

**THE HISTORY, DEVELOPMENT, AND PRACTICAL  
APPLICATIONS OF THE INSTRUMENTAL SOLILOQUY**

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## **ABSTRACT**

The dramatic device of the soliloquy has been in existence for generations; however, following the rise of realism, its use has declined in the theatrical arts as indicated by academics James Hirsh (2003) and Katie Wales (2014). In contrast, it is possible to identify a growing trend of composers using the term to describe both solo and ensemble repertoire, beginning at the end of the eighteenth century and extending to present date. Existing definitions of the soliloquy are contradictory and do not reference the term's use in music. Furthermore, there are no available investigations related to the growing popularity of the soliloquy in music and its compositional, historical, and geographical development.

This thesis presents the first review of the soliloquy in music. To address this gap in research and demonstrate the prevalence of the term's use, a body of repertoire titled or described as a soliloquy has been compiled in the form of a database. Analysis of these compositions suggests multiple hypotheses relating to the historical and geographical development of the device, alongside compositional similarities that imply a common understanding of how a musical soliloquy should be presented. Through interdisciplinary research, composer correspondence, and analyses of repertoire, this thesis demonstrates the significance of the term's use in music.

## **Chapter 1: Introduction**

When considering the soliloquy, it is common to recall renowned lines of Shakespearean verse such as “To be, or not to be,” or “Tomorrow, and tomorrow, and tomorrow.” Widely associated with the dramatic arts, the convention reached its pinnacle in the Elizabethan era before falling into disuse after the rise of naturalism and realism in the theatre. Despite the rejection of the device in the dramatic arts, I have identified a substantial body of music in which composers have used the term ‘soliloquy’ to title or describe solo and ensemble repertoire. Furthermore, there are no available investigations related to the volume of repertoire titled or described as a soliloquy in music, or the term’s compositional, historical and geographical development. This thesis presents the first significant analysis of the soliloquy in music. The discussion provided, supported by accompanying evidence, is intended to provide a foundation for wider research.

Current writings alluding to the history of the term soliloquy are contradictory, and there are mixed opinions of when and where it originated. Academics such as Abraham Rees believe that the first soliloquies can be found in Ancient Greek theatre (Rees, 1819, p. 713), whereas others including Ian Ousby acknowledge the Elizabethan playwrights as the originators of the device (Ousby, 1993, p. 888). In contrast, the *Oxford English Dictionary* credits the philosopher Saint Augustine of Hippo with the creation of the term (OED online, 2019), and it is these mixed opinions that have fuelled the contradictory definitions of the soliloquy. It could be suggested that this ambiguity might extend to the comprehension of musical representations, and as such an interdisciplinary perspective was required throughout this research to understand the soliloquy’s evolving purpose and definition, and



how this might have influenced the term's use in music. This thesis includes discussions from a theatrical, philosophical, theological, and literary perspective, alongside commentary about the term's use in other areas of the arts.

The existing volume of literature discussing or critiquing the soliloquy is surprisingly limited when considering its extensive history in the theatrical arts and philosophical theory. Therefore, only a small number of texts contributed to the discussion as they represent the limited body of literature available such as Morris LeRoy Arnold's book *The Soliloquies of Shakespeare; A Study in Technic* (1911), James Hirsh's *Shakespeare and the History of Soliloquies* (2003) and *Poetic Form: An Introduction* (2012) written by Michael D. Hurley and Michael O'Neill. It is interesting to note that most books with insightful analysis of the theatrical soliloquy have focussed their discussion solely on William Shakespeare's soliloquies, and this demonstrates the impact of his plays and influence on the development of the theatrical device.

From a musical perspective, the available literature is almost non-existent and was limited to discussions of the performance of pieces or small amounts of analyses on select works. Classical music review magazines such as the *American Record Guide* have multiple issues with articles that reference the performance of a soliloquy; however, the analysis is rarely detailed. Margaret Murata discusses the soliloquy in more depth in her article 'The Recitative Soliloquy' (Murata, 1979, pp. 45-73), focussing on operatic examples, and I consider her comments in Chapter 3. I was unable to find any research related to the history or development of the soliloquy in music, and there are no definitions listed in music dictionaries. Louis Charles Elson cites the soliloquy within his discussion of the monologue

presented in *Elson's Music Dictionary* (Elson, 1905, p. 175); however, there is no separate definition for the soliloquy.

A literature review was not appropriate for this thesis due to the low volume of existing research. In lieu, I have conducted a significant analysis of dictionary definitions including historical texts to present a chronological review of the soliloquy's definition. Discussing the term from its earliest references to the present date, this investigation addresses conflicting definitions and presents evidence to suggest why there are inconsistent and sometimes contradictory opinions regarding the comprehension of the term. This analysis provides a foundation of understanding that informs the wider discussions throughout this thesis, providing a point of comparison for definitions proposed by composers cited during our correspondence.

This study addresses the substantial body of repertoire related to the soliloquy to understand whether the term in music is simply a title to describe the composition, or whether it has evolved to denote particular compositional decisions that are identifiable as representative of a musical soliloquy. The interdisciplinary approach assesses conflicting definitions whilst also examining underlying connotations and stylistic aspects present in other areas of the arts, to investigate why composers have assimilated this term and applied it to their repertoire. My overarching aim is to determine whether the soliloquy has developed into a recognised musical term that requires a definition in the context of music, and to investigate this I have considered the following questions throughout this research:

1. When did composers appropriate the term soliloquy?
2. Why are composers using the term 'soliloquy' to title or describe their works?
3. What are composers' perceptions of the term 'soliloquy,' and do they feel it is related to the term 'monologue'?
4. Are there any stylistic commonalities between compositions referred to as a soliloquy?
5. Are there any significant geographical factors that have contributed to the growth of the term 'soliloquy' in music?

To address these questions, a bespoke methodology was required which evolved throughout the research. Firstly, a database of repertoire was required to be able to understand the volume of works composed in reference to a soliloquy. Presented in Appendix I, the data set contains seven hundred and thirty entries and lists the title, composer, year of publication, instrumentation, countries of residence of the composer and whether the work is accompanied or unaccompanied. This is by no means a complete catalogue of repertoire; however, it demonstrates the volume of music that is available and emphasises the extent to which composers have been using the term. Arranged chronologically, the database demonstrates the substantial body of repertoire that refers to the term 'soliloquy' within either its title or programme notes. Although vocal works have been included in the database to provide an overview of repertoire currently available, for the purposes of this initial study operatic and musical theatre compositions have been omitted. This is due to additional complexity in identifying these soliloquy compositions without the context of the performance, as the staging can have an integral role in recognising them as such.

