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certifies that this is the approved version of the following dissertation:

SCATTERED NEEDLES

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SCATTERED NEEDLES

by

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Dissertation

Presented to the Faculty of the Graduate School of

the University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the degree of

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Dedication

This work is dedicated to my wonderful wife, Gina. Thanks for your unwavering love and support—without which, this work would not have been possible—and especially for not making me sleep in the car after every time that I told you I needed another semester to complete this degree.

Acknowledgements

I would first like to thank the members of my dissertation committee: Donald Grantham, Russell Pinkston, David Neumeyer, Bruce Pennycook, and Samantha Krukowski. I am grateful for their time, support, and patience throughout this process.

Many thanks to all the people who assisted me in the interpretation and understanding of Syd Barrett's words—in particular, Tim Willis, David Gilmour, and the Laughing Madcaps Online Discussion Group. Special thanks to Kathryn Ostien of Essex Music and Mira Livingston of Lupus Music for their work in acquiring permission for me to set Barrett's texts in this cycle.

Thanks to Steve Vandewater and his staff at the Bean Factory, for providing me a happy, warm, and comfortable place to write this dissertation. The friendly staff provided great hospitality in letting me camp out there for hours on end, and always having a delicious Mexican Mocha ready for me.

It would be impossible to express my gratitude to all the friends, colleagues, and family members who have supported me throughout this degree and dissertation. I would, however, like to start by thanking my very good friend Nick Fadden for hours of proofreading and keeping me in high spirits. Thanks to Jim and Kathy Marek for their love, support, and use of their piano. Thanks to Kyle Kindred, Ryan and Jenny Beavers, and Kim Archer for their friendship both during, and following, my time spent in Austin.

Last, but certainly not least, I would like to thank the late Roger "Syd" Barrett for providing the texts for this cycle, and for inspiring its composition. Shine on…

Scattered Needles

Publication No._____

Daniel Raymond Nass, D.M.A.

The University of Texas at Austin, 2007

Supervisor: Donald Grantham

Scattered Needles is a four-movement song cycle composed for tenor voice and chamber orchestra. The texts for this cycle are derived from songs written by Syd Barrett—a singer/songwriter in the 1960's and 70's, perhaps best known as the original singer for progressive rock group Pink Floyd. This dissertation consists of the full musical score, followed by background information on Syd Barrett, examinations of the texts used in this cycle, and an analysis of the musical elements of this work.

Table of Contents

INSTRUMENTATION

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Piano

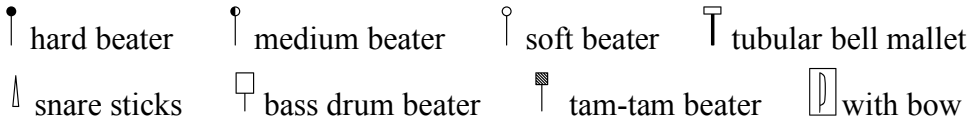
Tenor Voice

Timpani

Percussion 1: Bass Drum, 4 Tom-toms, Vibraphone, 5 Woodblocks, Tubular Bell (B5, shared with Perc. 2)

Percussion 2: Slapstick, Snare Drum, Suspended Cymbal (large), 2 Tam-tam (one large and one small), Tubular Bell (B5, shared with Perc. 1)

Sticking Indications:



Strings*

*The preferred string complement is 10-8-6-4-2. However, performance is possible with a section of single strings.

DURATION—ca. 15 minutes

Score is in C

SCATTERED NEEDLES

for tenor voice and chamber orchestra

I. VEGETABLE MAN

Daniel Nass

Allegro con moto (♩ = 144)

FLUTE

OBOE

CLARINET IN B♭

BASSOON

take st. mute / *st. mute*

HORN IN F

take st. mute / *st. mute*

TRUMPET IN C

take st. mute / *st. mute*

TROMBONE

PIANO

pp legato

TIMPANI

F♯-B-E-A

VIBRAPHONE (MOTOR OFF)

PERCUSSION 1

TAM-TAM (LARGE)

PERCUSSION 2

TENOR

Allegro con moto (♩ = 144)

VIOLIN I

VIOLIN II

pizz.

VIOLA

pizz.

VIOLONCELLO

pizz.

DOUBLE BASS

6

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

choke

13

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

choke

TO SLAPSTICK

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

pizz.

21

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

A

29

FL.

OB.

CL.

BSN.

HN.

mp

TPT.

mp

TBN.

mp

PNO.

TIMP.

PERC. 1

PERC. 2

T.

mp lazily, yet expressive

In yel - low shoes, I get the blues, so I walk the

A

VLN. I

arco

pp whispering

VLN. II

arco

pp whispering

VLA.

arco

pp whispering

VC.

arco

pp whispering

D. B.

arco

pp whispering

37

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

p mf pp f sub. pp sim.

street with my plas - tic feet. With blue

44

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

pp

pp

pp

vel - vet trou - sers make me feel pink, there's a kind of

52

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

stink a - bout blue vel - vet trou - sers.

VLN. I

VLN. II

VLA.

VC.

D. B.

59

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

F♯ to F♮

TIMP.

PERC. 1

PERC. 2

T.

In my pais - ley shirt, I look a jerk,

VLN. I

VLN. II

VLA.

VC.

D. B.

67

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

p *mf* *pp* *f sub.* *pp sim.*

___ but my tur-quoise waist - coat___ is quite out - - ta sight. But

76

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

pp

pp

pp

oh, oh, my hair - cut, my hair - cut looks so bad.

B

84

FL.

OB.

CL.

BSN.

p *mf*

HN.

TPT.

TBN.

f

PNO.

p *mf*

Ped.

TIMP.

PERC. 1

PERC. 2

T.

ff

Veg' - ta - ble man!

B

VLN. I

VLN. II

VLA.

VC.

D. B.

5

89

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

Where are you?

VLN. I

VLN. II

VLA.

VC.

D. B.

96

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

C

102

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

mp *like the beginning*

So I change my gear, and I find my knees, and I cov - er them

C

VLN. I

pp *sim.*

VLN. II

pp *sim.*

VLA.

pp *sim.*

VC.

pp *sim.*

D. B.

pp *sim.*

110

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

up with the lat - est cuts. And my pants and socks are bought in a

VLN. I

VLN. II

VLA.

VC.

D. B.

f *mp* *pp* *f sub.* *pp sim.*

118

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

box, it don't take long to buy ny - lon socks.

VLN. I

VLN. II

VLA.

VC.

D. B.

126

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

E to D♯

PERC. 1

PERC. 2

T.

The watch, black watch, my watch, with a black face,

VLN. I

VLN. II

VLA.

VC.

D. B.

f *mp* *pp sim.*

133

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

and the date in a lit-tle hole, and all the lot.

VLN. I

VLN. II

VLA.

VC.

D. B.

f *mp* *f sub.*

140

FL.

pp

OB.

pp

CL.

pp

BSN.

pp

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

It's what I got, it's what I wear, it's what you see,

VLN. I

pp sim.

VLN. II

pp sim.

VLA.

pp sim.

VC.

pp sim.

D. B.

pp sim.

147

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

3

— it must be me, — it's what I am. —

VLN. I

VLN. II

VLA.

VC.

D. B.

D

154

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

Veg' - ta - ble man!

D

VLN. I

VLN. II

VLA.

VC.

D. B.

160

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

mp *pp*

remove mute

TO BASS DRUM

Where are you?

pizz.

E **Più mosso (♩ = 166)**

168

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

f *fp* *ff*

BASS DRUM

SLAPSTICK

TO SNARE DRUM

SNARE DRUM (SNARES ON)

Ha, ha, ha, ha, ha!

arco

174

FL.

OB.

CL.

BSN.

HN.

f

TPT.

f

TBN.

f

PNO.

ff

TIMP.

ff

PERC. 1

ff

PERC. 2

ff

ff

T.

Ha! Ha! Ha! Ha! Ha, ha, ha! Ha! Ha! Ha! Ha! Ha!

VLN. I

VLN. II

VLA.

VC.

D. B.

182

FL.

OB.

CL.

BSN.

ff

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

Ha, ha, ha! Ha! Ha! Ha! Ha! Ha! Ha, ha, ha! Ha! Ha!

VLN. I

VLN. II

VLA.

VC.

D. B.

190

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

fff *sfzp* *ff* *tr* *laughing maniacally*

Ha! Ha, ha, ha, (Ha–ha–ha...)

197

F

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

B to C

PERC. 1

TO VIBRAPHONE

PERC. 2

T.

I've been look - ing all o - ver the place, for a

F

VLN. I

VLN. II

VLA.

VC.

D. B.

205

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

tr

p

p legato

Ped.

f

place for me, but it ain't an - - y - where,

211

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

it just ain't an - - - y - where. Veg' - ta - ble man!

VLN. I

VLN. II

VLA.

VC.

D. B.

218

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

VIBRAPHONE (MOTOR OFF)

PERC. 1

PERC. 2

T.

Veg' - ta - ble man!

VLN. I

VLN. II

VLA.

VC.

D. B.

225

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

Veg' - ta - ble man!

VLN. I

VLN. II

VLA.

VC.

D. B.

231

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

p

take st. mute

f *fp* *f*

tr

TO

mp

3

He's the kind - a fel - low you just got - ta see if you can.

G **Lento (♩ = 66)**

238

FL.

OB.

CL.

BSN.

HN.

3

p

TPT.

3

p

TBN.

3

p

PNO.

pp

mp

Ped.

✻ Ped.

TIMP.

(tr)

ppp

pppp

tr

ppp

p

VIBRAPHONE
(MOTOR OFF)

PERC. 1

pp

mp

Ped.

✻ Ped.

TAM-TAM

PERC. 2

tr

ppp

p

pp

p dim. poco a poco

T.

Veg' - ta - ble man! (n)

Lento (♩ = 66)

G

VLN. I

ppp

p

ppp

VLN. II

ppp

p

ppp

VLA.

ppp

p

ppp

VC.

ppp

p

ppp

D. B.

ppp

p

ppp

247

FL.

OB.

CL.

BSN.

HN. ppp p mf ppp

TPT. ppp p mf ppp

TBN. ppp p mf ppp

PNO. pp mp pp mp

TIMP. ppp p ppp p

PERC. 1 pp mp pp mp

PERC. 2 ppp p ppp p

T. (dim.) n

VLN. I p ppp p n

VLN. II p ppp p n

VLA. p ppp p n

VC. p ppp p n

D. B. p ppp p n

II. BIKE

Freely, in the style of a beat-poet reading (♩ = ca. 80)

254

FL. *(flutter-tongue)* *(flutter-tongue)*

T. *spoken freely, not too rhythmically exact, in beat-poet style*

I've got a bike, you can ride it, if you like.

Freely, in the style of a beat-poet reading (♩ = ca. 80)

VLN. I *pizz.*

VLN. II *pizz.*

VLA. *pizz.*

VC. *pizz.*

D. B. *pizz.* *sonoro*

258

FL.

T.

It's got a bas - ket, a bell that rings, and things to make it look good.

VLN. I

VLN. II

VLA.

VC.

D. B.

262

FL.

T.

I'd give it to you, if I could, but I bor-rowed it.

VLN. I

VLN. II

VLA.

VC.

D. B.

H Waltz (♩ = 140)

266

pp sweetly

T.

You're the kind of girl that fits in with my world,

H Waltz (♩ = 140)

VLN. I

VLN. II

VLA.

VC.

D. B.

pp ord.

270

T.

I'll give you an - y - thing, ev' - ry - thing, if you want things.

VLN. I

VLN. II

VLA.

VC.

D. B.

275

I Tempo I (♩ = ca. 80)

OB.

T.

I've got a cloak, it's a bit of a joke.

I Tempo I (♩ = ca. 80)

VLN. I

VLN. II

VLA.

VC.

D. B.

279

OB.

T.

There's a tear up the front, it's red and black, I've had it for months.

VLN. I

VLN. II

VLA.

VC.

D. B.

283

OB.

T.

If you think it could look good, then I guess it should.

VLN. I

VLN. II

VLA.

VC.

D. B.

287

J Tempo II (♩. = 140)

FL.
OB.
CL.
BSN.
PNO.
T.
VLN. I
VLN. II
VLA.
VC.
D. B.

pp *mp* *sfz* *f*

mf legato

p sim.

You're the kind of girl that fits in with my world,

(sim.)

291

pp *mf* *sfzp* *f* *sfz*

ff

I'll give you an - y - thing, ev' - ry - thing, if you want things.

K Tempo I (♩ = ca. 80)

296

BSN.

T.

I know a mouse,

and he has - n't got a

K Tempo I (♩ = ca. 80)

VLN. I

VLN. II

VLA.

VC.

D. B.

299

BSN.

T.

house.

I don't know why, I call him Ger - ald.

VLN. I

VLN. II

VLA.

VC.

D. B.

302

BSN.

T.

He's get-tingrath-er old, but he's a good mouse.

VLN. I

VLN. II

VLA.

VC.

D. B.

L **Tempo II (♩ = 140)**

306

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

T.

You're the kind of girl that fits in with my world,

L **Tempo II (♩ = 140)**

VLN. I

VLN. II

VLA.

VC.

D. B.

310

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

T.

I'll give you an - y - thing, ev' - ry - thing, if you want things.

VLN. I

VLN. II

VLA.

VC.

