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\* Hovea Music Press is the business (trading) name of Mx Margaret Jones.

## **Child's Play**

Eight dodecaphonic piano solos  
and ensembles

by Margaret D. Jones

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# Preface

*“You have provided an attractive set of pieces to introduce them to contemporary music. What you have done shows the mark of a good musician and teacher.”*

*David Tunley, at the time a professor of music at the University of WA, referring to Child's Play.*

This set of eight varied and accessible pieces was written to introduce students and teachers to the 12-tone or 12-note serial technique. These character works show that serial music can be more than just pleasant but also fun, interesting, and stimulating to the imagination.

The pieces cover a range of levels from pre-initial to about grade 6 or 7, and include a trio where a novice can sit at the piano between experienced students and play a previously-learnt solo which fits into a new piece.

Though the dodecaphonic technique has been the basis of an enormous amount of music composed since the 1920s there are few other sets of educational 12-tone pieces.

The composer took delight in finding unexpected melodic shapes and novel chords in the 12-tone row, stretching the technique in unusual ways to produce great variety. Most listeners would not recognise that the same tone row is used in almost every piece (only *Clouds* has a derivative row).

*The Greedy Row Snake* from *Child's Play* has been played by many thousands of Australian students. This piece has sold over 23,000 copies since it was published by the AMEB and Allans Music (now AMPD) in the Series 12 Pianoforte Grade One exam book in the 1990s.

Several pieces from *Child's Play* are published by Currency Press in *Australian Piano Music* volumes 1, 2 & 4, edited by Sally Mays. Volume 1 is in the AMEB's piano syllabus for preliminary and second grades but *The Greedy Row Snake* dropped out of the exam list many years ago.

## Ideas for programme notes

To write your own programme see the preface, the study instructions, notes about the composer (page 30), their website, and the notes accompanying each piece.

## YouTube videos

[www.youtube.com/c/MixMargaretDylanJones1](http://www.youtube.com/c/MixMargaretDylanJones1)  
or search YouTube for “Mx Margaret Dylan Jones” or click on the red links below.

**Child's Play 1/3** with Upside-Downs.

**Child's Play 2/3** Greedy Row Snake, Reuben's Big Day Out.

**Child's Play 3/3** Webern, Schoenberg; Clouds (duet or solo), Alone in the Dark Forest (trio, duet or solo).

## Study instructions

A partially completed chart is included on page 6 for studying the tone row. Students can fill-in some of the missing rows using a pencil and match them to the pieces they are learning.

For example, *Upside-Downs*, the first piece, uses P 0 (prime zero) in the first four bars and I 7 (inversion seven) in the final four bars. These are already printed in the chart and students can be asked to find them there and write 'original' for P 0 and 'inversion' or 'upside down' for I 7 in the appropriate places in the piece.

*Clouds* uses a slightly different row (see page 19), derived from the shape of the row in notes 4 to 6.

The 12-tone style or method was developed in the 1920s by Arnold Schoenberg. Typically, such music is freely dissonant and, unlike *Child's Play*, deliberately atonal. For much of the century it was developed further by many composers. See more on pages 12, 13, 16 and 17.

## Performance grouping suggestions

The eight pieces of *Child's Play* were originally intended to be played as individual items in programmes with a mix of pieces chosen from the works of many composers, not as a complete set. However, they can well be grouped into small sets. Here are some suggestions.

### **Four Easy Pieces from Child's Play** (or Three... or Two... etc)

Pre-initial to about grade one or two

**Upside-Downs** (played twice)

**A Lazy Day**

**The Greedy Row Snake**

**Reuben's Big Day Out**

### **Five Pieces from Child's Play** (or Four... etc)

About grade two to grade seven

**Reuben's Big Day Out**

**Homage to Webern**

**Homage to Schoenberg**

**Clouds** (as a solo)

**Alone in the Dark Forest** (as a solo)

*Clouds* was conceived as a duet (one piano, two players) but a very skilful pianist can play it solo. *Alone in the Dark Forest*, here given as a trio and a duet, can also be played solo by a pianist with a big hand span using the adjustments shown in bars 20, 21, 39 & 40 (pages 21 & 22).

### **Duets from Child's Play** (or Duet and Trio from Child's Play)

Play *Clouds* and *Alone in the Dark Forest* as written, perhaps prefaced by *Upside-Downs* and other pieces.