This database provides the foundation to much of the discussion throughout this thesis; however, it is challenging to understand a composer's motivations for writing a soliloquy solely through researching the music and programme notes. As such, my research

methodology also included contacting composers listed in the database to collate primary source evidence relating to their process and inspiration. I asked the composers what their motivations for writing a soliloquy were, how they perceive the term, and how, if at all, they felt the term soliloquy is related to the monologue. Forty-four responses were received, and there was a degree of common opinion amongst the composers. Interestingly, some suggested that they were not sure of the meaning of the term soliloquy but had a good, preconceived idea of what it implied. Others did not embark on composing a soliloquy, instead choosing to title their work after its completion, yet their composition is still in a comparable style to other works in the database. This suggests a shared understanding of what composers think a soliloquy should sound like, whether this is conscious or subconscious. The responses received from composers are listed in Appendix III and are discussed at relevant points throughout this thesis.

To examine the likely origins of the soliloquy in music, Chapter 2 provides a discussion of the genesis of the term, considering its proposed theatrical and philosophical origins, and how this might have impacted the term's use in music. Philosophy has a significant impression on theology, and the role of religion is also deliberated alongside links with meditation, as some definitions of the soliloquy suggest a connection with this term.

Although not included in the database, it was important to briefly consider operatic and musical theatre repertoire to investigate how this might have impacted on the development of the soliloquy in music. Chapter 3 examines the soliloquy in opera and whether there are any correlations in musical approach which might indicate why there are commonalities amongst compositions in the database. Also considered is the *Musical Monologue* and the role that this type of recitation has had on the development of the

soliloquy. Finally, musical theatre is discussed as the soliloquy is often included in productions, some more prolifically than others, yet its approach is typically different from theatrical examples and can often be more difficult to identify. Recent examples in twenty-first century musical theatre productions have developed their approach, and I discuss the significance of this.

The theatre undoubtedly has a strong influence on the perception of the term soliloquy, and Chapter 4 considers the impact that this has had on the development of repertoire titled or described in this way. Some composers have presented a series of soliloquy compositions inspired by the theatrical definition, and I examine how this stimulus has influenced their compositional approach. William Shakespeare's influence is evident in some of the analysed repertoire, and this chapter considers why this is and how Shakespeare's masterful use of the soliloquy might have impacted a composer's decisions when writing their adaptations of some of his most renowned soliloquies.

Many of the compositions in the database display commonalities in approach, including expressive melodies, freedom of tempo and broad dynamic changes. These characteristics are comparable to those seen in music from the romantic period, and Chapter 5 examines the influence that this epoch might have had on the musical soliloquy.

The examples discussed throughout this thesis provide evidence to demonstrate when, where and why composers have appropriated the soliloquy in music. Chapter 6 collates this evidence to consider whether a definition is appropriate due to the significant volume of repertoire in addition to several comparable characteristics that suggest a unified understanding of the term. Conclusions and final thoughts are provided in Chapter 7.

## 1.1: Defining the Soliloquy

The ambiguity associated with the soliloquy's suggested origin and history have undoubtedly influenced its definition, and I consequently anticipated that there would be multiple definitions with some level of variation. Therefore, a chronological review was necessary to observe the development of the term throughout history. This informs the ensuing discussions regarding the term's comprehension in music and whether this might have impacted composer's decisions when writing their soliloquies. I investigated several ancient texts as part of this review and have modernised the language when quoting these sources.

Contrary to the belief that the first examples of the soliloquy can be found in Ancient Greek Theatre<sup>1</sup>, the term itself is credited by the *Oxford English Dictionary* to Saint Augustine of Hippo, an early Christian theologian and philosopher<sup>2</sup>. Describing the concept of talking to oneself internally, Saint Augustine created the term to describe a philosophical theory rather than dramatic practice. This is further substantiated when we consider the Latin origins of the term *Soliloquium* which is derived from *solus* (alone) and *loqui* (to speak), literally meaning "talking to oneself," (OED online, 2019).

The term soliloquy was first defined in Robert Cawdrey's book, *A table alphabetical containing and teaching the true writing, and understanding of hard usual English words* (1604) as credited by the *Oxford English Dictionary* (OED online, 2019). Defined as a "private talk," (Cawdrey, 1604, p. 125), his definition is akin to Augustine's philosophical theory, opposed to a theatrical convention as typically associated with the term in modern culture. I

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<sup>1</sup> This is discussed further in Chapter 2.1.

<sup>2</sup> This is discussed further in Chapter 2.2.

reviewed multiple dictionaries throughout the seventeenth and eighteenth centuries that had comparable definitions, including *The New World of English Words* (Phillips, 1662, p. 310) and *The English Expositor Improv'd* (Bullokar, rev. Browne, 1719, p. 229). Other definitions in the same era included references to meditation, for example, in the *Glossographia Anglicana Nova*, further substantiating that the soliloquy is a private moment of reflection; “a meditating alone with one’s self,” (Blount, 1707, p. 508).

When considering the ambiguity between the soliloquy and monologue, it is interesting to note that the texts discussed thus far either did not have a definition for the term monologue, or if there was one included, it referred to a dramatic scene for a single actor. From the evidence found, it appears that the definitions of soliloquy and monologue were separate entities until the mid-eighteenth century, where they then evolved in Dyche’s manuscript, *A New General English Dictionary*. Similar to the other definitions discussed, he defines the term soliloquy as “A short dialogue, ejaculation, or discourse that a man has or holds with himself,” (Dyche, 1740, p.780). For the first time, the monologue refers to a soliloquy within its definition; “a dramatic scene where only one person is introduced speaking or talking to himself; a soliloquy,” (Dyche, 1740, p. 536). It is remarkable that this amalgamation of definitions only began to appear in the mid-eighteenth century as the soliloquy had already passed its peak popularity in the dramatic arts. Some definitions began to take a negative view of the soliloquy at this time, for example, in the *Society of Gentleman’s* text *A New and Complete Dictionary of the Arts and Sciences* (1763):

Soliloquies are become very common things on the modern stage; yet can nothing be more inartificial, or more unnatural, than an actor's making long speeches to himself, to convey his intentions to the audience. Where such discoveries are necessary to be made, the poet should rather take care to give the dramatic persons such confidants as may necessarily share their inmost thoughts, by which means they will be more naturally conveyed to the audience: yet is even this a shift, an accurate poet would not be found to have occasion for. (Society of Gentlemen, 1763, p. 3001).

They reference the unnaturalness of the soliloquy ahead of the rise of realism in the theatre, suggesting that this shift in opinion towards the preference of realistic presentations was already in motion by the mid-eighteenth century. John Brown had a comparable view in *Encyclopaedia Perthensis* written in 1806; however, expands to discuss the philosophical theory regarding the discussion with oneself, suggesting that this act is not as unnatural as some believe:

A soliloquy, according to Papias, is a discourse by way of answer to a question that a man proposes to himself. Soliloquies are very common on the modern stage; yet nothing can be more unnatural, than an actor making long speeches to himself, to convey his intentions to the audience. Yet soliloquies are not so *unnatural* as some think. Let a man be alone, and his thoughts anxiously bent on some object, and he will *involuntarily* speak out to himself. The writer of this article has experienced this, to his own astonishment! (Brown, 1806, p. 152).

