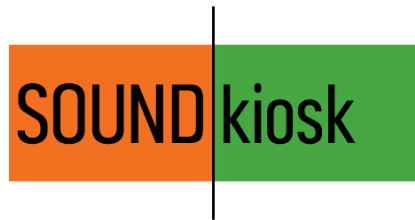


“WHAT I LIKE MOST

5 DIURNES

THE BRAYFORD POOL (LINCOLN) BY DAY

[OCTONIC FIELDS 21 TO 25]



Waterways of Lincoln

SOUNDkiosk Editions
SKM 06

THE **W**ORDS

JIM SIMM & THOMAS DARBY

(2013)





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First Edition

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If you would like to share a new version of 5 Diurnes or if you would like to
inform us of a performance or recording, please contact:

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Preface

The following book contains the texts which form part of a set of compositions for piano and spoken voice written in 2013 with music by myself and words by Jim Simm and Thomas Darby. The book also shows how some of these texts were written (or composed).

The book begins with the full text of 5 Diurnes as recorded by Jamie Crofts in 2016.

The rest of the book is made up of a series of 3 appendices:

Appendix 1 explains how, through a series of observations, the texts were 'mined' from the results of a public consultation.

Appendix 2

The words and the order of the words in Diurnes 1, 4 and 5 can be varied considerably and anyone intending to perform or record the Diurnes should make a new version.*

Appendix 2 provides instructions for how to do this.

Appendix 3 is an article from the Lincolnshire Echo from 2010 which became a source of material for Diurnes 2 and 3. We are very grateful to the Echo for giving permission to reprint the article here.

* Of course, anyone with the inclination is welcome to create a new version regardless of whether they intend to record or perform the work. If you do make a new version, please share it with us.

People have asked me how the words fit the music in 5 Diurnes. Well, the words aren't intended to fit precisely with the music but rather to just sit alongside it. This isn't, for example, song where each word or syllable is aligned to a pitch or rap where the words fit the beat or rhythm of the music. The words in Diurnes 1, 3 and 5 do have fixed starting points but there should be no attempt to make them 'fit' after that.

Jamie Crofts 2016 (writing as Jim Simm)

General introduction to 5 Diurnes

First of all, I'd like to explain the title:

The related title of *Nocturne* is well known by those with an interest in classical music. First written by the Irish composer John Field in around 1812 the Nocturne is a musical composition, usually for piano, of the night or, as Wikipedia puts it: "a musical composition that is inspired by, or evocative of, the night." Chopin is well known as a composer of Nocturnes having written 21 compositions bearing the title.

I was the first to use the title *Diurne*, but now for a musical composition of the day or, if we use the phrase used on Wikipedia for the Nocturne (above): one inspired by, or evocative of, the day. I wrote my first Diurne in 2006 and my Diurnes have always used spoken words with a musical score, most often for piano. Words and music in my Diurnes are sometimes tightly and sometimes loosely connected rhythmically.

The etymology of the word Diurne is perhaps best understood if we think of the defining of animals as being Nocturnal or Diurnal depending on whether they are active in the night or in the day.

Secondly, I'd like to explain the location:

The Brayford Pool plays (and has played for more than 2000 years) a very significant part in the life of the city of Lincoln, the administrative city of the county of Lincolnshire in eastern England.

The Pool is formed of a naturally occurring lake at the confluence of the Foss Dyke Navigation canal and the river Witham and sits in the centre of the city of Lincoln.

The Foss Dyke Navigation canal flows into the pool from the west.

The north bank is occupied by restaurants, pubs, bars, hotels, a cinema and the mooring for the Brayford Belle which gives hour-long trips throughout the summer months navigating the waterways of Lincoln including the Foss Dyke Navigation as far as the Pyewipe Inn.

The south bank is the home of Lincoln University; a new university built with innovative and imaginative design.

Brayford Wharf East is the only side with a road open freely to traffic. It also includes a landing strip used by swans. There are some lively business and office buildings on Brayford East including the Lincolnshire Echo, a weekly printed newspaper and rolling online local news service. The pool also operates as a marina, home to pleasure boats and residential boats; mainly narrowboats which were formerly an important part of industrial transport before the arrival of trains.

One prominent feature of the Brayford Pool is its island, home to a mature weeping willow tree. This has, since the end of 2013 been joined by two smaller islands sensitively

planted to provide a nesting place for swans.
Rumours and tales abound of the island harbouring secrets,
that it covers buried treasure, that it is guarded by ancient
objects or harbours the spirit of the Lincoln Imp (see links below).
The island is the subject of Diurnes 2 and 3.

The texts for Diurnes 1, 4 and 5 are based on a public consultation
which took place in 2013. People were simply asked to complete
the statement: “What I like most about the Brayford Pool is...”

For more details see the Extended Appendix.

The text for Diurne 2 was written by Thomas Darby.

Diurnes 2 and 3 were based on a Lincolnshire Echo newspaper
article from 2010 with the headline: “Is a long forgotten
secret buried beneath the island on the Brayford Pool?”

And finally, the set of Diurnes has the subtitle Octonic Fields
21 to 25. What do I mean by “Octonic Field”.

I use the title Field to describe those of my compositions
which sustain a consistent texture throughout. The term is
familiar in visual art especially the term “colour field” and I've
borrowed the word to apply to my Sonic Fields. I'm not,
however, suggesting that my work is in any way attempting a
sonic equivalent to colour field art. I invented the word “octonic”
to describe eight note scales consisting of 4 whole tones and
4 semitones within the octave. The term “octatonic” is familiar

with musicians and describes a scale which alternates tones
with semitones. The octatonic scale was used by many
composers from the early 20th Century onwards including
Bartok, Stravinsky and Messiaen. I've simply extended the
idea and identified six functional octonic scales in all.
There are details of this at SOUNDkiosk POLYtechnic on
the SOUNDkiosk website: www.soundkiosk.com

Jamie Crofts 2013/14

Links:

Jamie Crofts/Jim Simm/SOUNDkiosk
[soundkiosk.com](http://www.soundkiosk.com)

Thomas Darby
thomasdarby.co.uk

Lincoln Imp

http://en.wikipedia.org/wiki/Lincoln_Imp

Lincolnshire Echo article

<http://www.lincolnshireecho.co.uk/help-fathom-mystery-Brayford-island/story-11216488-detail/story.html>

5 Diurnes

the Brayford Pool (Lincoln) by day

[Octonic Fields 21 to 25]

Jim Simm

Thomas Darby

Diurne 1

the Brayford Pool (Lincoln) by day

Jim Simm (based on a public consultation)

it can be misty it can be warm
it can be tranquil it can be strange
it can be haunting it can be calm

being by the water living on the water
meeting by the water sitting by the water
walking by the water passing by the water

I like the atmosphere I like the architecture
I like the history I like the view
I like the buildings I like the buzz

it can be sacred it can be strange
it can be pretty it can be blue
it can be wild it can be tranquil

relaxing by the water feeding swans by the water
passing by the water chatting by the water
sitting by the water spending time on the water

it's the bars for me it's the boats for me
it's the memories for me it's the geese for me
it's the boats for me it's the sunlight for me

it can be pretty it can be misty
it can be frozen it can be calm
it can be industrial it can be angry

coming and going by the water strolling by the water
meeting by the water thinking by the water
living on the water spending time on the water

I like the canoes I like the boats
I like the space I like the atmosphere
I like the light I like the swans

Diurne 2

the Brayford Pool (Lincoln) by day

Thomas Darby

It is morning when you leave your house.
You stroll amiably, aimlessly, enjoying the warmth of the sun on your neck, the cold wind at your ears.
You pass cafes and bars, parked cars and shops.
Reaching the water's edge you stop and take in the surroundings.
A couple walk along a path that winds along the canal route.
Glistening sunlight from above bears down as you look across the body of water.
A group of swans languish on the main island.
Some people across the other side are getting onto a boat.
You sit down, pull your legs up to your chest.
In the pool are two other outcrops of growing vegetation.
She has red hair, he has a green coat.
They have netting around each perimeter.
The largest island has a tree, it sways gently back and forth.
They are holding hands.
The boat has begun to move across the water towards the centre.
You put one foot in the water.
In the tree something else moves.
The water's cold.
The couple have stopped and are now looking at you.
You wonder how deep it is as you step in further.