# 12-tone row

as devised by Margaret Dylan Jones and used in *Child's Play*

See study instructions on page 5

Prime 11 (Original shape, transposed 11 semitones)	Retrograde 11 (Backwards)	Inversion 11 (Upside down)	Retrograde Inversion 11 (Backwards and upside down)
P 10	R 10	I 10	RI 10
P 9	R 9	I 9	RI 9
P 8	R 8	I 8	RI 8
P 7	R 7	I 7	RI 7
P 6	R 6	I 6	RI 6
P 5	R 5	I 5	RI 5
P 4	R 4	I 4	RI 4
P 3	R 3	I 3	RI 3
P 2	R 2	I 2	RI 2
P 1	R 1	I 1	RI 1
P 0	R 0	I 0	RI 0

# Upside - Downs

Mx Margaret Dylan Jones

**Allegretto**  $\text{♩} = 60 - 106$

The musical score is written for piano in 2/2 time. It consists of two systems of four measures each. The first system begins with a *mf* dynamic and a crescendo. The first two measures feature a whole note rest in the treble clef and a half note in the bass clef. The last two measures feature a half note in the treble clef and a half note in the bass clef. The second system follows a similar pattern, ending with a decrescendo. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

Quite a cheeky piece! Even though *Upside-Downs* is strictly 12-tone it sounds more neo-tonal than atonal. This little piece is almost in C major, or perhaps C blues.

Performance suggestion: play twice with a one-bar rest before repeating.

Note for Teachers: Best taught by rote. Find groups of black and white notes/keys ("Three white, then three black ...") and look for skips and steps ("Two skipping down, then one skipping up ...")

*Upside-Downs* is also published by Currency Press in *Australian Piano Music*, Volume One.

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# A Lazy Day

Mx Margaret Dylan Jones

Freely ♩ = ca. 66

*mp*

*con pedale*

5 *A little more animated*

*mf*

8 *molto rit.*

*mp*

The whole-tone dyads (two-note chords) give a hazy feel to this lazy-day mood piece. There is a little more activity in bars 5 to 8, perhaps stirring to action, or at least thinking about it before settling back in to the sofa.

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ISWC (Int. Standard Music Work Code): T-061729361-4



# The Greedy Row Snake

Mx Margaret Dylan Jones

Slitheringly, and rather fast ♩ = 180-208

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system (measures 1-4) begins with a mezzo-forte (*mf*) dynamic. The bass line features a 12-tone row: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. Fingering numbers are indicated below the notes: 1, 3, 4, 5, 2, 5, 3, 4, 3. The second system (measures 5-8) continues with *mf* and includes the instruction *pp sempre (L.H.)*. The third system (measures 9-12) features a mezzo-piano (*mp*) dynamic and includes a *poco cresc.* instruction. The fourth system (measures 13-16) continues with *mp* and includes a *rit.* instruction. The fifth system (measures 17-20) concludes with *mf* and a fermata over the final note.

Even though this piece uses a 12-tone row in both hands (more obviously in the left hand), it sounds more like it is really neo-tonal or even in a major key, more-or-less, and so is not atonal.

Please don't play this in a deadly fashion; Greedy is not venomous and if you play too slowly you'll hurt her.

*The Greedy Row Snake* was also published in the AMEB's Series 12 *Pianoforte Grade One* exam book (1990, no longer current), and Currency Press' *Australian Piano Music*, Volume Two.

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# Reuben's Big Day Out

*Dedicated to the Honourable Paul Keating*

Mx Margaret Dylan Jones

**Allegretto**  $\text{♩} = 92-100$

The musical score is written for piano and consists of 10 measures. It begins with a piano (*p*) introduction. The right hand (rh) plays chords in the upper register, while the left hand (lh) plays a melody in the bass clef. The tempo is marked **Allegretto** with a quarter note equal to 92-100 beats per minute. The score includes various dynamics such as *mf* and *ff*, and is annotated with fingerings and articulation marks. The key signature has one flat (B-flat).

Practice hint: in the quaver passages (e.g. bars 6 & 7) practise the left hand part an octave higher so that it is closer to the right hand.

This piece was formerly called "Conversation" and was re-named in honour of Reuben, the Australian Prime Minister's dog. Reuben was the subject of controversy in the 1990s when Paul Keating was PM.

Can you hear two dogs barking? Their barks sound very different.

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13

*ff*

1 4 1

3 1 2

(h) 3 5

3

16

*p*

*mf*

1

19

1 1 3 1 2

22

*cresc.*

4 2 1 5 3 3

25

*f*

*Sva*

\*

\* The G flat is only played once in the last line (it's just ONE note, held for nearly two bars).