Brown highlights the prevalence of the soliloquy in the theatre, referencing the unnaturalness that ultimately became the soliloquy's downfall on the stage, yet emphasises how common and natural it is for a person to soliloquise when alone. It is therefore perhaps unsurprising that some people chose to commit their soliloquies to paper, and during the nineteenth century, several definitions appeared containing references to written soliloquies, for example, in *An American Dictionary of the English Language*:



1. A talking to one's self; a talking or discourse of a person alone, or not addressed to another person, even when others are present.
2. A written composition, reciting what is supposed a person speaks to himself.  
(Webster, N., Walker, J., Goodrich, C., 1852, p. 943).

Although not specifically referencing the theatrical arts, it could be said that this definition is alluding to the soliloquy's use in the theatre through its expansion of the description relating to the person alone and mode of address. There are occurrences of the dramatic soliloquy, particularly in Jacobean theatre whereby a character is soliloquising despite others being present on stage. This American definition suggests the potential of others being present, which would be unlikely when considering the philosophical, meditative stance of Augustine's theory of the self, thus insinuating a theatrical context. The reference to "a written composition" could be further substantiation of this; however, there are also philosophical, religious and poetic texts that this might be referring to. This definition carries additional significance due to the author being Noah Webster, an American lexicographer who was integral in the development of the *American English Dictionary*.

Webster's is not the only definition that references written compositions and similarly *The Imperial Dictionary of the English Language* presented a comparable description in 1853:

1. A talking to one's self; a monologue; a talking or discourse of a person alone, or not addressed to another person, even when others are present.
2. A written composition, reciting what is supposed a person speaks to himself. *The whole poem is a soliloquy. Prior.*  
(Ogilvie, 1853, p. 798).

This refers to the poetic soliloquy which is another connotation of the term that is often overlooked and overshadowed by its theatrical counterpart. Poems are highly personal and some, such as examples prevalent amongst war poets like Siegfried Sassoon and Wilfred Owen, could be described as soliloquies written in the form of poetry to convey their own

experiences to others. In addition, the act of reading poetry is predominantly solitary whether read silently or aloud, contributing further to the argument that it can sometimes be related to the soliloquy. John Craig presents a similar definition in his text *A New Universal, Technological, Etymological and Pronouncing Dictionary of the English Language*, "A talking to one's self; a discourse uttered in solitude; a written composition reciting what is supposed a person speaks to himself," (Craig, 1852, p.722). Of particular interest in this dictionary is the definition of the term monologue, which directly relates to the soliloquy despite not being mentioned in the first definition; "Monologue: A soliloquy; a speech uttered by a person alone: a poem, song, or scene composed for a single performer," (Craig, 1852, p. 184). It could therefore be suggested that a soliloquy is not a monologue, but a monologue can be a soliloquy. It is also of note that Craig refers to the soliloquy as a song, although he does not elaborate with any further context on the type of song composition. References to music in the definition of the soliloquy are exceptionally rare, even in specialised music dictionaries, and there are only two examples in addition to Craig's fleeting reference. Jean-Jacques Rousseau's music dictionary *A Complete Dictionary of Music: Consisting of a Copious Explanation of All Words Necessary to a True Knowledge and Understanding of Music* (1779) discusses the operatic monologue in the definition of the term:

MONOLOGUE, The scene of an opera, wherein the actor is alone, and speaks only to himself. It is in the monologues that all the force of music is discovered, the musician begin able to give scope to the whole fire of his genius, without being confined in the length of his pieces by the presence of a second speaker. – These kinds of recitative, which have a place, and cause such an effect in the Italian opera, are only used in monologues.

(Rousseau, 1779, p. 254).

This definition could also represent a soliloquy through its reference to the actor alone, speaking only to themselves. Both Craig's and Rousseau's definitions highlight the need for further research relating to the soliloquy in song and operatic repertoire, and this could help to further substantiate the development of the soliloquy in music alongside its definition and relationship to the monologue.

In 1905, Louis Charles Elson included a definition of the monologue in the *Elson's Music Dictionary*, which directly refers to the soliloquy in its description: "Monologue: A soliloquy; a poem, song, or scene written and composed for a single performer," (Elson, 1905, p. 175). This definition is almost identical to the one discussed in John Craig's dictionary and similarly suggests that the monologue and soliloquy are directly comparable; however, Elson's dictionary does not include a separate definition for the soliloquy.

In the definitions from the mid-nineteenth century onwards, there is a growing ambiguity that can be observed between the terms, particularly when considering the monologue, which frequently references the term soliloquy in its definition. Brande and Cauvin substantiate this further by using the terms interchangeably in their definition of monologue as can be seen in their text *A Dictionary of Science, Literature and Art* (1842):

MONOLOGUE or SOLILOQUY is, as its name imports, a speech uttered by one of the dramatis personae of a play when alone, or, as it is vulgarly termed, speaking to himself. The introduction of the soliloquy is obviously a very unnatural contrivance in the dramatic art; yet its obvious necessity reconciles the spectator to it. In the drama of ancient Greece soliloquies are rare; for the passages at the commencement, or "prologues" of plays, where the first actor comes forward and explains his own character and something of the subject of the piece to the audience, can hardly be termed soliloquies. The speech of Ajax before his death is a celebrated exception.  
(Brande & Cauvin, 1842, p. 767).

They refer to the unnaturalness of the soliloquy, although appreciate its necessity. Similar to the *Society of Gentleman's* definition discussed earlier, there is a shift towards a desire for natural presentation in dramatic performances, and this would further substantiate why the popularity of the soliloquy declined. The term "vulgar" is now beginning to appear, and this is a word that became commonly associated with the soliloquy throughout the nineteenth century as realism became vogue.

In the twentieth century, specialist dictionaries and companions increased in volume, focussing on terms associated with specific subject areas. In 1945, Homer and William Watt published *A Dictionary of English Literature* and defined the soliloquy as:

In literary art it is the solitary oral expression of one speaker. The device is employed particularly in drama, where it is used to reveal the innermost thoughts of the soliloquizer, or to convey to the audience information or moods not obtained from the action or the dialogue. The *soliloquy* should not be confused with the *aside*, a confidential and usually incidental comment to the audience or to a selected individual or group among the actors. It is also to be distinguished from the *dramatic monologue*.  
(Watt & Watt, 1945, p. 395).

Here they define the term, specifying literary art, perhaps suggesting there are alternative definitions in other fields. They distinguish it from the dramatic monologue, defining it as "A type of narrative poetry in which a single character is represented as speaking throughout the poem," (Watt & Watt, 1945, p. 353); however, they do not clarify their reasoning for this. They advise that the soliloquy should not be confused with the aside; an opinion that Carl Allensworth agrees with in his book *The Complete Play Production Handbook*:

Soliloquies, in contrast to asides, are rarely if ever delivered to the audience. A soliloquy is intended to give the audience the opportunity to overhear the thoughts going through a character's mind. Basically, the soliloquy is a time-saving device. The author does not wish to take the time or is not able to dramatize what the character is feeling, so he permits the character to unburden himself in words that the audience can overhear. (Allensworth, 1976, pp. 116-117).