D. B.

315

M **Tempo I (♩ = ca. 80)**

CL. *(flutter-tongue)* *fp* *f* *p* *fp* *mf*

T. I've got a clan of gin-ger - bread men, here a man,there a man, lots of gin-ger-bread men.

M **Tempo I (♩ = ca. 80)**

VLN. I *pizz.* *f* *p* *f*

VLN. II *pizz.* *f* *f*

VLA. *pizz.* *f* *f* *p* *mf*

VC. *pizz.* *f* *p* *f* *mf*

D. B. *pizz.* *f*

319

CL. *mp* *f* *ff* *mp* *f* *p*

T. Take a cou-ple, if you wish, they're on the dish.

VLN. I *mp* *f* *mp* *f* *p*

VLN. II *mp* *ff* *mp* *f* *p*

VLA. *mp* *f* *mp* *f* *p*

VC. *f* *ff* *f* *p*

D. B.

N **Tempo II (♩ = 140)**

323

FL. *ff*

OB. *ff*

CL. *ff*

BSN. *ff*

HN. *ff bring out*

TPT. *ff bring out*

TBN. *ff bring out*

PNO. *ff* Ped. *mp*

TIMP. *ff*

BASS DRUM

PERC. 1 *ff*

SUS. CYMBAL (LARGE)

PERC. 2 *p* *ff*

SNARE DRUM (SNARES ON)

T. *ff*

You're the kind of girl that fits in with my world,

N **Tempo II (♩ = 140)**

VLN. I *non div.* *ff*

VLN. II *non div.* *ff*

VLA. *ff*

VC. *ff*

D. B. *ff*

327

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

sfzp ff

fp ff

mp ff

p ff

I'll give you an - y - thing, ev' - ry - thing, if you want things.

TO TUBULAR BELL (B5)

O Tempo I (♩ = ca. 80)

332

FL. OB. CL. BSN. T.

fp moody

f sfzp ff p

O Tempo I (♩ = ca. 80)

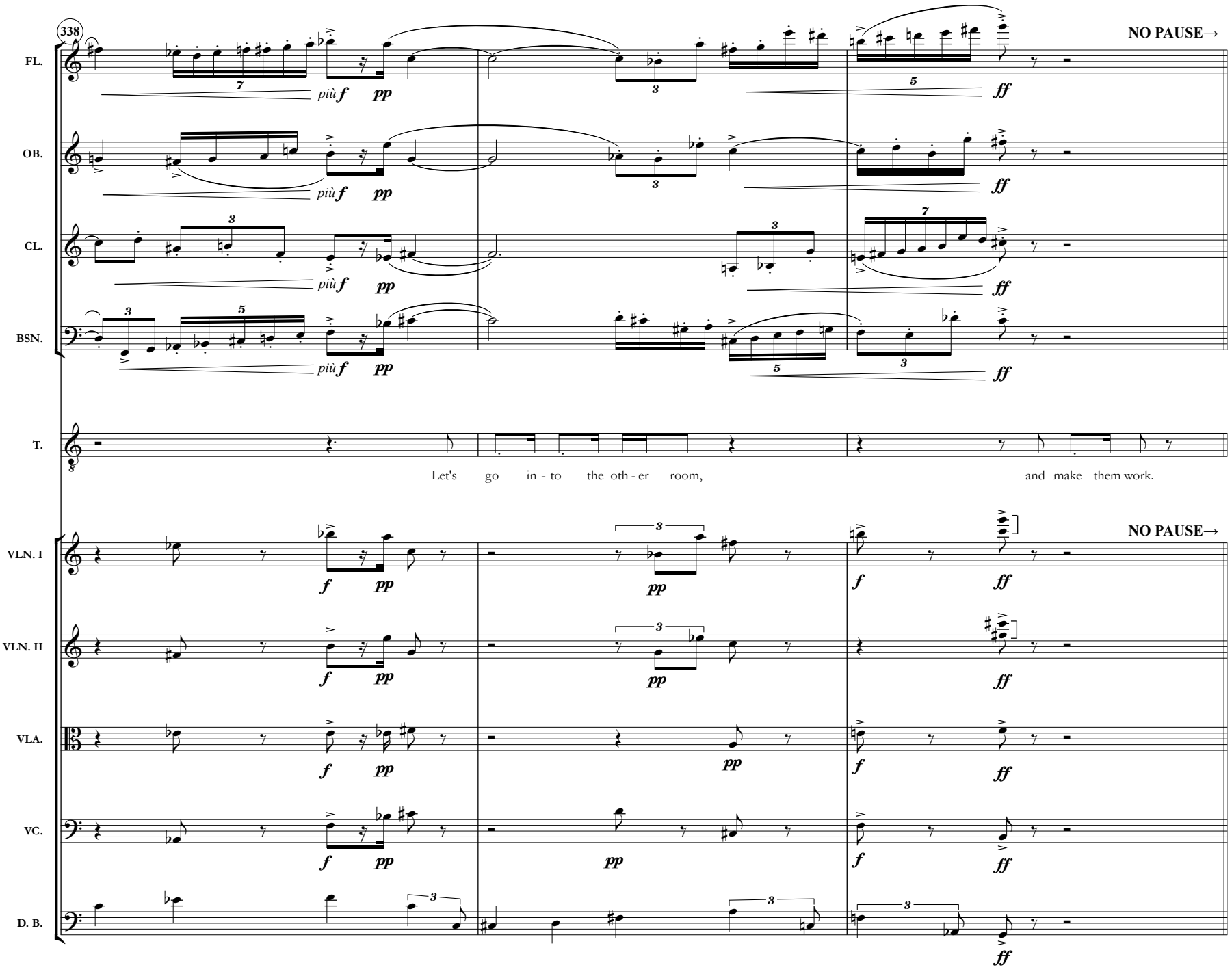
pizz.

VLN. I VLN. II VLA. VC. D. B.

335

I know a room of mu - si - cal

tunes, some rhyme, some ching, most of them are clock - work.


338
FL.
OB.
CL.
BSN.
T.
VLN. I
VLN. II
VLA.
VC.
D. B.
NO PAUSE→
NO PAUSE→
più f
pp
ff
Let's go in - to the oth - er room, and make them work.

INSTRUCTIONS

WOODWINDS AND TIMPANI: In an aggressive manner, play the given pitches in any pattern (and for woodwinds, any octave) over a span of 40 seconds, inserting short rests when necessary/desired. Dynamics are also left to the performer's discretion, but should follow the dynamic shape of *ffff* fading to *n*.

BRASS, PERCUSSION II, AND VIOLIN I: Over the span of 40 seconds, the performers should play the given gestures at random. These gestures may be played in any order, at any tempo, with any number of repetitions over 40 seconds, inserting short rests when necessary/desired. The given dynamics should be used as guidelines, but should follow the dynamic shape of *ffff* fading to *n*.

P

341

FL.

ffff dim. poco a poco

n

OB.

ffff dim. poco a poco

n

CL.

ffff dim. poco a poco

n

BSN.

ffff dim. poco a poco

n

HN.

fp *ff*

f *fp* *ff*

f

TPT.

f

fp *f*

f *ff* *f*

TBN.

gliss.

ff *mp* *f*

f *ff*

fp *f* *sfz*

PNO.

ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 10"

ffff *fff* *ff* *f* *mf* *mp* *p (let fade to niente)*

Ped.

*

TIMP.

ffff dim. poco a poco

n

TUBULAR BELL (B5)

PERC. 1

ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 10"

ffff sempre

(let fade to niente)

PERC. 2

tr

fp *f* *ff*

p < f *p < f*

tr

p *f*

P

VLN. I

arco

gliss.

f *ff* *fp*

arco

gliss. gliss.

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

pizz.

f *p* *f*

VLN. II

arco

ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 10"

ffff *fff* *ff* *f* *mf* *mp* *p* *n*

VLA.

arco

ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 10"

ffff *fff* *ff* *f* *mf* *mp* *p* *n*

VC.

arco

ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 10"

ffff *fff* *ff* *f* *mf* *mp* *p* *n*

D. B.

arco

ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 5" ca. 10"

ffff *fff* *ff* *f* *mf* *mp* *p* *n*

III. NO GOOD TRYING

342

Driving (♩ = 152)

FL. OB. CL. BSN. HN. TPT. TBN. PNO. TIMP. PERC. 1 PERC. 2 T. VLN. I VLN. II VLA. VC. D. B.

BASS DRUM

SUS. CYMBAL (LARGE)

SNARE DRUM (SNARES ON)

f boldly

It's no good try - ing to place your hand where I can't see be-cause I un - der - stand that you're

Driving (♩ = 152)

347

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

diff' - rent from me Yes, I can tell that you can't be what

VLN. I

VLN. II

VLA.

VC.

D. B.

352

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

you pre - tend.

And you're rock - ing back - wards and

VLN. I

VLN. II

VLA.

VC.

D. B.

357

Q

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

TO 5 WOODBLOCKS

T.

you're rock - ing to - wards the red and yel - low mane of a stal - lion horse.

VLN. I

VLN. II

VLA.

VC.

D. B.

362

FL.

OB.

CL.

BSN.

VLN. I

VLN. II

VLA.

VC.

D. B.

p

cresc. poco a poco

pizz.

367

f

dim. poco a poco

373

R 5 WOODBLOCKS

PERC. 1

T.

mp less bold

It's no good try-ing to hold your love where I can't see be-cause I un - der - stand that you're diff'-rent from

R

VLN. I

arco

pp lightly

VLN. II

arco

pp lightly

VLA.

arco

p

pp lightly

VC.

p

D. B.

p

379

FL.

OB.

CL.

BSN.

PNO.

(r.h. only)

8va

PERC. 1

at dome

PERC. 2

T.

me. Yes, I can tell that you can't be what you pre - tend.

VLN. I

pp sim

VLN. II

pp sim

VLA.

pp sim

VC.

D. B.

385

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

(8)

PNO.

p

TIMP.

PERC. 1

p

PERC. 2

(ord.)

tr *choke*

pp *p*

T.

The cat - er - pil - lar hood won't cov - er the head of you know you should be home

VLN. I

tr

sfzpp *p*

3

VLN. II

VLA.

pp *mp*

VC.

arco

D. B.

390

S

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

TO 4 TOM-TOMS

PERC. 1

PERC. 2

T.

in bed.

S

VLN. I

VLN. II

VLA.

VC.

D. B.

396

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

più ***f***

401

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

p

ff

p cresc.

tr

407

T

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

4 TOM-TOMS

PERC. 1

PERC. 2

ff very boldly, spitting the text

T.

It's no good hold-ingyour se - quined fan where I can't see be-cause I un - der - stand thatyou're diff' - rentfrom

T

VLN. I

VLN. II

VLA.

VC.

D. B.

413

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

VLN. I

VLN. II

VLA.

VC.

D. B.

TO BASS DRUM

me. Yes, I can tell that you can't be what you pre - tend.

419

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

BASS DRUM

PERC. 1

PERC. 2

T.

Yes, you're spin ning a - round, and a - round in a car___ with e - lec - tric lights flash-ing

VLN. I

VLN. II

VLA.

VC.

D. B.

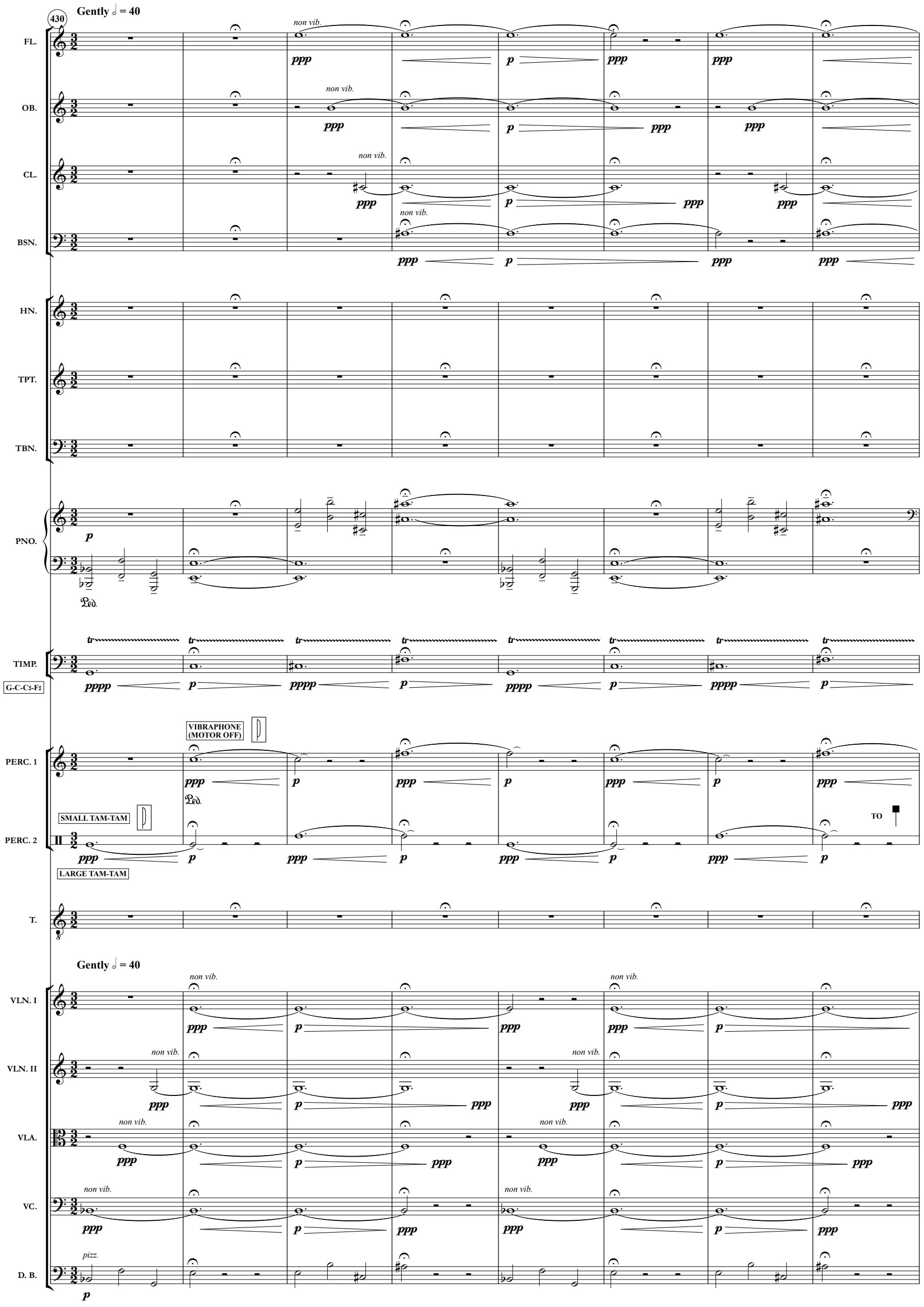
424

U

FL.
OB.
CL.
BSN.
HN.
TPT.
TBN.
PNO.
TIMP.
PERC. 1
PERC. 2
T.
VLN. I
VLN. II
VLA.
VC.
D. B.

p cresc.
ff
sfzpp
cresc.
fff
ver - - y fast.
(let ring to next movement)
Ped.
(continue roll to next movement)
tr
ff dim.
TO
(rim shot)
sffz
TO LARGE TAM-TAM
LARGE TAM-TAM
attacca

IV. DARK GLOBE



438

FL.
OB.
CL.
BSN.
HN.
TPT.
TBN.
PNO.
TIMP.
PERC. 1
PERC. 2
T.
VLN. I
VLN. II
VLA.
VC.
D. B.

con vib.
cresc. poco a poco
arco

445

V **Slowly rocking, prayer-like** ♩. = 50

FL.

