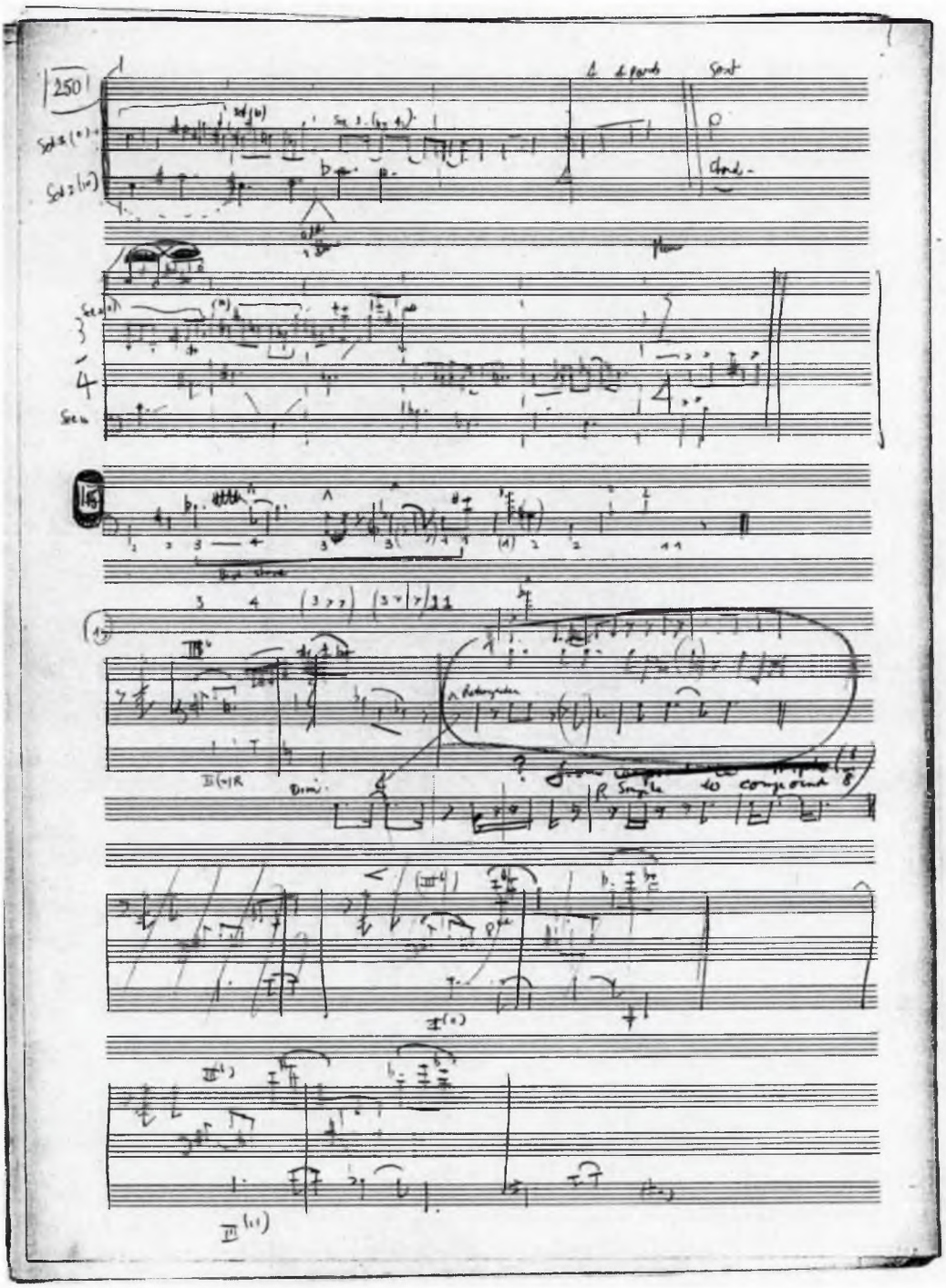
5.8 f6p12i04/II^r



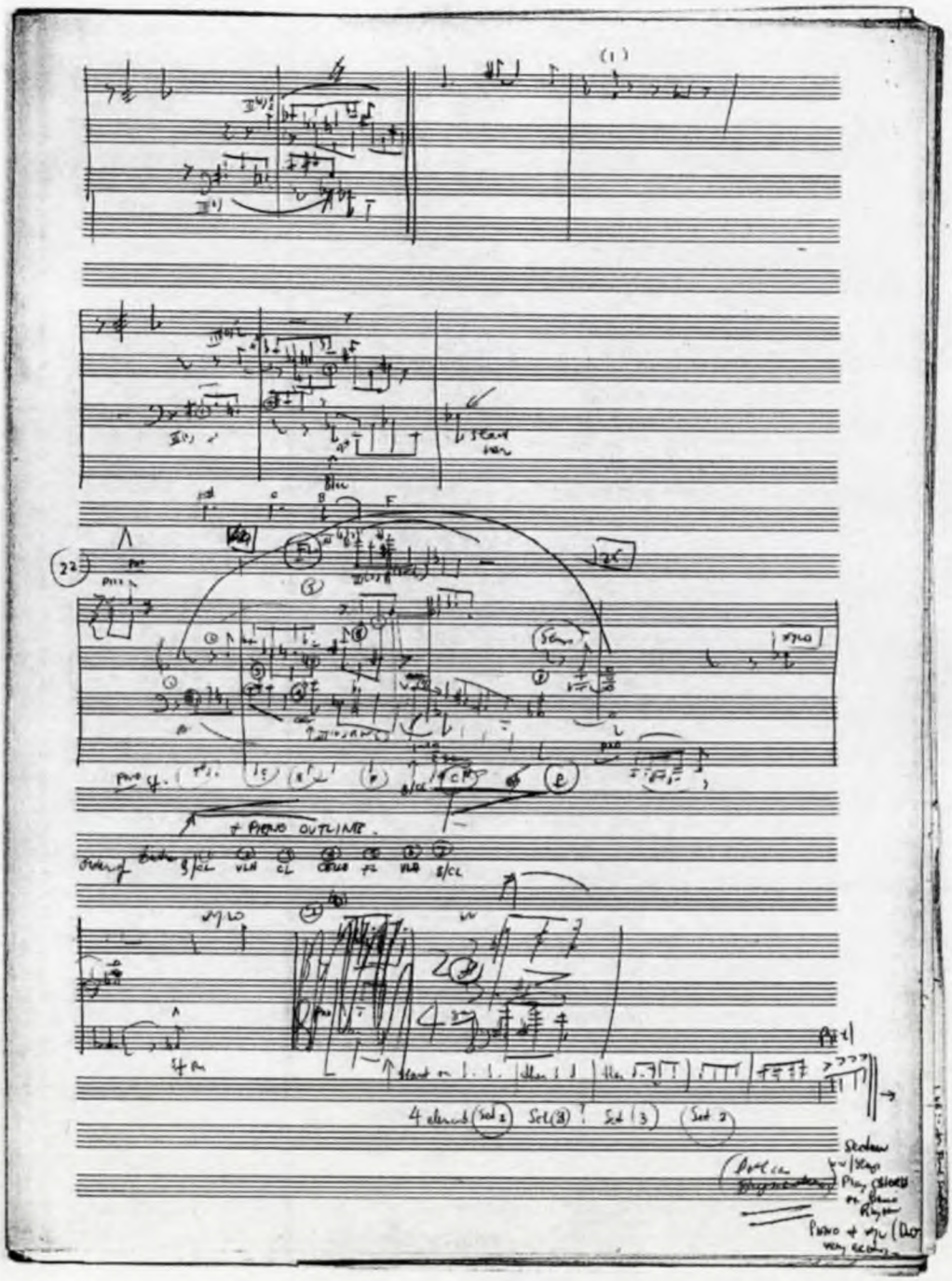
5.9 f6p12i05/I^{r}



5.10 f6p12i05/I^{v}



5.11 f6p12i05/II^{r}



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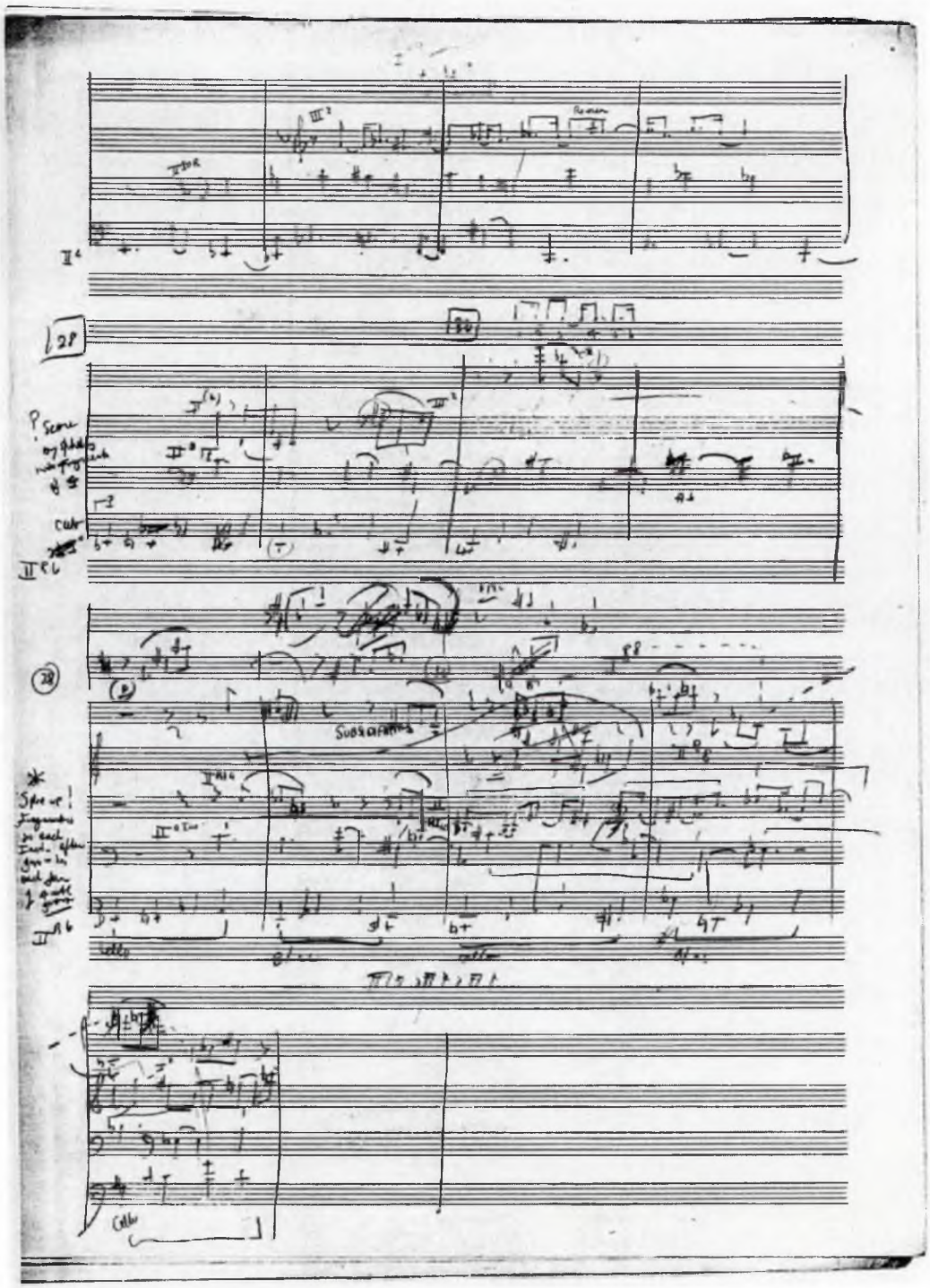
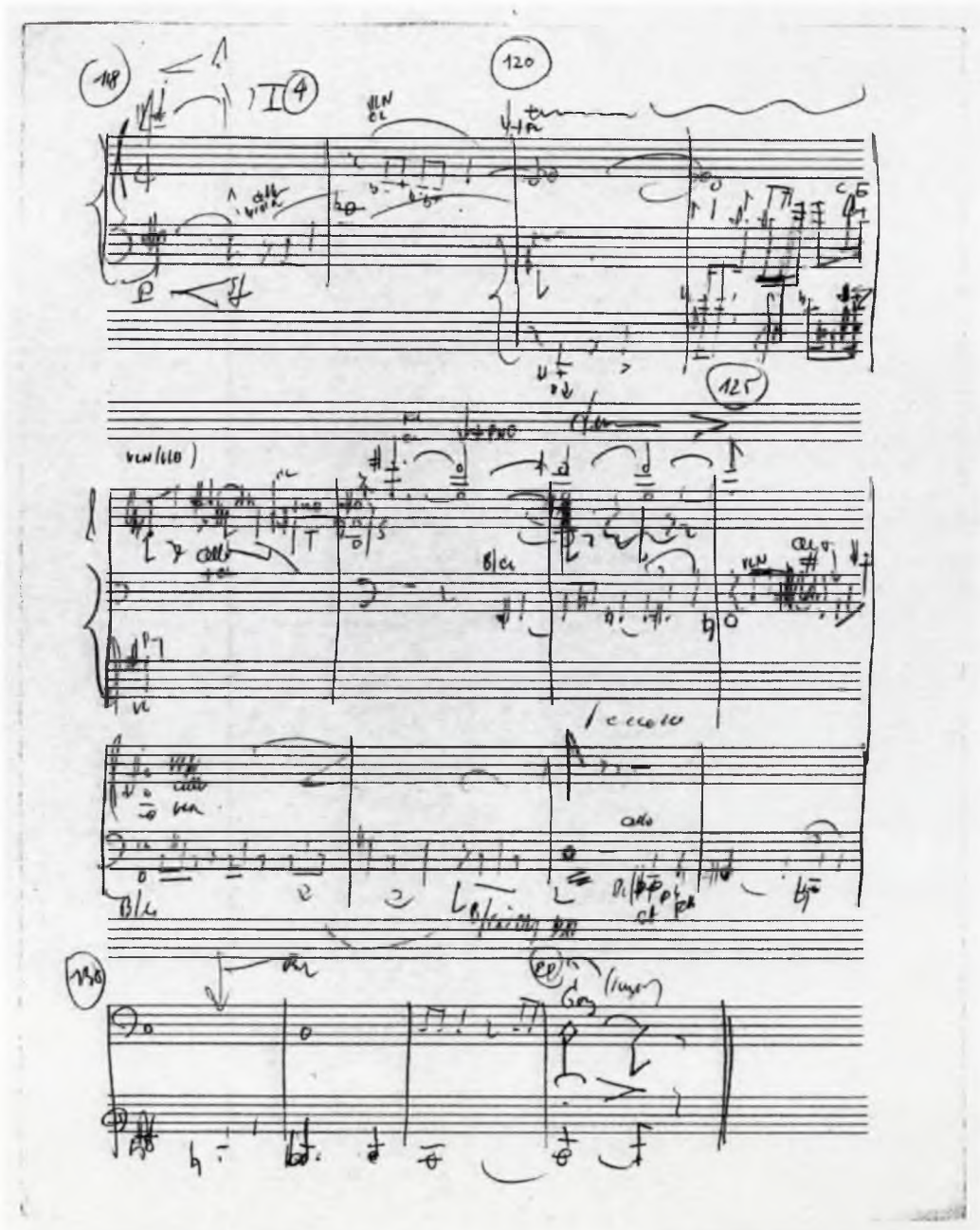
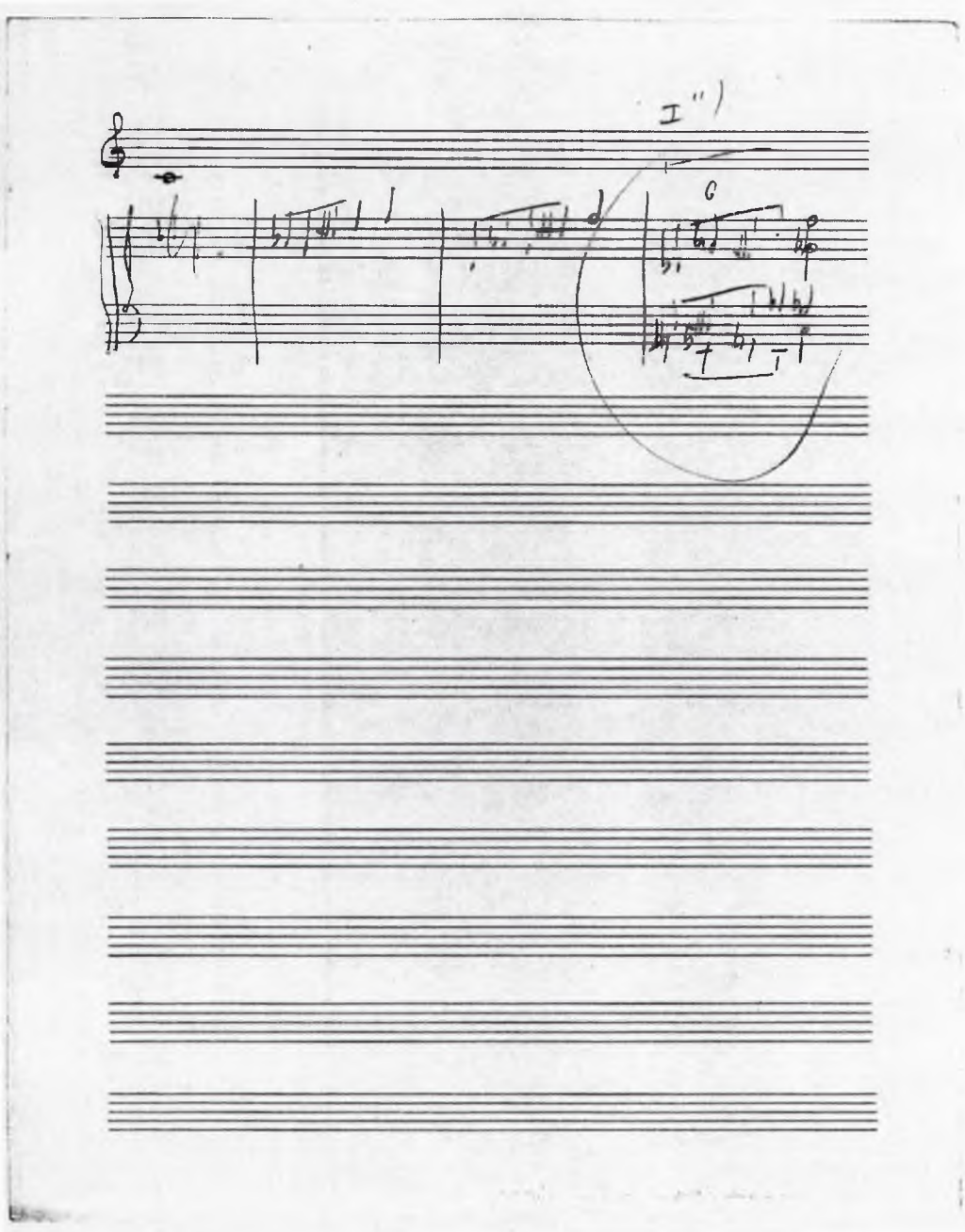


5.13 f6p12i06/I''