Allensworth takes a derogatory stance towards the soliloquy in his definition, referring to it as a shortcut for dramatists who do not, or cannot, take the time to dramatise a character's feelings in the play's action. In contrast, F. E. Halliday compares the soliloquy and the aside in his definition, "An actor's address to the audience, a prolonged 'aside'; a convention accepted by Shakespeare, though used with greater skill and economy in the later plays...more often the soliloquy reveals character," (Halliday, 1964, p. 459). These three texts written only a couple of decades apart have differing views of the definition, use and delivery of a soliloquy which implies that despite the age of the device in theatre, its definition and usage are still a matter for debate.

Charles Duffy presents a comparable definition to the soliloquy, regarding it as "a speech recited by a character in a play as though he were thinking aloud," (Duffy, 1952, p. 93). In addition, he also directs the reader to the entry for dramatic monologue where he defines it as "a kind of poem, developed by Robert Browning, in which a character reveals his attitudes and convictions by the manner in which he speaks," (Duffy, 1952, p.30). Here, Duffy is referring to Robert Browning's *Soliloquy in a Spanish Cloister*, yet this is neither the earliest example of a dramatic monologue or poetic soliloquy; Lord Alfred Tennyson's *Ulysses* is widely regarded as the first dramatic monologue, which also contains a chapter often referred to as *Molly Bloom's Soliloquy*. It is statements such as these that have fuelled confusion and

contradiction regarding the connotations of the term soliloquy, and similar examples increase in number from the mid-twentieth century onwards.

The *Oxford English Dictionary Online* defines the soliloquy as “An instance of talking to or conversing with oneself, or of uttering one’s thoughts aloud without addressing any person,” (OED online, 2019), directly relating to Saint Augustine’s presentation of the soliloquy; however, the definition published in the *Oxford Dictionary of Current English, Third Edition* states that the soliloquy is a monologue recited during a play whereby a character’s innermost thoughts are revealed (Soanes, 2001, p. 866). Although this refers to inner thought, there is also a specific reference to the theatrical arts alongside a citation to the term monologue, which is described as a long speech by one actor in a play or film (Soanes, 2001, p. 582). In many of the definitions that I have quoted in this chapter, there is some reference to the monologue and the relationship between the soliloquy and the monologue is discussed further in Chapter 1.3 and 3.2.

The evidence presented in this chapter suggests that the soliloquy was originally defined as a philosophical term but became utilised in the dramatic arts, resulting in its definition developing. It is notable that the soliloquy has declined in use in the theatre but is increasing in use in other areas of the arts, and as such, the dramatic definition currently associated with it is perhaps no longer as relevant. It could therefore be suggested that the soliloquy’s original philosophical definition might resurge and become the dominant definition once more.

The confictions in definition have increased throughout the twentieth century, driven by opposing views on whether the soliloquy is a synonym of the term monologue, an alternative approach such as a dramatic or inner monologue, or is a separate entity grounded

in philosophical thought. The challenge with this conflict in opinion is defining what constitutes a soliloquy, and this is complicated further in the context of music by the lack of any discussion on the subject. There are many factors to consider when contemplating the term's definition, such as the composer's approach and understanding of the soliloquy, the presentation of the composition and the relationship to the definitions discussed in this chapter. I have addressed these considerations throughout this thesis and reviewed how, if at all, the definition in music relates to those presented in this chapter.

## 1.2: The Soliloquy Database

As this is the first investigation related to the soliloquy in music, it was essential to ascertain the volume of repertoire that has been published. To collate this detail, I created a database that contains the following information, and this indicates the extent to which the term is being used by composers to title or describe their music:

- Title of the composition
- Composer's name
- Year the composition was published
- Country/Countries in which the composer has resided/is resident
- Solo instrument (if applicable)
- Instrument group (for example, woodwind or brass)
- Instrumentation
- Whether the composition is accompanied, unaccompanied or written for an ensemble

I identified the compositions by completing a systematic review of music databases such as the *British Library*, the *International Music Score Library Project*, and the *Library of Congress*. This approach ensured that I could include repertoire that is described as a soliloquy by the composer but is not titled as such. To reduce the possibility of bias towards collating only repertoire that had English titles, I also searched for translations of the term which included *soliloque* (French) and *soliloquio* (Spanish and Italian). A wider study could take into consideration further translations of the term; however, it should be noted that not all languages have a translation for the term 'soliloquy', instead using a derivative of 'monologue' interchangeably<sup>3</sup>. I also included the composer's country of residence within the database as this provides an insight into the geographical development of the soliloquy. Where a composer had multiple countries of residence, all were recorded as each could have impacted on the composer's perception of the term.

For ease of review, each work in the database has a unique reference beginning with SOL followed by the number allotted in the dataset, for example, the first entry listed is SOL001. All compositions discussed or analysed throughout this thesis are presented with both their title and reference for identification in the database.

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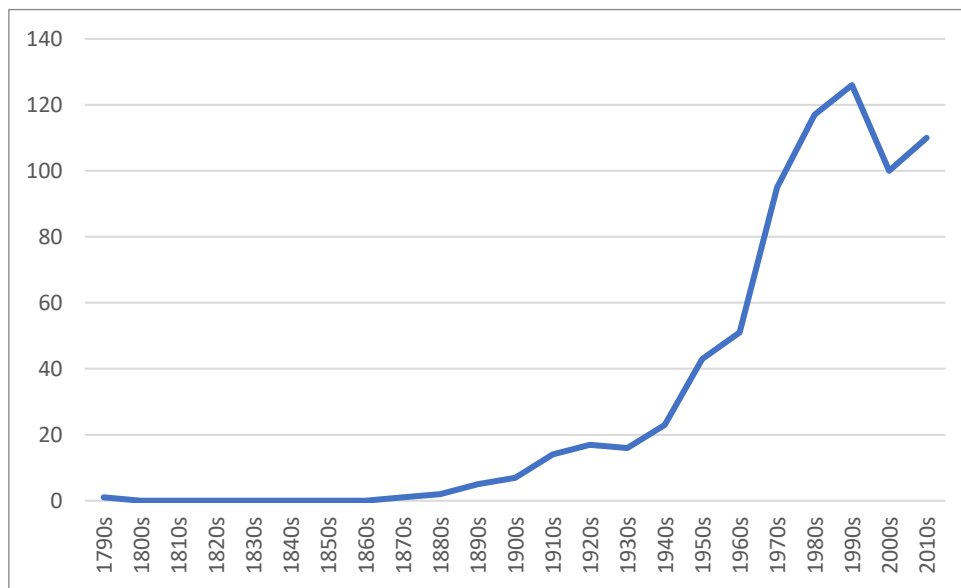
<sup>3</sup> This is discussed further in Chapter 1.3.