OB.

CL.

BSN.

PERC. 1

T.

mp very lyrical and expressive

Oh, where are you now, puss - y wil - low that smiled on this leaf? When

V **Slowly rocking, prayer-like** ♩. = 50

VLN. I

VLN. II

VLA.

VC.

D. B.

pizz.

450

I was a - lone, you prom-ised a stone from your heart. My head kissed the

456

FL.
OB.
CL.
BSN.
PERC. 1
T.
VLN. I
VLN. II
VLA.
VC.
D. B.

ppp *p*

Ped.

pushing forward

ground, I was half the way down, tread-ing the sand. Please, please lift a hand, I'm

pizz. *pp*

462

on - ly a per - son, whose arm - bands beat on his hands hang tall. Won't you miss me?

467

FL.

OB.

CL.

BSN.

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

T.

Would-n't you miss me at all?

VLN. I

VLN. II

VLA.

VC.

D. B.

pizz.

arco

ppp *p* *ppp*

W

475

FL.

OB.

CL.

BSN.

ppp

p

HN.

TPT.

TBN.

PNO.

TIMP.

PERC. 1

PERC. 2

Ped.

T.

The pop-py birds sway, sing Twigs cof-fee Brans a - round. Bran - dish a

W

VLN. I

VLN. II

VLA.

VC.

D. B.

pizz.

pp

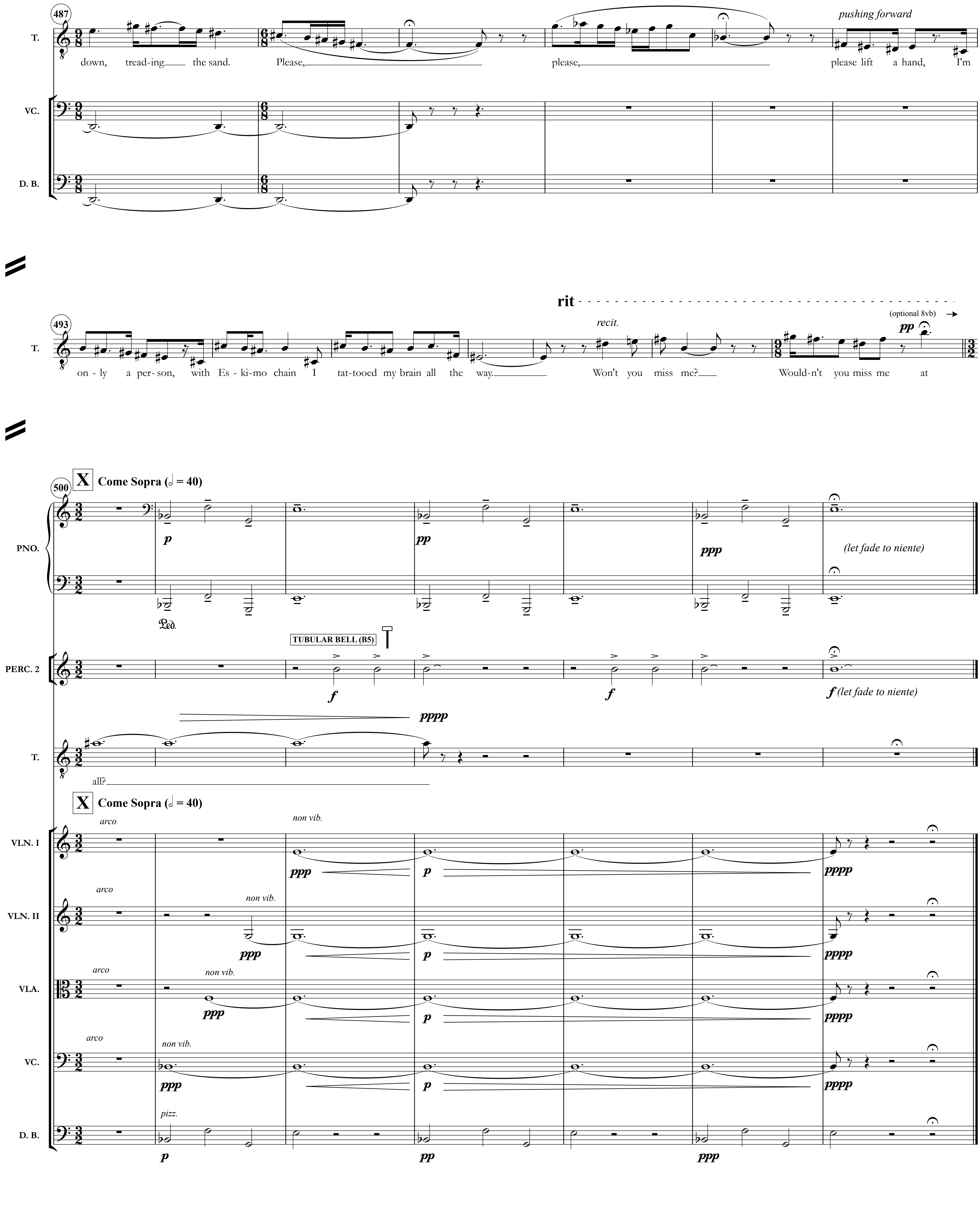
481

FL.
OB.
CL.
BSN.
HN.
TPT.
TBN.
PNO.
TIMP.
PERC. 1
PERC. 2
T.
VLN. I
VLN. II
VLA.
VC.
D. B.

ppp *p* *pp*

Ped.

wand with a feath - er - y tongue. My head kissed the ground, I was half the way


487
T.
down, tread-ing the sand. Please, please, please lift a hand, I'm
pushing forward
VC.
D. B.
493
rit
recit.
(optional 8vb)
pp
on - ly a per- son, with Es - ki-mo chain I tat-tooed my brain all the way. Won't you miss me? Would-n't you miss me at
500
X Come Sopra (𝅗𝅥 = 40)
PNO.
p
pp
ppp
(let fade to niente)
Ped.
TUBULAR BELL (B5)
PERC. 2
f
f (let fade to niente)
pppp
all?
arco
non vib.
VLN. I
VLN. II
VLA.
VC.
D. B.
pizz.
ppp
p
pppp

COMMENTARY

Introduction

Several years ago, an Internet rumor began to circulate worldwide regarding an unusual connection between Pink Floyd's *Dark Side of the Moon* album and the classic film *The Wizard of Oz*. This phenomenon, often referred to as "Dark Side of the Rainbow," involves the synchronization of the film and the album—turning the sound up on the stereo and down on the television—which, according to the rumor, leads to a lengthy list of coincidental events.[1] In December of 1998, my friend, Nick, and I decided to experiment with "Dark Side of the Rainbow," to see for ourselves which events were correlated. While the synchronicities were quite intriguing, what really struck me was the music of *Dark Side of the Moon.*

As a young man growing up in rural Minnesota, far from cultural centers like Minneapolis and St. Paul, my musical world revolved almost exclusively around rock music. While many modern composers grew up listening to Beethoven, Brahms, and Mahler, my own influences derived from the music of Led Zeppelin, Kiss, and Primus. These groups—among countless others—helped to shape my compositional style. Rather than shying away from these less traditional influences, I chose to embrace them.

Throughout my time spent composing in an academic setting, much of my work

[1] Two notable examples: 1) at the point when the song "Brain Damage" begins on the album, the Scarecrow is singing "If I Only Had a Brain" in the film, and 2) as the album ends with the sound of a beating heart, Dorothy puts her hand to the Tin Woodsman's chest. Examples of the most striking synchronicities can be found at:
http://www.rollingstone.com/rockdaily/index.php/2007/03/20/video-mashup-dark-side-of-oz/

involved some method of infusing elements of rock music into my compositions. In 2000, for example, I composed a work for percussion ensemble, *In the Mud at Toad Suck Park,* which incorporates rhythms found in some of my favorite Primus songs. The music of Pink Floyd, however, did not play a role in the shaping of my compositional approach. Growing up, I never had significant exposure to their work, which is surprising considering the popularity of their landmark album, *Dark Side of the Moon*. The LP has sold some 30 million copies, remaining on the Billboard charts for a record 724 weeks. It continues to sell an estimated quarter-million copies a year.[2] After that initial hearing, I was suddenly, and voraciously, a fan, purchasing all the works of Pink Floyd.

As I worked my way through the catalog, from their more recent to earlier work, one of the final albums I purchased was the first they released, 1967's *Piper at the Gates of Dawn.* This album had quite a different sound from the later work that they did. Whereas later albums leaned more toward 'traditional' rock music, the *Piper* LP was much more experimental and improvisatory. Reviewers have lauded the album with adjectives such as "space rock," "psychedelic rock," "progressive rock," "art rock," and even, "stoner music." *Rolling Stone* magazine once called it a "blast of psycho-acid fury," and described it as having "wrapped the various mutant pop strains coursing through the British paisley underground—Whoish pop-art violence, neo-jazz improvisation, LSD-spiked Tolkienesque whimsy—into a dazzling mural of otherworldly

[2] The British magazine *Q* once claimed that with so many copies of *Dark Side* sold, it was "virtually impossible that a moment [goes] by without it being played somewhere on the planet."

rock 'n' roll madness."[3] As I explored this first album, what intrigued me most was the difference between this and all successive albums. What was the catalyst for this significant transformation? The answer can be found in the story of the creative mastermind behind the *Piper* LP—Syd Barrett.

Syd Barrett is the subject of one of rock music's most tragic stories. After playing a vital role in the early work of Pink Floyd—and following that with two ground-breaking solo albums—he quickly faded from the spotlight, never to be heard from again. While he doesn't fall into the typical 'live fast, die young' category of music legends like Hendrix, Morrison, Joplin, and Cobain, he certainly suffered an artistic death. The stimuli for this career death have long been disputed. Speculations include rampant drug use, mental illness, and the simple fact that he became too famous too soon. Whatever the reasons, Syd Barrett has long been considered one of the most important, influential, and innovative figures in rock music history. He was an undisputed musical pioneer, creating improvisatory washes of sound with bizarre guitar techniques—rolling ball bearings down the guitar strings, running a Zippo lighter up and down the fret board, producing sounds saturated with electronic feedback, tuning and detuning his guitar, and running all this through a Binson echo unit, creating Stockhausen-like soundscapes.

Among his contemporaries, no one but Barrett was expanding the boundaries of rock music beyond the basic 4/4 meter and themes of sex and love—and when he did write about these basic human instincts, Barrett would do so in unconventional ways. Most striking to me is his lyrical writing, which is a combination of simplicity,

[3] Mike Watkinson and Pete Anderson, Crazy Diamond: Syd Barrett and the Dawn of Pink Floyd (London: Omnibus Press, 1991), p. 70.

unpredictable rhyme schemes, quirky English rhymes and stories from his childhood. As I have long focused on using rock music elements in my own composition, it made logical sense to me to make his words the focus of the culmination of my academic work, creating the four-part song cycle, *Scattered Needles,* for tenor voice and chamber orchestra.

Background Information on Syd Barrett

> "I'm full of dust and guitars... I don't think I'm easy to talk about. I've got a very irregular head. And I'm not anything you think I am anyway."[4]
>
> *~ Syd Barrett, in his final published interview, 1971*

Roger Keith Barrett was born on January 6, 1946, in Cambridge, England. In later years, however, he became known simply as Syd. By the age of 21, Barrett had become the figurehead of the British psychedelic movement. From 1965 to 1968, he was singer, lead guitarist, and primary songwriter for the band known as Pink Floyd. Along with bassist Roger Waters, drummer Nick Mason, and keyboardist Rick Wright, the Pink Floyd quickly became the premier band of the "London Underground."

Barrett was responsible for two of the group's early hit singles—"Arnold Layne" and "See Emily Play"—and wrote eight of the eleven songs on their debut album, *Piper at the Gates of Dawn* (including "Bike"—one of the texts used in my cycle— and "Scarecrow"). He was even responsible for naming the group, by combining the names of two obscure Georgia bluesmen from his record collection—Pink Anderson and Floyd Council, though he derived satisfaction from bemusing reporters with tales of how the name "Pink Floyd" was transmitted to him from an overhead flying saucer.[5]

The songwriting that followed the *Piper* album, however, took a decidedly noncommercial turn, most likely due to Syd's growing LSD habit. Included in this new

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[4] Mick Rock, "The Madcap Who Named Pink Floyd: A Look Inside Syd Barrett's Private World," Rolling Stone 98 (1971), p. 49.