There is a large unusual contraption on the back of the boat.
They are shouting, making gestures with their arms.
The tree moves in green swathes with the wind.
It's up to your waist now.
Your feet are heavy in the watery sludge, making it difficult to progress.
You watch something step down from inside the tree.
The swans are disturbed, and hurry onto the water.
Up to your chest now.
Indiscriminate voices calling out.
The vessel floats closer.
It is stood hunched in the shadow of the veiled trunk.
Up to your neck.
Looking back you see small waves of green and red.
The shadow moves from under the tree.
Again she squeezes it, but harder this time.
The apparatus sounds mechanical.
The swans fly away.
With your next step you submerge totally.
You hold your breath.
The sound is dense and repetitive.
Vague shapes of blue surround you.
Descend further down.
More people are stopping, a crowd gathers.
It is darker now.
A loud splash comes from behind the boat.
Churning noises wrench immersed.
Green and red and blue swirl together.

The boat turns slowly, circling the island.
Step by careful step on the slippery stones.
Sonar rays pulse unseen infiltrations.
There is an increased difficulty in moving.
The on board computer blip blips.
The verdant shadow slinks over the water.
The crowd gasp.
You hold your arms out, your lungs burn.
Breath escapes your mouth.
Bubbles burst on the surface drawing an unsteady line towards the island.
All of this is being watched through mobile phones held at arms length.
Darkness moves around you.
The waterbed begins to incline with each slow step.
The noise of the boat engine passes overhead again.
You reach down, running your fingers along the slime-covered debris.
Perforating waves bounce back and forth.
Green and red hold each other tighter.
The darkness grows in front of you.
Your fingers run along its ridge.
Some people on the embankment have noticed the swarthy form on the island.
You bend over and take the strain.
Blip blip blip blip.
Encircle round and round.
Screams, movement contained.
They clasp, fastening tight around its side.
Printouts are being studied.
The shadow watches you from above the surface.

You straighten and stand, the relic in your grasp.
Blip blip bleep.
Holding it carefully in your arms you resume the incline.
It shifts backwards under the overhanging branches, out of sight.
Your head breaches the water's surface.
And up into the tree again.
Voices now hushed in broken sentences are carried towards you.
Held tightly, white stricken faces blink.
All the crew are on deck staring.
Pulling your wet frame out of the water you breach the shore.
Tense movements ripple among the crowd.
Wide eyed green and red and tight.
You hold the remains aloft.
The hands on the dials spin to maximum.
Red lights jostle for the best angle.
The engine cuts out but the boat continues to drift.
It drips as you walk carefully around the circumference.
The water levels sink with each step.
Stunted gasps from the onlookers surround the bay.
Swans have returned and are circling overhead in the sky.
Broken husks emerge creaking from the water as it drains.
You stop on the fifth revolution of the island.
The familiar lapping turns to dense squelches as the last of the river gives way to mud.
The heat is so very intense, the wind cold at your ears.
A coiling emits from within the branches.
You lay the remains on the sand.
And step up into the tree.

Then silence.

Diurne 3

the Brayford Pool (Lincoln) by day

Jim Simm

27 Questions about the Brayford Pool Island

Is a long forgotten secret buried beneath the island on the Brayford Pool?

Is there a mystery waiting to be solved?

Is someone taking on the task of uncovering the mystery?

Are they open to offers from anyone with information?

Is the island believed to be something ancient... something modern?

What is buried under the island... beneath the island?

Is it or is it not more than 50 years old?

Is it true the people of Lincoln can only guess?

Is it perhaps guarded by ancient objects?

Is the island believed to possess the spirit of the Lincoln Imp?

Are there rumours the area might hold the remains of an ancient vessel?

Did further investigations reveal any conclusive evidence?

Based on an article in the Lincolnshire Echo
 “Is a long forgotten secret buried beneath
 the island on the Brayford Pool?”
 Wednesday 21st July 2010

(see Appendix 3)

“Is it true that the Brayford doesn’t
 have a bottom; that it goes on
 forever?” Cath, local resident

Were the investigations made in collaboration with a maritime organisation?

Beneath the modern day island were there finds of medieval pottery?

Was an obstruction discovered, buried at some depth, south east of the island?

Is it true that we do not know the nature of the site?

Would Time Team be interested in taking it on?

What is this inland city port and what is the nature of the site?

Was an operation to clear the pool conducted?

Has it been dredged a number of times?

Is more work to be carried out due to the nature of the site?

Perhaps it is protected by other objects of mystery located towards the south bank?

Is it made up of old computer screens, crisp bags, fags, beer cans, and other rubbish?

Is it true that a photo exists from 1957 in which the island does not appear to be there?

Until someone decides, is there any further work to be carried out?

Were 25 shipwrecks removed from the water in 1964?

Are guardians of the area aware that a sonar survey of the Pool was done about 20 years ago?

Diurne 4

the Brayford Pool (Lincoln) by day

Jim Simm (based on a public consultation)

the city - edge of the city - the sacred city

each time I pass by I view memories
strangely haunting diverse and interesting
by the water on the water or at the water's edge
we are close to the city

frozen gasping ghosts
throwing together times and memories
going to and fro
by the water or water's edge
it is the edge of the city

each time I pass by I view memories of
a tranquil place
it is the water's edge
it is the edge of the city

strangely haunting with
memories over decades revisited
where light plays on the water
so close to the city

going to and fro are
memories of the diverse and
ever changing sights
of sunlight hitting water
it is city life and nature

ever changing sights of
 people coming together
 where light plays on water
 at the edge of the city

sights sounds smells
 throwing together times and memories
 of watching the water
 at the edge of the city

the multitude of lights are
 strangely haunting
 ever changing sights
 of sunlight the water evening
 it is any other city

going from sense to sense I am amazed
 misty sunken ghosts with
 memories over decades revisited
 it is the sunlight hitting water
 it is city life and nature

sights sounds smells
 ever changing sights
 swans swans the swans the swans the swans
 light playing on water
 it is wild life and city life

memories enhanced enclosed diverse
 memories over decades revisited
 of sunlight hitting water
 of sunlight the water evening
 of the city of any city

frozen gasping ghosts become
 a multitude of lights
 on the water or at the water's edge
 it is the edge of the city

people come together with their
 memories enhanced enclosed diverse
 strangely haunting
 sunlight hits water
 in the city the sacred city

a multitude of lights
 throwing together times and memories
 of watching the water
 we are close to the city

each time I pass by I view memories of
 swans swans the swans the swans the swans
 by the water or water's edge
 so close to the city

Diurne 5

the Brayford Pool (Lincoln) by day

Jim Simm (based on a public consultation)

coming and going on the water eating by the water
relaxing by the water thinking on the water
eating by the water drinking by the water

a place where people eat a place where people go
a place where people stroll a place where people work
a place where people play a place where people live

memories of different histories memories of sunken spaces
memories of tranquil times memories of busy lives
memories of industrial architecture memories of warm summers

sitting by the water sketching the water
living by the water walking by the water
passing by the water relaxing by the water

a place where people thrive a place where people change
a place where people go a place where people drink
a place where people create a place where people meet

memories of busy waves memories of key events
memories of different communities memories of frozen ghosts
memories of misty sunlight memories of frozen ripples

meeting by the water chatting by the water
feeding swans by the water playing by the water
spending time on the water watching the water

a place where people sit a place where people feel
a place where people watch a place where people relax
a place where people pass by a place where people sit

memories of wild nature memories of angry winds
memories of misty 'romance' memories of sunken decades
memories of industrial buildings memories of sacred summers (*piano a niente*)

Appendices

Introduction p.14

Appendix 1 p.15

Appendix 2 p.20

Appendix 3 p.37

Introduction

If we take 5 Diurnes standing alone as a set of writings, what you've read so far in this book is complete.