5.14 f6p12i06/I^{v}



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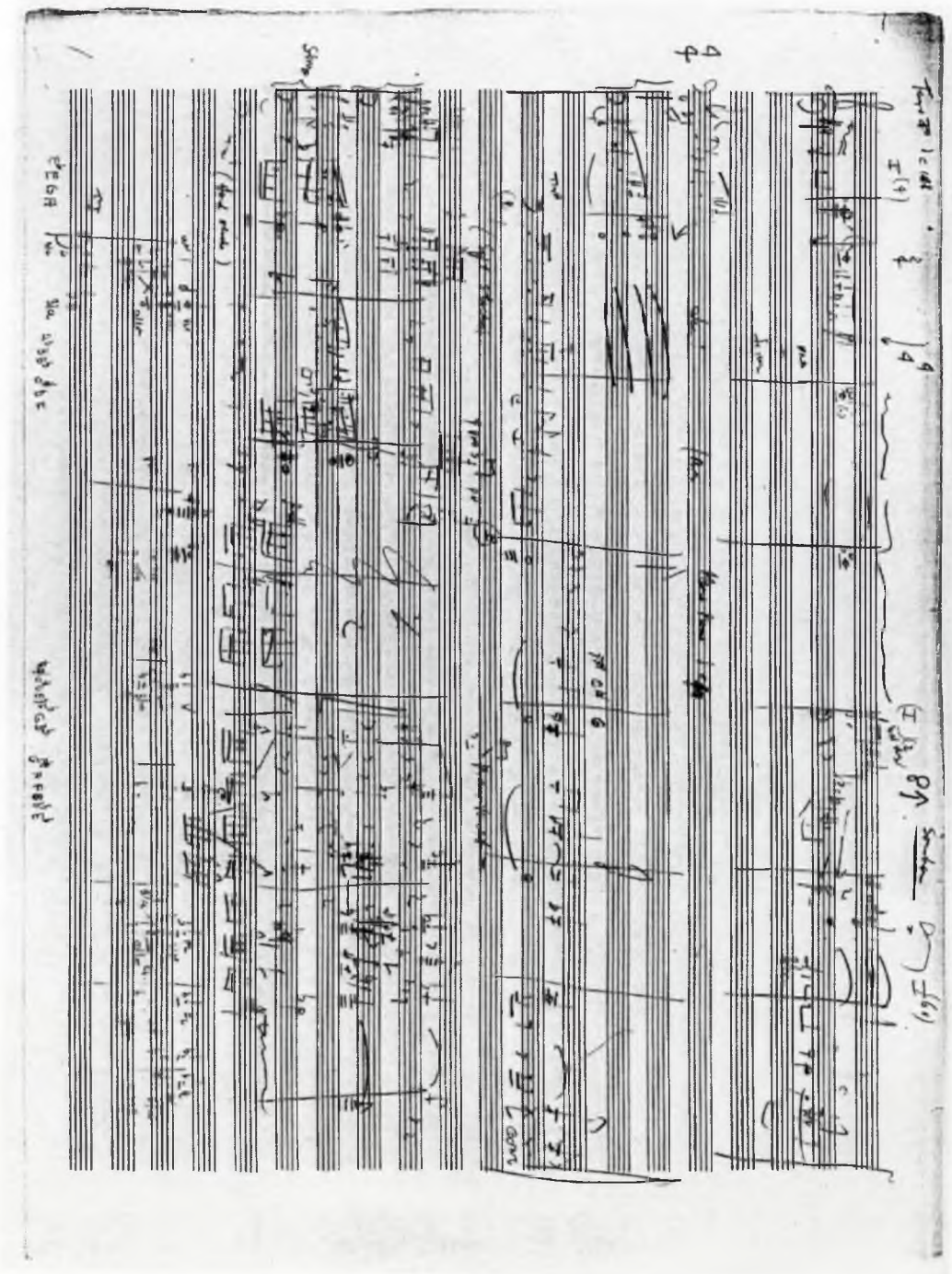

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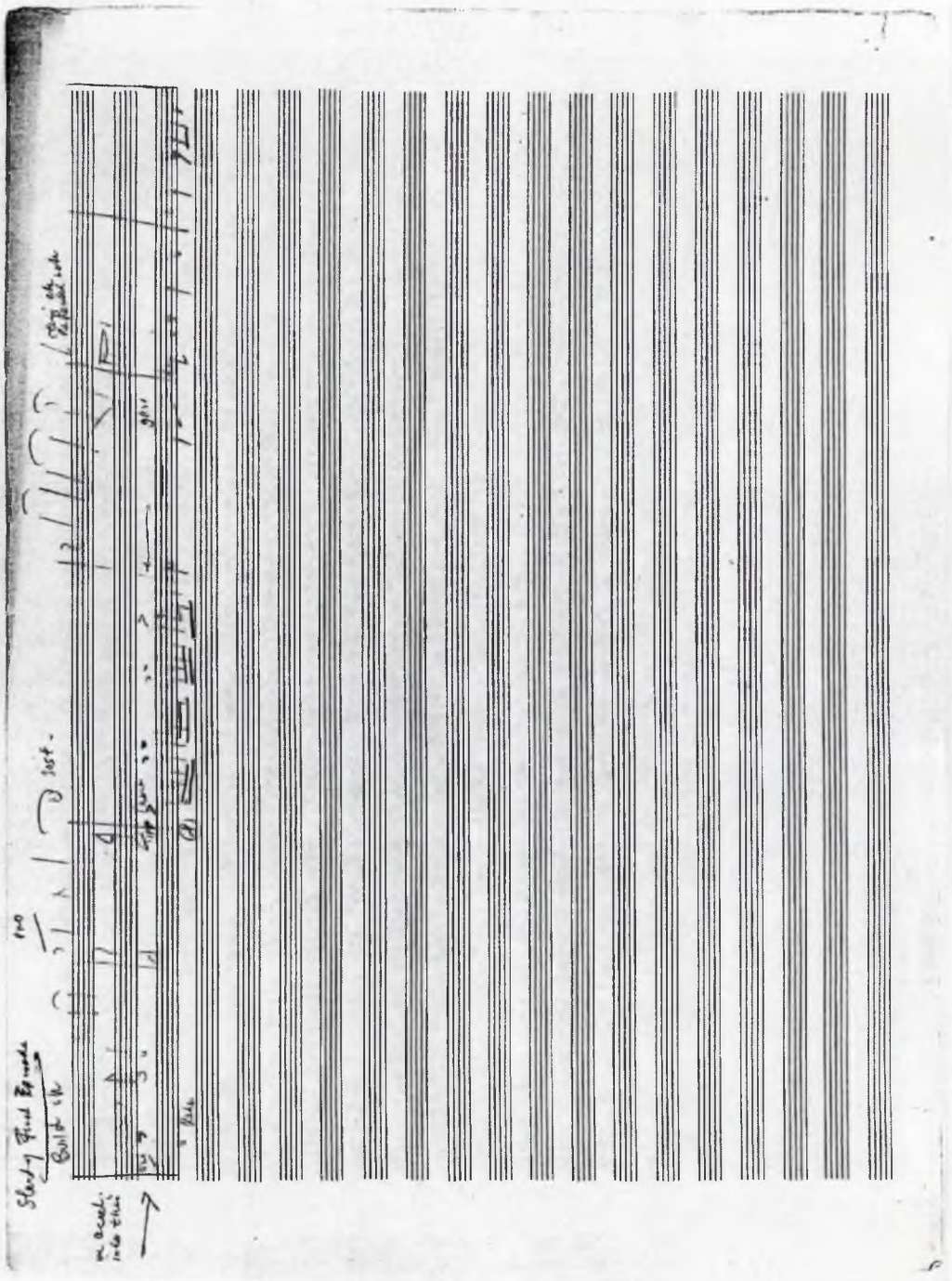
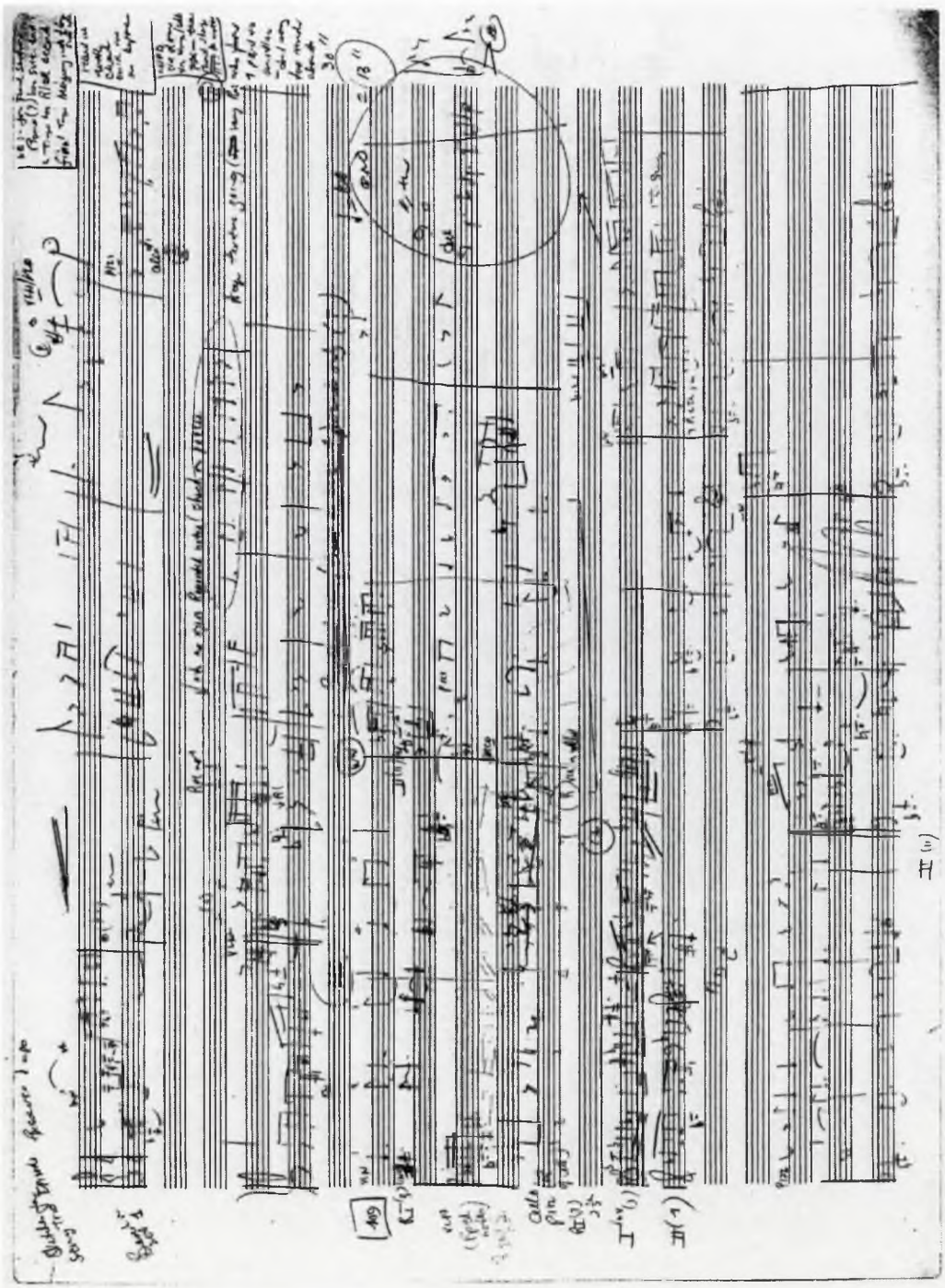
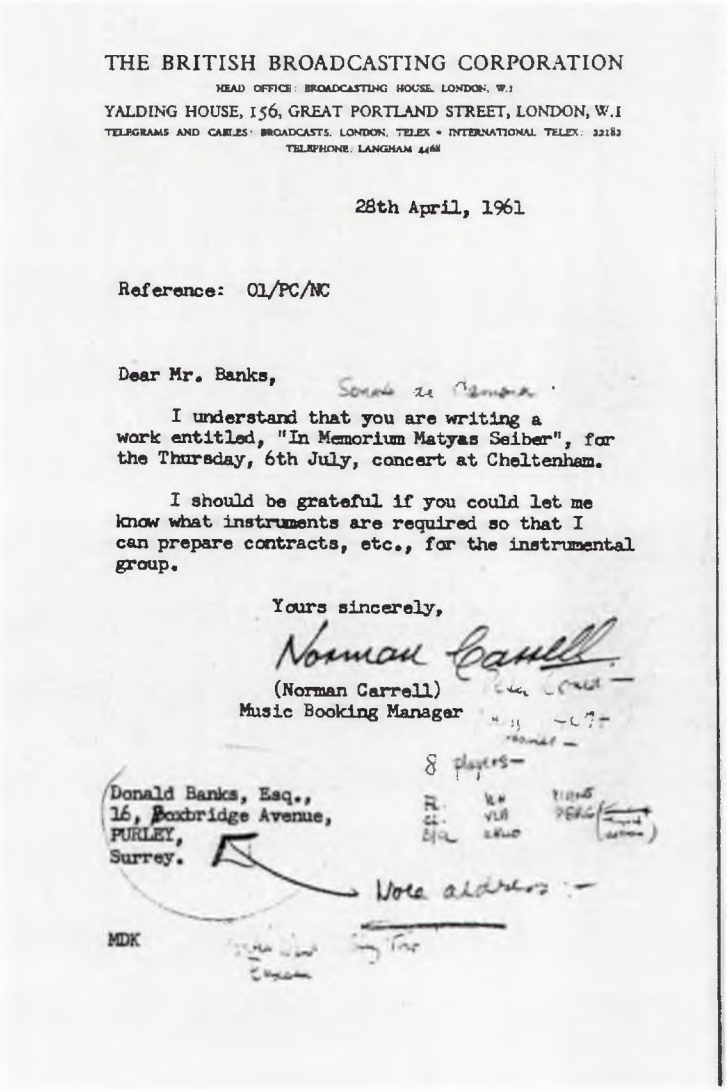


5.17 f6p12i08/I^T



5.18 f6p12i09



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28th April, 1961

Reference: 01/PC/NC

Dear Mr. Banks, Sonata da Camera

I understand that you are writing a work entitled, "In Memorium Matyas Seiber", for the Thursday, 6th July, concert at Cheltenham.

I should be grateful if you could let me know what instruments are required so that I can prepare contracts, etc., for the instrumental group.

Yours sincerely,

Norman Carrell

(Norman Carrell)
Music Booking Manager

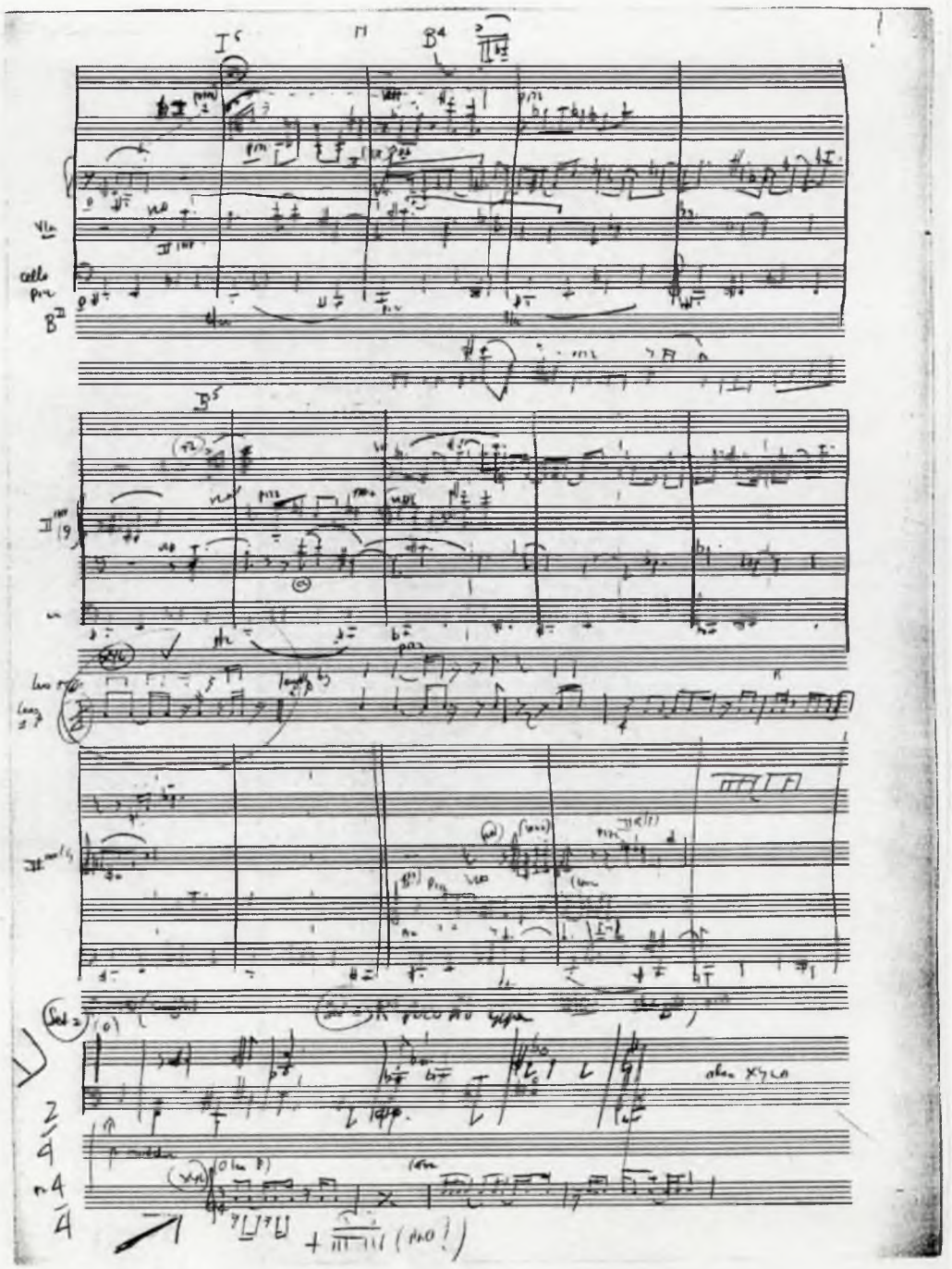
8 players—

Donald Banks, Esq.,
16, Boxbridge Avenue,
PURLEY,
Surrey.