[5] Originally, the band was named "The Pink Floyd Sound," but eventually, the name was simplified to "The Pink Floyd," and finally, "Pink Floyd."

batch of Barrett songs was a frightening self-portrait, "Vegetable Man," (also included in my song cycle), and "Have You Got It Yet?" which acquired a new melody and chord progression each time Barrett rehearsed it with his colleagues. Roger Waters later remembered:

> "It was a real act of mad genius. The interesting thing about it was that I didn't suss it out at all. I stood there for an hour while he was singing... trying to explain that he was changing it all the time so I couldn't follow it. He'd sing 'Have you got it yet?' and I'd sing 'No, no'. Terrific!"[6]

Barrett first began his enthusiastic use of LSD in 1965—at a time when avoiding the drug was difficult given England's psychedelic culture. David Gale, a friend of Barrett's when they were younger, once said, "LSD came to Cambridge, and it was absolutely imperative that you take it; you had to, whether you wanted to or not."[7] It is rumored that Barrett once lived above a man who was believed to be the first importer of LSD in England. Also, a close friend of Barrett was the first man to be arrested for possession of the drug not long after it was made illegal.[8]

Upon returning to London after a trip to his native Cambridge, a friend of Barrett's noticed that "something weird had happened to his eyes... one eye actually looked deader than the other," suggesting Barrett had suffered mild brain trauma from too much LSD usage.[9] This was the year that twelve minutes of silent film showing Syd and some friends tripping on hallucinogenic mushrooms were shot, and later packaged and released in 1994 under the title *Syd's First Trip* (which it certainly wasn't). The surreal

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[6] Mike Watkinson and Pete Anderson, Crazy Diamond: Syd Barrett and the Dawn of Pink Floyd (London: Omnibus Press, 1991), p. 79.
[7] Julian Palacios, Lost in the Woods: Syd Barrett and The Pink Floyd (London: Boxtree, 1998), p. 29.
[8] Mike Watkinson and Pete Anderson, Crazy Diamond: Syd Barrett and the Dawn of Pink Floyd (London: Omnibus Press, 1991), p. 57.
[9] Julian Palacios, Lost in the Woods: Syd Barrett and The Pink Floyd (London: Boxtree, 1998), p. 36.

footage was shot in a steep quarry surrounded by forests, and shows Barrett looking simultaneously vulnerable and paranoid, alternately staring at the landscape as if he had stepped through a door to another world, and running frantically along the precipice of the quarry, seemingly trying to get away from himself. There are images of Barrett staring at his hands in wonderment, gazing intently at a butterfly, and holding his hands to the sun. The final shot of the film shows him posing with mushrooms over his eyes and mouth—a portent of the autobiographical "Vegetable Man" lyrics he would later compose.[10] In retrospect, this supposed 'documentary' is truly a tragic piece of exploitation, considering the mental problems Barrett would later develop. David Gilmour would eventually purchase the rights to the documentary to prevent any further circulation.

The beginning of the end of Barrett's tenure with Pink Floyd took place in mid-1967, at a point when his LSD consumption was nothing short of astounding. As John Harris noted in his book on Pink Floyd's landmark LP, *Dark Side of the Moon,* Barrett's frequent acid use was "beginning to manifest itself in chronic mood swings that could lead to either raging anger—and occasional violence—or spells of near catatonia."[11]

At the end of July, Pink Floyd was scheduled to do a recording session for BBC. While Waters, Wright, and Mason were at the studio, Syd was nowhere to be found. Rick Wright recalls:

> "We were supposed to do a session for the BBC one Friday, and Syd didn't turn up. Nobody could find him. He went missing for the whole weekend and when he reappeared

[10] True, mushrooms are technically fungi, but I believe a case could be made for the connection.
[11] John Harris, The Dark Side of the Moon: The Making of the Pink Floyd Masterpiece (Cambridge: Da Capo Press, 2005), p. 21.

> again on Monday, he was a totally different person."[12]

This episode was a harbinger of the tumult that would follow in the ensuing months. Numerous no-shows and cancellations triggered a public relations nightmare, and led to Pink Floyd's first appearance on the cover of *Melody Maker* magazine, but for all the wrong reasons. A massive headline accompanied the group photo—"Pink Floyd FLAKE OUT!"

When Barrett did show up for concerts and promotional appearances, the results were dreadful. Often, Barrett would stand with his Telecaster guitar hanging limply around his neck, unplayed. When he did play, he would often be playing a different song than the rest of the band, or simply repeating one note throughout an entire set. In autumn of 1967, Pink Floyd embarked on a tour of the United States which, accompanied by disastrous promotional events, ended abruptly after only eight days. On November 5, on "The Pat Boone Show," Barrett's response to the host's questions was a disinterested stare. The very next day, on "Dick Clark's American Bandstand," the band was to mime their biggest hit at the time, "See Emily Play." Barrett, however, had other ideas and kept his mouth firmly closed during the performance. Former co-manager Andrew King remembers:

> "It was ghastly. Syd wasn't into moving his lips that day so we had to pretend Roger [Waters] sang while Syd just sat there."[13]

During the recording of a third television performance, Syd walked out, forcing Pink Floyd to cancel the appearance.

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[12] Julian Palacios, Lost in the Woods: Syd Barrett and The Pink Floyd (London: Boxtree, 1998), p. 171.
[13] Mike Watkinson and Pete Anderson, Crazy Diamond: Syd Barrett and the Dawn of Pink Floyd (London: Omnibus Press, 1991), p. 74.

Soon thereafter, in one of his final appearances with Pink Floyd, occurred the most famous of the Barrett episodes, known subsequently as the "Mandrax Incident." The precise details of where and when this incident took place have long been disputed by those who claim to have witnessed it, but the basic story is this: Barrett had been given a bottle of Mandrax, a powerful barbiturate (better known in the U.S. under the brand name Quaalude). In the dressing room before a show, he spent a long time in front of a mirror primping his Jimi Hendrix-inspired Afro with Brylcreem. The rest of the band, fed up with the wait, took to the stage without him at which point Barrett, in an act of either defiance, desperation, or both, took matters into his own hands. Former lighting-man John Marsh tells his version of the story:

> "Syd appeared onstage with this jar of Brylcreem, having crushed the [Mandrax] into little pieces, mixing them up with the Brylcreem and putting this mixture of Brylcreem and broken Mandy tablets all over his hair, so that when he went out onstage the heat of the lights melted the Brylcreem and it all started to drip down his face with these bits of Mandrax... Syd ends up at the end of the set looking like a gutted candle, except he doesn't know it and he can't see it."[14]

A couple dozen fans near the front of the stage at this memorable show, however, *did* see it—and "screamed in unison as his face looked for all the world as if it was disintegrating right before their very eyes."[15]

As Barrett's mental state was threatening to undermine everything that Pink Floyd had achieved thus far, the band made one last attempt to get him the help he so desperately needed. The band, along with their managers, attempted to take Barrett to see noted psychiatrist R.D. Laing. Upon hearing a tape of Barrett in conversation,

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[14] Julian Palacios, Lost in the Woods: Syd Barrett and The Pink Floyd (London: Boxtree, 1998), p. 214.
[15] Mike Watkinson and Pete Anderson, Crazy Diamond: Syd Barrett and the Dawn of Pink Floyd (London: Omnibus Press, 1991), p. 84.

however, Laing pronounced him "incurable."[16] At this point a decision was made to bring in guitarist David Gilmour to, as they stated publicly, augment the band's sound. The true reasoning, however, was to cover up for Barrett's 'absence'. Gilmour was officially named a full band member on February 18, 1968.

For a time, Gilmour's inclusion exacerbated the Barrett problems, and Pink Floyd managed to play only a few performances as a five-piece before it was decided that the band would continue without Barrett. Nick Mason remembers:

> "Things came to a head in February [of 1968] on the day we were due to play a gig in Southampton. In the car on the way to collect Syd, someone said 'Shall we pick up Syd?' and the response was, 'No, fuck it, let's not bother'... We simply didn't pick him up again."[17]

On April 6, 1968, it was officially announced that Syd Barrett was no longer a member of Pink Floyd.

After his dismissal from the band, Barrett embarked on a solo career and was managed by Peter Jenner, one-half of Pink Floyd's initial management team. He produced two brilliant, though inconsistent, solo albums, both released in 1970—*The Madcap Laughs* (which includes "Octopus," "No Good Trying," and "Dark Globe"), and *Barrett* (featuring "Effervescing Elephant," and "Dominoes"). Singer-songwriter Robyn Hitchcock, who was eighteen when he first heard the *Barrett* LP, says:

> "He had a camera eye facing out. What you saw in his music was the way he saw the world. And although he pretty much refused to subscribe to adult human emotions, they are very emotional records. It's like seeing a beast in his lair or someone trapped in a burning building: 'Look, there's someone in there.' "[18]

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[16] Cliff Jones, Another Brick in the Wall: The Stories Behind Every Pink Floyd Song (New York: Carlton Books, 1996), p. 33.
[17] Nick Mason, Inside Out: A Personal History of Pink Floyd (San Francisco: Chronicle Books, 2005), pp. 103-5.
[18] David Fricke, "Syd Barrett, 1946-2006," Rolling Stone 1006 (2006), p. 30.

Barrett's solo work was a clear departure from the superb musicianship, clear-cut transitions, and crystalline production heard on Pink Floyd albums. A few of the songs provide some evidence that Barrett was in decent emotional health at the time, but the majority of his solo work clearly demonstrates the fragility of his mental state. Even with former band mates Waters, Gilmour, and Wright assisting with the production duties, Barrett's solo LPs were never commercially successful. His Pink Floyd counterparts, conversely, continued on to find fame and fortune, selling over 200 million albums, and performing in arenas the world over.

Barrett was the last recording Syd would make, aside from a few studio sessions in 1974 that went nowhere (perhaps because he showed up with no strings on his guitar). In that same year, Barrett left his musical career behind—in addition to shedding his "Syd" persona—and returned to the quiet seclusion of Cambridge, where he remained until his death in July of 2006, living comfortably on annual royalty payments and spending most of his days painting, tending his garden, and watching television. As Barrett grew older, photographer and former acquaintance Mick Rock noted that Barrett's musical career is a "part of his life which he prefers to forget now. He had some bad experiences, and, thankfully, has come through all the worst of these, and is now able—fortunately—to lead a normal life."[19]

The ultimate cause of Syd Barrett's devolution from underground protégé to addled recluse—in less than five years—is widely disputed, even among the members of Pink Floyd. It is agreed, however, that the primary catalysts include rampant LSD usage

[19] Nicholas Schaffner, Saucerful of Secrets: The Pink Floyd Odyssey (New York: Delta Books, 1991), p. 124.

and advancing mental illness. Rick Wright says, "Everyone knows the story of Syd; it's a sad story. I think he was brilliant. Acid certainly had something to do with his mental breakdown."[20] Roger Waters reflects, "There is no doubt [hallucinogenic drugs] are very bad for schizophrenics. They worsen the condition... and there is no doubt that Syd was schizophrenic, and that he was taking those drugs at the same time."[21] In the opinion of David Gilmour, Barrett's breakdown "would have happened anyway. It was a deep-rooted thing. But I'll say the psychedelic experience might well have acted as a catalyst. Still, I just don't think he could deal with the vision of success and all the things that went with it."[22]

The specter of Syd Barrett has cast a long shadow over his former band mates and has provided Pink Floyd with many of the themes for the classic albums *Dark Side of the Moon, Wish You Were Here,* and *The Wall*[23]—themes of alienation, mortality, fragmentation, insanity, the perilous costs of fame, and above all, the theme of absence. Lyrics from "Brain Damage" *(Dark Side of the Moon)*:[24]

And if the band you're in starts playing different tunes,
I'll see you on the dark side of the moon.

Lyrics from "Nobody Home" *(The Wall)*:[25]

I got elastic bands keeping my shoes on, got those swollen hand blues,
Got thirteen channels of shit on the T.V. to choose from.

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[20] Julian Palacios, Lost in the Woods: Syd Barrett and The Pink Floyd (London: Boxtree, 1998), p. 185.
[21] John Edginton (producer and director), The Pink Floyd and Syd Barrett Story (Otmoor Productions, 2001), DVD.
[22] David Fricke, "David Gilmour," Musician 50 (1982), p. 28.
[23] *The Wall* was later turned into a film, and contains many haunting images directly taken from the band's various experiences with Syd.
[24] Transcribed from The Dark Side of the Moon, Capitol (CD), 1973 (46001).
[25] Transcribed from The Wall, Columbia (CD), 1979 (68519).

I've got the obligatory Hendrix perm, and the inevitable pinhole burns,
All down the front of my favorite satin shirt.[26]

Lyrics from "Shine On You Crazy Diamond" *(Wish You Were Here)*:[27]

Remember when you were young, you shone like the sun.
Shine on you crazy diamond.
Now there's a look in your eyes, like black holes in the sky.
Shine on you crazy diamond.

"Shine On You Crazy Diamond"[28] is perhaps the song in which the band most directly addresses Barrett's absence. Roger Waters says, "When I'm singing 'Shine On,' Syd's right there all the time, obviously, because the song is absolutely about him."[29] There is an infamous story of Syd showing up at the studio—unannounced and uninvited—while the band was recording the very song that was a tribute to him. Storm Thorgerson, long-time designer of Pink Floyd album covers, remembers Barrett's surprise appearance:

> "Nothing more poignantly, or powerfully, could have illustrated this thought [of absence] than the sudden completely unexpected out-of-this-world experience of Syd, lovely sad spooky soul-laden Syd, arriving at Abbey Road whilst the backing vocals of 'Shine On' were being laid down and they were about him! We hadn't seen him for six or seven years. I don't know to this day what made him turn up just then, looking terrible, his head shaven, eyes sunken, complexion jaundiced, his body fat, asking awkwardly if he could be of any help. But he was out of it. Roger cried. David cried. The rest of us were stunned. Syd was so very absent, this absence made more stark by his presence."[30]

According to Rick Wright, Barrett was "sitting on the control room sofa, jumping up and down to clean his teeth; strapping on a guitar and asking if it was his turn yet."[31] This was the last time any members of the band would have contact with Syd.

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[26] These self-descriptive lyrics are reminiscent of Barrett's "Vegetable Man," reprinted below.
[27] Transcribed from Wish You Were Here, Capitol (CD), 1975 (29750).
[28] It has even been noted by many Pink Floyd/Barrett fans that Syd's name is in the title of the song: "**S**hine On **Y**ou Crazy **D**iamond."
[29] John Edginton (producer and director), The Pink Floyd and Syd Barrett Story (Otmoor Productions, 2001), DVD.
[30] Storm Thorgerson, Mind Over Matter: The Images of Pink Floyd. (London: Sanctuary Publishing, 2000), p. 76.