# Homage to Webern

Mx Margaret Dylan Jones

**Presto** ♩ = ca. 300 (or set your metronome to ♩ = 152)

Anton Webern (1883 - 1945) was an Austrian composer and student of Arnold Schoenberg (see page 16). Along with Alban Berg they were principal members of the so-called Second Viennese School and pioneered the compositional style known as 12-note or 12-tone technique (also called dodecaphonic or serial technique).

From about 1908 they wrote atonal music where there is no key centre and dissonance is used freely without preparation or resolution. In the 1920s Schoenberg brought order into the seeming chaos thus created by devising the 12-tone method, which was nevertheless still atonal and freely dissonant.

These composers were already highly skilled in the musical techniques of centuries of central European music which they continued to develop in new ways.

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Musical score for measures 14-18. The piece is in 2/4 time. Measure 14 starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *mp*. The bass line begins with a *sf* (sforzando) accent on a quarter note. Dynamics change to *p* (piano) in measure 15. The score continues with various rhythmic patterns and dynamic markings.

Musical score for measures 19-22. Measure 19 features a treble clef, a key signature of one sharp (F#), and a dynamic of *f* (forte). An asterisk (\*) above the first measure indicates a performance suggestion. Dynamics shift to *sf* (sforzando) in measure 20 and *mf* (mezzo-forte) in measure 21. The bass line includes a *svb* (sotto voce) marking in measure 20.

Musical score for measures 23-25. Measure 23 starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *sempre p* (sempre piano). The score concludes in measure 25 with a dynamic of *sffz* (sforzissimo) and a *sva* (sotto voce) marking above the final note.

Webern's musical style is quite distinct. He often sought to fragment melodic lines by using huge intervals, which is demonstrated in *Homage to Webern*. Thus, in this piece it is almost impossible to hear any connection to the original row, even though it is always present. This focuses the primary experience away from pitch and on to rhythms and dynamics, including accents.

After 1945 Webern's music had a direct influence on a great many composers in Europe, the UK, and the USA including Messiaen, Boulez, Stockhausen, Nono, Ligeti, Carter, Babbitt, Stravinsky, and Margaret Jones' own teacher, Roger Smalley.

\* Performance suggestion for bars 19, 20, 24 & 25: overlap the legato quavers ie hold them through.

# Homage to Schoenberg

Mx Margaret Dylan Jones

Leisurely ♩ = 76

*mf*  
*con pedale*

*mp* *mf* *mp*

*sub. f* *mp*

*f* *sf mp* *staccatissimo*  
*senza pedale*

See pages 16 & 17 for notes on this piece and Arnold Schoenberg.

Musical notation for measures 13-15. The piece is in 3/4 time. Measure 13 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple accompaniment of quarter notes.

Musical notation for measures 16-18. The key signature changes to two sharps (F# and C#). The melody continues with eighth and quarter notes, and the bass clef accompaniment remains simple.

Musical notation for measures 19-21. The time signature changes to 2/4. The melody features eighth and quarter notes, and the bass clef accompaniment includes some chords and eighth notes.

Musical notation for measures 22-24. The time signature changes to 3/4. The melody continues with eighth and quarter notes, and the bass clef accompaniment features some chords and eighth notes.

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24

RH

5

4

1 (2)

1 2

3 4

27

*ff*

*sf*

*mp*

*mf*

Leisurely, relaxed ♩ = ca. 63

29

*rit.*

*A tempo*

31

3

*mf*

Arnold Schoenberg (1874 - 1951) was an Austrian composer, and the teacher of Anton Webern (see page 12). Along with Alban Berg they were principal members of the so-called Second Viennese School and pioneered the compositional style known as 12-note or 12-tone technique (also called dodecahonic or serial technique).

Schoenberg's output falls broadly into three stylistic periods, in each of which he composed masterpieces: late Romantic (ie tonal, in the styles of Brahms and Wagner), freely atonal, and 12-tone. In his late music he also wrote some tonal music.

From about 1908 Schoenberg and his students began writing atonal music where there is no key centre and dissonance is used freely without preparation or resolution. In the 1920s Schoenberg brought order into the seeming chaos thus created by devising the 12-tone method, which was nevertheless still atonal and freely dissonant.