Note address :—

MDK

5.19 f6p12i10/I^r



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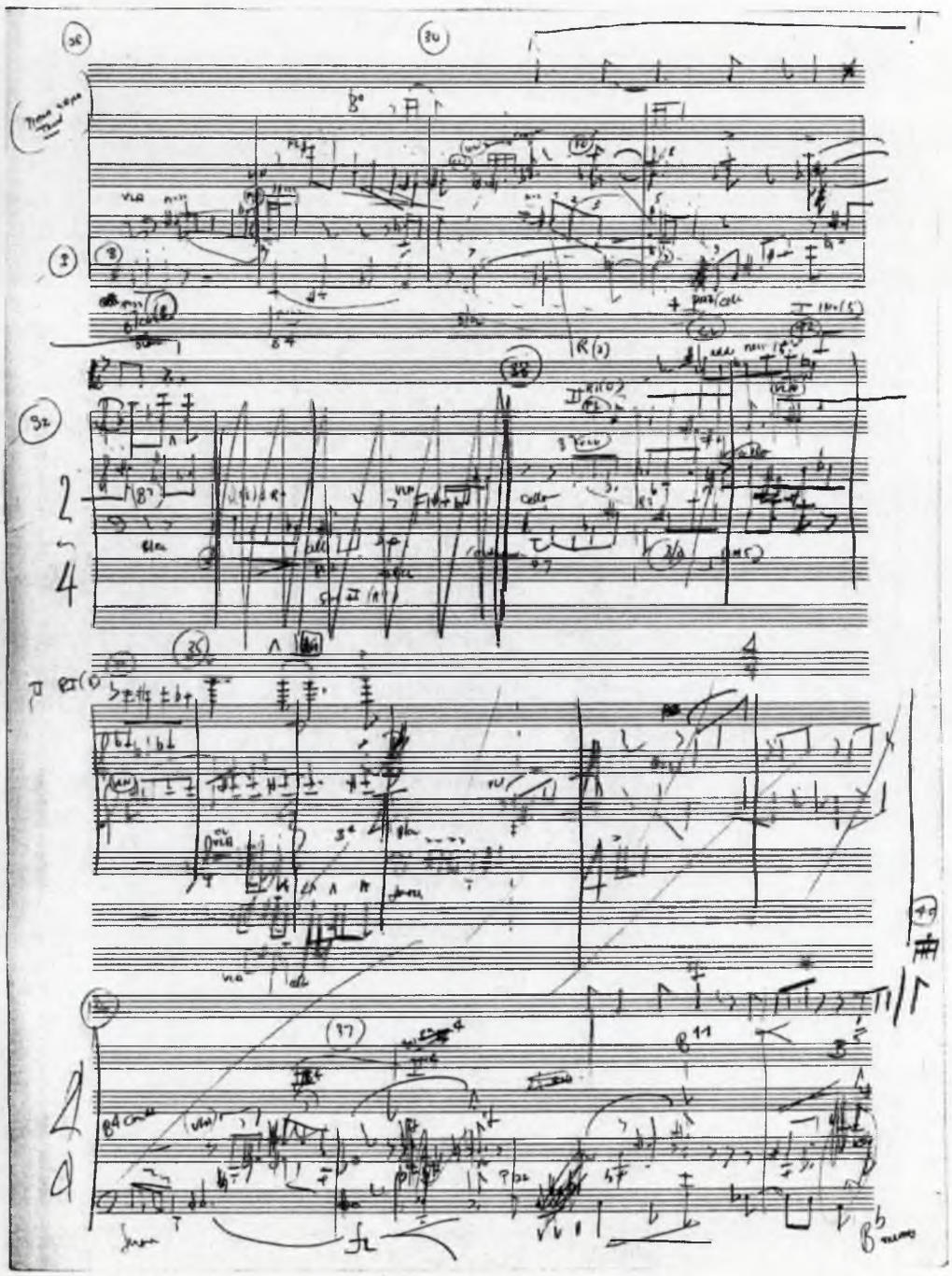

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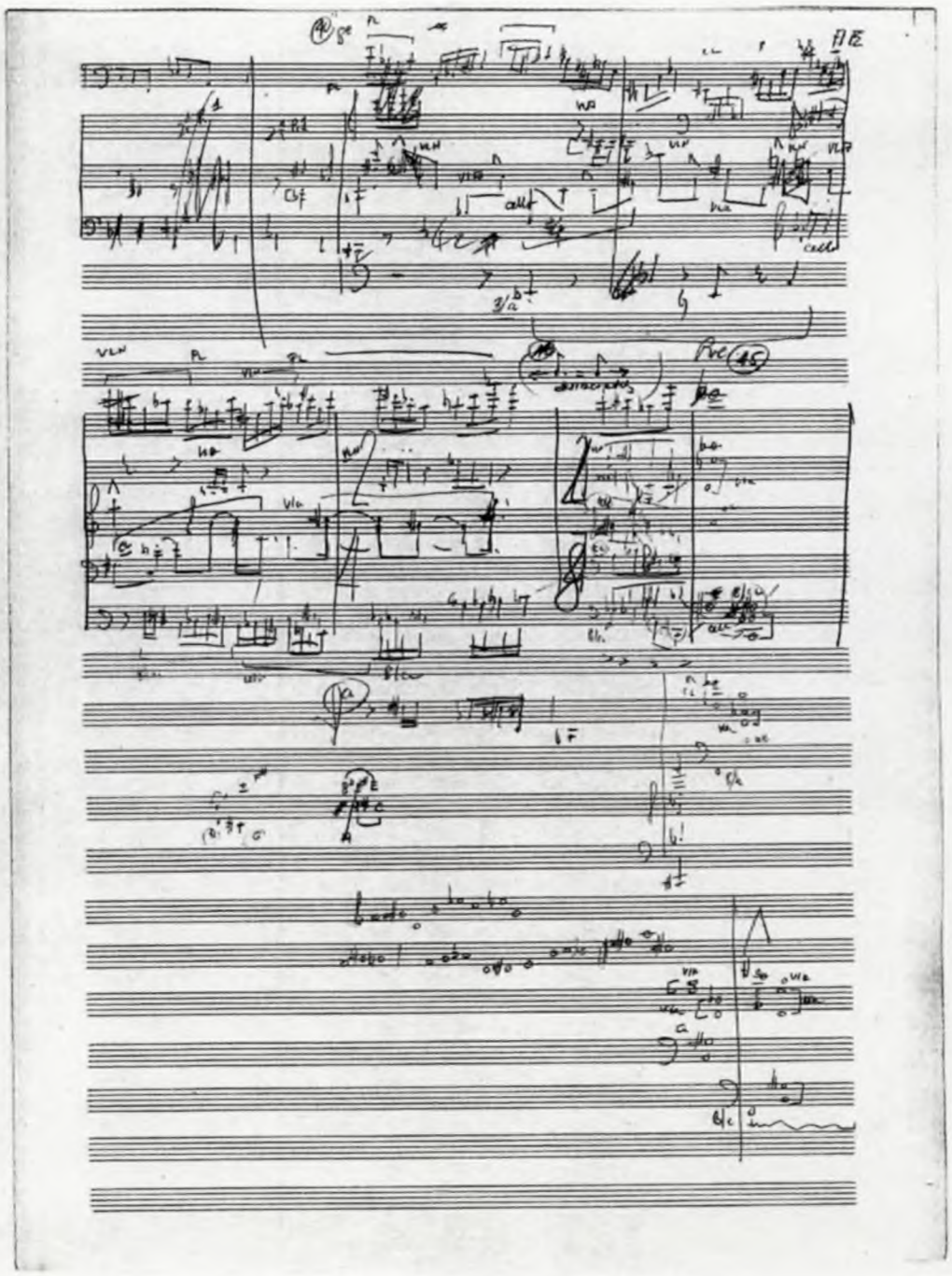

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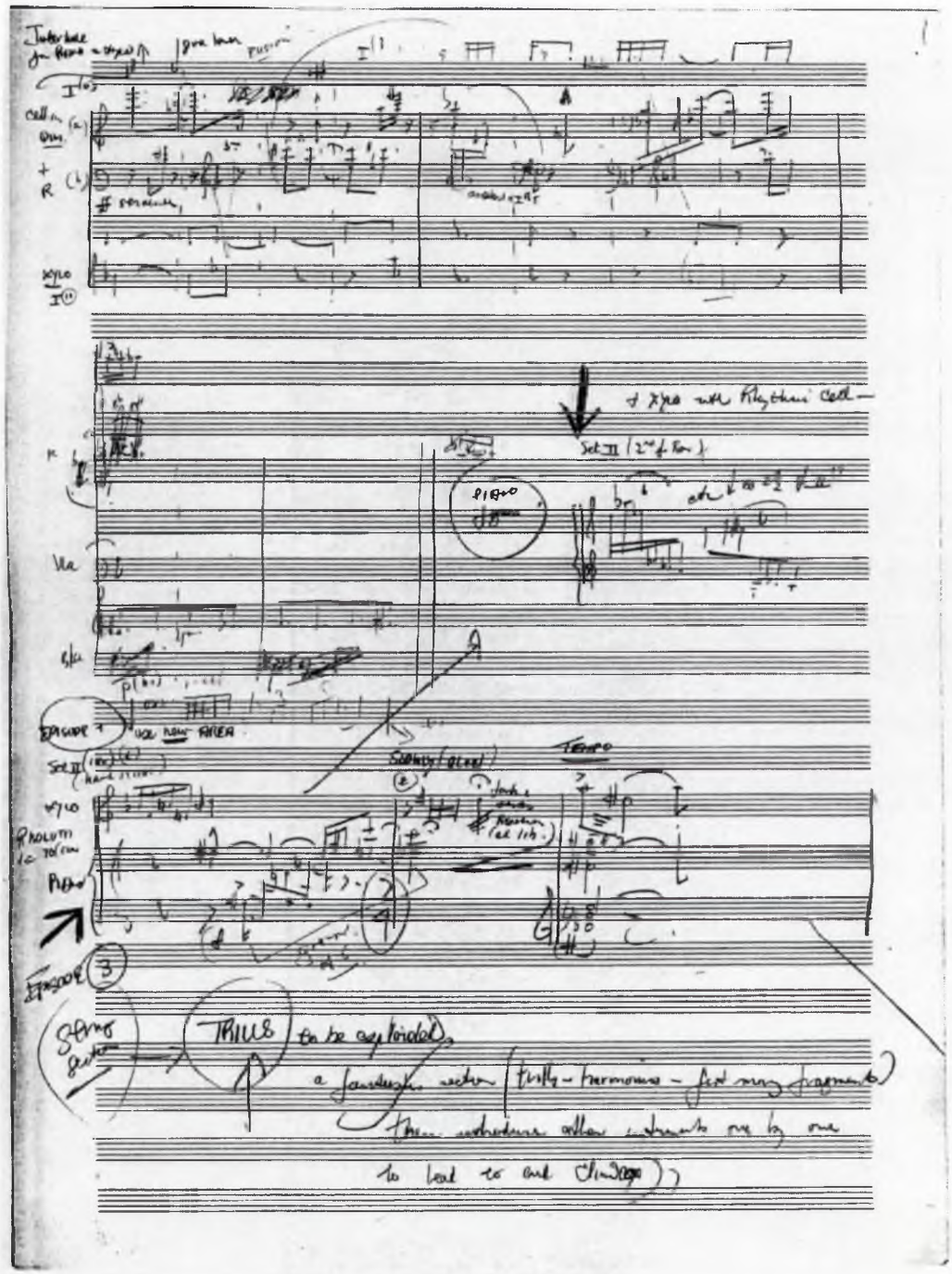

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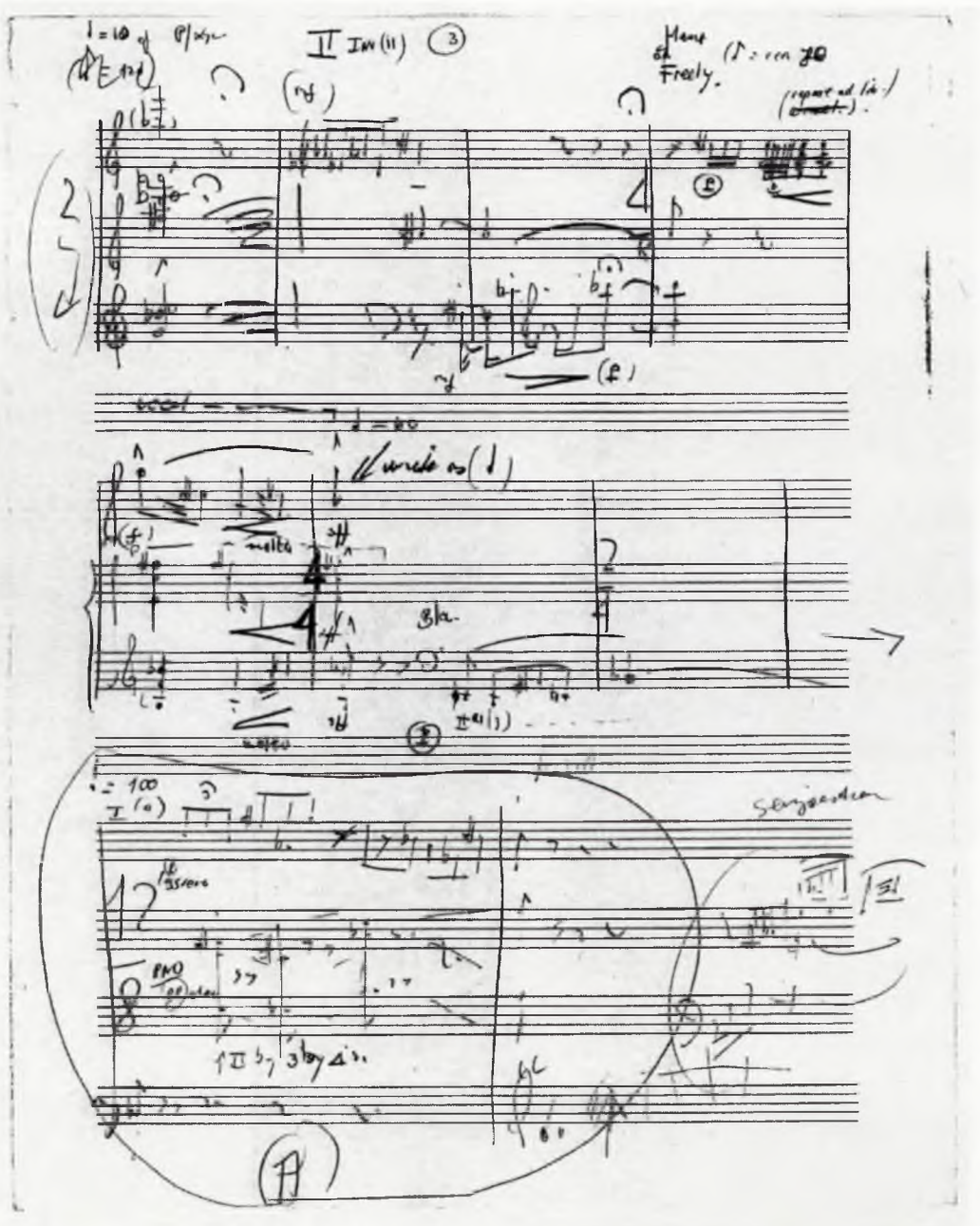

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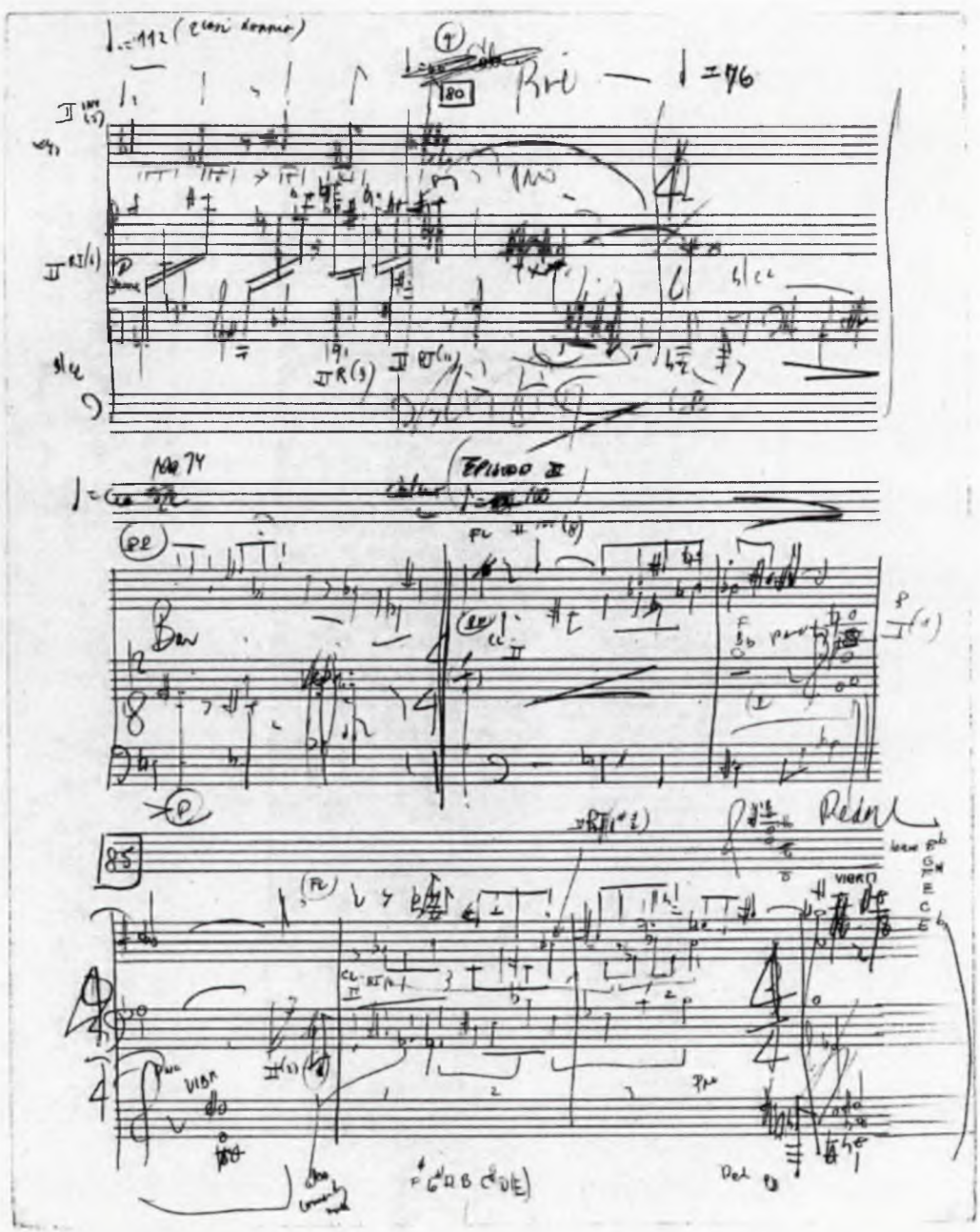