The cumulative effects of Barrett's decades-long influence was felt as recently as July of 2005, when the Waters-Gilmour-Wright-Mason incarnation of Pink Floyd reformed—playing together for the first time in over two decades—to perform four songs at the colossal Live 8 charity concert in their native England. Introducing the Syd-inspired track "Wish You Were Here" to the audience, Roger Waters said this: "It's actually quite emotional, standing up here with these three guys after all these years, standing to be counted with the rest of you. Anyway, we're doing this for everyone who's not here, particularly, of course, for Syd."[32]

[31] Tim Willis, Madcap: The Half-life of Syd Barrett, Pink Floyd's Lost Genius (London: Short Books, 2002), p. 133.
[32] John Harris. The Dark Side of the Moon: The Making of the Pink Floyd Masterpiece (Cambridge: Da Capo Press, 2005), p. 15.

Lyrical Commentary

> "What was so stunning about Syd's songs was, through the whimsy and crazy juxtaposition of ideas and words, there was a powerful grasp of humanity. They were quintessentially human songs." [33]
>
> ~ *Roger Waters*

I have chosen four texts to use in my *Scattered Needles* cycle, each of which is printed in full below, along with a brief commentary on the textual influences and possible interpretations of the lyrics.[34] These four texts revisit four distinct elements, including the cross-pollination of lyrical themes, textual influences, compositional techniques, and unusual rhyme schemes. I will touch on each of these four traits and follow with a song-by-song exploration of examples.

To begin, Barrett developed his writings around four major subjects. Evidence of two or more of these themes may be apparent in a single song. Among his best-known songs, for example, love themes can be found in "Bike," "No Good Trying," and "Dark Globe," while themes of nature appear in "Dark Globe," and "Scarecrow." "Scarecrow" and "Vegetable Man" each deal in autobiographical themes, and "Bike," "Octopus," and "Scarecrow" explore ideas and images of whimsy. The four texts I have selected were chosen because they seem to best represent Barrett's method of using a single lyrical concept to permeate more than one text.

Beyond the use of cross-pollinating themes, Barrett derived many of his lyrics from his upbringing and the literature he grew up loving. Specific influences include

[33] David Fricke, "Pink Floyd: The Inside Story," Rolling Stone 513 (1987), p. 28.
[34] The title of this song cycle, *Scattered Needles,* comes from a phrase found in the lyrics to Barrett's "Octopus"—"was cracked by *scattered needles*."

English works of fantasy and whimsy, such as Carroll's *Alice's Adventures in Wonderland,* Lear's *Absolute Nonsense,* Tolkien's *Lord of the Rings* trilogy and *The Hobbit,* and Belloc's *Cautionary Verses.* These texts were rife with the double-meanings, puns, and vivid imagery that eventually would be infused into Barrett's writings. In his own words, "Fairy tales are nice. I think a lot of [my infatuation with them] has to do with living in Cambridge, with nature and everything."[35] Barrett often relied on unique methods to compose his lyrics, using Cage-like chance operations, such as dice-throwing and using the Chinese Book of Changes, or *I Ching*, an ancient book of prophecies based on the casting of randomly thrown coins.[36] Barrett even developed his own aleatoric processes for songwriting. Artist Marc Dessier, a former acquaintance of Barrett's, remembers:

> "He borrowed my guitar. Then he sat there, chose a letter of the alphabet and thought of his three favorite words starting with the same letter. He wrote them on three bits of paper, threw them in the air and wrote them again in the order that he picked them up. Then, he just kind of filled in the rest. He had given himself a structure."[37]

Another intriguing aspect of Barrett's lyricism is his use of rhyme schemes. Many contemporaries of Barrett and Pink Floyd consistently utilized schemes of either ABAB (where the first and third/second and fourth lines are rhymed) or AABB (rhyming the first and second/third and fourth). For example, look at stanzas from two songs from the 1967 Beatles album, *Sgt. Pepper's Lonely Hearts Club Band:*

"With a Little Help From My Friends" (ABAB):[38]

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[35] Julian Palacios, Lost in the Woods: Syd Barrett and The Pink Floyd (London: Boxtree, 1998), p. 9.
[36] The lyrics from "Chapter 24"—another Barrett-penned song from Pink Floyd's *Piper* album—are lifted, nearly verbatim, from Richard Wilhelm's 1924 translation of *The I Ching.*
[37] Tim Willis, Madcap: The Half-life of Syd Barrett, Pink Floyd's Lost Genius (London: Short Books, 2002), p. 111.
[38] Transcribed from Sgt. Pepper's Lonely Hearts Club Band, Capitol (CD), 1967 (29750).

*What do I do when my love is **away**?*
*(Does it worry you to be **alone**?)*
*How do I feel by the end of the **day**?*
*(Are you sad because you're on your **own**?)*

"Sgt. Pepper's Lonely Hearts Club Band" (AABB):[39]

*It was twenty years ago **today***
*Sgt. Pepper taught the band to **play**.*
*They've been going in and out of **style***
*But they're guaranteed to raise a **smile**.*

Barrett's schemes, on the other hand, often followed more complex, unpredictable patterns of rhyming—a major departure from popular techniques of the time.

In regard to the accuracy of the texts, there exist no definitive masters for the writings of Syd Barrett. These rampant inconsistencies may be due to Barrett's sense of on-the-spot improvisation, studio exhaustion, poor mental state, lyrical complexity, or a combination of all these factors. While researching his lyrics, I have had a tremendous amount of assistance from the two companies that have published Barrett's work, Essex Music and Lupus Music. Various Barrett-devoted websites, in particular, an online Syd Barrett discussion group known as the "Laughing Madcaps," have offered up interpretive recommendations—at times, quite heatedly—on virtually every line of text Barrett has ever written. Further muddying the waters, there are countless bootlegs available of Barrett's work, and it is extremely rare to find two takes of the same song in which the lyrics are identical. Even supposed accurate lyric sheets accompanying the albums are suspect. However, after months of research, late-night chat room debates, and correspondence with his publishers (not to mention hours upon hours spent repeatedly

[39] Ibid.

listening to his recordings of these four songs), I firmly believe the versions that I have presented here best reflect the themes and ideas that Barrett wished to evoke.

Vegetable Man

In yellow shoes, I get the blues,
So I walk the street with my plastic feet,
With blue velvet trousers make me feel pink,
There's a kind of stink about blue velvet trousers,
In my paisley shirt, I look a jerk,
But my turquoise waistcoat is quite outta sight,
But oh, oh, my haircut looks so bad.

Vegetable man! Where are you?

So I change my gear, and I find my knees,
And I cover them up with the latest cuts,
And my pants and socks are bought in a box,
It don't take long to buy nylon socks,
The watch, black watch, my watch, with a black face,
And the date in a little hole, and all the lot,
It's what I got, it's what I wear, it's what you see,
It must be me, it's what I am.

Vegetable man! Where are you?

Ha, ha, ha, ha...

I've been looking all over the place, for a place for me,
But it ain't anywhere, it just ain't anywhere.
Vegetable man! Vegetable man! Vegetable man!
He's the kinda fellow you just gotta see if you can.
Vegetable man

"Vegetable Man" was the last song Syd Barrett wrote as a member of Pink Floyd. While it was never actually released commercially, the song became the stuff of legend among Pink Floyd bootleg freaks, and it one of the best examples of Barrett's ability to create imagery that simultaneously demonstrates both the author's quirky sense of humor and acute emotional pain. The lyric *"Vegetable man! Where are you?"* evokes the theme from 60's hit television show, "Car 54, Where Are You?" whereas the lyric, *"I've*

been looking all over the place, for a place for me, but it ain't anywhere," has long been considered to be a self-diagnosis on Barrett's state of schizophrenia.

There are two primary catalysts that led to the writing of this song. In an interview with *Go!* Magazine, Barrett told a reporter that he was trying to 'think less' in his creative work, to which the puzzled reporter replied, "Well, if you stop thinking entirely, you might as well be a vegetable."[40] Barrett was amused by this notion, and as he was later developing lyrical ideas at the home of Pink Floyd co-manager Peter Jenner, he did in fact stop thinking, as he simply gazed in a mirror and created a self-descriptive list. Jenner remembers the conception of the lyrics, as well as the pain that the words seemed to represent:

> "It was really uncanny. He sat there and just described himself, what he was wearing and doing at the time. After he left the band, they all thought those songs were too intense. They couldn't handle them. They were like words from a psychiatrist's chair—an extraordinary document of a serious mental disturbance... not a lot of fun, but they're some of Syd's finest work—though God knows, I wouldn't wish anyone to go through what he's gone through to get to those songs." [41]

[40] Julian Palacios, Lost in the Woods: Syd Barrett and The Pink Floyd (London: Boxtree, 1998), p. 193.
[41] Nicholas Schaffner, Saucerful of Secrets: The Pink Floyd Odyssey (New York: Delta Books, 1991), p. 99.

Bike

I've got a bike, you can ride it if you like,
It's got a basket, a bell that rings, and things to make it look good.
I'd give it to you if I could, but I borrowed it.

You're the kind of girl that fits in with my world,
I'll give you anything, everything, if you want things.

I've got a cloak, it's a bit of a joke,
There's a tear up the front, it's red and black, I've had it for months.
If you think it could look good, then I guess it should.

You're the kind of girl that fits in with my world,
I'll give you anything, everything, if you want things.

I know a mouse, and he hasn't got a house,
I don't know why, I call him Gerald.
He's getting rather old, but he's a good mouse.

You're the kind of girl that fits in with my world,
I'll give you anything, everything, if you want things.

I've got a clan of gingerbread men,
Here a man, there a man, lots of gingerbread men.
Take a couple if you wish, they're on the dish.

You're the kind of girl that fits in with my world,
I'll give you anything, everything, if you want things.

I know a room of musical tunes,
Some rhyme, some ching, most of them are clockwork.
Let's go into the other room and make them work.

Barrett wrote this shy, strangely tender song for his Cambridge girlfriend at the time—the alleged owner of a large Raleigh bicycle—Jenny Spires. The lyrics show Barrett trying to share things that are of great importance to him—his bike, his cloak, his pet mouse, even his gingerbread man cookies—with a girl he believes "fits in" with his tattered world.

These lyrics provide a fine representation of Barrett's descriptive style and unique rhyming schemes. Peter Jenner recalls:

> "He would see things like a bike or cloak and immediately come up with a little alliterative couplet. It was very Edward Lear, actually. He was just looking for funny words that rhymed."[42]

It is worth noting the way Barrett chooses to arrange the rhymed text. For example, note the words that Barrett rhymes in the first stanza:

*I've got a **bike**, you can ride it if you **like**,*
*It's got a basket, a bell that **rings**, and **things** to make it look **good**.*
*I'd give it to you if I **could**, but I borrowed it.*

While many rock songs of the time (and present day) utilize the typical scheme of four-line verses, rhyming the final word of the second and fourth lines, Barrett chose unconventional rhyme schemes, a technique that, in part, defines everything he wrote.

Toward the end of the song, Barrett's dichotomous personality emerges. While the lyrics up to this point have been relatively light in regard to the subject, in the final stanza Barrett invites the girl of the song into an "other room"—a room which could represent sexual escapades, or more likely, what it's like to spend time in Barrett's head. On the original recording, the disturbing coda that follows seems to depict this room as being a rather frightening and turbulent place. One hears footsteps, heavily affected with echo, moving down a long hallway. At the end of the hallway, a door opens with a heaving creak and a most extraordinary sound collage erupts.[43] Julian Palacios, in his

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[42] Cliff Jones, Another Brick in the Wall: The Stories Behind Every Pink Floyd Song (New York: Carlton Books, 1996), p. 31.

[43] As an interesting aside, The Beatles were simultaneously recording *Sgt. Pepper's Lonely Hearts Club Band* just down the hall at Abbey Road from where Pink Floyd was recording *Piper at the Gates of Dawn*. The fade-out of "Bike"—the final song on the *Piper* LP—sounds very similar to the fade-out of "A Day in the Life"—the final track on *Sgt. Pepper's*.

Barrett biography, describes this collage:

> "[It's] as if Barrett was trying to let everyone else hear the sounds in his head: a wash of cymbals, discordant string instruments, clockwork echoing the bell towers of Cambridge... [closing with] a repeated loop of shrill and horrific laughing voices, rising discordantly as the 'room of musical tunes' fades back into the recesses of Syd's mind... The twisted laughter is both funny and frightening, disarming you as it hits home."[44]

In addition to his affection for Jenny Spires, another possible source of inspiration for the text could come from a story of the man who developed Barrett's drug of choice. In 1938, Swiss chemist Dr. Albert Hoffman was researching derivatives of lysergic acid—one of the derivatives being *diethylamide*, later named LSD-25. There were no particularly beneficial medicinal properties found in this substance, but thinking he may have missed something the first time around, Hoffman decided to repeat the synthesis in April of 1943. On April 19, Hoffman decided to experiment on himself with the drug, and he ingested 250 μg (micrograms, or one quarter of a milligram) of LSD-25. Fearing that he was becoming ill, Hoffman headed home on his bicycle, accompanied by an assistant. Regarding this experience, Hoffman wrote in his journal:

> "Everything in my field of vision wavered and was distorted as if seen in a curved mirror. I also had the sensation of being unable to move from the spot. Nevertheless, my assistant later told me that we traveled very rapidly... In spite of my delirious, bewildered condition, I had brief periods of clear and effective thinking... The dizziness and sensation of fainting became so strong at times that I could no longer hold myself erect, and had to lie down on a sofa. My surroundings had now transformed themselves in more terrifying ways. Everything in the room spun around, and the familiar objects and pieces of furniture assumed grotesque, threatening forms... "[45]

April 19—the date of Dr. Hoffman's famous "trip"—later became memorialized by LSD enthusiasts as "Bicycle Day."

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[44] Julian Palacios, Lost in the Woods: Syd Barrett and The Pink Floyd (London: Boxtree, 1998), p. 151.
[45] Ibid., p. 28.

No Good Trying

It's no good trying to place your hand,
Where I can't see because I understand,
That you're different from me.
Yes, I can tell that you can't be what you pretend.
And you're rocking backwards, and you're rocking towards,
The red and yellow mane of a stallion horse.