However, if you intend to perform or record the Diurnes in their incarnation as a set of compositions for piano with spoken voice, or if you're just curious and want to take the book a stage further, you'll need these appendices, one of which explains how to create new versions of three of them.

Diurnes 2 and 3 are fixed as published here. Written by Thomas Darby (2) and Jim Simm (3), they are both based on an article from the Lincolnshire Echo from Wednesday 21st July 2010: "Is a long forgotten secret buried beneath the island on the Brayford Pool?"

1, 4 and 5 however are much more fluid and can exist in many different versions.

What 1, 4 and 5 have in common is that they are based on the results of a public consultation conducted in Lincoln during April and May 2013. This wasn't anything elaborate, just a request to complete the sentence:

"What I like most about the Brayford Pool is..."

People were able to take part in the consultation by filling in a printed card available in the Lincoln area, by emailing an answer, by posting on Twitter using the hashtag #5Diurnes, or by visiting the online survey website SurveyMonkey.

Appendix 1 explains how the words used in the Diurnes were 'mined' from the results of the public consultation. The appendix includes a series of observations on the responses to the consultation and how specific phrases from the responses were used in the final texts.

Appendix 2 explains how to create new versions of Diurnes 1, 4 and 5.

Appendix 3 is a reprint of an article from the Lincolnshire Echo from July 21st 2010 which formed the basis of Diurnes 2 and 3.

Appendix 1

A look at the results of the public consultation and how the words for Diurnes 1, 4 and 5 were 'mined' from these results.

The public consultation, conducted during April and May 2013 involved a simple request; participants were asked to complete the sentence:

“What I like most about the Brayford Pool is...”

Here we have a series of observations on the results of the consultation:

Observation 1

The ten nouns most frequently used by the respondents read as a portrait in miniature of the Brayford Pool

water

city

swans

life

restaurants

university

time

boats

ducks

people

Observation 2

Words used by the respondents in alphabetical order

9pm-4am a aborted about abroad across activity affects all almost along also although am
 amazed amenity an and angry any appearance architecture are area around as at atmosphere
 available backdrop bar barges be beckoning being between beyond bicycles blue boat boats
 both Brayford bridge bring buildings busy but buzz by Cadets café calm can canoeists Cathedral
 centre changing chatting city classier close come coming commerciality community constantly
 course create dark decades diamond different disappeared diverse down drinking drowned
 ducks each eaten eating edge enclosed enhanced enjoying enjoyment especially evening events
 ever everything excites facilities families family feed feel fighting fish fluorescent for fornicating
 four friends fro from frozen gained gasping ghosts giggle go going good goose gulls half
 happiness has haunting have having he's heard him his history hitting hive how I I've if in indignant
 individual industrial interesting is it it's key landings large least life light lights like Lincoln links lit
 lived locks madness makes matter me meet memories misty mixture multitude my narrow
 nature new nice nicely night no now occur of off on once one openness or order other outside
 over part party pass passing pavilion peaks people picturesque place plays Pool presence pretty
 putting questionable quite really relax restaurant restaurants revisited ripples rippling 'romance'
 rooms sacred sadly scaring Scream Sea seen seized sense several shelter shopping sights since
 sitting sketched smells so someone son sounds space spend sports spot started stones stood
 strange strangely streams strolling such summer sunken sunlight surrounded swan swans
 swimming takeaways than that that's the there they thing thinks those thriving through throwing
 time times to together too town tranquil trips trolleys trying J.M.W. Turner uni university up used
 view vomiting walk wanted warm was watch watching water water's watercolour waters wave
 way weather what when where which who wild wind window with working years you you're

Observation 3

Words used by the respondents in order of frequency

the of and it to is a water city by in it's swans I life when at as all which Brayford me that or can
 once restaurants for university time Lincoln on boats ducks with people night nice place way be
 up where view memories each summer swan pretty area edge atmosphere how weather going
 from sense so has watching really ever he's such now changing watch was bring like used tranquil
 over sacred rooms rippling ripples sadly 'romance' scaring seen part seized Sea Scream outside
 party pass restaurant putting picturesque questionable one plays Pool occur presence quite peaks
 passing relax off pavilion other openness order several revisited strangely trolleys trips trying
 J.M.W. Turner vomiting uni town too thriving those through throwing together times walk
 wanted window wind working years you're you wild who water's warm watercolour waters
 what wave thinks thing space sounds spend sports started spot son someone sights shopping
 since sitting smells sketched stones stood takeaways swimming than that's they there surrounded
 sunlight no strange streams strolling sunken shelter lit classier chatting centre close come
 commerciality coming Cathedral canoeists but busy buzz cadets calm café community
 constantly drowned drinking down eaten eating enhanced enclosed diverse disappeared create
 course dark decades different diamond buildings bridge am although also amazed an amenity
 any angry along almost about aborted abroad across affects activity appearance architecture
 beyond between bicycles blue both boat being beckoning around are available backdrop barges
 bar enjoying enjoyment interesting industrial key landings least large individual indignant history
 his hitting hive if I've light lights multitude mixture misty my narrow new nature meet matter
 9pm-4am links lived locks makes madness him heard fighting feel feed fish fluorescent four
 fornicating family families evening especially events everything facilities excites friends fro half
 gulls happiness haunting having have goose good gained frozen gasping ghosts go giggle nicely

Observation 4

Certain short phrases were used widely by the respondents.
These phrases formed the basis of the texts for diurnes 1 and 5

it can be ...
... on/by the water
I like the ... (or it's the ... for me)
a place where people ...
memories of ...

In Diurnes 1 and 5 these became more specifically:

it can be <adjective>
<verb> on the water
<verb> by the water
I like the <noun> (or it's the <noun> for me)
a place where people <verb>
memories of <adjective> <noun>

For example:

it can be strange
living on the water
sitting by the water
I like the architecture (or it's the history for me)
a place where people stroll
memories of tranquil ripples

Observation 5

I took the two most commonly used nouns from the responses, 'water' and 'city', and I added 'memory'.

The idea of memory came up a number of times in the responses, for example:

“What I like most about the Brayford Pool is enjoyment – families and friends, strolling along or eating & drinking & chatting. That it is used: by boats passing through; by the Sea Cadets. Memories of events over decades, revisited each time I pass by.”

These three key words form the basis of Diurne 4.

memory

water

city

Phrases in diurne 4 are taken from the responses, from the word lists both alphabetical and by frequency, and some constructed by me freely from the vocabulary (perhaps “pool of words”) provided by the consultation.