### 1.2.1. Timeline Data

To understand when composers began to use the term soliloquy to title their compositions, I have analysed the year of publication. The data presented in Figure 1 demonstrates the volume of repertoire identified by decade.

Figure 1: Number of soliloquy compositions per decade



The earliest references to the soliloquy in music discovered during this research are in the late eighteenth and early nineteenth century; however, repertoire is relatively sparse, with only a few examples discovered between 1795 and 1875. It is possible that there is additional repertoire within this timeframe that I was unable to identify as part of this research, and as such, this century would benefit from additional investigation. One of the influences to repertoire in this early period was religion and the factors for this are discussed in Chapter 2.

There is a gradual growth in the use of the term to title or describe compositions throughout the early twentieth century before a period of accelerated development from the

forties onwards, predominantly driven by a rise in repertoire written by composers in the United States of America. The number of compositions referencing the soliloquy fell slightly in the early twenty-first century; however, this was negligible, and the volume increased again in the following decade. It is too soon to confirm whether this slight decline might infer a potential reduction in popularity of the term amongst composers, perhaps rendering it a passing musical device that is now falling out of vogue. Further research beyond the scope of this thesis needs to be completed to determine whether this decline continues.

The timeline data demonstrates a progressive development and expansion of the soliloquy in music, providing evidence to suggest that the soliloquy is a recognised term amongst composers that has developed over the last two centuries. Throughout the chapters of this thesis, I have examined potential factors that might have contributed to the initial appeal of the term to composers, why the volume of repertoire grew, and what the catalyst was for the substantial volume of compositions that began to appear in the twentieth century.

### 1.2.2. Geographical Data

The nationality and cultural influences of a composer will undoubtedly influence their compositional decisions, and it is therefore important to investigate the geography associated with repertoire presented in the database. This was significant in the context of this discussion as the term soliloquy does not translate into all languages, and as such the countries where a composer has resided might provide insight into how the soliloquy has developed in the context of music. To collate this evidence, where possible, I identified all countries a composer had resided in as each could have equally influenced their compositional approach. The data is presented in Table 1.

Table 1: Composer country of residence in descending numerical order

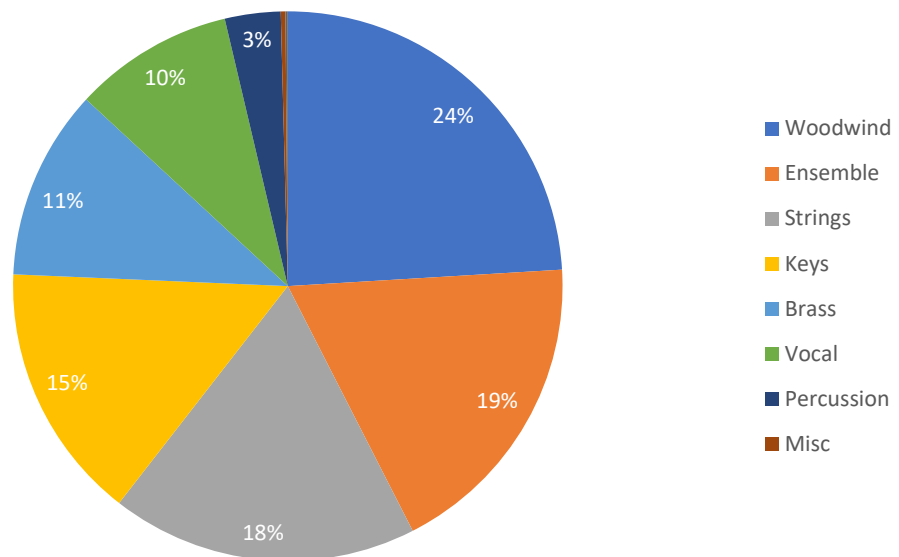
Country	Number of Compositions		Country	Number of Compositions
USA	392		Taiwan	2
UK	180		Ukraine	2
Australia	36		Bermuda	1
Not Identified	33		Cameroon	1
Canada	35		Colombia	1
New Zealand	22		Croatia	1
France	12		Czech Republic	1
Spain	9		Egypt	1
Finland	8		Estonia	1
Italy	7		Greece	1
Israel	7		Hong Kong	1
Austria	6		Hungary	1
Germany	6		Iran	1
Albania	5		Iraq	1
Switzerland	3		Malta	1
Belgium	3		Mexico	1
China	3		Norway	1
Ireland	3		Puerto Rico	1
Japan	3		Russia	1
Poland	3		Slovenia	1
South Africa	3		Sweden	1
Netherlands	2		Uganda	1
Peru	2		Venezuela	1

Over fifty percent of the database's compositions are presented by American composers and as such, the repertoire from this nation is of particular importance when considering why the term has been adopted by composers. I discuss factors that may have contributed to this substantial volume of repertoire throughout this thesis.

### 1.2.3. Instrumental Data

The range of instruments composed for in the database is diverse, including everything from the clarinet and violin to shakuhachi and viola de gamba. Woodwind instruments contribute the majority of the compositions in the database; however, this was not significantly higher than other groups, and there is not a specific instrumental group that has been utilised more substantially than others.

Figure 2: Graph displaying the distribution of repertoire in the Soliloquy Database by instrument group



The most surprising group in this dataset is ensemble repertoire when considering the definitions of the soliloquy that were discussed in Chapter 1.1. At the outset of this research, I had anticipated that the vast majority, if not all soliloquy compositions would be unaccompanied, evoking the notion of a performer alone on stage. Contrary to this, unaccompanied repertoire contributes fifty one percent of the compositions whilst the remaining repertoire is comprised of accompanied and ensemble works. This suggests that in the context of music, the definition of the soliloquy has altered, and it is no longer as

important to consider the performer alone on stage. Possible reasons for this shift in a musical setting are considered throughout this thesis.

#### 1.2.4. Thematic and Compositional Similarities

Throughout the Soliloquy Database, there are several thematic commonalities and comparable influencing themes used by composers. These include:

- **Theatrical:** Compositions that are influenced by theatre or the dramatic arts. Several have been specifically inspired by William Shakespeare.
- **Memorial:** Compositions that are written in memory of a person, or a group of people. There is also repertoire in the database which has been composed to reflect upon and remember tragic events such as war or terror attacks.
- **Philosophical:** Compositions described as reflective or representative of internal thought, similar in nature to the philosophical dictionary definition.
- **The Natural World:** Compositions that reference the natural world, for example, bird song, seasons, or meteorological events.