34 *mp*

37 *mf* *More urgently* ♩ = 80 *f* *molto rit. (Less hurried)*

39 *A tempo* *molto rit.* *f*

Schoenberg and his students were already highly skilled in the musical techniques of centuries of central European music which they continued to develop in new ways. Schoenberg's music often continued to show the influence of traditional or late Romantic style in phrasing, melodic contour and rhythm, even when freely dissonant or using the 12-tone method. Compared to Webern's music there is a more traditional sense of melodic progression, motivic development, and cadence.

The opening and closing sections of *Homage to Schoenberg* display a sense of traditional melody with chordal accompaniment, akin to some of Schoenberg's music. For example, the opening phrases seem to progress and work in pairs, and the final phrase of the piece seems to come to rest on an unknown type of cadence as if mimicking a traditional perfect cadence while settling on a freely-dissonant chord.

However, the rhythmic middle section has no correlation with any music by Schoenberg and is pure Margaret Jones! As with all the pieces in *Child's Play*, she sought out new resources from the row not used in the other pieces, such as the three identical chords in bars 3 & 4.

Like Webern, Schoenberg had a profound influence on a great many composers around the world, including, rather surprisingly, John Cage. Many of his works are still occasionally performed especially *Verklärte Nacht* (Transfigured Night), String Quartet No. 2, *Pierrot Lunaire*, *Variations for Orchestra*, and various songs and piano pieces.

# Clouds

*Duet (or solo)*

Mx Margaret Dylan Jones

**Meditatively**

*Con pedale sempre*  
Pedal before first chord

Continue pedalling once per bar

Bars 1 to 4 should have an unmeasured quality (i.e. an irregular rhythm).

\*Player I: Improvise the rhythm in bars 5 to 8 using the given pitches in the given order, while player II plays their rhythm as written. Player I can play one or two notes at a time (ie they can play any two consecutive notes as a 2-note chord or dyad). Any rhythm thought appropriate can be used, including rests. If player I gets far ahead or far behind player II they must be careful to avoid playing the same note as them in the same bar because octaves would be out of style and would weaken the texture.

This piece could be played as a solo.

*Clouds* is also published by Currency Press in *Australian Piano Music*, Volume Two.

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Player I in bars 9 to 12: free rhythm. Repeat any of the twelve notes, or any group of two or three notes. Only play through the row once, do not go back to the B flat. Trills and tremolos, perhaps?

9 *mp*  
*senza pedale*

14 *Serenely*  
*poco rit. A tempo*  
*con pedale (pedal once per bar)*

18 *Fine*

This is the only piece in *Child's Play* which uses a different 12-tone row. The row here is derived by using the intervals from only notes 4 to 6 of the original row (eg P 8 in the chart on page 6). This shape (which uses a major third and the note a whole tone inside it) is used in every possible permutation. That is, original (O), retrograde (R, reverse), inversion (I, upside down), and retrograde inversion (RI, reverse and upside down), but not quite in that order.

Here is the derived row used in *Clouds*:

O R RI I

# Alone in the Dark Forest

*Original Trio Version*  
(see page 23 for duet/solo version)

Margaret Dylan Jones

**Misterioso** ♩ = 60

**Allegretto** ♩ = 100 **Tempo 1**

Player II could be a young student who has previously learnt *Upside-Downs* (page 7). Here they can play it again in an extended form starting at bar 6.

Big intervals and the use of high and low notes evoke the sense of height and depth in a forest. Player II represents the person alone in the forest, who is perhaps not really alone judging by the wild and scary sounds all around them. But there is a happy ending.

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Allegretto ♩ = 100

Musical score for measures 11-16. The piece is in 2/4 time and D major. Measure 11 starts with a treble clef and a sharp sign. The piano part begins in measure 12 with a mezzo-forte (mf) dynamic. The bass line features a melodic line with slurs and ties.

Musical score for measures 17-22. The piano part features a forte (f) dynamic. The bass line continues with a melodic line, including a measure with a 4-measure rest. The score concludes with a double bar line and repeat dots.

Musical score for measures 23-26. The tempo is marked 'Tempo 1' and the time signature changes to 2/2. The piano part starts with a forte (ff) dynamic. The bass line features a melodic line with slurs and ties. Dynamics range from forte (f) to mezzo-forte (mf).

Musical score for measures 27-30. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 27 starts with a dynamic marking of *f*. A crescendo hairpin leads to a dynamic marking of *mf* at the end of the system. The key signature has one flat (B-flat) and the time signature is 2/4.