For example:

Memory:

each time I pass by I view memories of a tranquil place

Water:

where light plays on water

City:

it is city life and nature

Here is an example of a complete Diurne 4 verse. Appendix 2 gives details of how to construct a Diurne 4 verse.

a multitude of lights

throwing together times and memories

of watching the water

we are close to the city

Appendix 2

This section of the book shows how to create new versions of Diurnes 1, 4 and 5. The idea is that no two performances or recordings are the same so, following the instructions below, create your own version of the text. The basic structure of each Diurne is exactly as seen in the versions found in the main body of the book; the difference is in the detail.

diurne 1
the Brayford Pool by day

Instructions for the creation of a new version

Using the chart on the next page create nine verses
Instructions continue after the chart

diurne 1
the Brayford Pool by day

1

it can be

angry
blue
busy
calm
frozen
haunting
industrial
misty
pretty
sacred
strange
tranquil
warm
wild

2

being
chatting
coming and going
giggling
living
relaxing
spending time
thinking

on
or
by

drinking
eating
feeding swans
meeting
passing
playing
sitting
strolling/walking

by

3

the water

I like the

it's the

activity
architecture
atmosphere
barges
bars (or cafés or restaurants)
boats
buildings
buzz
canoes
ducks (or geese or gulls or swans)
history
light
memories
sounds
space
sunlight
view

once only in each reading/performance

sketching the water
watching the water

for me

diurne 1
the Brayford Pool by day

Create verse 1 – “it can be...”

From column 1 on the chart create 3 lines, 2 statements in each line, 6 statements altogether:

e.g.

it can be haunting it can be pretty

it can be warm it can be wild

it can be misty it can be strange

Create verse 2 - “...on/by the water”

From column 2 on the chart create 3 lines, 2 statements in each line, 6 statements altogether:

e.g.

being on the water living on the water

drinking by the water relaxing on the water

strolling by the water playing by the water

So far we have:

Verse 1

it can be haunting it can be pretty

it can be warm it can be wild

it can be misty it can be strange

Verse 2

being on the water living on the water

drinking by the water relaxing on the water

strolling by the water playing by the water

diurne 1
the Brayford Pool by day

Create verse 3 - "i like the..."

From column 3 on the chart create 3 lines, 2 statements in each line, 6 statements altogether:

e.g.

i like the light i like the space

i like the sounds i like the boats

i like the architecture i like the atmosphere

And now we have:

Verse 1

it can be haunting it can be pretty
it can be warm it can be wild
it can be misty it can be strange

Verse 2

being on the water living on the water
drinking by the water relaxing on the water
strolling by the water playing by the water

Verse 3

i like the light i like the space
i like the sounds i like the boats
i like the architecture i like the atmosphere

diurne 1

the Brayford Pool by day

Verses 4 and 5 are created the same way as verses 1 and 2.

Verse 6 uses column 3, but this time reading vertically, downwards - "it's the... for me"

e.g.

it's the buzz for me it's the history for me

it's the sunlight for me it's the buildings for me

it's the boats for me it's the restaurants for me

it's the

activity
 architecture
 atmosphere
 barges
 bars (or cafés or restaurants)
 boats
 buildings
 buzz
 canoes
 ducks (or geese or gulls or swans)
 history
 light
 memories
 sounds
 space
 sunlight
 view

for me

And so we have:

Verse 4

it can be busy it can be frozen

it can be misty it can be sacred

it can be pretty it can be angry

Verse 5

coming and going by the water meeting by the water

passing by the water relaxing on the water

feeding swans by the water spending time on the water

Verse 6

it's the buzz for me it's the history for me

it's the sunlight for me it's the buildings for me

it's the boats for me it's the restaurants for me

diurne 1

the Brayford Pool by day

Verses 7, 8 and 9 complete the Diurne and are constructed exactly the same way as verses 1, 2 and 3 respectively.

And here's a complete, new version of Diurne 1:

it can be haunting it can be pretty
it can be warm it can be wild
it can be misty it can be strange

being on the water living on the water
drinking by the water relaxing on the water
strolling by the water playing by the water

i like the light i like the space
i like the sounds i like the boats
i like the architecture i like the atmosphere

it can be busy it can be frozen
it can be misty it can be sacred
it can be pretty it can be angry

coming and going by the water meeting by the water
passing by the water relaxing on the water
feeding swans by the water spending time on the water

it's the buzz for me it's the history for me
it's the sunlight for me it's the buildings for me
it's the boats for me it's the restaurants for me

it can be blue it can be frozen
it can be pretty it can be busy
it can be industrial it can be calm

being on the water being by the water
drinking by the water strolling by the water
playing on the water sketching the water

I like the ducks I like the swans
I like the barges I like the canoes
I like the sounds I like the memories

note

The chart also includes the possibility of including the phrases
sketching the water
or
watching the water
once only in any one reading or performance.

diurne 4
the Brayford Pool by day

Instructions for the creation of a new version

Using the chart on the next page create fifteen verses
Instructions continue after the chart

column 1 - memory

1

sights sounds smells

strangely haunting

a tranquil place

going to and fro

misty sunken ghosts

frozen gasping ghosts

ever changing sights

a/the multitude of lights

people come together

diverse and interesting

memories of the diverse

swans swans the swans the swans the swans

memories enhanced enclosed diverse

each time I pass by I view memories

throwing together times and memories

going from sense to sense I am amazed

memories over decades revisited

column 1 phrases
may be linked by
any of these words:

of
are
become
and
by
with
with its/their

column 2 - water

2

where | sunlight hits water
the | light plays on (the) water

the |
of | sunlight the water evening
it is the |

it is the |
of | sunlight hitting water

of | watching the water
(related to 'memories' in column 1)

it is | on the water
by the water

it is |
it is the | light playing on (the) water

it is the | water's edge
the | water or water's edge

by the water or water's edge

on the water or at the water's edge

diurne 4
the Brayford Pool by day

3

column 3 - city

we are |
so | close to the city

at | the edge of the city

in | a water city
the sacred city

it is |
in | the city
of | any city
any other city

of | city life and nature
wild life and city life

diurne 4
the Brayford Pool by day

Construct the 15 verses in the same way (with possible variations)

Each verse takes:

two or three phrases from column 1 – memory

one phrase from column 2 – water and

one phrase from column 3 – city

From column 1, for example:

a multitude of lights

memories over decades revisited

throwing together times and memories

misty sunken ghosts

Variation 1: add optional link words (here I've used 'become' and 'of')

a multitude of lights *become* memories over decades revisited

throwing together times and memories *of* misty sunken ghosts

From column 2, for example:

it is light playing on water

From column 3, for example:

we are close to the city

diurne 4
the Brayford Pool by day

Add this line before the 15 verses
the city – edge of the city – the sacred city

Our first sample verse, then, is:
a multitude of lights become memories over decades revisited
throwing together times and memories of misty sunken ghosts
it is light playing on water
we are close to the city

Variation 2: The tense of verbs may be altered, e.g.
a multitude of lights became memories over decades revisited
threw together times and memories of misty sunken ghosts
it was light playing on water
we were close to the city

Alternative construction (use this less often):
two or three phrases from column 1 – memory
two phrases from column 2 – water and one from column 3 - city **OR**
one phrase from column 2 and **two** phrases from column 3
two from column 2 is more likely than two from column 3

In columns 2 and 3 the words to the left of the
vertical lines are optional.