It's no good trying to hold your love,
Where I can't see because I understand,
That you're different from me.
Yes, I can tell that you can't be what you pretend.
The caterpillar hood won't cover the head of you,
Know you should be home in bed.

It's no good holding your sequined fan,
Where I can't see because I understand,
That you're different from me.
Yes, I can tell that you can't be what you pretend.
Yes, you're spinning around and around in a car,
With electric lights flashing very fast.

The lyrics to "No Good Trying" seem to be representative of another Barrett love song, reminiscent of "Bike." Unlike "Bike," however, this love song is more pessimistic and dark, as Syd reveals feelings of insecurity, paranoia, and intense jealousy. These feelings appear to stem from the idea that the woman he loves refuses to be herself around Barrett, choosing to hide her love where he "can't see," behind a "sequined fan," and beneath a "caterpillar hood" (though in the latter case, it is also theorized that it may reference the hookah-smoking caterpillar in Lewis Carroll's *Alice* tales—a strong childhood influence).

The end of each stanza appears to take a sudden bizarre turn, with seemingly unrelated psychedelic imagery. Like much of the text of "Octopus,"—written a few years later—the images of the spinning car with "electric lights," as well as the "rocking

horse," could be another reference to an amusement park scene. It also, however, could be a vivid description of some of the imagery Barrett may have experienced in the midst of an LSD episode.

It is also worth noting that this text demonstrates another of Barrett's common lyric tendencies—leaving words out that do not fit into the metrical scheme of the text. For example, in the fifth and sixth lines of the second stanza, Barrett's lyric is "*The caterpillar hood won't cover the head of you, know you should be home in bed."* It might make more sense if the lyrics were adjusted slightly—for example, *"cover* your *head, and you know"* or, *"the head of you,* you *know you should."* While it could be overlooked as a simple studio mistake, I believe Barrett deliberately arranged the lyric in this manner to better fit the rhythm of the text—a technique employed in other Barrett-penned songs.

Dark Globe

Oh, where are you now, pussy willow that smiled on this leaf?
When I was alone, you promised a stone from your heart.
My head kissed the ground, I was half the way down,
Treading the sand.
Please, please lift a hand, I'm only a person,
Whose armbands beat on his hands hang tall.

Won't you miss me?
Wouldn't you miss me at all?

The poppy birds sway, sing Twigs coffee Brans around,
Brandish her wand with a feathery tongue.
My head kissed the ground, I was half the way down,
Treading the sand.
Please, please, please lift a hand, I'm only a person,
With Eskimo chain, I tattooed my brain all the way.

Won't you miss me?
Wouldn't you miss me at all?

Barrett obtained the title "Dark Globe" from one of his favorite literary works, Tolkien's *Lord of the Rings* trilogy. In "The Palantir"—chapter XI of the second book, "The Two Towers"—the following line of text can be found: "The thought of the *dark globe* seemed to grow stronger as all grew quiet."[46] I find this to be an interesting choice for the title of a song that is, at its core, a desperate love ballad, but nevertheless it is a rather striking image. Julian Palacios aptly describes the song as a "deeply poignant acoustic ode to lost love and the chaos of confusion."[47]

The lyrics of "Dark Globe" contain some of Barrett's most arresting, if not incomprehensible, writing. In particular, the phrase, *"the poppy birds sway, sing Twigs*

[46] J.R.R. Tolkien, Lord of the Rings, Part Two: The Two Towers (New York: Ballantine Books, 1954), p. 217.
[47] Julian Palacios, Lost in the Woods: Syd Barrett and The Pink Floyd (London: Boxtree, 1998), p. 232.

coffee Brans around," appears to be complete nonsense. Upon further investigation, however, it is revealed that Barrett chose to insert the name of a former girlfriend into this phrase—a girl named Viv Brans, nicknamed "Twig."[48] Still, it is a perplexing verse, but as Tim Willis writes in his Barrett biography, "What does it mean? What does it matter? You can *feel* the melancholy."[49]

I chose this song to be last in my cycle for two reasons. One, it is in this song more than any other that Barrett is able to convey such powerful, deep emotion, with so few words. He is completely vulnerable and exposed throughout the raw text, admitting that he "tattooed his brain all the way"—possibly a confessional reference to the deleterious effects of his own drug abuse. Two, while this was not the last song Barrett would compose, it is a fitting song of lament and departing. The refrain can be interpreted as Barrett calling out to the woman he loves. However, it could also be taken to be Barrett's final farewell before departing to the recesses of his own troubled mind.

[48] Tim Willis, Madcap: The Half-life of Syd Barrett, Pink Floyd's Lost Genius (London: Short Books, 2002), p. 23.
[49] Ibid.

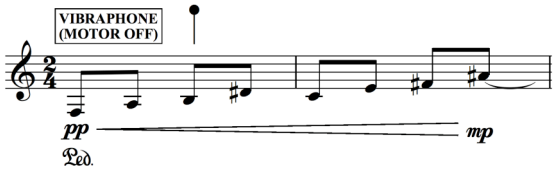
Musical Commentary

Vegetable Man

Because of the method Barrett used in writing this text—gazing in a mirror and describing what he saw—I chose to make symmetry an important structural and musical element of this movement. The concept permeates the song in many facets, as will be explained below.

INTRODUCTION

In the introduction section, the primary harmonic material is introduced in the form of a motive. It outlines the symmetrical harmonic cell (A1)—which is really two cells, each containing two major third intervals, separated by a major second—that is integral to the movement. It spawns varied versions of the cell throughout the work by means of extraction and contraction of the intervals. In the introductory section, however, it is used only in the original form: [50]

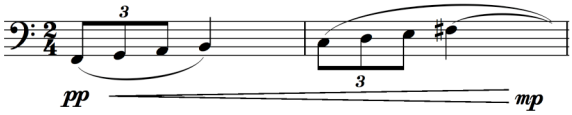


Ex. 1-1: "Ascension" motive, vibraphone, mm. 1-2

This motive (which I will refer to as the "ascension" motive) is prominently heard in the piano and vibraphone, with doublings provided by the rest of the ensemble. It appears three times in the introduction, doubled by *pizzicato* strings and woodwinds. When the

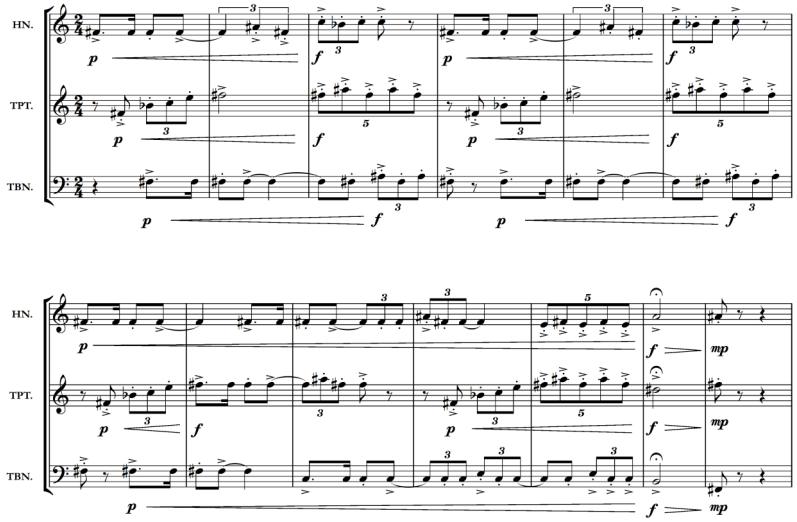
[50] Every example in this analysis is notated in C.

woodwinds play this motive, the primary interval of the cell (in this case, the major third) is divided into equal parts. For example, rather than moving directly from F to A at the beginning of the motive, the bassoon divides the major third into two major seconds:



Ex. 1-2: Bassoon doubling of ascension motive, mm. 1-2

Each entry of the ascension motive in this section is followed by a brief fanfare, played by muted brass. This fanfare uses harmony based on the symmetrical intervallic structure of cell A1. After the third repetition of the ascension motive, an expanded version of the brass fanfare appears, leading directly to the first verse:

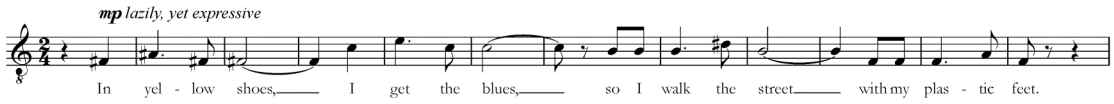


Ex. 1-3: Brass fanfare, mm. 17-29

VERSE 1

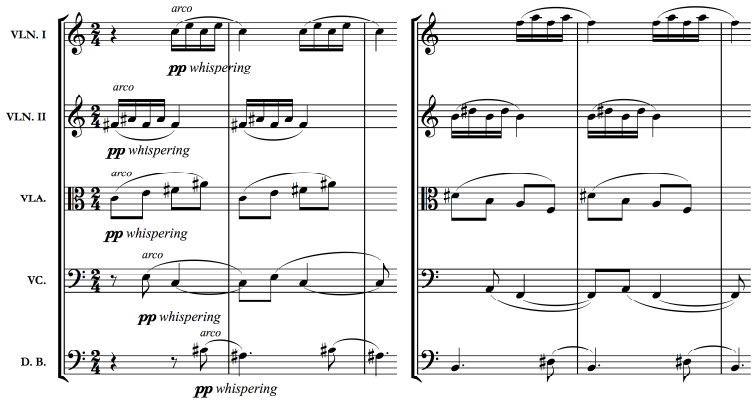
Throughout the movement, the vocal melody of all the verses is based on forms of cell A1, exclusively using pitches from the cell. Each line—there are four in each

verse—uses two transpositions of the cell, one for each half. For example, the first half of line one outlines F♯-A♯-C-E, while the second half outlines F-A-B-D♯:



Ex. 1-4: Vocal melody, verse one, mm. 29-40

The strings provide a light, yet active accompaniment, moving accordingly as the vocal line transposes. The idea of symmetry is evident in this accompaniment as the violins move in an opposite direction from the rest of the strings:



Ex. 1-5: String accompaniment, verse one

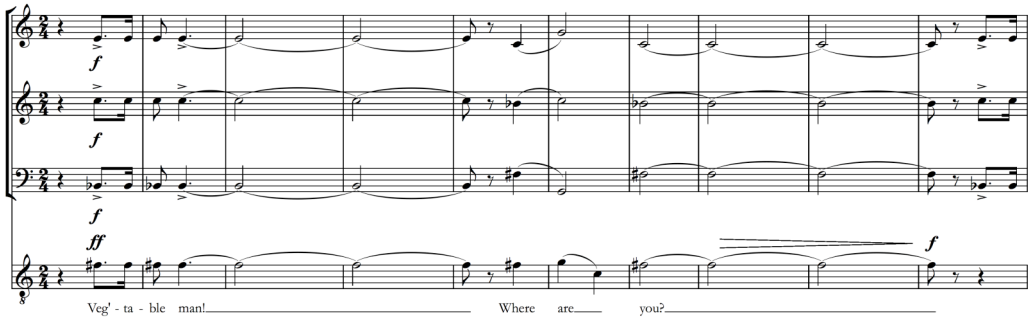
Each line of the verse—along with its corresponding string accompaniment—outlines a different variation of cell A1. The ascension motive helps emphasize this idea by foreshadowing whichever form of the cell is going to be outlined in the next line, also providing a short transition between the lines of text. For example, the first line outlines the original form of the cell—two major thirds, separated by a major second. The ascension motive that follows outlines a varied form of the cell—two major seconds

separated by a major third. The following table outlines the varied cell forms and which line of text they go with:

Line Number	Intervallic Content
1	M3-M2-M3
2	M2-M3-M2
3	M3-M2-M3
4	M2-M3-M2

Ex. 1-6: Diagram of cell forms used, verse one

Each verse culminates with what could be called a quasi-refrain, with the vocalist asking, "Vegetable Man! Where are you?" Here, the symmetrical cell expands into two augmented fourths, separated by a major second. A frantic version of the ascension motive leads to this line, outlining the harmony. Following the symmetry concept of the movement, the motive becomes a "descension" motive after the text. Each declamation of this line is accompanied by muted brass, hinting at the brass fanfare material of the opening:



Ex. 1-7: Quasi-refrain, brass and voice, mm. 87-96

VERSE 2

The second verse is virtually identical to the first, with slight differences to account for the idea of symmetry. For example, any ascension motive used in the first

verse turns into a descension motive in the second verse. Again, this verse culminates with the quasi-refrain, this time much more subdued.

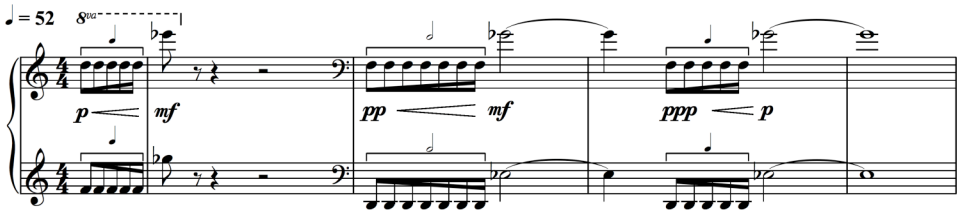
DEVELOPMENT/VERSE 3

At rehearsal letter E, the ascension motive appears again, leading to a driven, aggressive development section. This frantic material accompanies the manic laughter of the vocalist. Rather than using transpositions of the cell A1, only the pitches F-A-B-D♯ are used by the entire ensemble. Even the timpani is limited to these pitches, adding a percussive musical accent. A textural crescendo is used in this section, from mm. 174-193. At m. 174, the brass, piano, percussion, and tenor form the texture. The strings are added at m. 182, and the woodwinds at m. 187. All of this leads to an elongated version of the descension motive, with varied rhythmic tuplets used to add intensity—sixteenth-note patterns in the woodwinds, quarter-note triplets in the brass, eighth-note triplets in the piano, viola, and cello, eighth-note quintuplets in the violins, and eighth notes in the bass. This development leads to a short third verse, which continues the same formation of cell A1, before moving on to material similar to the quasi-refrain.