**Allegretto** ♩ = 100

Musical score for measures 31-35. The system includes a single treble clef staff and a grand staff. Measure 31 starts with a dynamic marking of *mp*. A crescendo hairpin leads to a dynamic marking of *mf* at the end of the system. The key signature has one flat and the time signature is 2/4.

Musical score for measures 36-39. The system includes a single treble clef staff and a grand staff. Measure 36 starts with a dynamic marking of *mf*. The tempo marking **Rallentando** is placed above the first staff, and **Allargando** is placed above the second staff. The key signature has one flat and the time signature is 2/4.

# Alone in the Dark Forest

Composer's Duet Arrangement.

Can also be played as a solo\*

Margaret Dylan Jones

**Misterioso**  $\text{♩} = 60$

**Allegretto**  $\text{♩} = 100$  **Tempo 1**

This piece incorporates *Upside-Downs* (see page 7). Big intervals and the use of high and low notes evoke the sense of height and depth in a forest.

The melody in quavers from *Upside-Downs* represents the person alone in the forest, who is perhaps not really alone judging by the wild and scary sounds all around them. But there is a happy ending.

\**Alone in the Dark Forest* can be performed solo (ie by one player) if their hand can span a tenth. They would use the alternatives shown in bars 20, 21, 39 and 40.

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11 *Allegretto* ♩ = 100

*mf*

17

*f*

Solo alternative

23 **Tempo 1**

*ff*

*f* *mp* *mf*



27 *f* *mf*

**Allegretto** ♩ = 100

31 *mp* *mf* *mp*

36 **Rallentando** **Allargando** Solo alternative: use L.H.:

Solo alternative: ( )

# Rainbows Over Hovea

Mx Margaret Dylan Jones

Leisurely ♩ = 80 *mp*

*pp*

*con pedale*

5 *p.* *sf* *mf*

8 *mp* *l.h.* *pp*

11 *mf sempre legato*

14

## Other music by Margaret Dylan Jones

### **Androgyne Prophecy** (and simplified easy version)

This soulful piano solo, composed in 1977 when Mx Jones was aged 16, remains one of her best compositions. Reminiscent of Beethoven's Moonlight Sonata and the cavatina used in the 1978 film *The Deer Hunter*, this beautiful work is in C sharp minor (or C sharp aeolian mode). The level is about grade five or six. Also published in an easy arrangement in D minor with no octaves and a simplified accompaniment, about grade three or four. The composer has adapted *Androgyne Prophecy* as a song with two sets of lyrics (see page 29). Duration: 04:20 (or 02:30 with cuts).

### **Colourfast Piano Music** (educational piano, up to about grade two)

These ten delightful and easy pieces will stimulate the imagination in both young students and older beginners. Their variety of style encompasses frequent use of the notes F sharp and B flat, which are usually the first black notes that a student needs to know. Common tasks are introduced in easy ways, such as the playing of triads or pedalling.

As at 2021 *Prayer of the Swinging Mantis* (from *Colourfast*) is still in the current piano exam syllabus for the preliminary grade of the Australian Music Examination Board (AMEB).

### **Sonatina** (1981, rev. 1998) (advanced grade level piano)

Very dark and written at a time of personal crisis, this neo-tonal and atonal piano solo was originally titled *Visions* but because it's so much concerned with some sort of struggle or conflict and resolution it was renamed *Sonatina*. Rather than a contrast between two or more tonal or key centres the contrast here is between a doleful G natural and the abyss. For some of the piece there is no one note to relate other notes to, echoing the sense of isolation and disorientation often experienced by young people. At the end is a (prophetic) sense of partial resolution in the evocation of a peaceful Balinese gamelan percussion ensemble.

Duration: 04:30

## Three Parkerville Pieces

(from a longer suite of professional level piano pieces, in progress)

### 1) DNA in the Valley: the Evolution of Self-Awareness

(based on *Song of Shadows* from *Colourfast Piano Music*)

This introductory piece, inspired by Margaret's childhood in a deep valley in Parkerville and Hovea, is written to sound like an improvisation on the opening five musical phrases. The way the melodic material changes alludes to the mystery of evolution in human DNA which occurred in the Rift Valleys of East Africa over hundreds of thousands of years.

This atmospheric piece is essentially a beautiful wordless melody which relies on the sustain pedal being held down continuously to provide texture and give an otherworldly effect. Built from phrases of five or six notes each, this is proto-serial music disguised as traditionally tonal.