Other influences and themes amongst the compositions include references to art and poetry; however, these are not as commonplace. Alongside these commonalities, compositional similarities are also present and to assess this further I created a secondary, condensed database presented in Appendix II. Containing two hundred and forty-nine entries from Appendix I, I conducted additional analysis and recorded the opening dynamics, tempo and performance directions of the compositions. This initial study enabled a preliminary

review of whether there are comparable compositional decisions amongst composers that might demonstrate whether the soliloquy is an established musical style, form, mode, or genre, or is instead simply a title used by composers to describe their works.

Throughout the analysed repertoire, there is evidence of a preference for slower tempos, quiet opening dynamics and expressive performance directions. Although thirty six percent of compositions have no initial performance direction for the soloist or ensemble, eighteen percent have directions related to freedom in performance such as *con rubato*, *freely* and *as if improvised*. In addition, fifteen percent of the compositions include directions relating to expressiveness such as *espressivo*, *with great expression* and *with feeling*. This could be suggested to be comparable with the notion of a person soliloquising alone, speaking with emotion and at their own pace. Other performance directions included references to reflection, meditation and tranquillity, and contrasting terms were much rarer with dramatic and energetic directions only comprising six percent of the repertoire. This evidence demonstrates that there is a tendency for composers to be drawn to terms indicative of expression and emotion instead of more dramatic or intense language which could arguably be equally as appropriate to convey the emotive states that a person might feel whilst conveying a soliloquy.

The tempo of the analysed compositions is typically slow to moderate, with forty eight percent of the works beginning at a tempo under eighty crotchet beats per minute. In contrast, only four percent of repertoire is at a fast tempo of above one hundred and twenty crotchet beats per minute. In conjunction with slower tempos, over half of the compositions began at a quiet dynamic below *mezzo forte* with some such as Reuben Jelleyman's *Soliloquy for Cello* (SOL725) opening at *niente* before increasing in dynamic. Twenty percent of these

quiet openings are followed by *crescendos* and *decrescendos*, and the compositions typically have a gradual build in dynamic intensity throughout.

It is notable that there is a common link that associates a number of these elements and that is the notion of romanticism. When considering the comparable compositional styles demonstrated across the repertoire alongside the complimentary thematic material, it could be argued that the romantic compositional response to the avant-garde during the twentieth century was the catalyst for the expansion of the soliloquy in music. This hypothesis is discussed throughout Chapter 5.

### 1.3: Relationship between the Monologue and Soliloquy

The soliloquy and monologue are undoubtedly related, and much of the contradiction between the definitions of the terms relates to just how close this relationship is. It is apparent from the discussion in Chapter 1.1 that some perceive the soliloquy as a self-addressed speech representative of internal thought and emotion, and there are others who consider that the device represents an actor reciting a speech alone on stage. This conflation in opinion presents greater challenges when considering the soliloquy in music, as there is also repertoire which is titled or described as a monologue. The challenge is greater still when reviewing instrumental works as the vocalisation is removed and there is only the musical content and composer's programme notes, if provided, to understand their intentions. A much wider study is required to address the two terms in the context of music; however, it was important that I deliberated the relationship between them briefly, as it is impossible to form any conclusions about the soliloquy in music without first understanding more about these terms' inter-relationship.

The Ancient Greeks are responsible for creating the term *monologos* from which monologue is derived. There are conflicting discussions of whether some of the early examples of monologues from Ancient Greek theatre should be defined as a soliloquy and this is discussed in Chapter 2.1. This emphasises the extent of the complexity in differentiating the two terms as it can be traced back to the proposed origin of the device from a theatrical perspective.

The monologue is considered to have many categories, including the interior and dramatic. In his book *The Contemporary American Monologue: Performance and Politics*, Eddie Paterson suggests that the soliloquy is a “chief subcategory” of the monologue (Paterson, 2015, p. 17), implying that they are directly related. The soliloquy undoubtedly carries hallmarks of the monologue as both traditionally have a single actor reciting the text, yet the mode of delivery can vary, and this should be taken into consideration. Henry Watson Fowler suggests the terms are parallel but highlights that soliloquies are not intended to be overheard, whereas a monologue *is* meant to be audible (Fowler & Butterfield (Ed.), 2015, p. 527). In contrast, Archibald Henderson proposes that there are two main varieties of soliloquy:

The verbal soliloquy, in which the speaker is talking to himself, i.e., speaking aloud; and there is the mental soliloquy in which the speaker is voicing his inmost thoughts, that is, thinking aloud.  
(Henderson, 1914, pp. 219-220).

James Hirsh expands on this view in his book *Shakespeare and the History of Soliloquies*, distinguishing three separate forms of soliloquy that follow the same underlying concept with slight differences: the audience-addressed speech whereby the character speaking is aware of and directly speaks to the audience; the self-addressed speech where



the character is unaware of the audience and speaks directly to himself; and finally the interior monologue which is intended to represent the flow of thoughts passing through the character's mind (Hirsh, 2003, pp. 13-18). Here he suggests that the interior monologue is a type of soliloquy and not vice versa as has been proposed by other academics. This is a view shared by Morris LeRoy Arnold who epitomises it by stating that "it is evident that all soliloquies are monologs, but that monologs are not necessarily soliloquies," (Arnold, 1911, p. 2).

The conflicting opinions regarding the definition of a soliloquy and its relationship to the monologue were echoed in my correspondence with composers, several of whom such as Michael Mauldin and Joe Pappas cited the terms as synonyms. Others like Roger Vogel believed them to be closely linked in definition but with slight differences such as the soliloquy having a heightened level of expressiveness in comparison to the monologue. When considering that some composers believe the terms are closely related, it raises questions as to why a composer might opt to title their work soliloquy instead of monologue. In our correspondence, Randall Shinn who composed the work *Soliloquy and Dialogue* for trumpet and piano (SOL221) discussed this point:

Monologue and soliloquy are listed as synonyms in dictionaries, but I prefer soliloquy as a title for poetic reasons. First of all, I think it's a beautiful sounding word that seems expressive. Monologue starts with that wooden "mono" which easily conjures up monotone or monotonous, associations I would not desire. (Shinn, Personal Correspondence, February 2019).

This notion of a word being audibly pleasing is related to euphony and is influenced by a combination of psychological and physiological factors. Particular combinations of consonants, vowels and syllables contribute to a pleasant sensation through both hearing and

pronouncing the word. This is enhanced further by subconscious implications with either the word or sections of it. For example, the term soliloquy has associations with poetry which typically carries connotations of the verses of Wordsworth, Shakespeare or Yeats amongst others. Poetry itself is generally pleasing to listen to with rhythm, pace and harmony being integral factors. Furthermore, the term soliloquy is comprised of a combination of soft and harmonious consonants and long vowel sounds, all of which contribute to an auditorily pleasing word. Diversely, although the term monologue contains harmonious consonants, the negative connotations associated with 'mono' over-rule this euphony and generate associations of monotony and tedium, similar to Shinn's comments. This was a view echoed by multiple other composers including Howard Buss and Alan Kaplan, suggesting that the monologue's connotations deter composers from titling their works in this way, instead preferring the melodious sounds subconsciously associated with the soliloquy.