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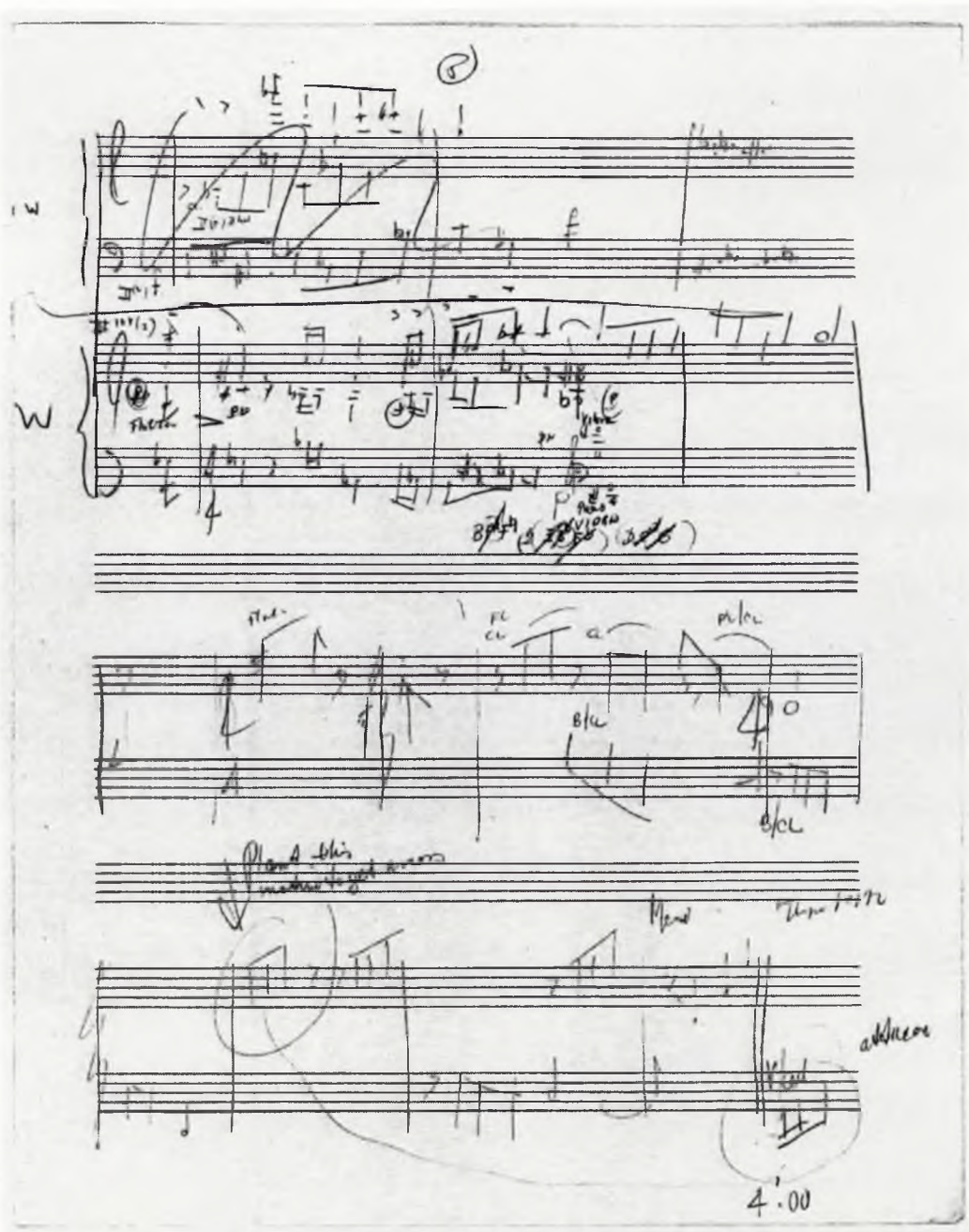

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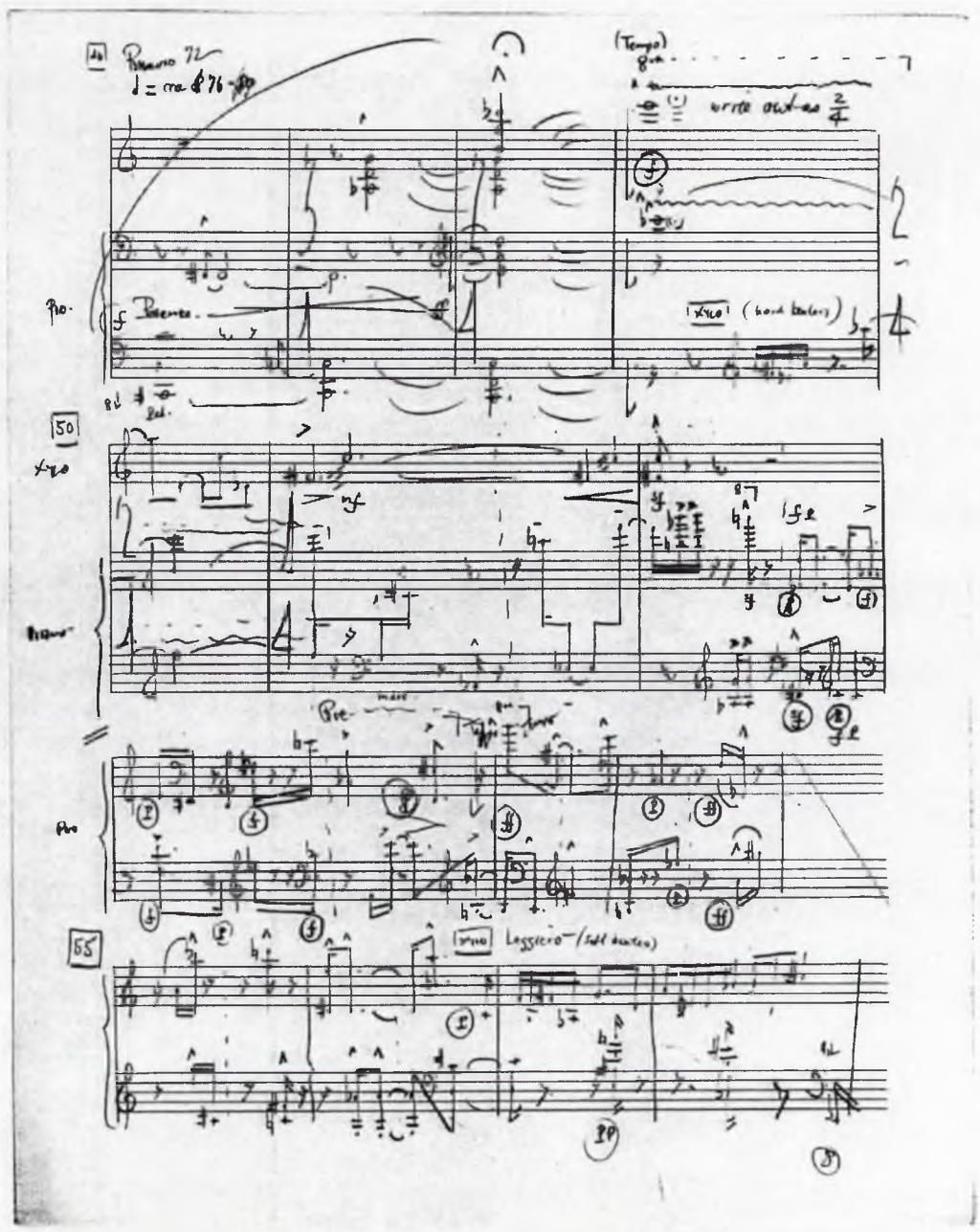
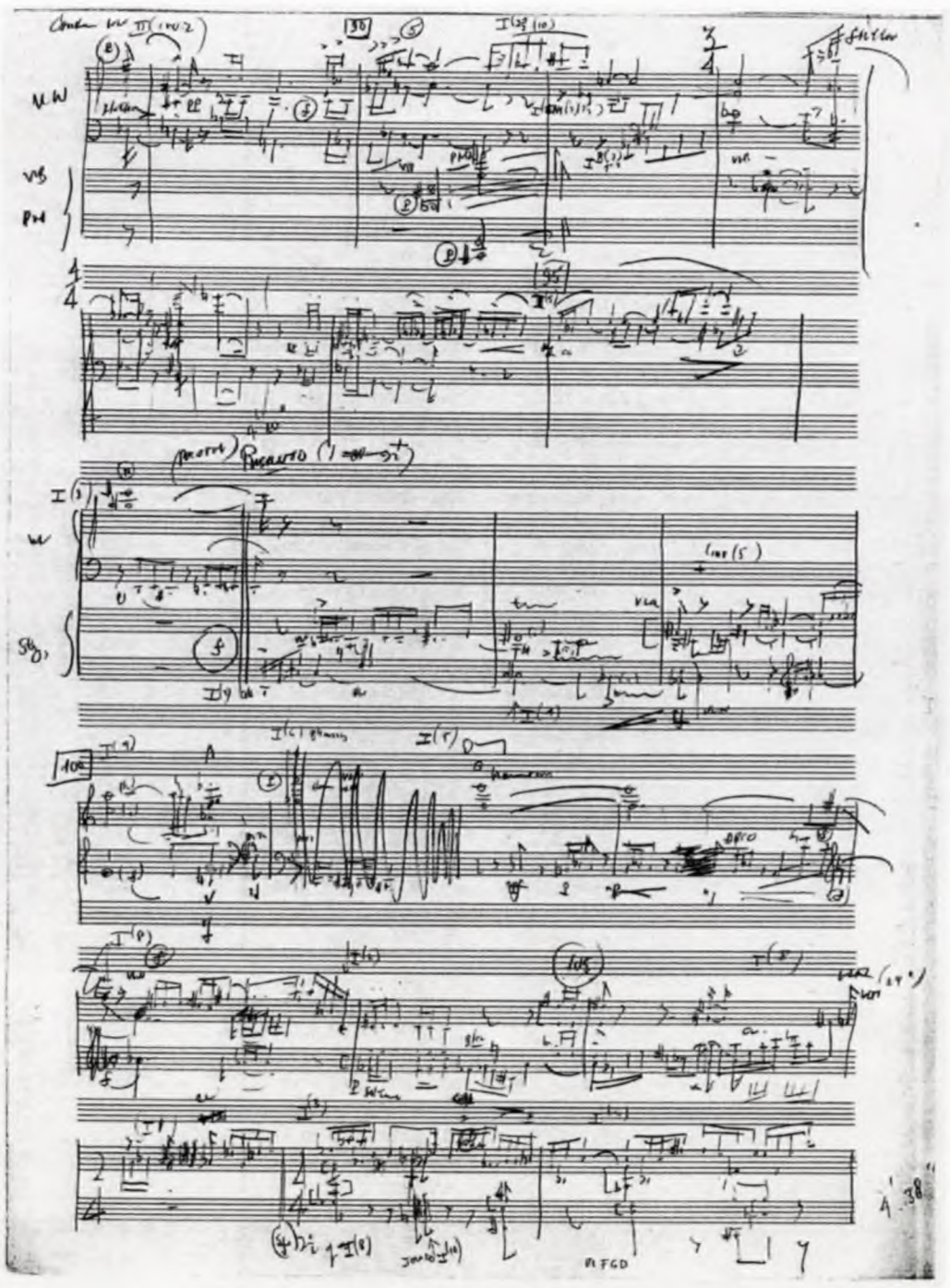


5.27 f6p12i13/I^{T}



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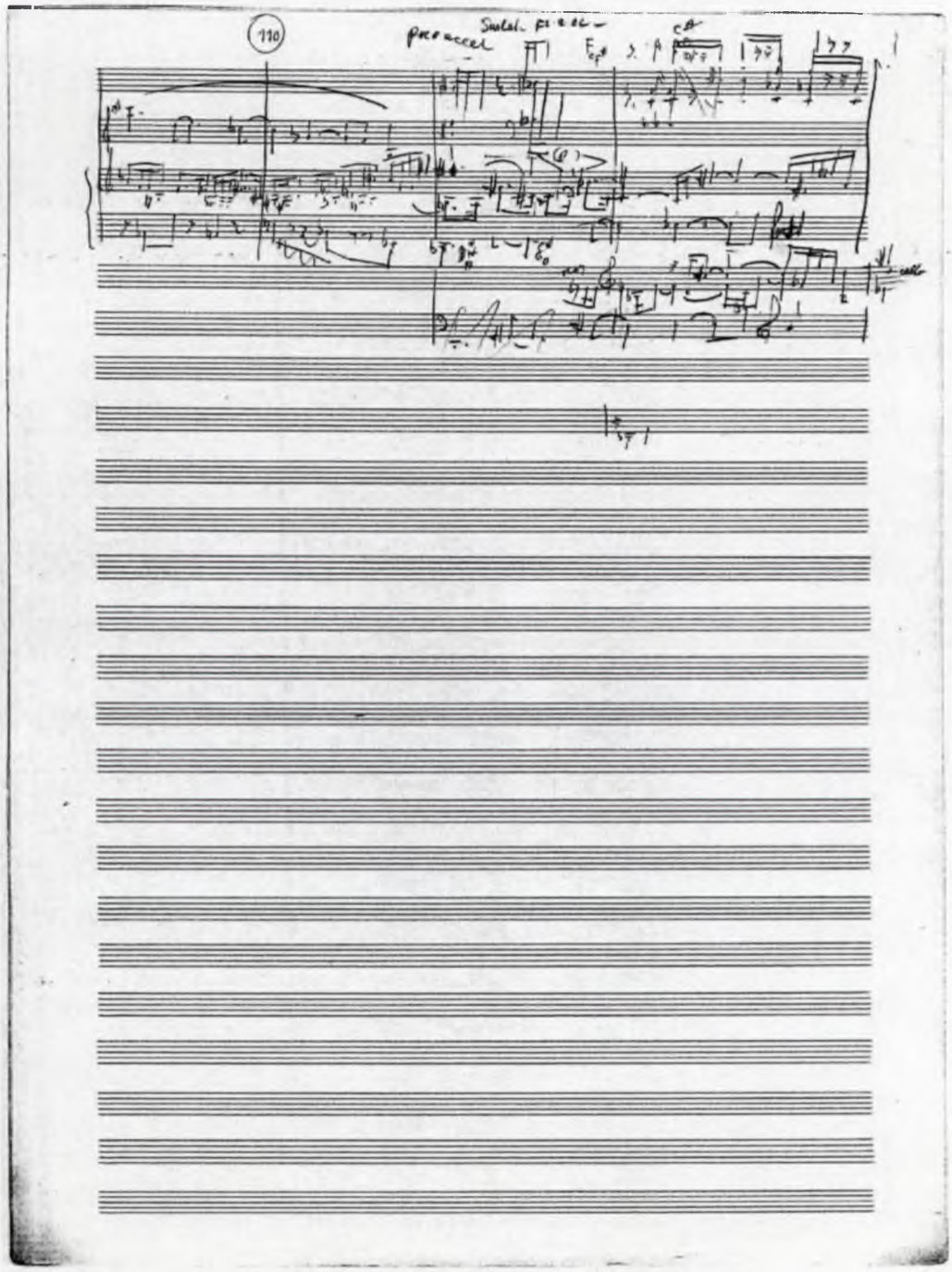

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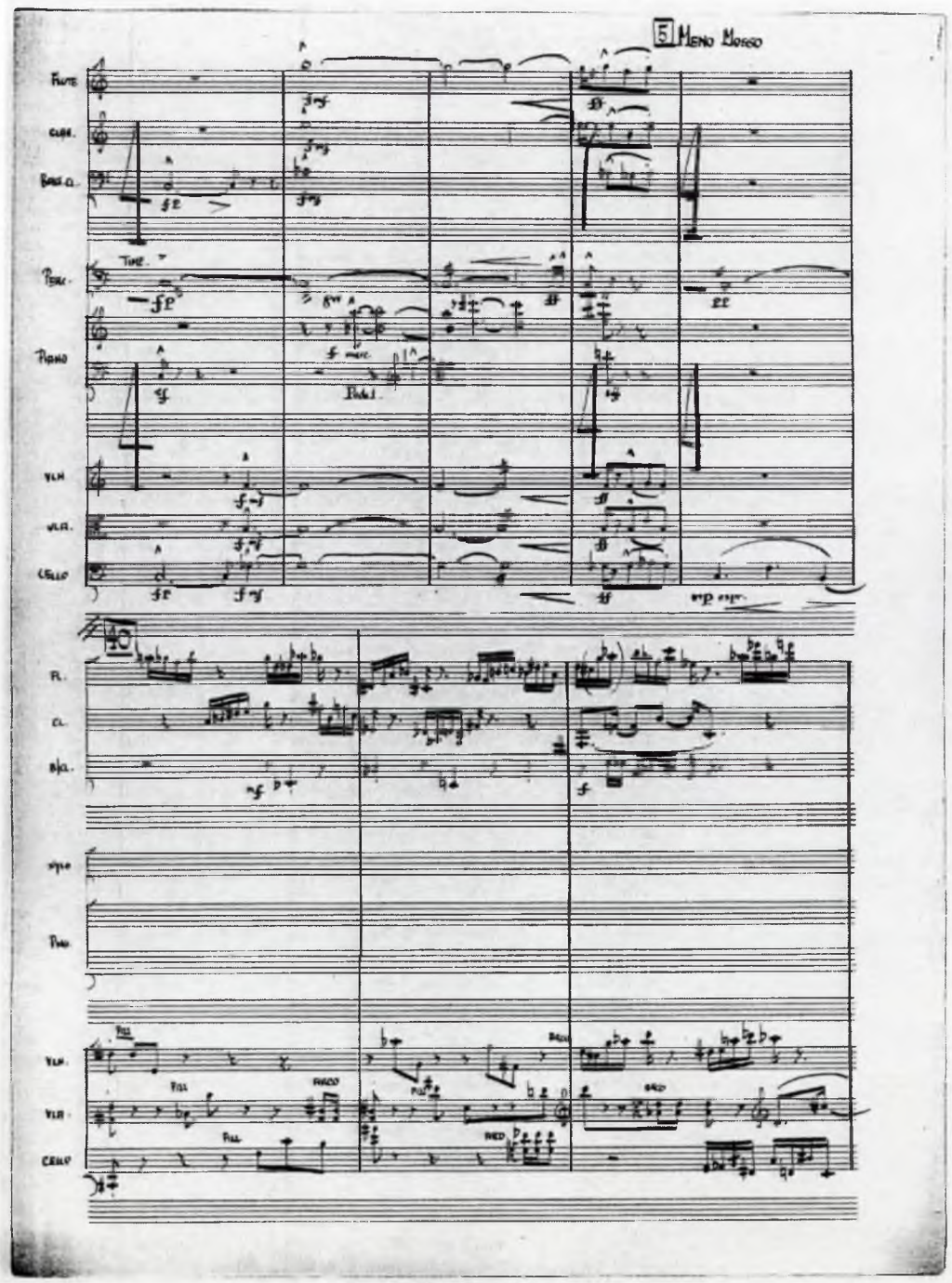

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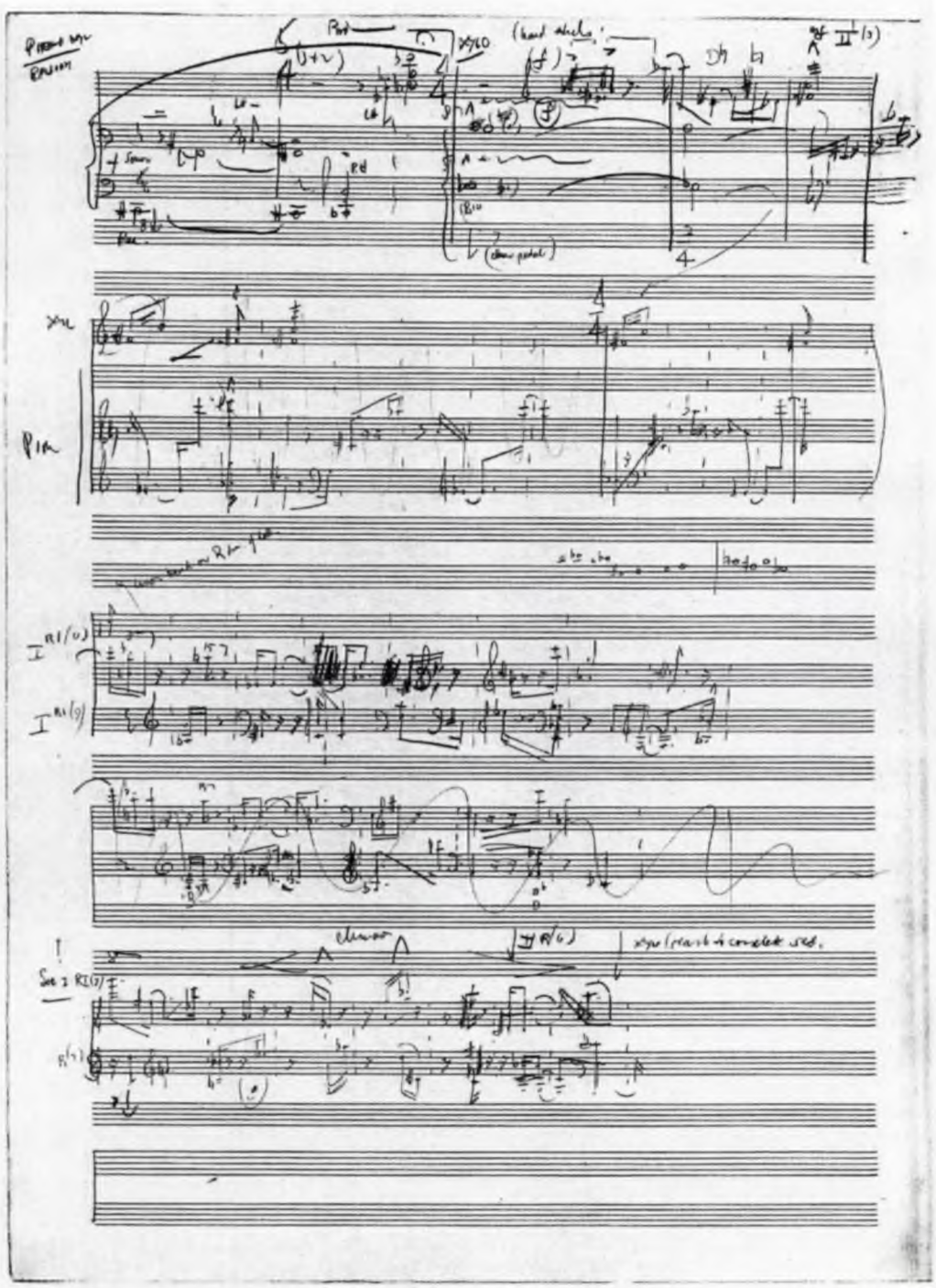