CODA

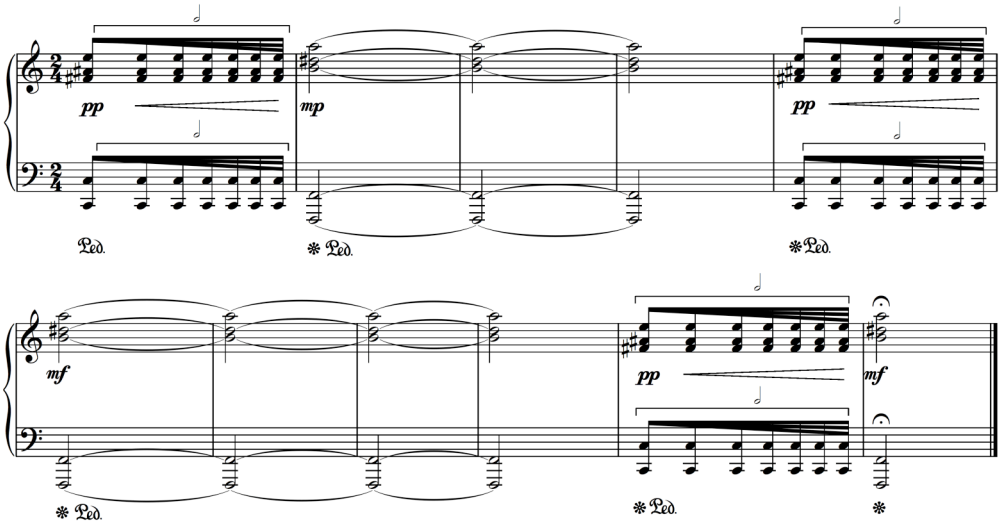
The coda for this movement is a sharp contrast to the previous development and verse sections. It is very gentle and quiet, representing the idea that the "vegetable man" is still lost. It incorporates different transpositions of the original symmetrical cell, and includes one final muted brass statement of the motive accompanying the quasi-refrain, meant to mimic an echo.

There is one other point of interest in this movement that I'd like to note. As a means of creating a "personal signature" for this work, I incorporated a quote from the previous culmination of academic work, my master's thesis. In the coda of "Hannah's Grave," the piano part contains the following material:



Ex. 1-8: "Hannah's Grave," piano, mm. 128-132

In "Vegetable Man," I included similar material for the piano, but expanded the harmony to outline the symmetrical cell:



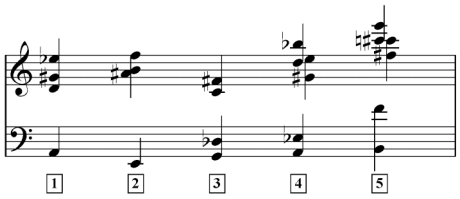
Ex. 1-9: "Vegetable Man," piano, mm. 243-253

Bike

Due to the way this movement is formally arranged, I will first discuss the verses, then the repeated refrains, and finally, the coda.

VERSES

As a means of harmonically framing each verse, I used chords that begin and end each of the five verses. These "bookend" chords are shown in the following example:

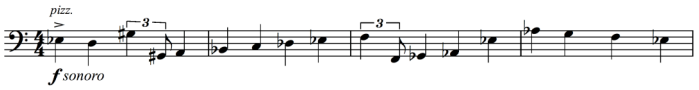


Ex. 2-1: "Bookend" chords for verses 1-5 of "Bike," played *pizzicato* by string section

Chords 1 through 3 are symmetrical four-pitch cells—two augmented fourths separated by a minor second. Chords 4 and 5 are six-pitch cells formed by combining elements of the chord 2 with chords 1 and 3. Specifically, chord 4 is formed by taking chord 1, and adding the E and A♯ from chord 2. Conversely, adding the B and F from chord 2 to chord 3 forms chord 5. As you will see, the chords play an important role later in the coda.

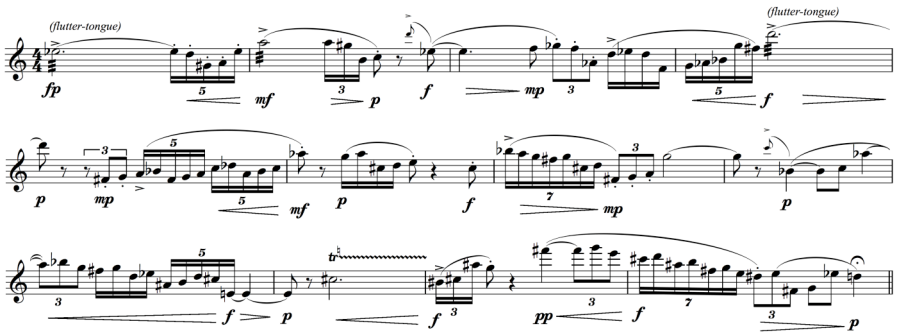
With the unique rhyme scheme Barrett uses in this text (see p. 93), I felt that these provocative lyrics should be supported by an accompaniment that is sparse and unobtrusive. Reading them on paper, rather than listening to them in song, brought to mind a beat poet, spoken-word performance. Rather than setting the text to a melody, I attempted to create an atmosphere of a stereotypical beat poet performance from the

1960's, complete with a "walking bass" line (though, an atonal walking bass) for each of the verses. The first four measures of the line accompanying verse one appear below:



Ex. 2-2: Bass line, mm. 254-257

Accompanying the text of verses one through four, along with the double bass (and sparse *pizzicato* chords in the other strings), is a solo woodwind. It is designed to sound improvisational, with no strict harmonic guidelines or pulse, but there are certain tendencies of these solo lines. For example, below is the solo flute line from verse one:



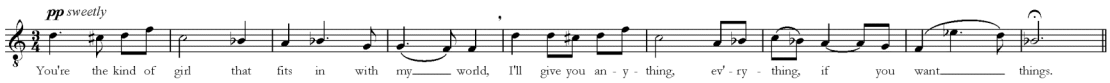
Ex. 2-3: Flute line, mm. 254-265

The line begins with the topmost note of the bookend chord, E♭. In general, this line consists of varied tuplet patterns, and tends to outline octatonic pitch collections—m. 260, for example, contains this idea.

As noted above, each woodwind is given a solo line in the first four verses—respectively, verse one, flute, verse two, oboe, verse three, bassoon, and verse four, clarinet. In the final verse, however, all four woodwinds are simultaneously playing material similar to their solo lines. The violins, viola, and cello double these lines with *pizzicato* chords.

REFRAIN

Other than the one-line pseudo-refrain of "Vegetable Man" ("Vegetable man! Where are you?"), "Bike" is the only text that has a *true* refrain, repeated four times. As I did not want to make any alterations to the original lyrical layout of the text, one of the challenges in setting this text was dealing with the repeated refrain in an interesting way. First, to contrast the beat-poet style of the verses, I set the refrain text to a tonal, folk-like melody in B♭:



Ex. 2-4: Refrain melody, mm. 266-274

The musical interest lies in the supporting accompaniment of each repetition, as each instrumental family is given a different character. Except for the strings, which are always in the same key as the vocal line, the background material works against the vocal line, either by playing in the 'wrong' key, the 'wrong' tempo, or by playing something neither in a key, nor a time signature. In refrain one, only *pizzicato* strings, providing an appropriate harmonic background, accompany the vocal line. A rolling, atonal piano line is added to the second refrain, as well as angular woodwind material. For the third refrain, the brass takes over the angular character from the woodwinds, while the woodwinds and piano move closer to the style of the vocal line. The piano contains material that fits the melody rhythmically, but is in A major, and the woodwinds play in E major, in a faster tempo than the vocal line. Also, the strings change to *arco* to balance out the added instruments. For the final refrain, the timpani is added, as well as snare

drum, bass drum, and suspended cymbal, to support the waltz rhythm of the voice and strings. The woodwinds again play in E major, but now in a 2/4 meter. The piano is in the same meter as the woodwinds, but in G major. The brass is in a very slow, plodding waltz rhythm, in C♯ major. All of these conflicting ideas are designed to set up the dense texture of the upcoming coda.

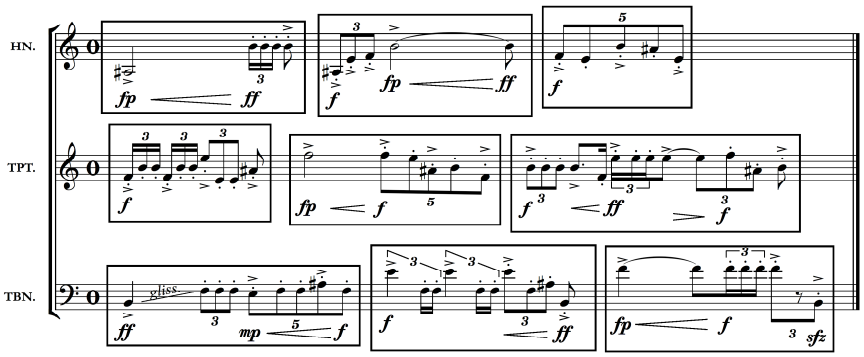
CODA

As I described on pages 93-94, the coda of Pink Floyd's "Bike" recording contains a *musique concrète* representation of what it might have been like to open the door to Syd Barrett's mind. In the coda of my setting of "Bike," I chose to mimic the chaos of this "other room" through a more musical, yet still cacophonous, collage of sound. There are two ways in which I try to achieve this. First, I avoided any sense of tonal center by using the "bookend" chords used in the verses. Each player is confined to using only pitches from one of the those chords, as listed here:

Chord 1: G♯-D-E♭-A	Chord 2: E-A♯-B-F	Chord 3: C-F♯-G-D♭
Violin I	Horn	Flute
Violin II	Trumpet	Oboe
Viola	Trombone	Clarinet
Cello	Timpani	Bassoon
Double Bass		Piano (r.h.)
Piano (l.h.)		

Ex. 2-5: "Bookend" chord distribution in the coda

The second method I used to create the collage is by giving certain instruments the opportunity to improvise. The woodwinds and timpani are directed to play any pitches from their chord, in any pattern, at any dynamic, while the brass, violin I, and percussion II are provided a "gesture palette," from which they can choose one of three gestures to play. These gestures can be played in any order/tempo/number of repetitions over the duration of the coda. For example, the gesture palette for the brass instruments is shown here:

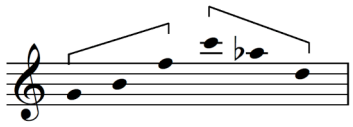


Ex. 2-6: Gesture palette for brass instruments, m. 341

The tubular bell (at the pitch B5) is played seven times in this coda, each time at a ***ffff*** dynamic. This provides the coda with a structural element, but is also an element of programmaticism, simulating the tolling of a funeral bell. I chose the pitch B, because it is the first letter of Barrett's name, and seven strikes of the bell to represent the month and date he passed away—July 7th.

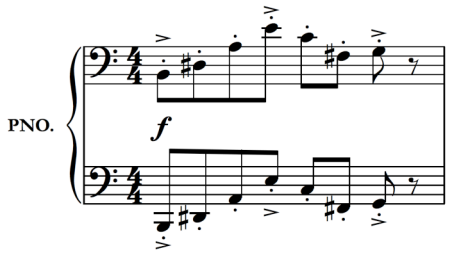
No Good Trying

Like "Vegetable Man," symmetry is an integral harmonic element of this movement. The primary harmonic material comes from a symmetrical six-pitch cell (cell "A1"), which itself is made of one three-pitch cell and its inversion:



Ex. 3-1: Symmetrical six-pitch cell (A1) that is the harmonic basis for "No Good Trying"

The most important motive of the movement (motive "A") is formed from the pitches of cell A1, and in the first measure, this motive is loudly introduced by the brass, strings, and piano (starting on B):

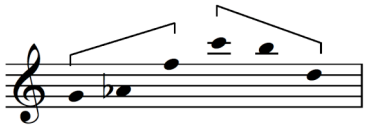


Ex. 3-2: Motive A, piano, m. 342

This short introduction leads directly into verse one, and its initial pitch center, G.

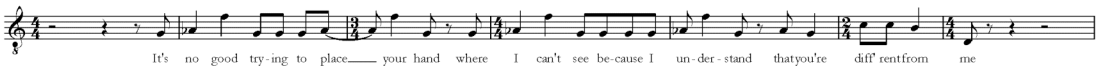
VERSE 1

The vocal melody of the three verses is based on another formation of the symmetrical six-pitch cell described above, where the second and fifth pitches of the cell are swapped:



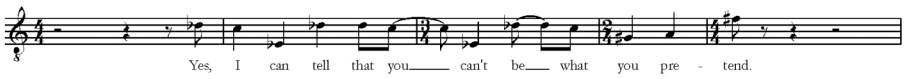
Ex. 3-3: Alternate formation (A2) of symmetrical six-pitch cell

Each verse is broken into three parts, and each of those parts employs pitches that outline cell A2. For example, the first three pitches of the cell are the focus of the melody for the majority of part A of the first verse, while the remaining cell members are used at the tail end:



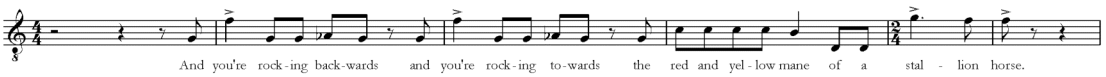
Ex. 3-4: Part A of vocal melody, verse one, mm. 342-348

Part B of the verse is arranged in a similar manner, but at this point, an inversion of the A2 cell is used:



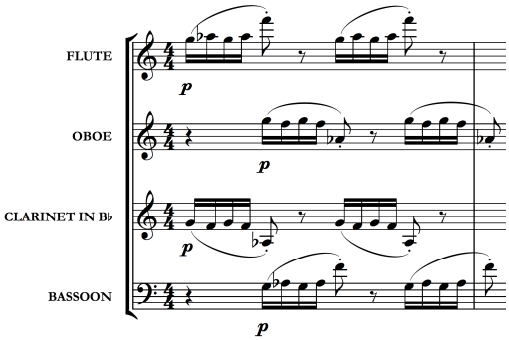
Ex. 3-5: Part B of vocal melody, verse one, mm. 349-353

Again, in part C, the melody returns to the original form of cell A2.