Another contributing factor to the ambiguity between the soliloquy and monologue is the lack of translation for the term in some languages, for example, in Norwegian 'soliloquy' does not exist and 'monolog' is used interchangeably. This is true across an array of languages as can be seen in Table 2.

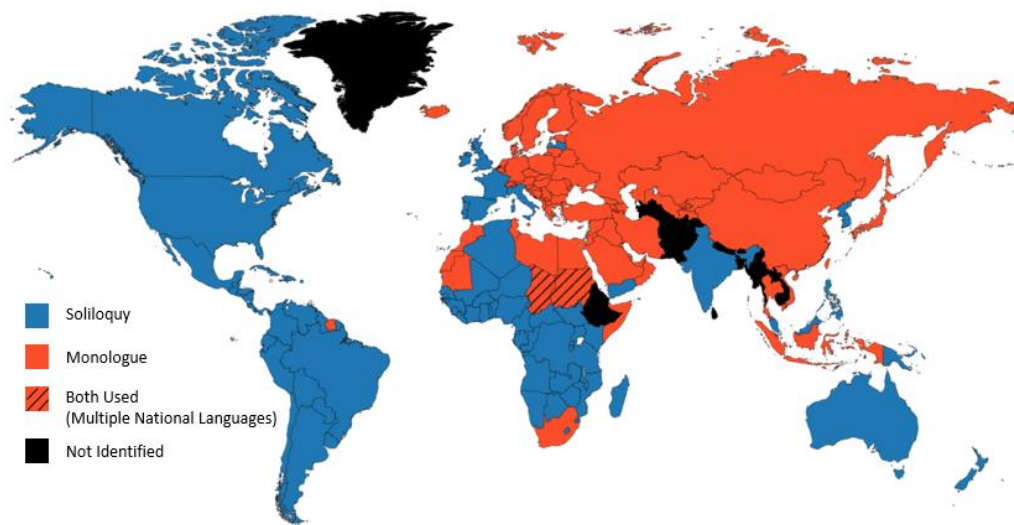
Table 2: Translation of the term ‘soliloquy’

Language	Translation of Soliloquy	Return Translation into English
Afrikaans	Monoloog	Monologue
Albanian	Monolog	Monologue
Arabic	(Munajat Alnafs) مناجاة النفس	Soliloquy
Armenian	Մենախոսակցություն	Monologue
Basque	Bakarrizketa	Monologue
Belarusian	Маналог	Monologue
Bosnian	Monolog	Monologue
Bulgarian	Монолог	Monologue
Catalan	Soliloqui	Soliloquy
Chinese (Simplified)	独白(Dúbái)	Monologue
Croatian	Monolog	Monologue
Czech	Samomluva	Soliloquy
Danish	Monolog	Monologue
Dutch	Monoloog	Monologue
Estonian	Monoloog	Monologue
Finnish	Yksinpuhelu	Monologue
French	Soliloque	Soliloquy
Galician	Solilóquio	Soliloquy
German	Monolog	Monologue
Greek	μονόλογος (Monólogos)	Monologue
Gujurati	એકપત્રી નાટક (Ēkapātrī nāṭaka)	Monologue
Hindi	आत्मभाषण	Soliloquy
Hungarian	Monológ	Monologue
Icelandic	Monológ	Monologue
Indonesian	Monolog	Monologue
Irish	Soliloquy	Féinuiríoll
Italian	Soliloquio	Soliloquy
Japanese	独り言(Hitorigoto)	Monologue
Kazakh	монолог (Monolog)	Monologue
Korean	혼잣말	Soliloquy
Kyrgyz	монолог (Monolog)	Monologue
Latvian	Soliloquy	Soliloquy
Lithuanian	Monologas	Monologue
Macedonian	монолог (Monolog)	Monologue
Malay	Soliloquy	Soliloquy
Maltese	Soliloquy	Soliloquy
Mongolian	монолог (Monolog)	Monologue
Norwegian	Monolog	Soliloquy

Language	Translation of Soliloquy	Return Translation into English
Persian	مونولوگ	Monologue
Polish	Monolog	Monologue
Portuguese	Solilóquio	Soliloquy
Romanian	Monolog	Monologue
Russian	монолог (Monolog)	Monologue
Serbian	монолог (Monolog)	Monologue
Slovak	Monológ	Monologue
Slovenian	Monolog	Monologue
Spanish	Soliloquio	Soliloquy
Swedish	Monolog	Monologue
Thai	การพูดคนเดียว	Monologue
Turkish	Monolog	Monologue
Ukrainian	монолог (Monolog)	Monologue
Uzbek	Monolog	Monologue
Vietnamese	độc thoại	Monologue
Welsh	Ymson	Monologue / Soliloquy
Yiddish	(Solilokvi) סלילאָקױווי	Soliloquy

Out of the fifty-six languages listed, only seventeen have a direct translation for soliloquy, including the English language itself. It should be noted that five of these seventeen languages are in the top ten most spoken languages in the world. The map in Figure 3 demonstrates the footprint of the soliloquy versus monologue across the globe when taking into consideration each country's national language.

Figure 3: Map displaying where in the world the terms soliloquy or monologue are used