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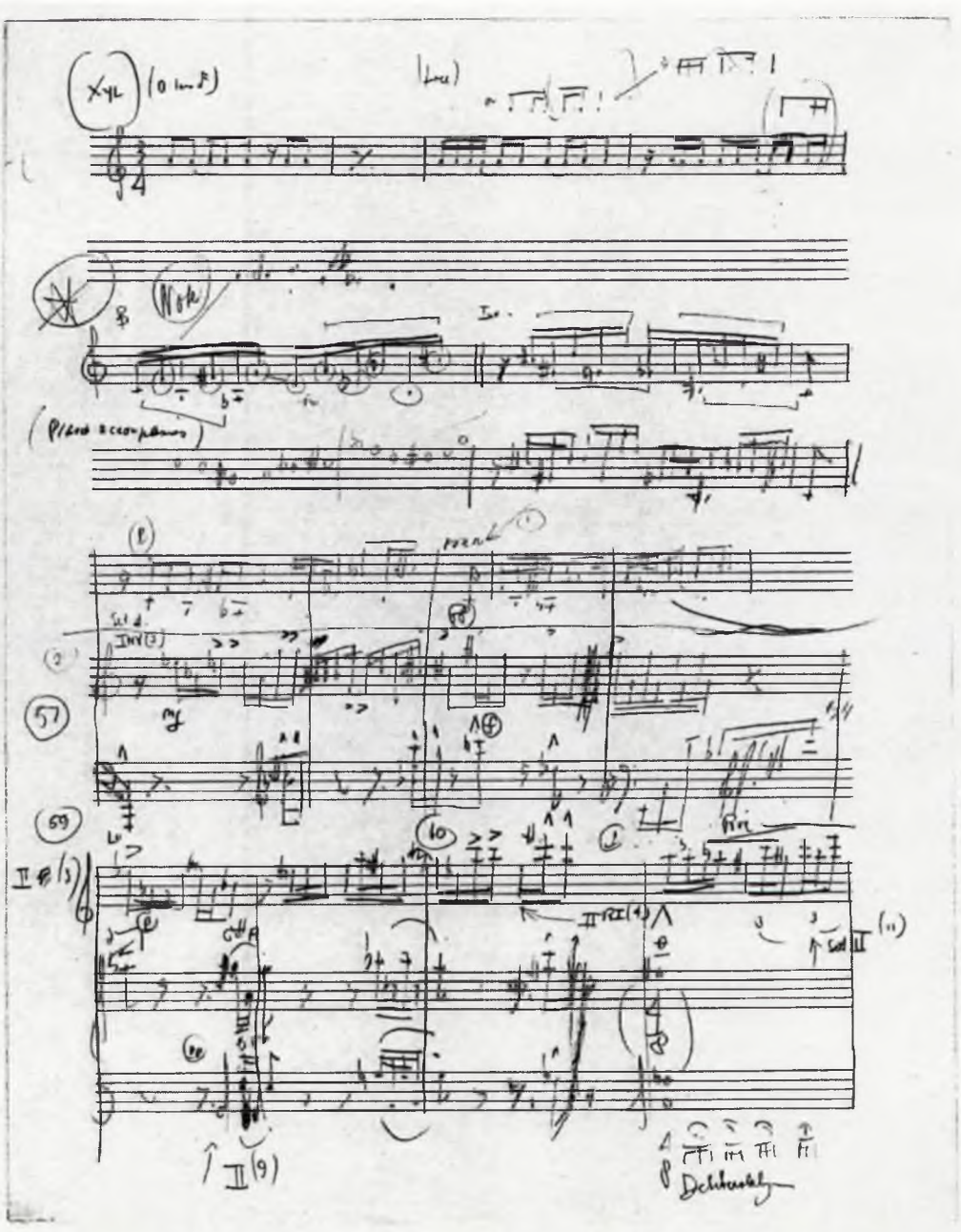
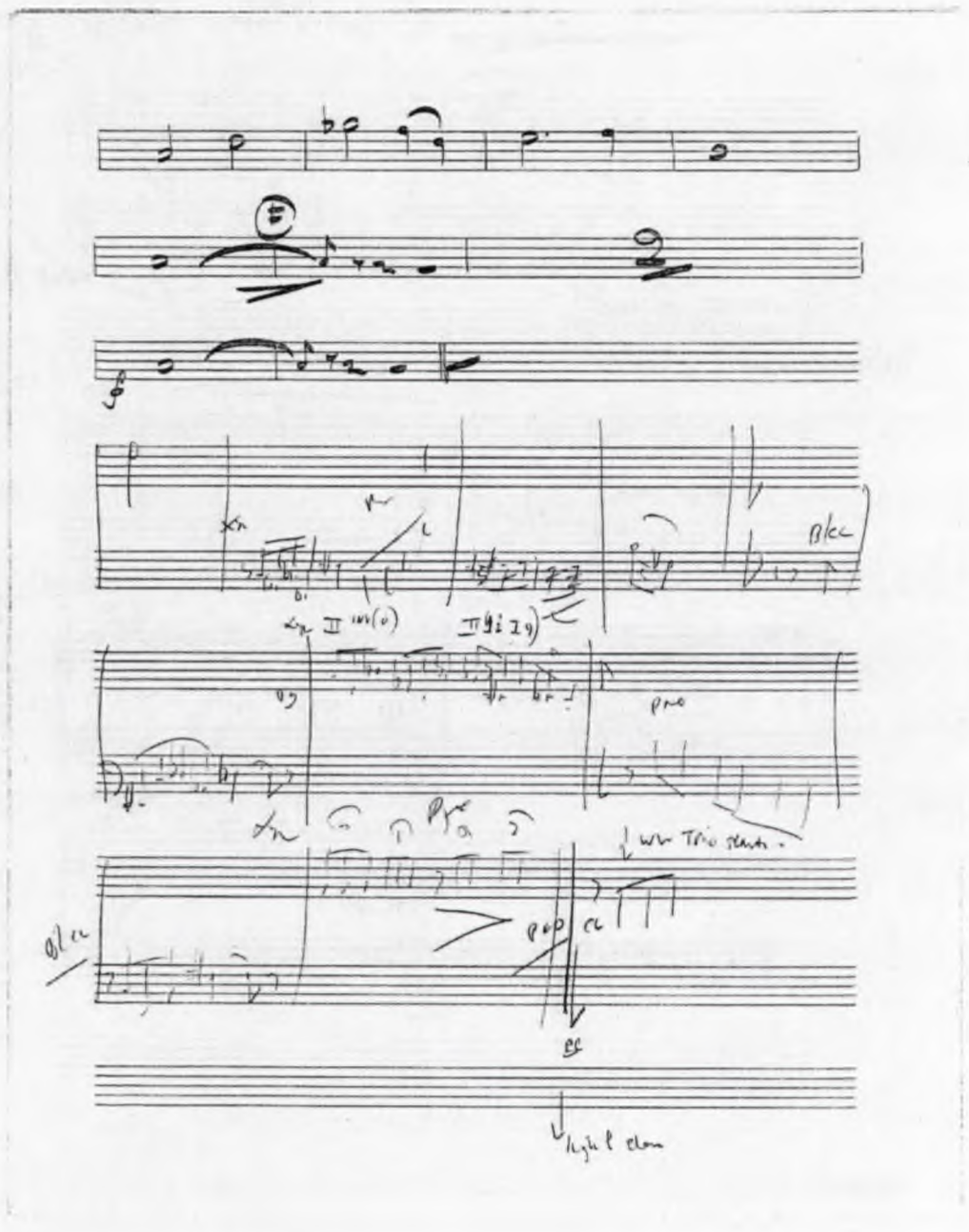
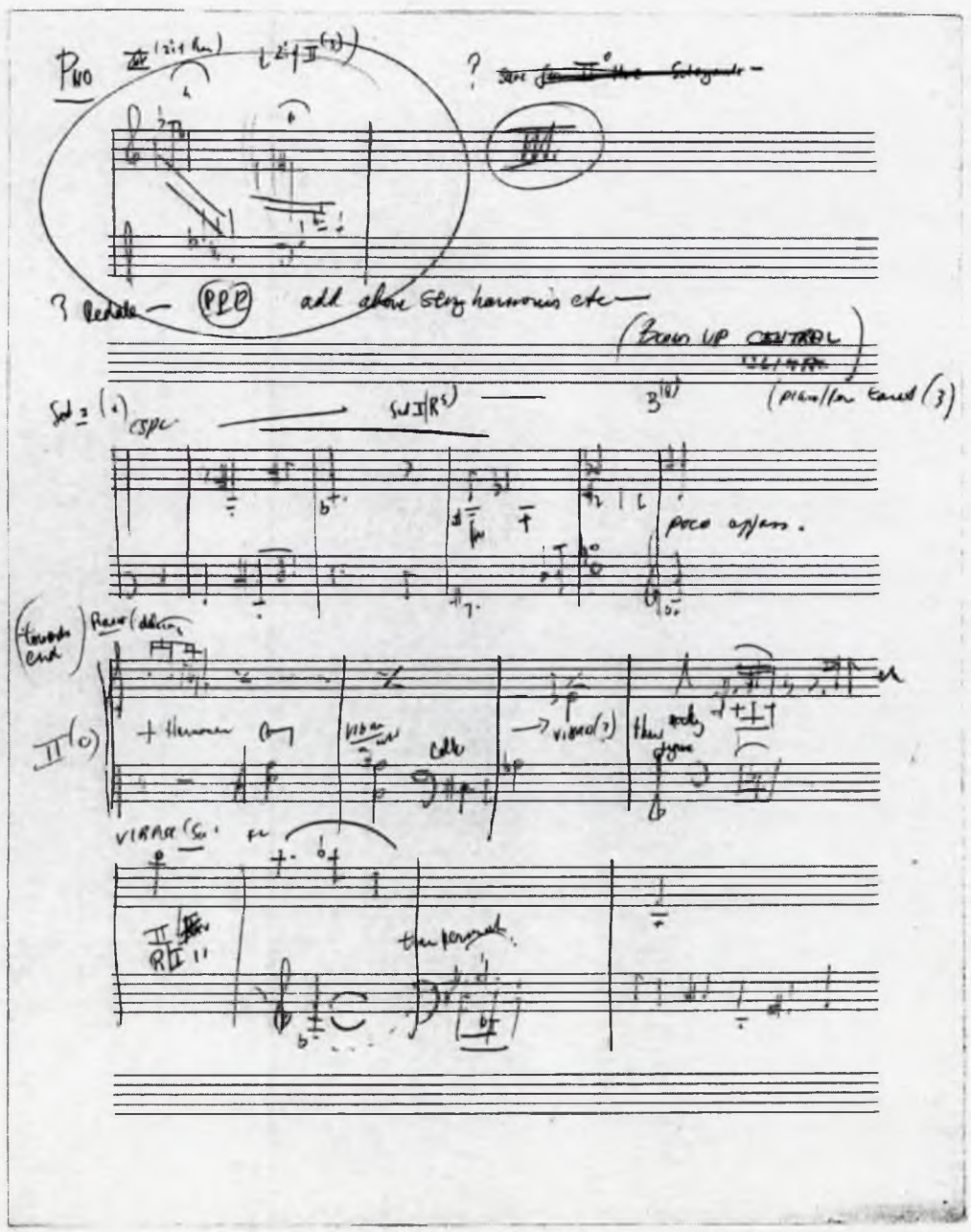


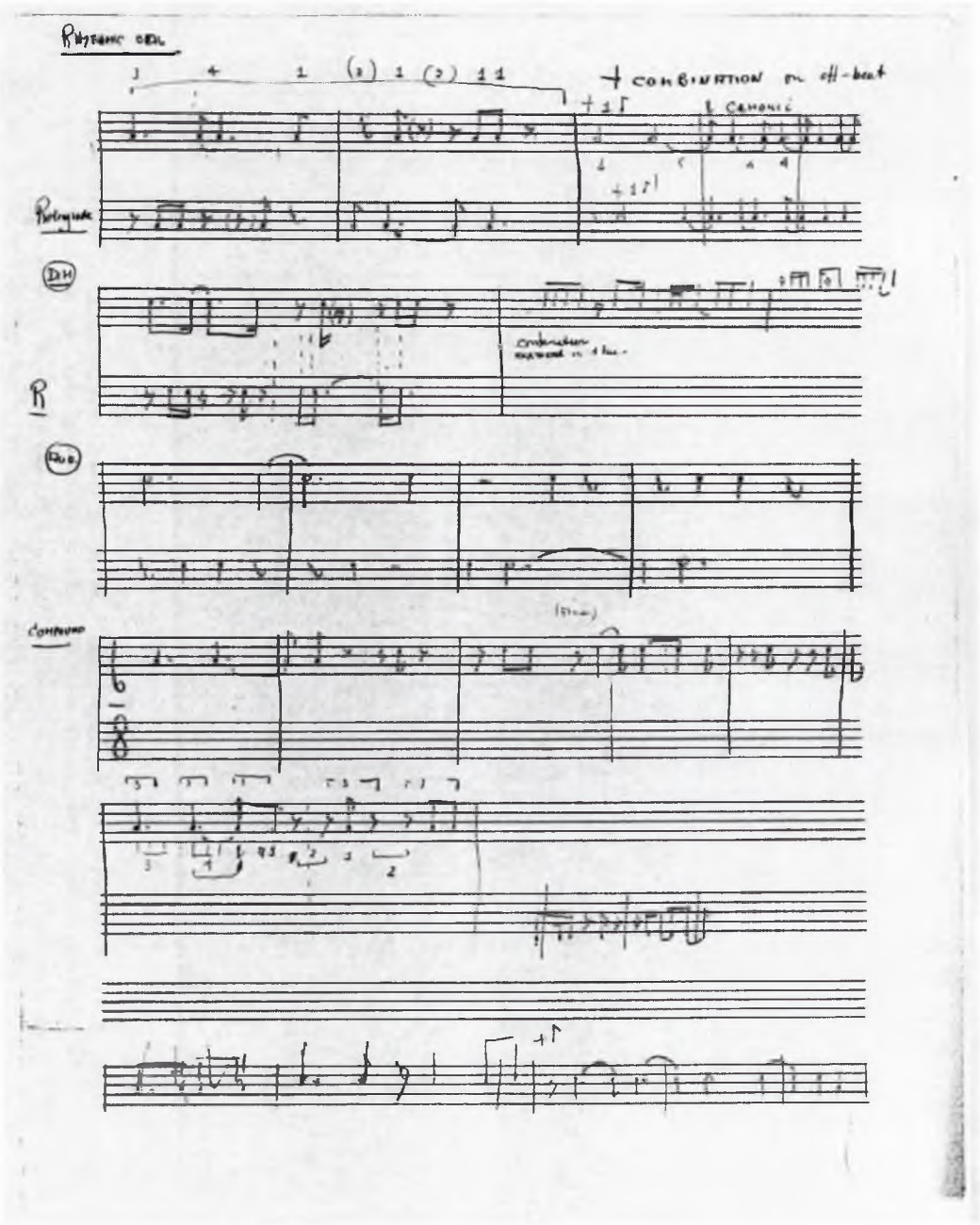
5.32 f6p12i14/II^r



5.33 f6p12i14/II^{v}



5.34 f6p12i15/I^{T}



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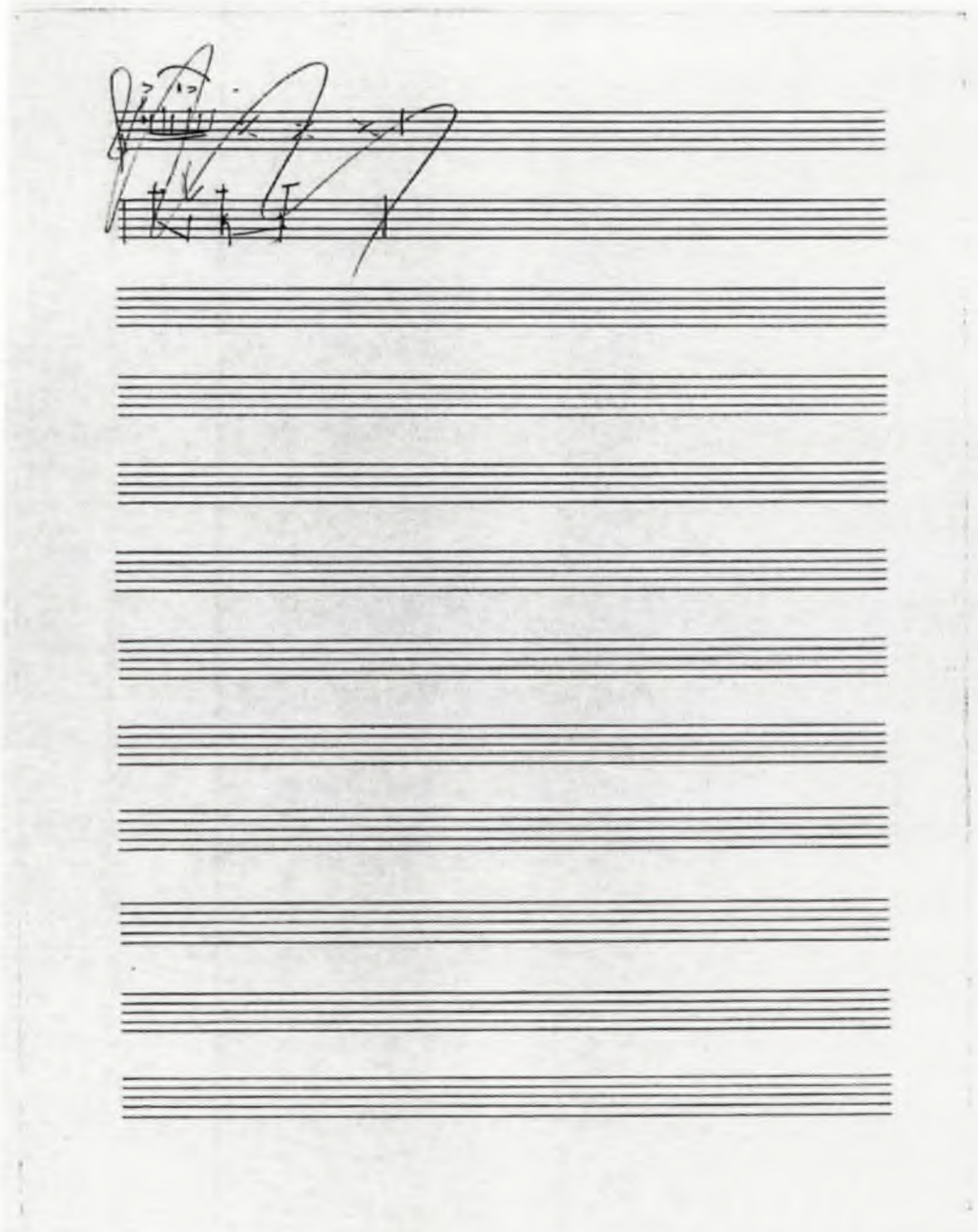

