

## COMPOSER'S NOTE

In deciding upon *Mangrove* as the title of this work, I did not wish literally to describe a mangrove in music; in fact, lest I were tempted to write sounds of water and rain, I omitted wind instruments and harp from the score. My main concern, in writing the work, was with crystallizing my feelings about mangroves.

The title, then, finds many resonances in my mind: memories of a time spent among mangroves; thoughts of Sidney Nolan's rain-forest paintings, in which Eliza Fraser and the convict Bracefell become, through love, birds and butterflies and aboriginal graffiti; even recollections of a beach, mangrove-free, at Ise, in Japan; and thoughts of a New Guinea tribe that believes man and woman to be descended from mangroves. To me, the word itself means, in some way, 'man-woman'.

The work is in one movement, consisting of spirited sections scored for brass and percussion, and sections in which a long, brooding melody becomes a little out of step with itself; this melody is first played by 'cellos, and later, at the end of the work, by brass. In addition, there are sections concerning love and loving, scored, for the most part, for strings; and strings also play bird-sounds, the only music in the work that is specifically descriptive.

*Mangrove* was first performed by the Sydney Symphony Orchestra, conducted by Louis Frémaux, on April 27th 1979.

Peter Sculthorpe

## PERFORMANCE DIRECTIONS

The term *fuori di passo* – literally, 'out of step' – is used to indicate that the given notes be played a little behind and sometimes a little ahead of the beat. The melody should be legato, but phrasing may be at will: that is, not necessarily the same as that given in the upper, strictly-notated part.

In the sections from (6) to (11), and from (13) to six bars before (17), approximately one third of the 'cellos, from the front desks, should play the upper part; the remaining 'cellos play *fuori di passo*.

In the sections from (12) to (13) and from (19) to (21), string players should perform the given figures independently of each other.

Horns are written as they sound.