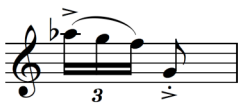
Ex. 3-6: Part C of vocal melody, verse one, mm. 355-360

Accompanying verse one are string tremolos and trills on G, and the woodwinds, using a new motive (motive "B") formed from the first three pitches of cell A2. The flute and bassoon repeat this motive, moving in contrary motion with the oboe and clarinet:



Ex. 3-7: Woodwind accompaniment using motive B, m. 343

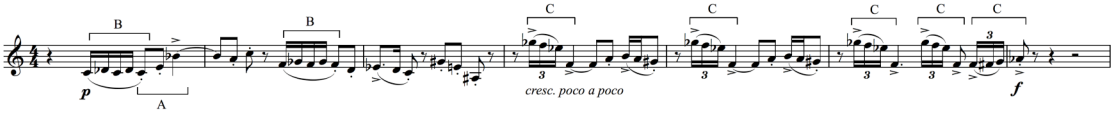
As the vocal line moves to the inverted form of cell A2 in part B of the verse, and back to the prime form in part C, the strings and woodwinds move their accompaniment accordingly, moving from the pitch center G, to D♭, and back to G. Once it moves back to the G pitch center a new motive is introduced (motive "C"). Like motive B, this new motive focuses on the first half of cell A2:



Ex. 3-8: Motive C

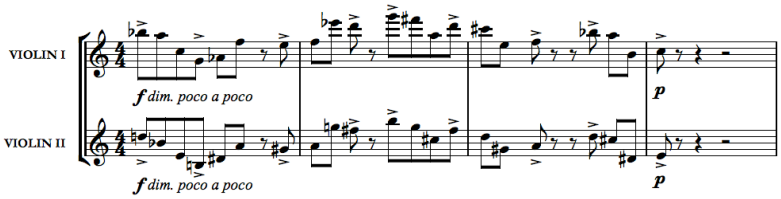
DEVELOPMENT 1

At rehearsal letter A, a short fourteen-bar development section begins. The first half of this section (mm. 361-369) is in *fugato* style among the woodwinds, with each of them developing melodies based on varied elements of the previous motivic material. Below is the clarinet subject from this section:



Ex. 3-9: Clarinet melody, using motives A, B, and C, mm. 363-369

The second half of the development (mm. 369-373) is solely made up of the strings, all playing *pizzicato,* playing variations of motive A. The violins are noteworthy here, as they are constantly moving in a similar direction, but each part is simultaneously outlining forms of cells A1 and A2:



Ex. 3-10: Violins, mm. 369-372

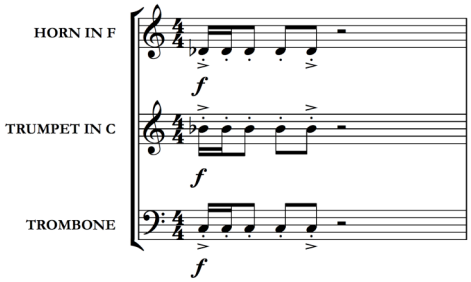
This *pizzicato* section is designed to set up the light texture that accompanies the following verse.

VERSE 2

While the vocal melody of verse two is virtually identical to that of verse one, the accompanimental texture is decidedly different. The cello and bass quietly reinforce the vocal melody with *pizzicato* doubling, and the remaining strings play *arco* in a light, but rhythmically active, texture. The violins and viola use only pitches from the primary pitch cell of the movement, cell A1. Five woodblocks double the rhythm of the violin part. In between each part of the verse, the woodwinds and piano briefly develop motive A. Again, this material is quite light, accompanied by a suspended cymbal played "at the dome."

DEVELOPMENT 2

In contrast to the first development, development two contains material that is very aggressive and driven, setting up the bold material of the third verse. A new motive is introduced here (motive "D")—basically, this motive is a more assertive variant of the rhythmic quality of motive A, forming chords from the pitch classes of cell A2:

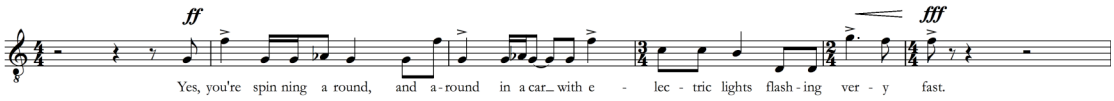


Ex. 3-11: Brass, motive D, m. 392

Motive D, accompanied by snare drum and timpani, supports the driving, developmental material of the upper strings. Contrasting the ostinato texture of the cello and bass, the violins and viola provide the foreground material, which consists of melodic lines built on motives A and C. At the beginning of each of these lines, the woodwinds double with motive C, leading into sustained chords of cell A1. The end of this section foreshadows the tag at the end of the movement, with cascading versions of motive A in the lower strings and piano.

VERSE 3

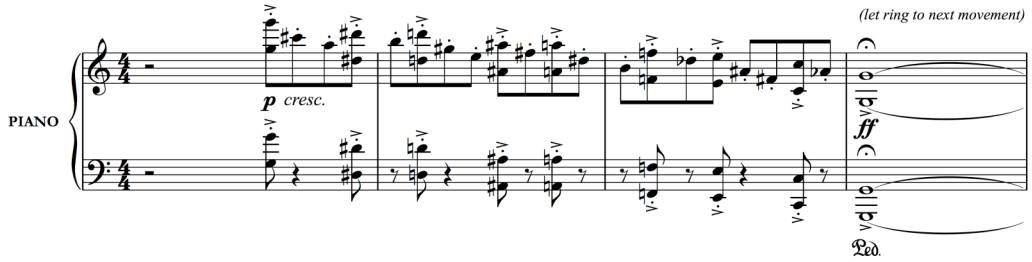
The vocal line of verse three is, once again, similar to the previous verses, with one notable exception. Part C of the melody is rhythmically altered for two reasons. The first reason is practical, as the text that Barrett uses here is of a different length than the corresponding parts of the preceding verses. Second, I wanted to create a sense of instability, to mirror the idea of "spinning around and around" found in this text. To do this, I sped up the vocal rhythm and changed one measure to a 3/4 time signature:



Ex. 3-12: Part C of vocal melody, verse three, mm. 419-424

The texture in this verse is quite dense. The woodwinds continue the motive C material from the previous development section, adding trills to the sustained chords. The brass texture is similar to the angular material of the upper strings in the previous verse, but unlike the lightness of that material, the texture here is very dense and

dynamically loud. In the strings, the cello and bass emphasize the G pitch center with tremolo, while the upper strings combine motives C and D. This final verse is also heavy with percussion, with four tom-toms imitating the woodblock material of the previous verse, and the timpani rolling on each pitch center. While the brass sustains their cell A1 chord, the movement closes with the aforementioned "cascade" of motive A in the rest of the orchestra. The time signature is still 4/4, even though the feel of the these measures is closer to 5/8:

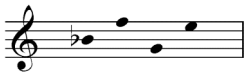


Ex. 3-13: Piano, mm. 426-429

The timpani, piano, and tam-tam are allowed to ring out at the end of this movement, as the orchestra proceeds to the final movement without pause *(attacca)*.

Dark Globe

In Pink Floyd's best-known tribute to Syd Barrett, "Shine On You Crazy Diamond," guitarist David Gilmour created a haunting four-note phrase that formed the basis of that song, and inspired Roger Waters to compose its lyrics. Beautifully simplistic, the motive seemed to encapsulate Barrett's downward spiral, and the more general themes of emptiness, alienation, and absence:

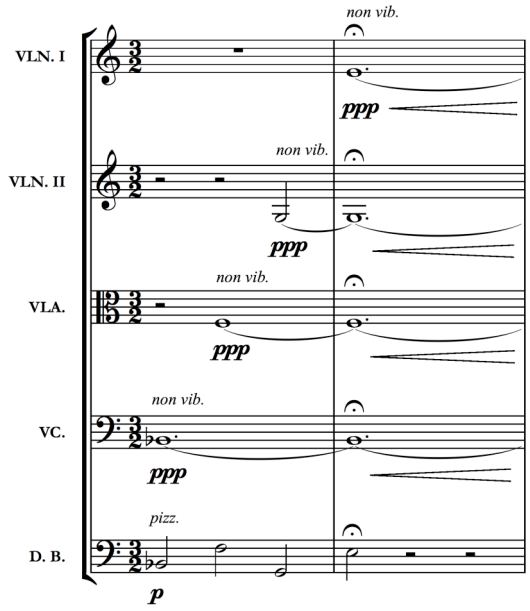


Ex. 4-1: Four-note Motive of "Shine On You Crazy Diamond"

Because this motive is so closely associated with Barrett, I chose to incorporate this motive as an integral element of the movement. Also, to reflect the intimacy of the text, I chose to set it in a very light and delicate texture.

INTRODUCTION

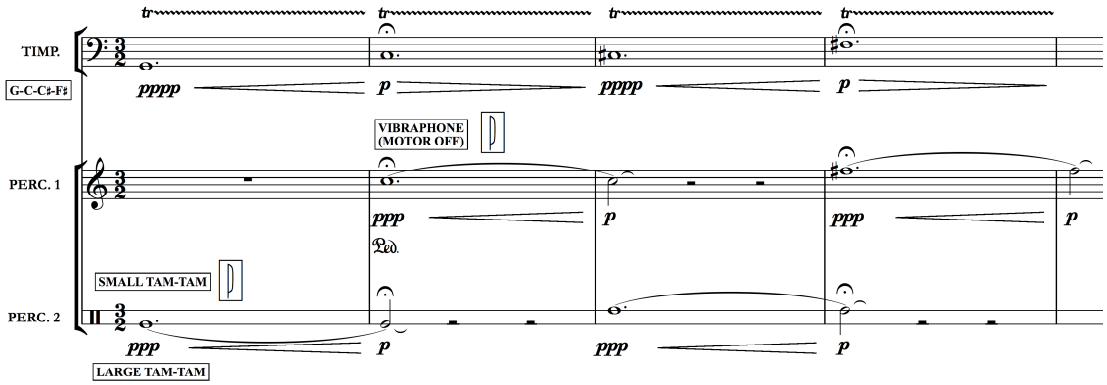
The "diamond" motive is introduced at the very beginning of the movement, played by the piano and the bass, playing *pizzicato*. To create a more haunting quality, and to provide a way for the pitches to reverberate, I used sustaining instruments to lengthen each pitch. In the case of the example below, violins, viola, and cello extend the notes of the motive:



Ex. 4-2: Diamond motive, mm. 430-431

This motive appears two measures later, again in the bass and piano, but this time the woodwinds extend the pitches. At that entrance, the motive begins where the previous entrance ended—E. It is worth mentioning that putting these two entrances together form a cyclical, six-pitch set: the first entrance is B♭-F-G-E, while the second is E-B-C♯-B♭

In addition, the use of percussion is particularly notable in the introduction. To create an appropriate mood for this setting, I incorporated bowed tam-tams (large and small), bowed vibraphone, and rolled timpani at a low dynamic:



Ex. 4-3: Percussion example, mm. 430-434

VERSES

From the point at which the vocalist enters, it is constantly in harmonic conflict with the rest of the ensemble. This is designed to represent Barrett's own internal struggle with his mental decline. While the vocal melody is predominantly in B major, the accompanimental material is in a contrasting key associated with the diamond motive. The accompaniment is constantly creating and easing tension by moving closer to B major, and then moving farther away. At certain points, the texture drops out completely, allowing the vocal melody to stay within its key without any struggle.

CODA

The short coda brings back the original form of the diamond motive, once again, stated by the bass and piano, and extended by the remaining strings. The tubular bell is included here, again as a programmatic element, repeating seven times as a final tribute and farewell to Syd.

Conclusion

Syd Barrett passed away on July 7th, 2006, due to complications of diabetes and pancreatic cancer. While I never held out much hope that he would know about, let alone hear, this work, I was quite affected by his death. Barrett had been the focus of my work for nearly three years—from seeking out his publishers, Essex Music and Lupus Music, for permission to set these texts, to studying his life and the meaning behind his striking words. For weeks following his death, I felt a profound emptiness and inability to finish this work. However, after that period of dreaded "writer's block," I used his passing as a motivational factor. It led me to try things that I have not attempted before in my previous compositions—breaking out of rigid harmonic and rhythmic structures, using aleatoric techniques, and generally, turning off the internal editor which has haunted my creative process for many years. I believe that these challenges, coupled with the fact that, up to this point, I had never written for an ensemble of this size, have instigated a new and exciting phase in my compositional career. I am very proud of this work, and feel it is both a fitting conclusion to my career as a "student" composer, and a fitting tribute to Barrett and his inspiring words. I now look forward to new ways of challenging myself compositionally, and to picking up that next blank piece of staff paper—without fear, but with great anticipation.

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VITA

Daniel Nass (b. 1975), a native of Minnesota, received a Bachelor of Arts degree in Music Theory and Composition from Saint Olaf College in 1997, under the direction of Peter Hamlin. In 2000, he earned a Master of Music degree in Composition from the University of Missouri at Kansas City, where he studied with James Mobberley, Paul Rudy, and Chen Yi. He is currently pursuing a Doctorate of Musical Arts degree in Composition at the University of Texas at Austin, where his principal teachers have been Kevin Puts, Russell Pinkston, and Donald Grantham.

A member of ASCAP, SCI, SEAMUS, and American Composers Forum, Daniel has received various awards and recognitions, including ASCAP awards, as well as invitations to SEAMUS and SCI national conferences, the 2002 Seoul International Computer Music Festival, the 2003 International Computer Music Conference in Singapore, the 2006 SPARK Festival in Minnesota. In addition, he was named a finalist in the 2007 Young New Yorkers' Chorus Composition Competition. His works are published by BaldNass Music, and recordings are available on the Centaur Records label.

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