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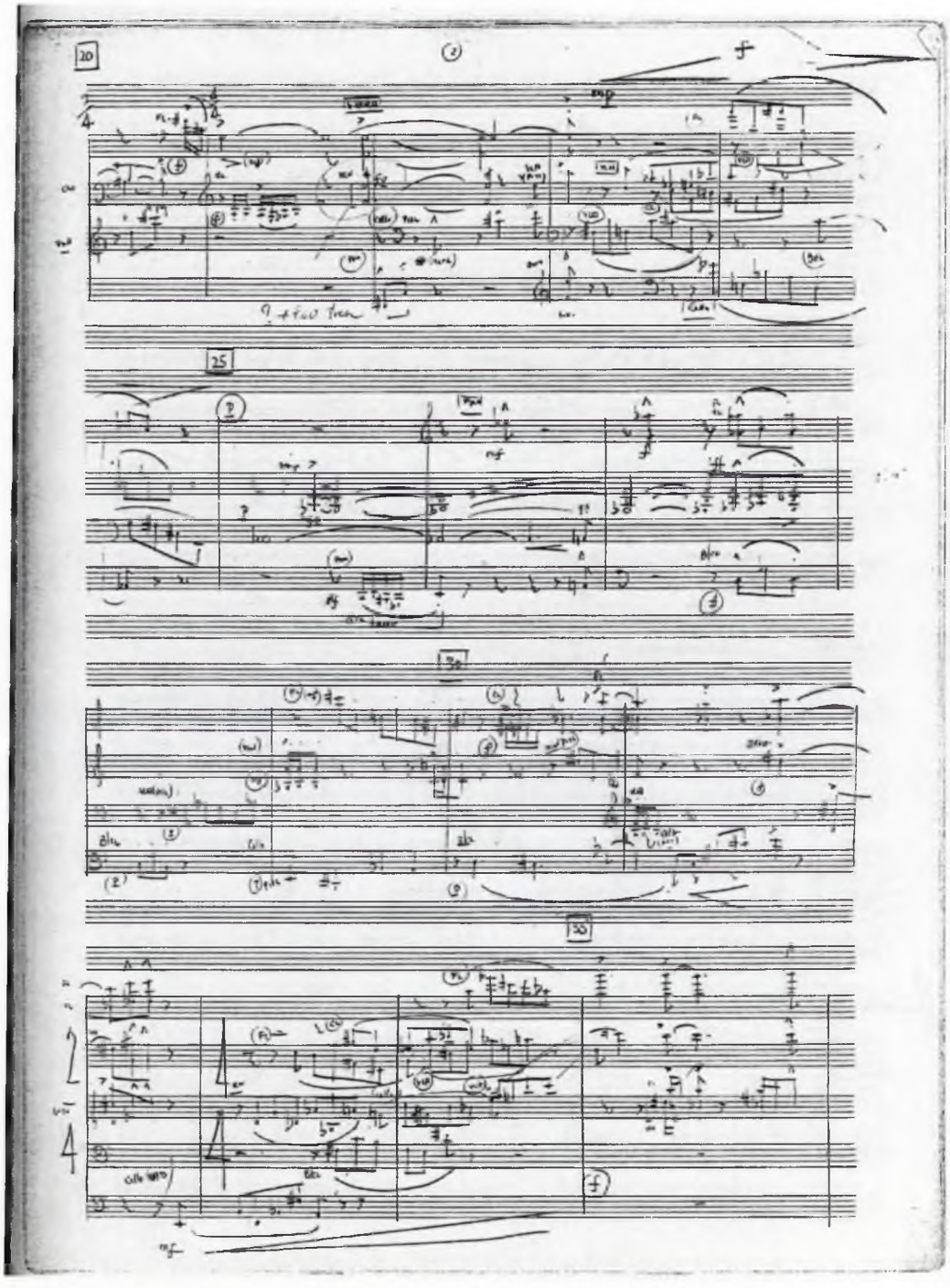

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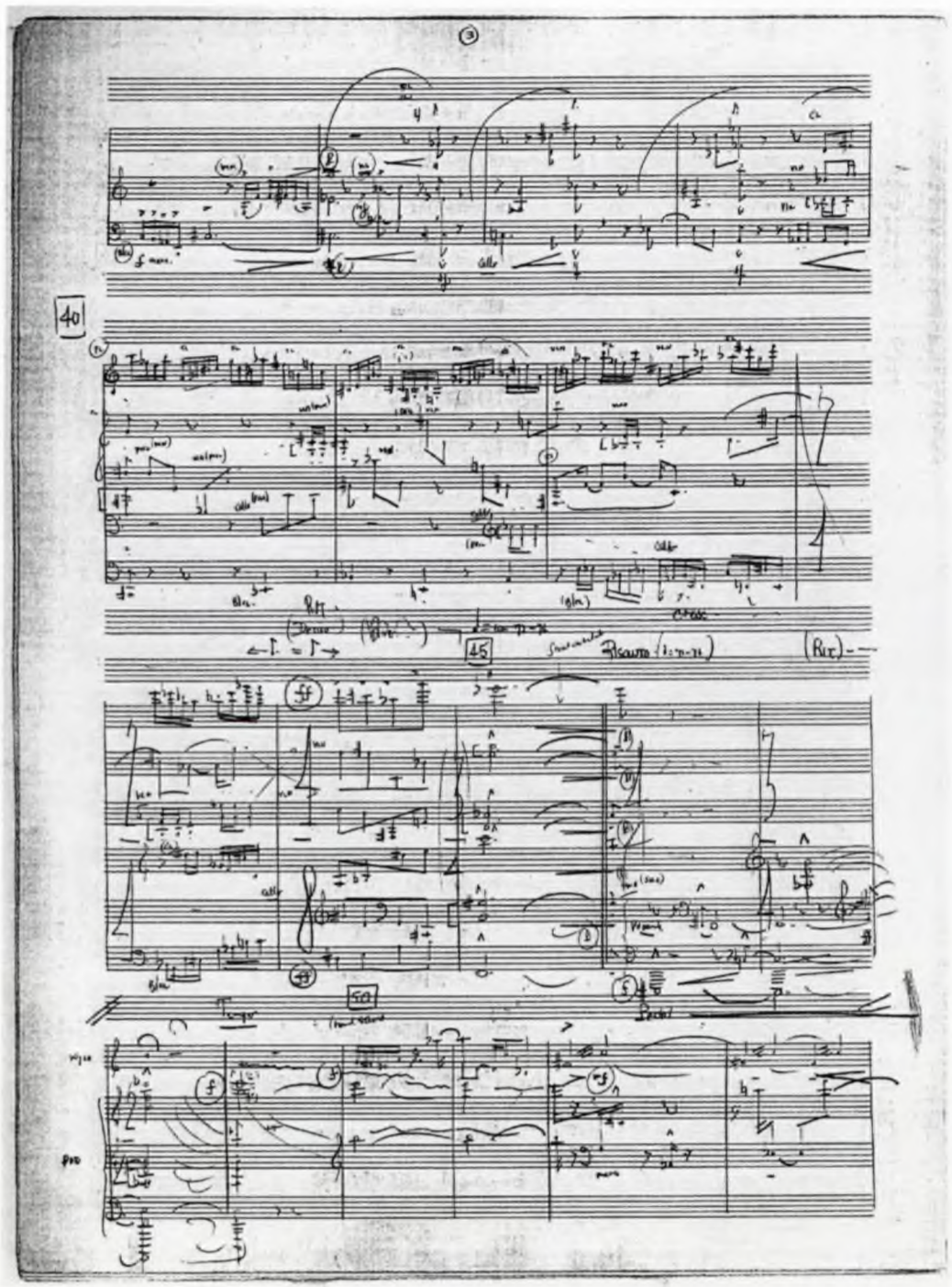
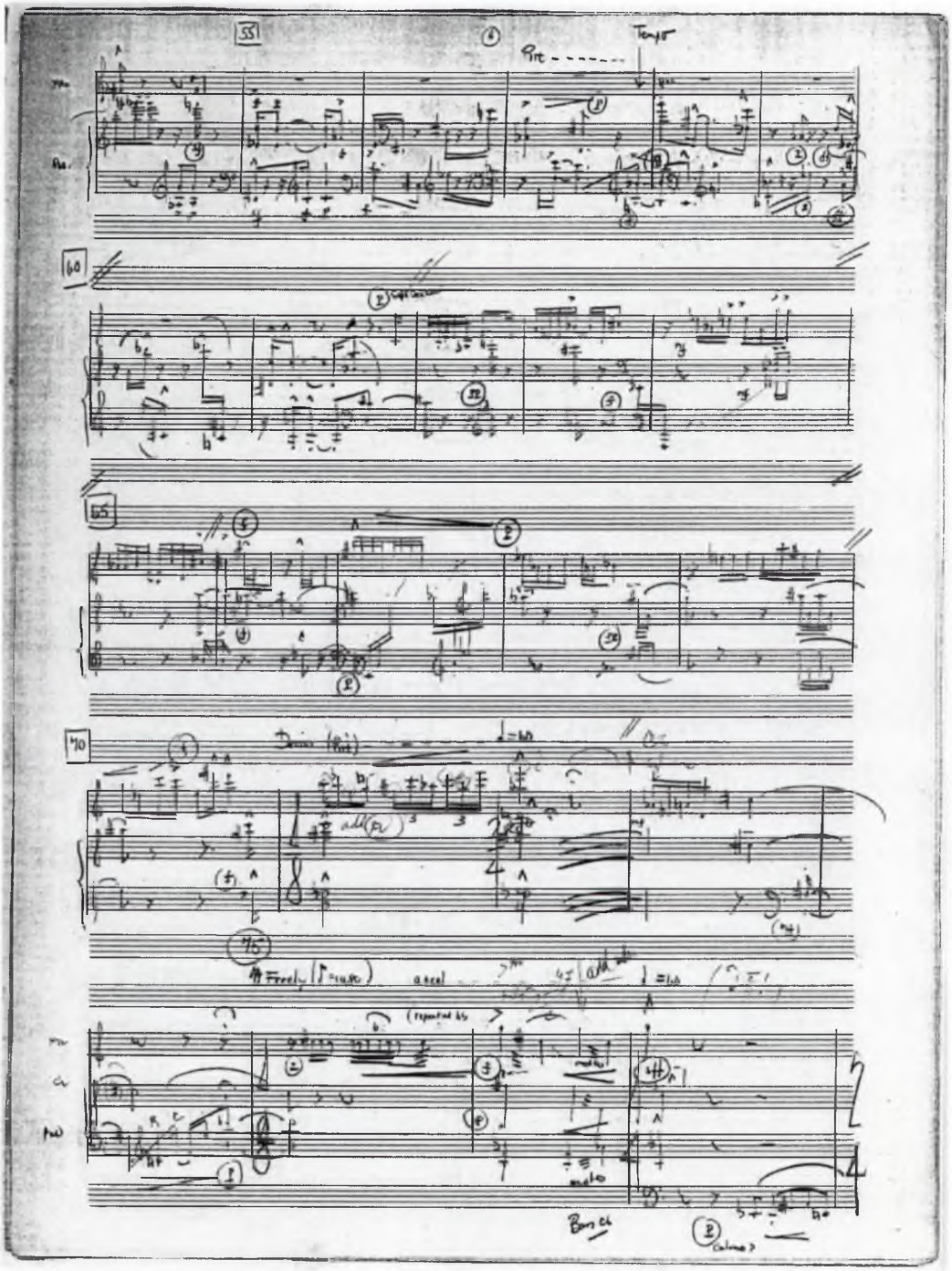
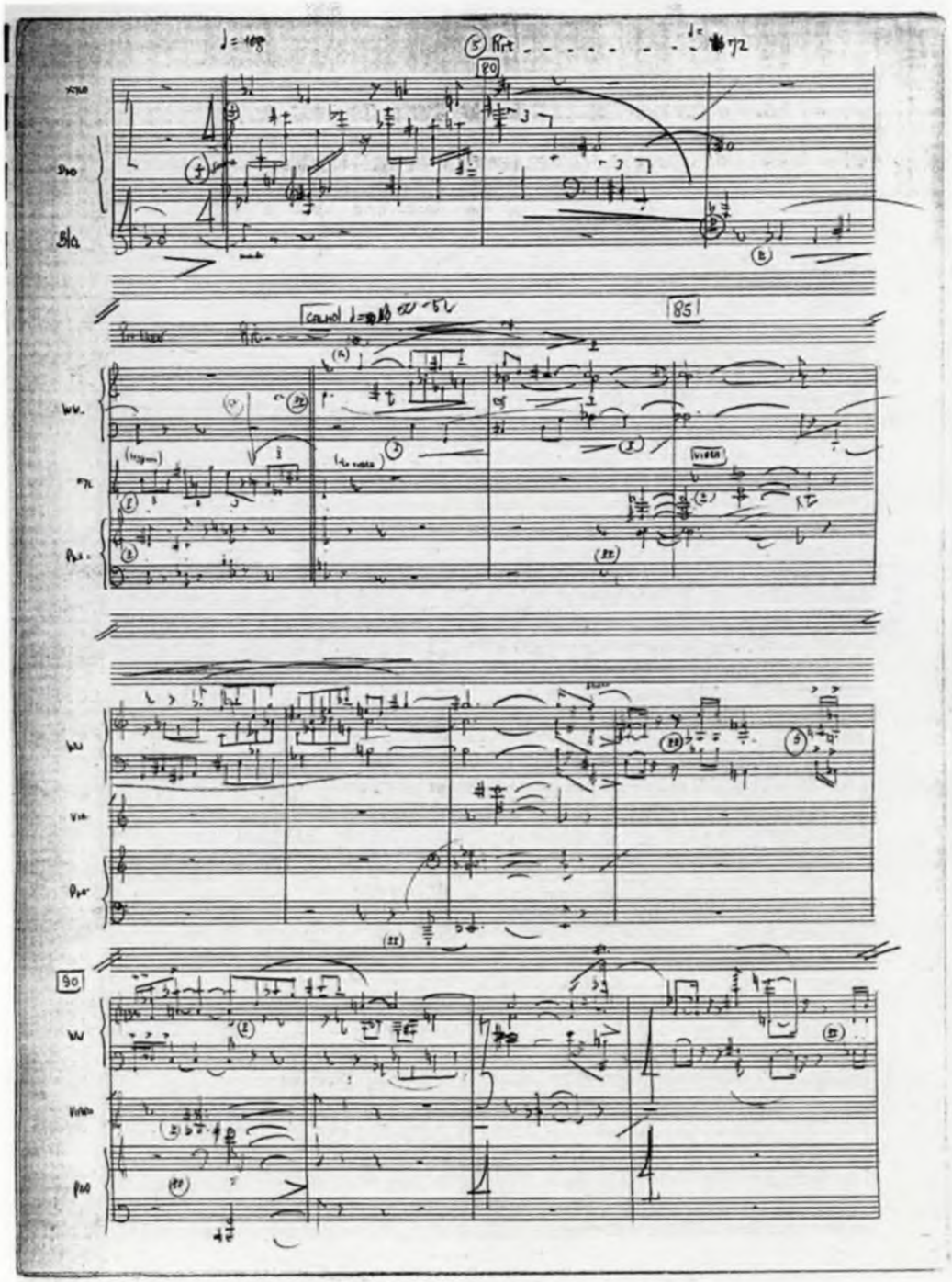