e.g. all of these are possible in column 2:
sunlight hits water
where sunlight hits water
the sunlight hits water

and all of these are possible in column 3:
the edge of the city
at the edge of the city
it is the edge of the city
it is at the edge of the city

diurne 5
the Brayford Pool by day

Instructions for the creation of a new version

Using the chart on the next page create nine verses
Instructions continue after the chart

diurne 5
the Brayford Pool by day

1

being
chatting
coming and going
giggling
living
relaxing
spending time
thinking

on
or
by

a place
where people

change
chat
come
create
drink
eat
feel
go
live
meet
pass by
play
relax
sit
sketch
stroll
think
thrive
walk
watch
work

the water

by

drinking
eating
feeding swans
meeting
passing
playing
sitting
strolling/walking

once only in each
reading/performance

sketching the water
watching the water

2

3

memories of

angry
blue
busy
calm
different
frozen
good
haunting
industrial
interesting
key
large
misty
narrow
sacred
several
strange
sunken
tranquil
warm
wild

architecture
atmospheres
bars
boats
buildings
canoists
communities
decades
events
ghosts
histories
lives
lights
nature
nights
people
places
ripples
'romance'
spaces
summers
sunlight
things
times
waters
waves
winds
years

diurne 5 the Brayford Pool by day

Diurne 5 has the same structure as Diurne 1

Create verse 1 – “... on/by the water”

From column 1 on the chart create 3 lines, 2 statements in each line, 6 statements altogether:

e.g.

strolling by the water spending time by the water

meeting by the water relaxing on the water

living on the water passing by the water

Create verse 2 - “a place where people ...”

From column 2 on the chart create 3 lines, 2 statements in each line, 6 statements altogether:

e.g.

a place where people relax a place where people play

a place where people eat a place where people stroll

a place where people sketch a place where people sit

Create verse 3 - “memories of <adjective> <noun>”

From column 3 on the chart create 3 lines, 2 statements in each line, 6 statements altogether:

e.g.

memories of blue lights memories of sacred places

memories of sunken ghosts memories of wild ‘romance’

memories of interesting histories memories of misty nights

diurne 5 the Brayford Pool by day

And so we have:

Verse 1

strolling by the water spending time by the water
meeting by the water relaxing on the water
living on the water passing by the water

Verse 2

a place where people relax a place where people play
a place where people eat a place where people stroll
a place where people sketch a place where people sit

Verse 3

memories of blue lights memories of sacred places
memories of sunken ghosts memories of wild 'romance'
memories of interesting histories memories of misty nights

The chart also includes the possibility of including the phrases
sketching the water
or
watching the water
once only in any one reading or performance.

Diurne 5 is more straightforward than Diurne 1.
They have the same structure of
nine verses, three lines per verse, two statements in each line,
but there are fewer variations in Diurne 5:

So, simply construct verses 4, 5 and 6
and
7, 8 and 9
in the same way as verses 1, 2 and 3 respectively.

See overleaf for a new version of Diurne 5 created in this way.

diurne 5 the Brayford Pool by day

So here's the new version of Diurne 5:

By the way:
As with Diurne 1, the chart also includes the possibility
of including the phrases:

sketching the water
or
watching the water

once only in any one reading or performance.

strolling by the water spending time by the water
meeting by the water relaxing on the water
living on the water passing by the water

a place where people relax a place where people play
a place where people eat a place where people stroll
a place where people sketch a place where people sit

memories of blue lights memories of sacred places
memories of sunken ghosts memories of wild 'romance'
memories of interesting histories memories of misty nights

passing by the water drinking by the water
watching the water thinking on the water
giggling on the water chatting by the water

a place where people come a place where people feel
a place where people thrive a place where people change
a place where people watch a place where people work

memories of key events memories of busy things
memories of narrow buildings memories of tranquil summers
memories of several canoeists memories of wild winds

drinking by the water feeding swans by the water
being on the water living on the water
passing by the water feeding swans by the water

a place where people think a place where people thrive
a place where people walk a place where people play
a place where people come by a place where people stroll

memories of narrowboats memories of angry waves
memories of different communities memories of busy events
memories of industrial decades memories of sunken histories (*piano a niente*)

Appendix 3

Is a long-forgotten secret buried beneath the island in the Brayford Pool?

Lincolnshire Echo

July 21st 2010

WHAT is buried under an island in Lincoln's Brayford Pool is a mystery waiting to be solved, according to guardians of the area.

The island, which lies at the south-eastern corner of the pool, is not believed to be a natural formation as the area was built by the Romans.

But, with rumours the area might be of historical interest, members of the group who look after the waterway say they are open to offers from anyone with information or the will to investigate.

John Handley, secretary of the Brayford Trust, said it was rumoured that beneath the modern day island lay the remains of an ancient vessel.

He said: "Following a survey conducted in 1994 by the University of Cambridge, in collaboration with a maritime organisation, an obstruction was discovered south east of the island.

"It was believed to have been an old boat but no conclusive evidence was found."

He said no further work had been carried out because the nature of the site would make it expensive, but the thought it might make an ideal project for a university student.

Until someone decides to take on the task of uncovering the mystery of the Brayford island, the people of Lincoln can only guess what might lay beneath it.

Jennifer Waller Brown, 25, of Lincoln, said she hoped the island may have built up on top of lost pirate treasure.

She said: "Perhaps it is guarded by the spirit of the Lincoln imp."

Originally dug out by Romans and later used by the Vikings, Brayford Pool has operated as an inland port in the city for almost 2,000 years.

In 1964, five years before the Brayford Trust was founded, an operation to clear the pool was conducted and 25 shipwrecks were removed from the water.

The island is believed to be not more than 50 years old. Dr Mick Jones, city archaeologist at the City of Lincoln Council, said: "I'm aware that a sonar survey of the Brayford Pool was done about 20 years ago, which revealed a large object buried at some depth towards the south bank, but we don't know what this is and, without further investigations, we'll never know.

"It could be something ancient or something modern. The pool has been dredged a number of times, which produced finds of medieval and later pottery and other objects, so it is possible that ancient objects will have survived in the parts of the pool that haven't been dredged."

This article gave the source material for Diurne 2 by Thomas Darby and Diurne 3 by Jim Simm.

Many thanks to the Lincolnshire Echo who gave us permission to republish this article here.

The original article online:

<http://www.lincolnshireecho.co.uk>

People who took part in the consultation who supplied their names:

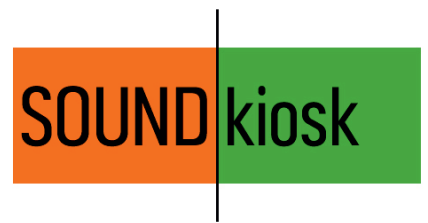
Eileen Bevan
Paulette Bissell
Megan Buckland
Archie Carter
Lorraine Carter
Jamie Crofts
Ruby Crofts
Oliver Dyson
John Eckersley
David Green
Julie Harrison
Sam Harrison
Lance Hodgins
Will Kershaw
Finlay Prone :D
Lee Whelan
Suzy Whitaker

Many thanks to these people, the people who contributed but didn't leave their name, and to the Lincolnshire Echo (Paul Whitelam in particular) who covered the project and prompted some great responses for the public consultation and some great photos of the island. Special thanks to Peter Harrold who took time to talk to us about the history of the Brayford Pool and the Mary Gordon project. Thanks formerly to Max and Siobhan and latterly to CJ, Tara, Verity, India and Anna at The Angel Coffee House, Lincoln, for coffee and encouragement.

“WHAT I LIKE MOST

5 DIURNES
ABOUT THE BRAYFORD
THE BRAYFORD POOL (LINCOLN) BY DAY
[OCTONIC FIELDS 21 TO 25]

THE WORDS



Waterways of Lincoln

POOL IS ...
JIM SIMM THOMAS D'ARBY
(2013)
...