### 2) Puck at Parkerville

A lively piano solo around grade 7 or 8, in traditional harmony and counterpoint somewhat in the style of Bach and Handel with a few harmonic surprises. This exciting work evokes the mischievous Shakespearean character, *Puck*, from *A Midsummer Night's Dream*. The play was produced at the Parkerville Amphitheatre in Whadjuk Noongar country in Western Australia, when the composer lived in the amphitheatre as a child. Duration: 3 mins.

### 3) Rainbows Over Hovea

This exciting diploma-standard piano solo is based on *Hovea Air* (from *Colourfast Piano Music*). Contemplative sections alternate with ecstatic passages in traditional and neo-tonal harmonies. Melodic and harmonic material is constantly reworked in continual variation. Hovea is an Australian shrub with small blue or purple pea-shaped flowers. Hovea Falls and the disused Hovea Siding are in the valley of Jane Brook, a short distance downstream from the amphitheatre. Duration: 3 mins.

## Choral and Vocal Music

Works in progress or in revision

Titles for choir, solo voice, or duet voices.

Each in multiple arrangements with sets of new lyrics by MDJ.

Titles and details subject to change.

**Amazing Grace, The Sweet Sound of Children (Einstein was a Refugee)**

**Amazing Grace, A Song for All (Harvey Milk Gave Us Hope)**

**Amazing Grace**, [3<sup>rd</sup> set, title in progress, humanist]

[mixmargaret.com/amazing-grace](http://mixmargaret.com/amazing-grace)

**Androgyne Prophecy with Akhenaten**

**A Prophecy of Beauty in Ruins** (same music as *Androgyne Prophecy with Akhenaten*)

**Beside the Foyle**

**Beside the Foyle with My Mix**

(based on same melody as *Londonderry Air*, *Irish Tune from County Derry*, and *Danny Boy*; includes a sing-along version)

[mixmargaret.com/beside](http://mixmargaret.com/beside)

**Greensleeves In Love**

**Greensleeves When I Was Young**

**Greensleeves Marries**

[mixmargaret.com/greensleeves](http://mixmargaret.com/greensleeves)

**Yellow Tingle Tree** (lyrics by John Joseph Jones, the composer's father). From a song cycle for choir, piano and speaking voices called *Where the Eucalypts Green-Tip the Sky*.

[mixmargaret.com/compositions.html#wegtts](http://mixmargaret.com/compositions.html#wegtts)

## More music by MDJ

**Untitled major piano solo** (2021), provisionally called "Song and Dance of the Conscious and Unconscious." To be published in 2021 or 2022.

**Jump Right Ins: Piano Starters & Re-Starters** (educational piano)

(currently out of print, may be retitled)

This book of little pieces helps greatly with developing hand co-ordination. The pieces are attractive and easy, yet the hands are independent. Students will wonder how they did it! This is not a tutor book, but teachers will find it useful for the lower grades and beginners of any age from about 5 to 75 years.

**Piano technique exercises** (in progress, untitled)

**Machine Code** (1990)

Unaccompanied B flat clarinet

## About the composer

MARGARET D. JONES writes with a keen appreciation of the needs of students and teachers having taught piano, theory, and voice for decades. Her compositions include solo works and music for various ensembles and choirs. She studied composition with Roger Smalley for five years at the University of Western Australia, beginning in 1979.

Mx Margaret Dylan Jones,<sup>1</sup> MusB(comp), DipEd, LTCL(pno teach), ATCL, AMusTCL, AMusA, is an androgyne. Since 2002 she has been consistently using a non-binary transgender title, Mx. In 2015 she published a [major article about Mx](#) on her website some months after Mx was accepted into dictionaries. The article also has a little about the [singular they](#), which she also uses.

Margaret is open to being commissioned for arrangements of her music, including for orchestras and other ensembles. She studied orchestration for two years with Professor Sir Frank Callaway.

In 2021 or 2022 Margaret plans to revisit her 1989 innovations in teaching so-called tone-deaf drones (people with amusia) to hold a tune.

*A more detailed composer biography is available at her website.*

*<sup>1</sup>Mx, or Mix, is the composer's title, rather than Miss, Mrs, Ms or Mr. Mx is best pronounced as 'mix.' Margaret was a very early adopter of Mx and has been using it consistently since 2002. Mx was added to the Oxford Dictionary online version in 2015. Margaret, assumed male at birth (AMAB), is referred to as 'she' or 'they' (using the singular they).*