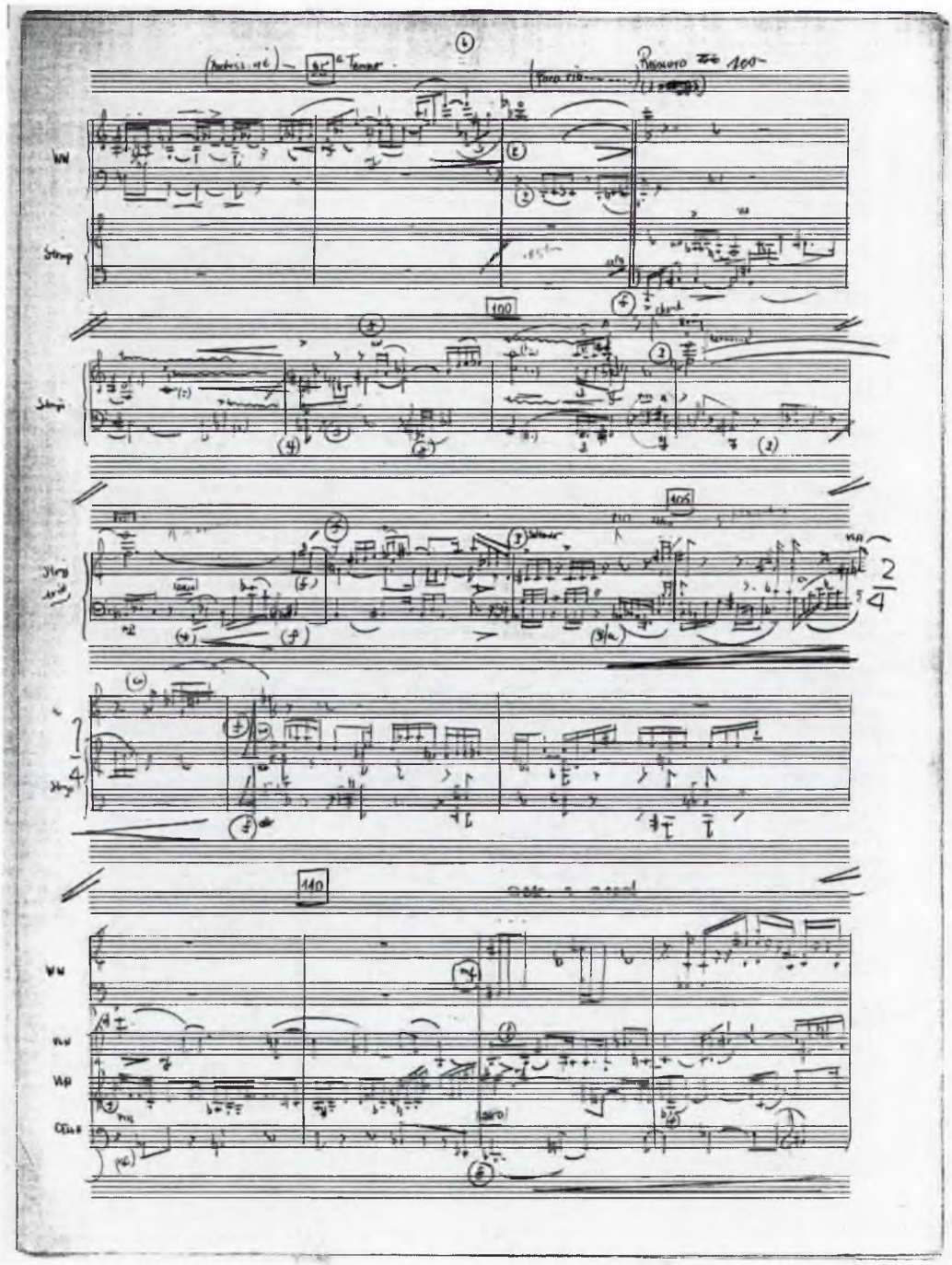
5.38 f6p12i20/II^r



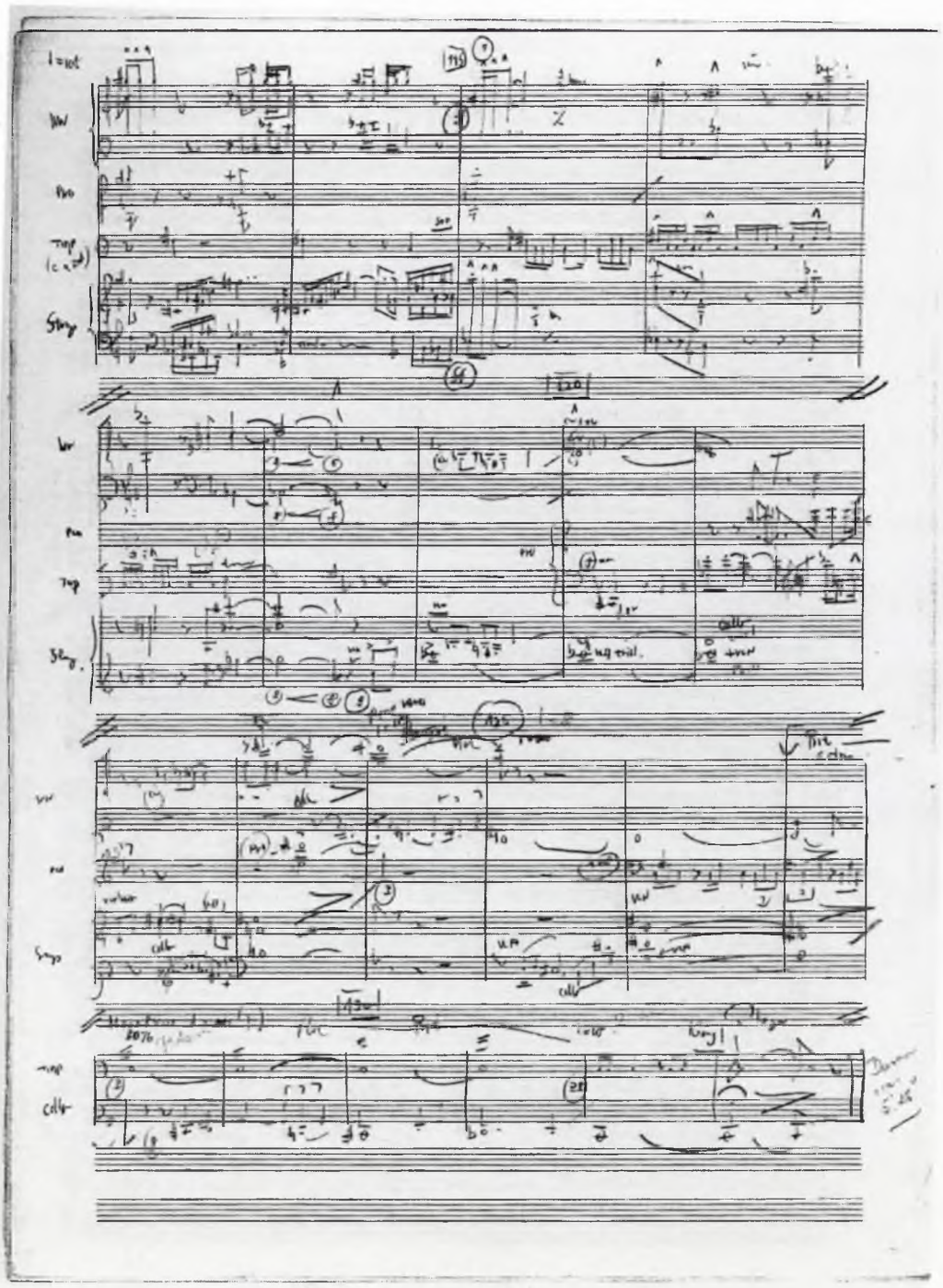
5.39 f6p12i20/II^{v}



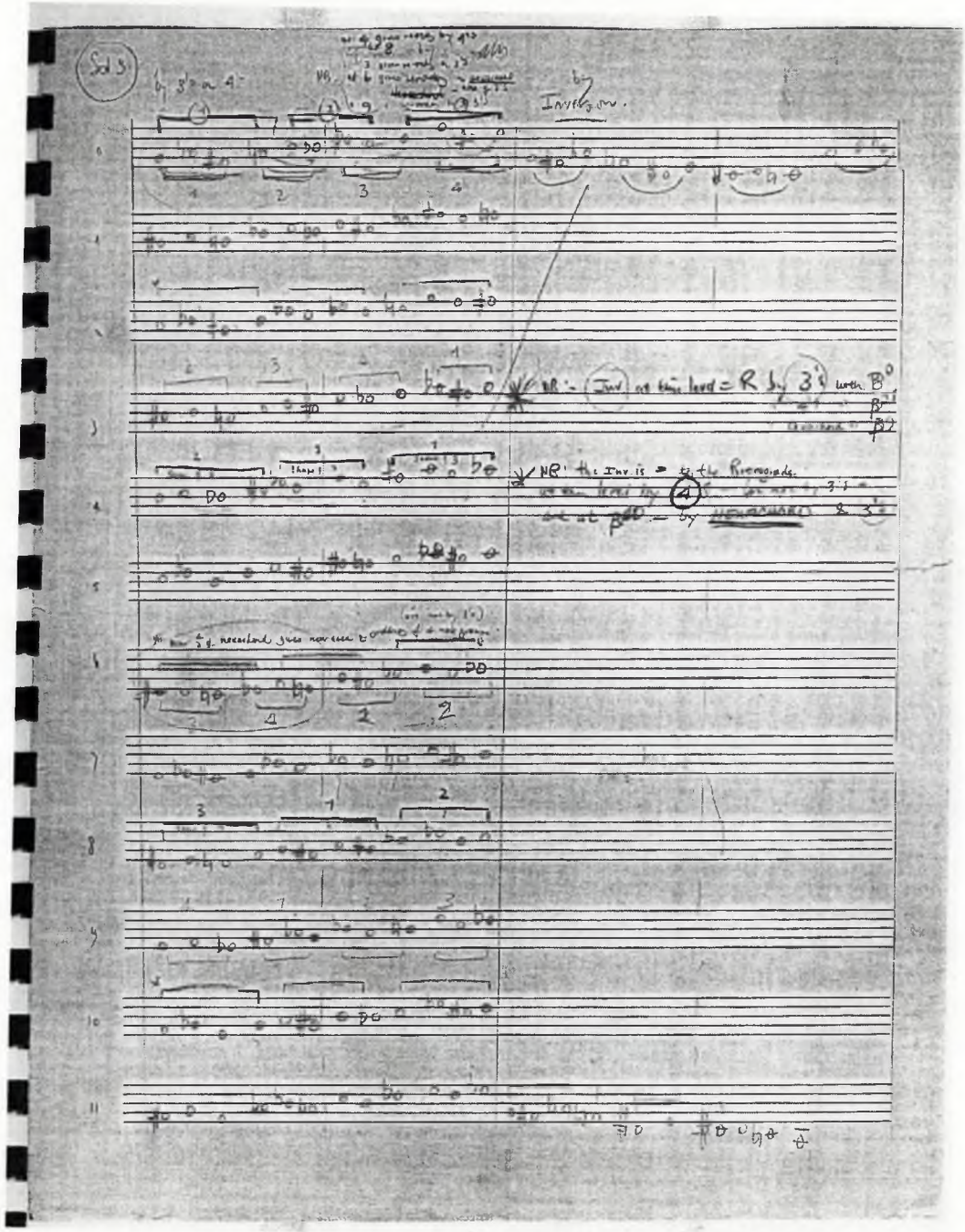
5.40 f6p12i20/III^T



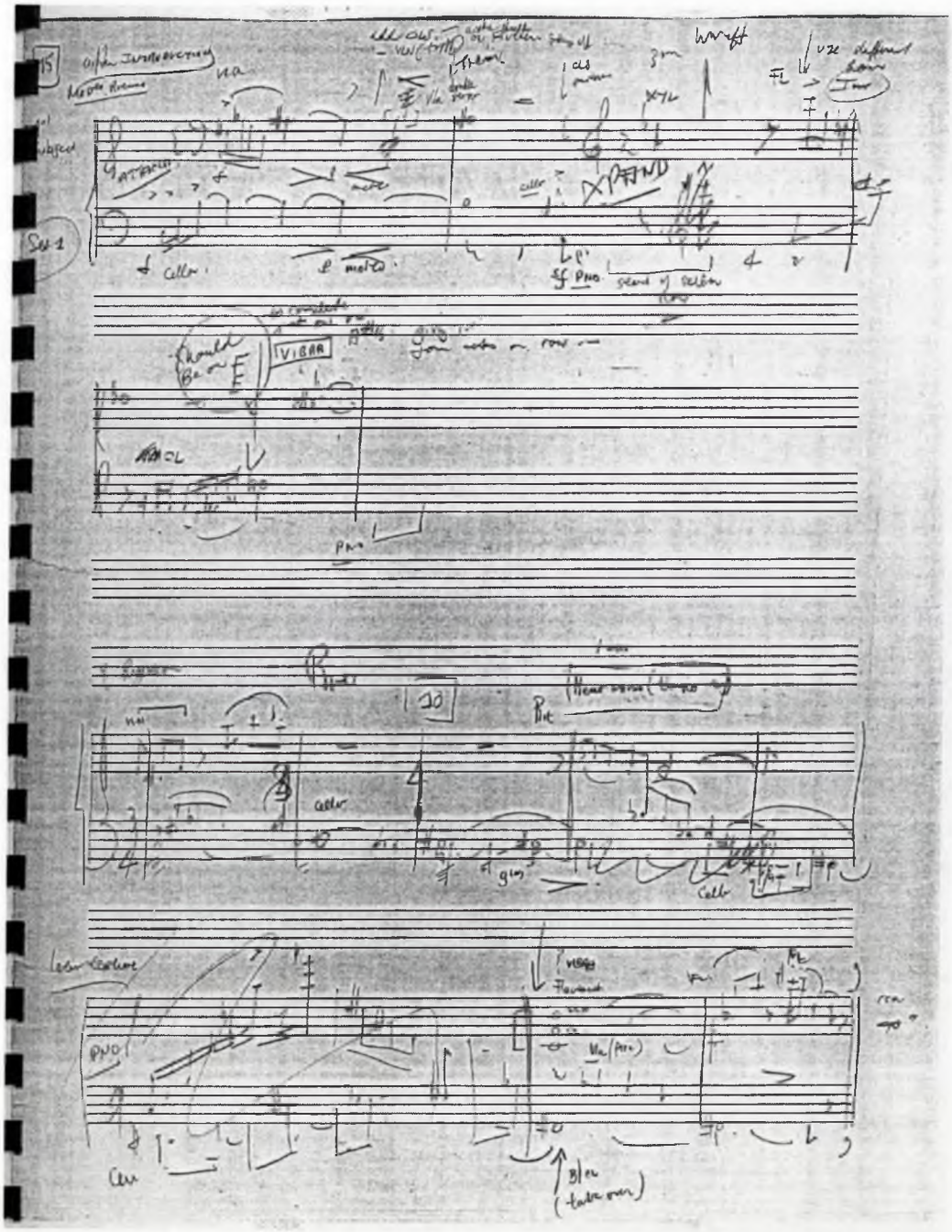
5.41 f6p12i20/III^{v}



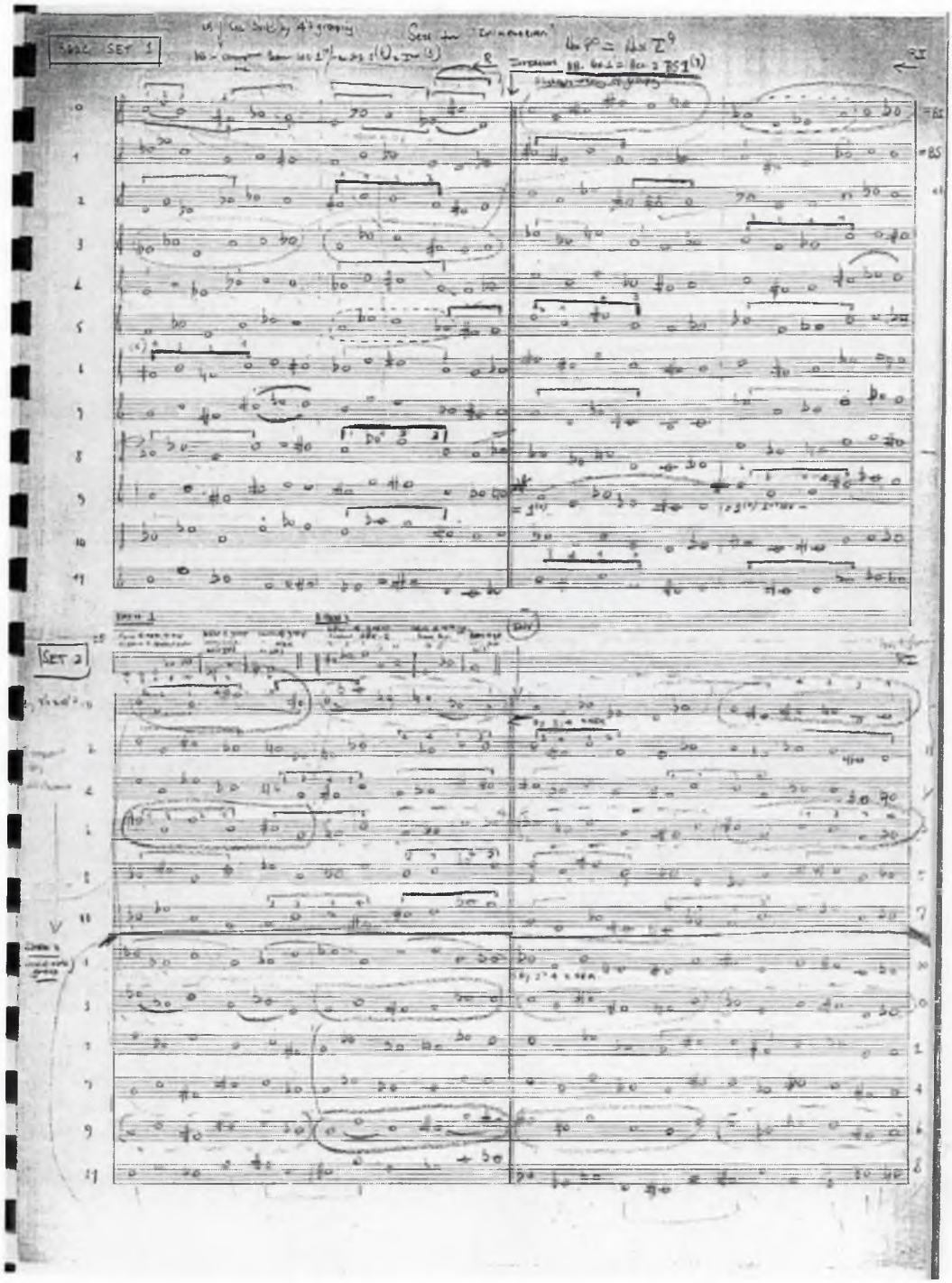
5.42 f1p5i06/I'