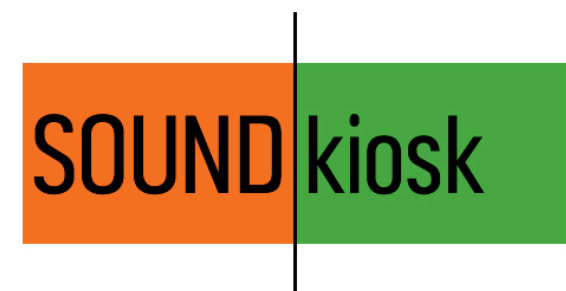
5 DIURNES (2013)

THE BRAYFORD POOL (LINCOLN) BY DAY

[OCTONIC FIELDS 21 TO 25]

PIANO SOLO
VOICE (SPEAKING)

JAMIE CROFTS - MUSIC
THOMAS DARBY / JIM SIMM - WORDS



Waterways of Lincoln

5 DIURNES (2013)
THE BRAYFORD POOL (LINCOLN) BY DAY
[OCTONIC FIELDS 21 TO 25]

General notes on the titles:

First, the related title, Nocturne: A Nocturne is well known by those with an interest in classical music as a composition of the night, Wikipedia saying, "...inspired by, or evocative of, the night".

Diurne: A musical composition of the day, as a Nocturne is of the night. I was the first to use the title Diurne to describe a composition of the day or, to paraphrase Wikipedia, one inspired by, or evocative of, the day. I wrote my first Diurne in 2006 and my Diurnes have always used spoken words with a musical score, most often for piano. Words and music in my Diurnes are sometimes tightly and sometimes loosely connected rhythmically.

The etymology of the word Diurne is perhaps best understood if we think of the defining of animals as being Nocturnal or Diurnal depending on whether they are active in the night or in the day.

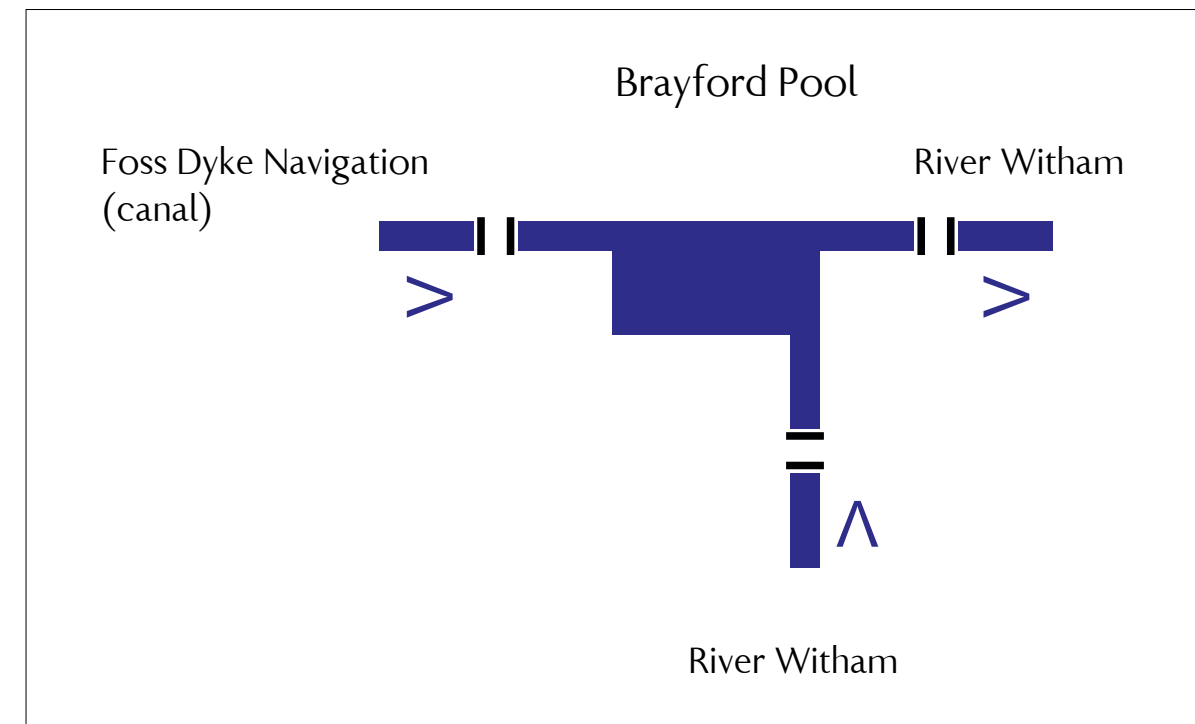
Octonic Field: Although the 5 Diurnes stand alone as a set, they also form part of my ongoing series of Octonic Fields. My Octonic Fields are written using Octonic Modes (8 note modes which divide the octave into 4 tones and 4 semitones). You can read more about Octonics at SOUNDkiosk POLYtechnic on the SOUNDkiosk website: www.soundkiosk.com

(Please note that my Octonic Fields are numbered in Octal (base 8). These 5 Octonic Fields are numbered 21, 22, 23, 24 and 25).

Note on the Brayford Pool:

For more than 2000 years the Brayford Pool has played a significant part in the life of the city of Lincoln, the administrative city of the county of Lincolnshire on the east coast of England.

The Pool is a body of water formed of a naturally occurring lake at the confluence of the Foss Dyke Navigation canal and the river Witham and sits in the centre of the city of Lincoln.



The Foss Dyke Navigation canal, the theme of the first set of Waterways of Lincoln compositions, flows into the pool from the west. The north bank is occupied by numerous restaurants, bars, hotels, a cinema and the mooring for the Brayford Belle which gives hour-long trips throughout the summer navigating the Brayford Pool and the Foss Dyke Navigation as far as the Pyewipe Inn. The south bank houses the main site of Lincoln University.

The east bank is a roadway connecting the north and the south. It also provides a landing strip used by swans. There are also some lively business and office buildings including the Lincolnshire Echo, published as a weekly printed newspaper and rolling online news website. The pool also operates as a marina, home to pleasure boats and residential boats; mainly narrowboats which were formerly an important part of industrial transport before the arrival of trains.

One prominent feature of the Brayford Pool is its island, home to a mature weeping willow tree. This has, since the end of 2013, been joined by two smaller floating islands sensitively planted to provide a nesting place for swans. Rumours and tales abound of the island harbouring secrets, that it covers buried treasure, that it is guarded by ancient objects or that it harbours the spirit of the Lincoln Imp (see the accompanying book: 5 Diurnes. The island is the subject of Diurnes 2 and 3).

You can read more about the Brayford Pool on Wikipedia

The texts:

The texts for Diurnes 1, 4 and 5 are based on a public consultation which took place in 2013. People were simply asked to complete the statement: "What I like most about the Brayford Pool is..."

Diurnes 2 and 3 were based on a Lincolnshire Echo newspaper article from 2010 with the headline: "Is a long forgotten secret buried beneath the island on the Brayford Pool?"

Diurne 2 is a story by Thomas Darby and Diurne 3 relates the newspaper article as a series of questions.

More details about the texts and how to create a new version for recording or performance can be found in the book which forms part of the Waterways of Lincoln project. Available from SOUNDkiosk.

Performance Notes:

The 5 Brayford Diurnes are written for piano and speaker.

The piano parts intersperse active bars with 'floating' bars in which there is little or no new activity (this is every 3rd bar throughout the 5 compositions). In Diurnes 1, 3 and 5, these (inactive) bars are the same length (time signature) as the active bars.

In Diurnes 2 and 4 the inactive bars are a different length, as indicated in the score.

The pedal is used throughout and is held across these inactive bars, sustaining the sounds from preceding, active bars.

Accidentals apply to a single note, even within a bar.