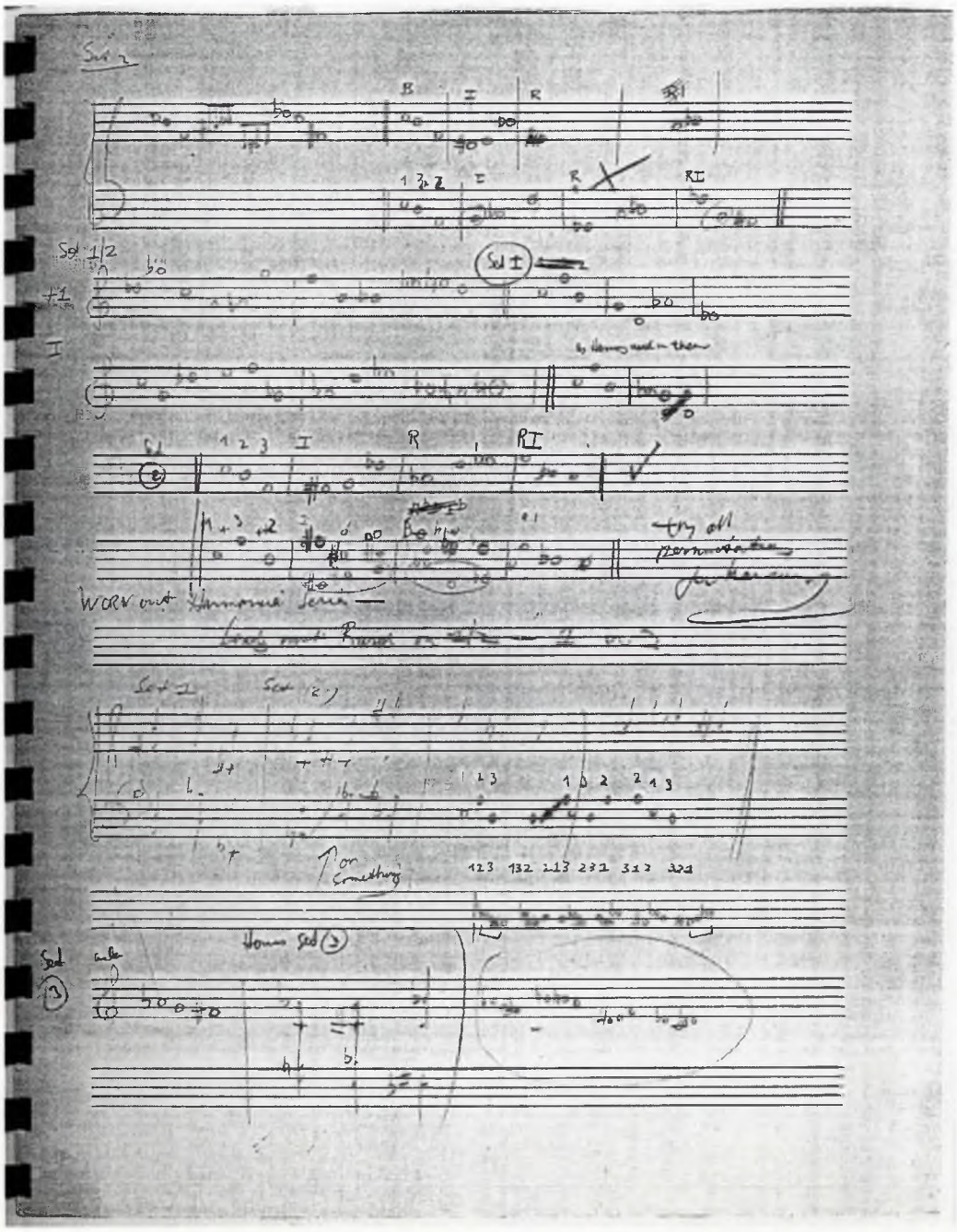
5.43 f1p5i06/I^{v}



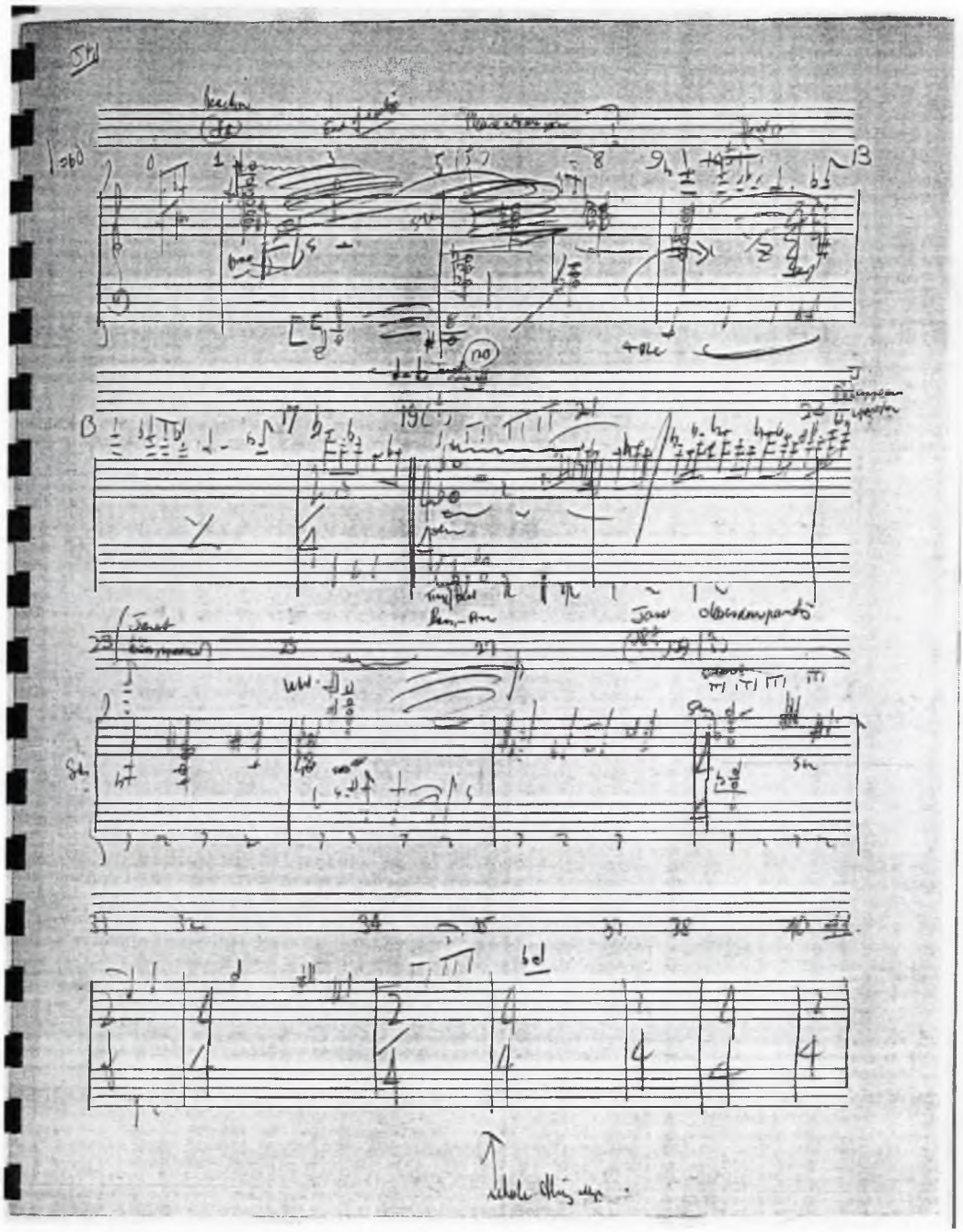
5.44 f1p5i07/I^{r}



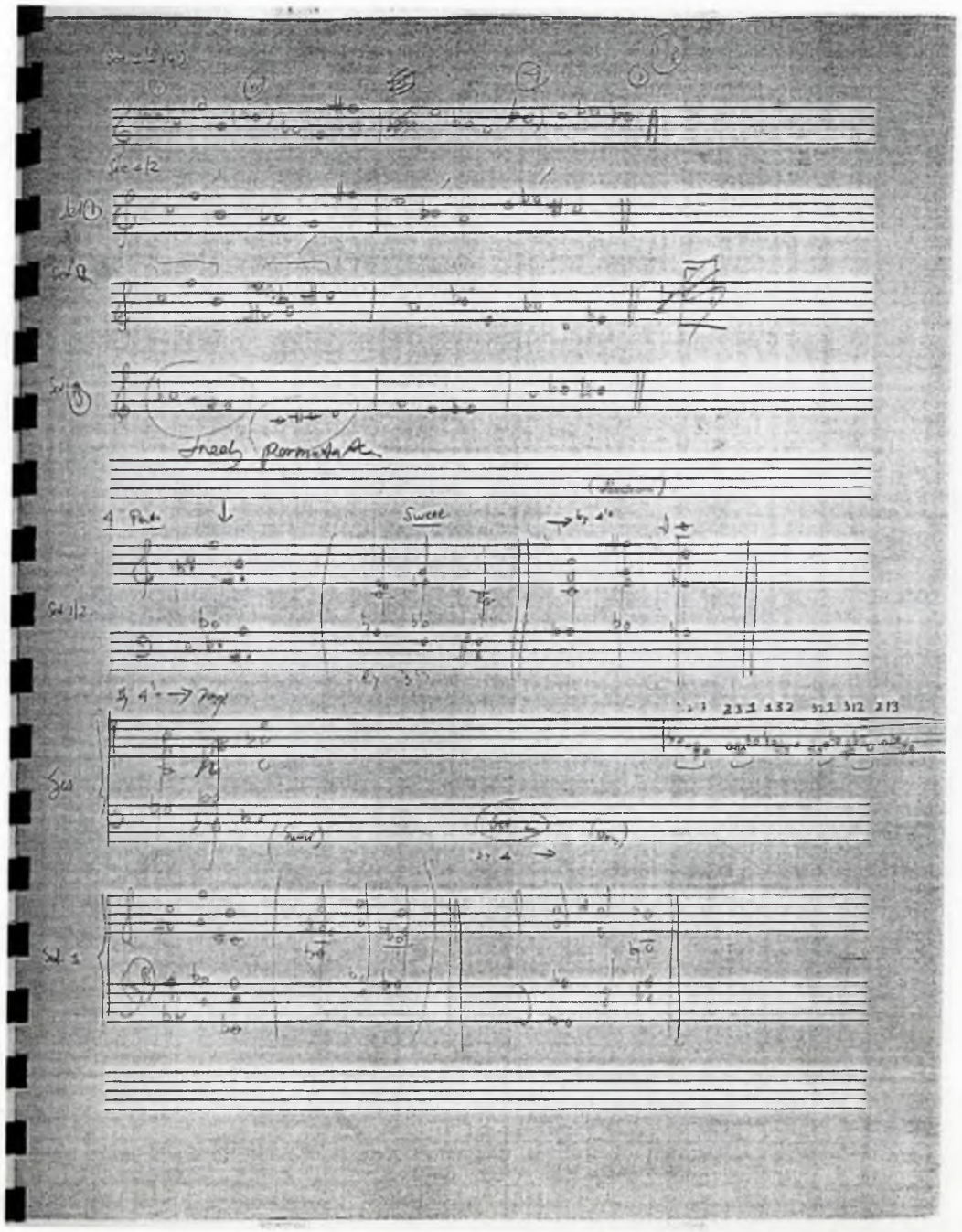
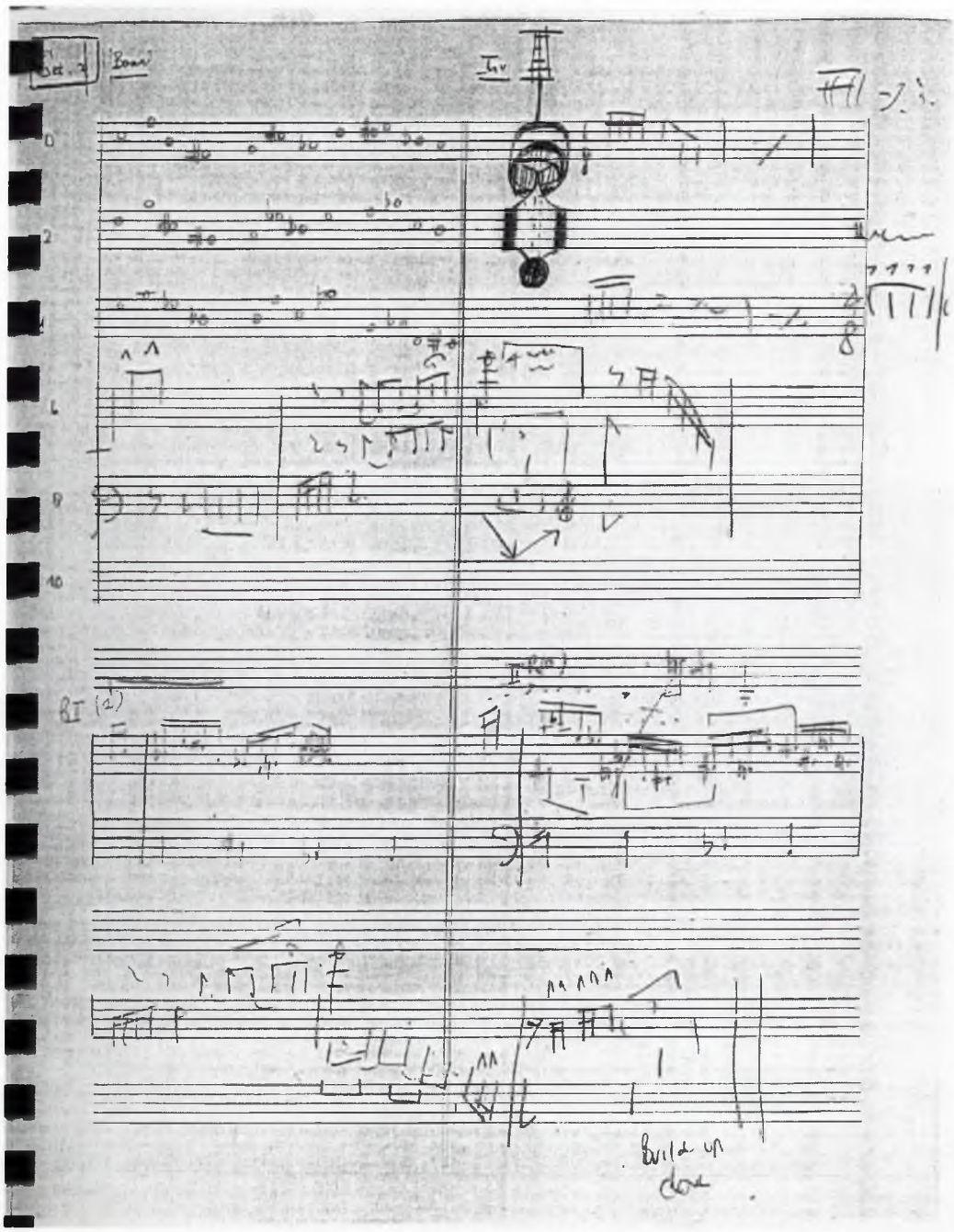
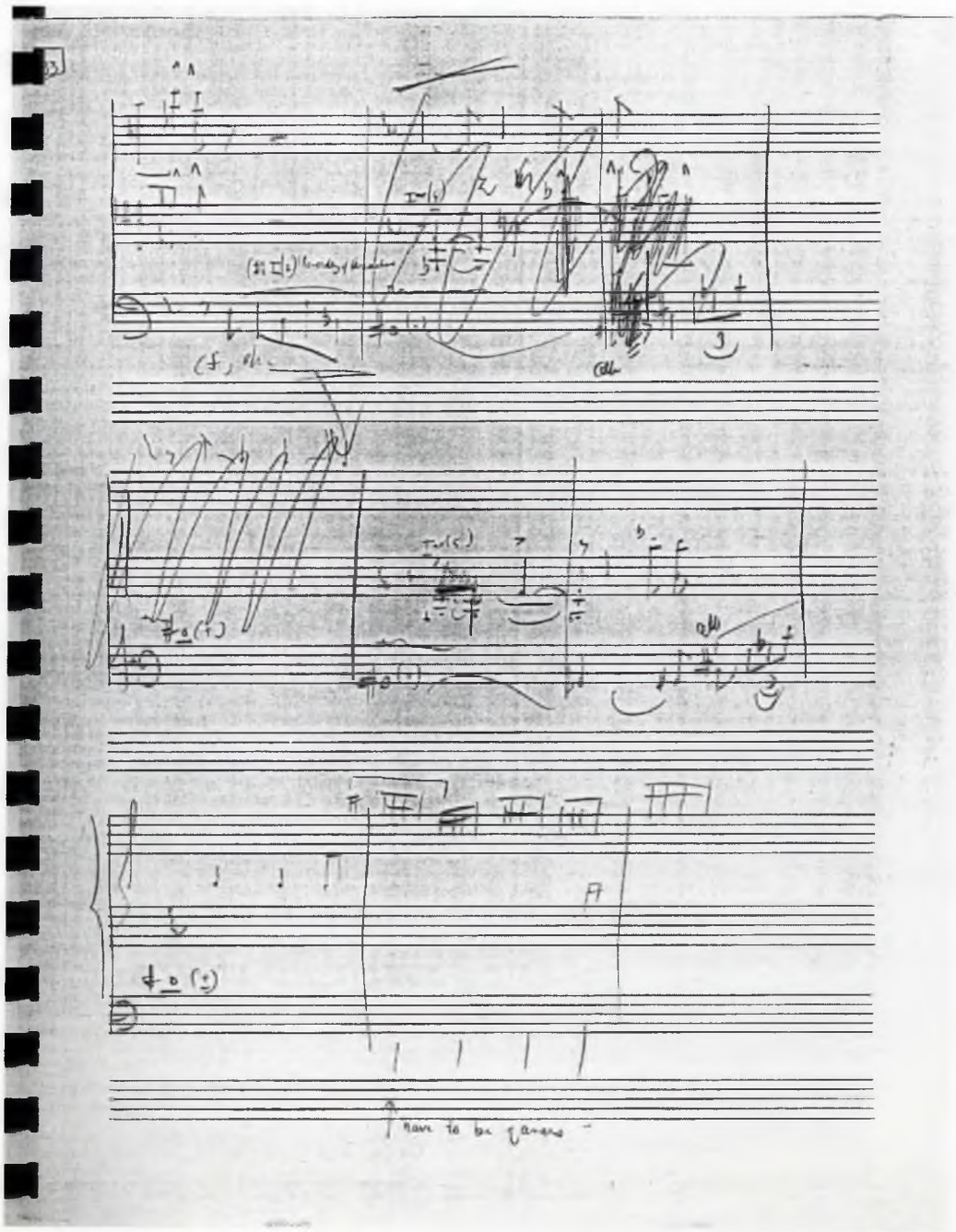
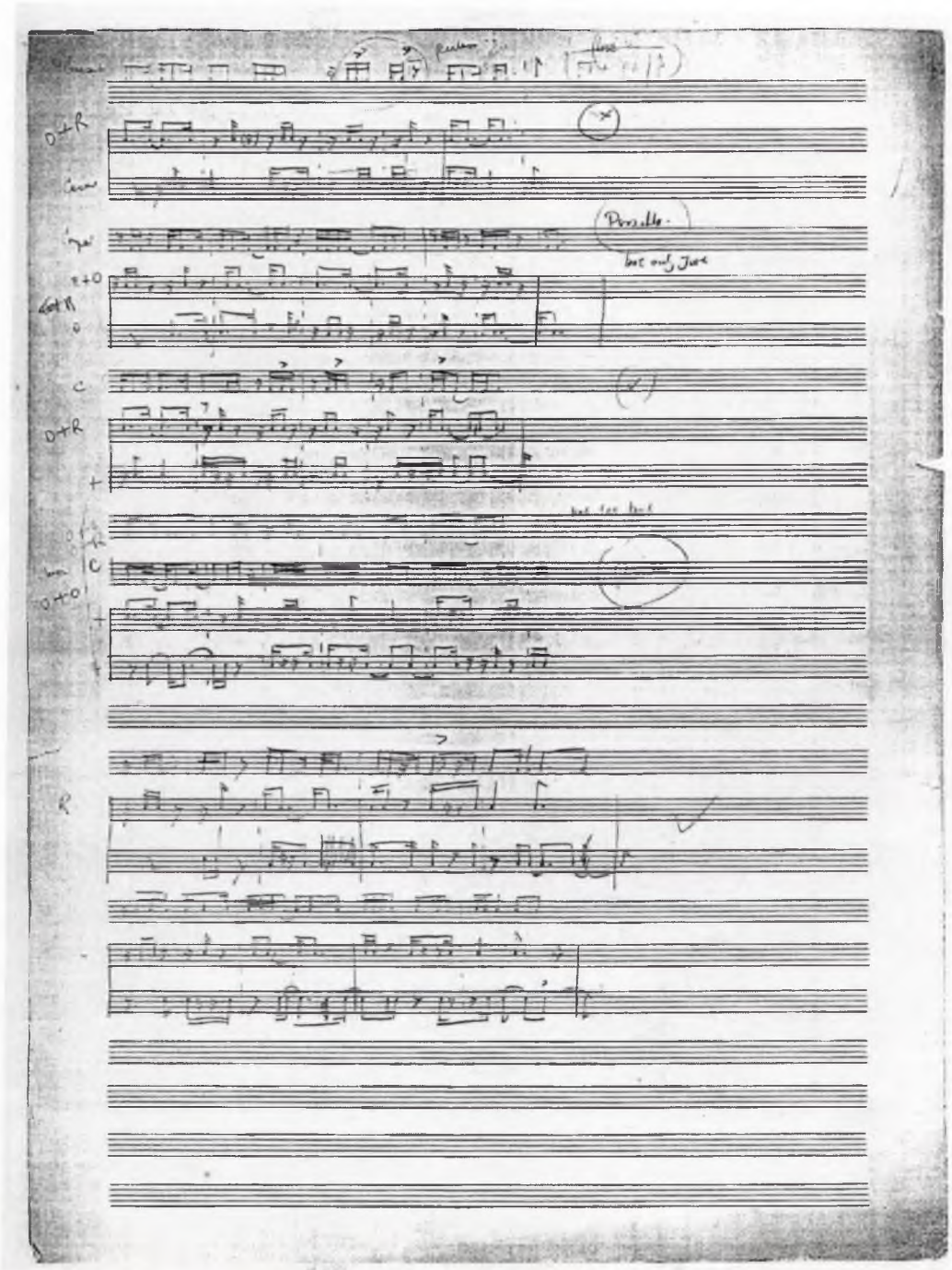
5.45 f1p5i08/I'



5.46 f1p5i08/II^r



5.47 f1p5i08/II^{v}



5.48 In f15p1