At the time of writing (June 2016) I'm still developing this style of composition and some of the spellings of notes in these Diurnes may seem eccentric. Most often I've maintained the integrity of my primary intervals (Major 3rds, Major 7ths and 5ths) using a specific spelling to support those intervals. For example, in bar 37 of Diurne 1 there is a Major 3rd (E with G sharp) and a Major 7th (A flat and G) giving us a G sharp and an A flat in the same bar. Does it go without saying that, in equal temperament, these notes indicate the same pitch? The piano is one of Josef Matthias Hauer's atonal instruments.

When I write "without accent" as a performance direction I do not mean that there will be no fluctuation in intensity between events (as that would be monotony). It is primarily a direction not to accent the beginnings of bars or the beginnings of rhythmic phrases nor to create on beats and off beats. There will of course be some natural fluctuation and expression but if there is any phrasing, allow it to emerge, uncontrived.

Also, no syncopation!

The spoken words are not intended to fit in any precise way with the piano part.

In Diurnes 1, 3, 4 and 5 the speaker begins in the inactive bars where indicated once the piano has finished playing. (In the first recording of the 5 Diurnes you can hear that there is some flexibility with this). In Diurne 2, the Diurne text written by Thomas Darby, the speaker begins where indicated in the score and continues to read each line, spaced evenly, throughout the piece, ending with "then silence" once the piano has finished.

The voice part may be spoken with any accent, or translated into any language, though the aim in speaking Diurnes 1, 3, 4 and 5 is to evoke a documentary style: The imparting of information. In English this may approximate to Received Pronunciation.

Performance notes continued:

Each Diurne has a core rhythm (shown below). While it can be helpful that the performer is aware of these rhythms when playing the Diurnes, when played without (or with minimal) accent, the core rhythm will, most of the time, be disguised from the listener.

Secondary staves in 2, 3 and 4 show substitutions for eighth or dotted eighth notes. At other points in the Diurnes eighths and dotted eighths are sometimes replaced with two or three sixteenths.

The image displays five musical staves, each representing a Diurne. Each staff consists of two lines. The top line shows the core rhythm, and the bottom line shows secondary staves with substitutions for eighth or dotted eighth notes. Diurne 1 has a time signature of 14/16 and a core rhythm of four eighth notes. Diurne 2 has a time signature of 17/16 and a core rhythm of four eighth notes, with a secondary staff showing a substitution of two sixteenth notes for a dotted eighth note. Diurne 3 has a time signature of 12/16 and a core rhythm of four eighth notes. Diurne 4 has a time signature of 13/16 and a core rhythm of four eighth notes, with a secondary staff showing a substitution of two sixteenth notes for a dotted eighth note. Diurne 5 has a time signature of 15/16 and a core rhythm of four eighth notes.

An accidental applies only to the note it precedes.

Examples of this in Diurne 1:

Bar 41: G# immediately followed by G \flat

Bar 52: G# immediately followed by G \flat with A \flat in the bass clef.

Jamie Crofts 2013/16

DIURNE 1
THE BRAYFORD POOL (LINCOLN) BY DAY
[OCTONIC FIELD 21]

Jamie Crofts 2013

Without accent ♩ = c.96 (Accidentals apply to one note only - please see Preface before playing)

p-pp

it can be misty...

it can be tranquil...

it can be haunting...

being by the water...

Use *Ped* throughout

13

meeting by the water...

walking by the water...

I like the atmosphere...

I like the history...

26

I like the buildings...

it can be sacred...

it can be pretty...

it can be wild...

* Split large chords. *Non Arpeggio*.

39

relaxing by the water...
passing by the water...
sitting by the water...
it's the bars for me...
it's the memories for me...

* remember - accidentals, one note only!

52

it's the boats for me...
it can be pretty...
it can be frozen...
it can be industrial...

very slow arpeggio

64

coming and going...
meeting...
living...
I like the canoes...

76

I like the space...
I like the light...
a niente

Foss Bank
12th January
2013

(ped)

DIURNE 2

THE BRAYFORD POOL (LINCOLN) BY DAY
[OCTONIC FIELD 22]

Jamie Crofts 2013

Without accent ♩ = c60 (Accidentals apply to one note only)

Musical score for measures 1-7. The score is written for piano in two staves (treble and bass clef). The tempo is marked as ♩ = c60. The dynamics are marked as *p-pp*. The key signature has one sharp (F#). The time signature is 12/8. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 1 starts with a treble clef and a key signature of one sharp. Measures 2-7 show various time signatures: 12/8, 17/8, 12/8, 17/8, 12/8, and 17/8.

—— (voice, before piano begins) "It is morning when you leave the house." Use *Ped* throughout
All other lines spaced evenly throughout.

Musical score for measures 8-14. The score continues from the previous system. Measure 8 starts with a treble clef and a key signature of one sharp. Measures 9-14 show various time signatures: 12/8, 17/8, 12/8, 17/8, 12/8, and 17/8.

Musical score for measures 15-21. The score continues from the previous system. Measure 15 starts with a treble clef and a key signature of one sharp. Measures 16-21 show various time signatures: 12/8, 17/8, 12/8, 17/8, 12/8, and 17/8.

22

Musical score for measures 22-27. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 17/16. Measure numbers 22, 23, 24, 25, 26, and 27 are indicated at the beginning of their respective measures. The notation includes various rhythmic values, accidentals, and articulation marks.

28

Musical score for measures 28-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 17/16. Measure numbers 28, 29, 30, 31, 32, 33, and 34 are indicated at the beginning of their respective measures. The notation includes various rhythmic values, accidentals, and articulation marks.

35

Musical score for measures 35-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 17/16. Measure numbers 35, 36, 37, 38, 39, and 40 are indicated at the beginning of their respective measures. The notation includes various rhythmic values, accidentals, and articulation marks.

41

Musical score for measures 41-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 17/16. Measure numbers 41, 42, 43, 44, 45, and 46 are indicated at the beginning of their respective measures. The notation includes various rhythmic values, accidentals, and articulation marks.

49

Musical score for measures 49-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 17/16. Measure 49 starts with a treble staff containing a series of chords and a bass staff with a single note. Measure 50 continues with similar chordal textures. Measure 51 features a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 52 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 53 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 54 ends with a treble staff with a triplet of eighth notes and a bass staff with a single note.

55

Musical score for measures 55-61. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 17/16. Measure 55 starts with a treble staff containing a series of chords and a bass staff with a single note. Measure 56 continues with similar chordal textures. Measure 57 features a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 58 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 59 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 60 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 61 ends with a treble staff with a triplet of eighth notes and a bass staff with a single note.

62

Musical score for measures 62-68. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 17/16. Measure 62 starts with a treble staff containing a series of chords and a bass staff with a single note. Measure 63 continues with similar chordal textures. Measure 64 features a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 65 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 66 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 67 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 68 ends with a treble staff with a triplet of eighth notes and a bass staff with a single note.

69

Musical score for measures 69-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 17/16. Measure 69 starts with a treble staff containing a series of chords and a bass staff with a single note. Measure 70 continues with similar chordal textures. Measure 71 features a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 72 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 73 has a treble staff with a triplet of eighth notes and a bass staff with a single note. Measure 74 ends with a treble staff with a triplet of eighth notes and a bass staff with a single note.

Musical score for measures 76-82. The score is written for piano in two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 17/16. Measure numbers 76, 77, 78, 79, 80, 81, and 82 are indicated above the staff. The music features complex rhythmic patterns with many beamed notes and rests.

Musical score for measures 83-89. The score is written for piano in two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 17/16. Measure numbers 83, 84, 85, 86, 87, 88, and 89 are indicated above the staff. The music continues with complex rhythmic patterns.

Musical score for measures 90-96. The score is written for piano in two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 17/16. Measure numbers 90, 91, 92, 93, 94, 95, and 96 are indicated above the staff. The music concludes with a final chord in measure 96.

a niente

(ped) _____

(voice, after piano finishes) "Then silence." _____

Foss Bank,
30th January 2013

DIURNE 3

THE BRAYFORD POOL (LINCOLN) BY DAY
[OCTONIC FIELD 23]

Jamie Crofts 2013

Without accent ♩ = c.64 (Accidentals apply to one note only)

Musical score for measures 1-4. The score is written for piano in 12/16 time. The upper staff (treble clef) contains complex rhythmic patterns with many accidentals. The lower staff (bass clef) contains a simple bass line. Dynamics include *p-pp*. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

— (voice) 27 questions about the Brayford Pool island, by number

Use *Ped* throughout

Musical score for measures 5-8. The score continues from the previous system. The upper staff (treble clef) contains complex rhythmic patterns with many accidentals. The lower staff (bass clef) contains a simple bass line. Dynamics include *p-pp* and *ppp*. Measure numbers 5, 6, 7, and 8 are indicated below the staff.

Musical score for measures 9-11. The score continues from the previous system. The upper staff (treble clef) contains complex rhythmic patterns with many accidentals. The lower staff (bass clef) contains a simple bass line. Dynamics include *ppp*. Measure numbers 9, 10, and 11 are indicated below the staff. The word "rhythm" is written above the staff in measure 11.

36

12. 13. 14. 15.

Detailed description: This system contains measures 12 through 15. The treble clef staff features a complex melodic line with many beamed eighth and sixteenth notes, often with slurs. The bass clef staff provides a simple accompaniment of quarter notes, with a flat sign (b) appearing under the first measure of measure 14.

48

16. 17. 18. 19. 20.

Detailed description: This system contains measures 16 through 20. The treble clef staff continues the intricate melodic pattern. The bass clef staff has a few flat signs (b) under measures 17, 18, and 19.

61

21. 22. 23. 24.

Detailed description: This system contains measures 21 through 24. The treble clef staff shows the continuation of the melodic line. The bass clef staff has flat signs (b) under measures 21 and 22. Measure 24 ends with a fermata symbol.

73

25. 26. 27. a niente

(ped) ———

Detailed description: This system contains measures 25 through 27, followed by a final measure marked 'a niente'. The treble clef staff continues the melodic development. The bass clef staff has flat signs (b) under measures 25 and 27. A fermata is placed over the final measure. A pedal point is indicated by '(ped)' with a long horizontal line extending to the right.

DIURNE 4

THE BRAYFORD POOL (LINCOLN) BY DAY

[OCTONIC FIELD 24]

Jamie Crofts 2013

Without accent ♩ = c.60 (Accidentals apply to one note only)

p-pp Verse 1 Verse 2

— (voice, before piano begins) "the city - edge of the city - the sacred city." Use *Ped* throughout
Subsequent verses begin where indicated.

10 Verse 3

19 Verse 4 Verse 5

28

Verse 6

Detailed description: This system contains measures 28 through 36. The treble staff features a melodic line with various rhythmic values and accidentals. The bass staff provides a harmonic accompaniment with chords and single notes. Time signatures alternate between 13/8 and 10/8. The label 'Verse 6' is centered in the system.

37

Verse 7

Verse 8

Detailed description: This system contains measures 37 through 46. It is divided into two sections: Verse 7 (measures 37-42) and Verse 8 (measures 43-46). The musical notation continues with alternating time signatures and complex rhythmic patterns in both staves.

47

Verse 9

Detailed description: This system contains measures 47 through 56. The musical notation continues with alternating time signatures and complex rhythmic patterns in both staves. The label 'Verse 9' is centered in the system.

57

Verse 10

Verse 11

Detailed description: This system contains measures 57 through 66. It is divided into two sections: Verse 10 (measures 57-62) and Verse 11 (measures 63-66). The musical notation continues with alternating time signatures and complex rhythmic patterns in both staves.

67

Verse 12

Verse 13

77

Verse 14

Verse 15

a niente

20th February
2013

(ped) —————

DIURNE 5

THE BRAYFORD POOL (LINCOLN) BY DAY

[OCTONIC FIELD 25]

Jamie Crofts 2013

Without accent ♩ = c.80 (Accidentals apply to one note only)

p pp

coming and going on...

relaxing by...

eating by...

This system contains measures 1 through 10. The music is in 16/8 time. The right hand features a complex rhythmic pattern with many accidentals. The left hand has a simple bass line with a few notes. The dynamic marking is *p pp*. There are three text annotations: 'coming and going on...' at measure 3, 'relaxing by...' at measure 7, and 'eating by...' at measure 9.

Use *Ped* throughout

11

a place where...

a place where...

a place where...

This system contains measures 11 through 21. The right hand continues with its complex rhythmic pattern. The left hand has a simple bass line with a few notes. The dynamic marking is *p pp*. There are three text annotations: 'a place where...' at measure 13, 'a place where...' at measure 19, and 'a place where...' at measure 21.

22

memories of...

memories of...

memories of...

This system contains measures 22 through 32. The right hand continues with its complex rhythmic pattern. The left hand has a simple bass line with a few notes. The dynamic marking is *p pp*. There are three text annotations: 'memories of...' at measure 24, 'memories of...' at measure 30, and 'memories of...' at measure 32.

31

sitting by... living by... passing by...

This system contains measures 31 through 40. The music is written for piano in a minor key. The right hand features a complex, flowing melodic line with many accidentals and slurs. The left hand provides a simple harmonic accompaniment with a few notes per measure. The lyrics 'sitting by...', 'living by...', and 'passing by...' are placed under the right-hand staff.

41

a place where... a place where... a place where...

This system contains measures 41 through 50. The melodic line continues with similar complexity. The left hand accompaniment remains simple. The lyrics 'a place where...' are repeated three times under the right-hand staff.

50

memories of... memories of... memories of...

This system contains measures 51 through 60. The melodic line continues with similar complexity. The left hand accompaniment remains simple. The lyrics 'memories of...' are repeated three times under the right-hand staff.

60

meeting by... feeding swans... spending time... a place where...

This system contains measures 61 through 70. The melodic line continues with similar complexity. The left hand accompaniment remains simple. The lyrics 'meeting by...', 'feeding swans...', 'spending time...', and 'a place where...' are placed under the right-hand staff.

70

a place where... a place where... memories of...

This musical system contains measures 70 through 79. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of a single bass note (B-flat) in the first measure, followed by a series of chords and single notes. The vocal line begins with a half note B-flat, followed by a series of eighth and quarter notes, some with slurs. The lyrics 'a place where...' are written under the vocal line in measures 72, 74, and 76. The system ends with a double bar line.

80

memories of... a niente

This musical system contains measures 80 through 83. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part continues with chords and single notes. The vocal line continues with eighth and quarter notes. The lyrics 'memories of...' are written under the vocal line in measure 81, and 'a niente' is written under the vocal line in measure 83. The system ends with a double bar line.

Foss Bank,
13th March
2013

(voice, after piano finishes) "memories of _____
industrial buildings memories of sacred summers."

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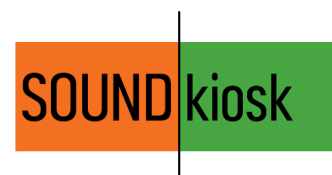
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5 DIURNES (2013)
THE BRAYFORD POOL (LINCOLN) BY DAY
JAMIE CROFTS
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