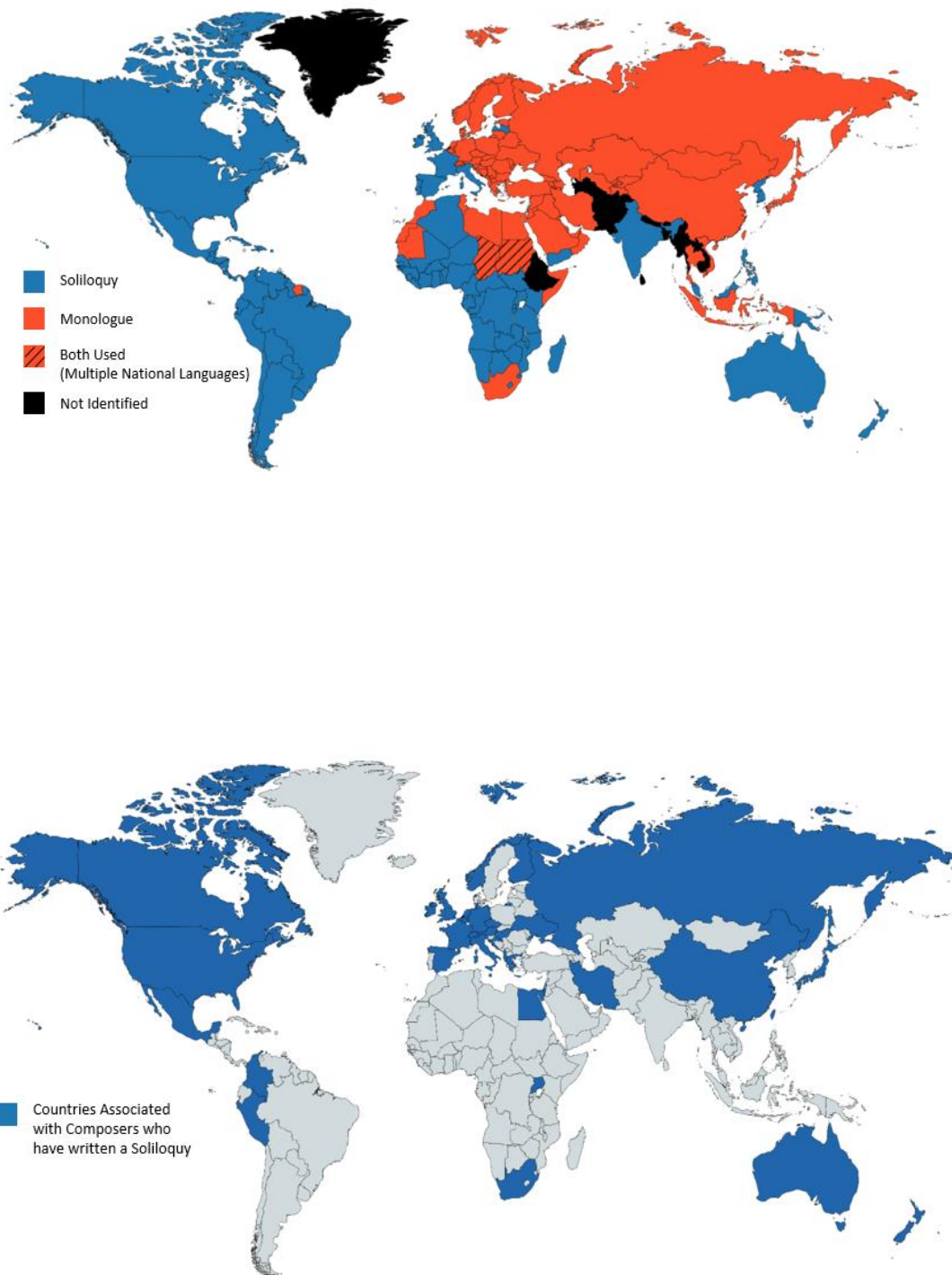
The map suggests a strong prominence of the term soliloquy being used across North America and Latin America, perhaps explaining why the soliloquy is so prominent in the United States of America. Most African countries also use the term in their respective language; however, repertoire written by composers in these countries was rare and I only discovered four examples where composers have opted to title or describe their works in this way.

In some countries where a translation of 'soliloquy' does not exist, other related terms are sometimes used such as 'selbstgespräch' in German which translates as self-talk in English. Similarly in Hungarian the term 'maganbeszed' can be used to denote self-talk. The notion of a soliloquy could have many associated terms that denote a similar meaning such as these and other examples could include private talk and internal conversation. Although there are some examples of compositions with the title *Selbstgespräch* such as Ulrich Stranz's composition of the same name written in 1997 for guitar, repertoire is much rarer than examples titled as *Soliloquy*. Perhaps this is because the term soliloquy has more poetic

connotations or is used in more languages globally. A separate study into synonyms or comparable terms to soliloquy could be conducted to better understand where languages have adopted these terms in lieu of there being a word that is an exact translation, and if these also have repertoire that is comparable to the examples discussed throughout this thesis.

It should also be noted that there is repertoire in the database where composers titled or referred to their work as a soliloquy despite the official language of their country of residence not recognising this term. This could suggest an influence from Western repertoire, or that in the context of music, the term has adopted a definition of its own. Figure 4 compares maps displaying where in the world the term soliloquy is recognised versus the geographical location of composers who have used the term. This highlights that there are a significant number of circumstances of composers using the term soliloquy even though it is not recognised in their native tongue.

Figure 4: Comparison of where the terms soliloquy or monologue are used against the countries where composers have geographical affiliations



Despite the lack of translation in their native language, some composers use both the term monologue and soliloquy in their compositions, and one such example was written by Norwegian composer Egil Hovland titled *Variations for Oboe and Piano Op. 64* (SOL192). Comprised of four movements, he provides translations for each:

- I. Monolog – Soliloquy
- II. Karusell – Roundabout
- III. Klangdrapenes Trippeldans – Patter-Dance of the Tone-Drops
- IV. Fable
- V. Med Et Langt Bein Og Et Kort Bien – Hoppity Hop

Instead of translating *Monolog* to *Monologue*, he has chosen the term *Soliloquy*, perhaps as an indication to the audience that this movement has been specifically written in reference to the term, rather than a monologue. The movement is brief and at only ten bars long, is one of the shortest analysed examples in the database. Despite its brevity, the compositional characteristics are consistent with many other compositions throughout the Soliloquy Database, including a stately tempo of dotted crotchet equalling fifty beats per minute, *piano* dynamic to open, legato melodic lines and large dynamic peaks and troughs as demonstrated in Figure 5.



Figure 5: Variations for Oboe and Piano Op. 62, Movement I: Monolog – Soliloquy (SOL192) [concert pitch], Egil Hovland



The phrasing used could be suggested to have the feeling of an internal conversation. The opening phrase beginning at *piano* with a dynamic swell to *mezzo forte* and back to *piano* has the impression of a question. This is restated up a minor sixth and grows in intensity, this time with a *crescendo* up to *forte* where a second motif is introduced. Akin to the first phrase, the second motif is repeated but this time down a major sixth with a *decrescendo*, perhaps indicating a person resolutely examining a problem. This is arguably more suggestive of a soliloquy rather than monologue due to the underlying connotations of a soliloquy presenting a stream of consciousness or internal discussion. In addition, the other movements of the work are accompanied by piano, whereas this movement is unaccompanied, which is comparable with the definitions discussed in Chapter 1.1 of someone speaking to themselves or a lone performer on stage.

Through correspondence, I found that some composers believed instrumental soliloquies should be unaccompanied, and this is epitomised in the comments received from Robert Baksa who composed *Soliloquy: Krishna's Song* (SOL454). He perceived the definition of the soliloquy to be referring to “an important device used in the theatre where the audience can gain important insights into the character,” (Baksa, Personal Correspondence,

June 2017). It is this understanding of the definition that has influenced his perception of the instrumental soliloquy and he advised that:

A piece of music entitled "Soliloquy" is usually without any accompaniment to the solo line. But here I feel the resemblance to the dramatic device ends since the musical work is rarely a part of some larger form.  
(Baksa, Personal Correspondence, June 2017).

Contrary to this view, there are a significant number of multi-movement soliloquies in the database which contain a soliloquy movement in a larger composition. There are examples of both through-composed works which are described by the composer as having a soliloquy within them such as *Firestorm* (SOL418) by Stephen Bulla, and larger compositions containing several movements of which at least one is titled as a soliloquy. It could be argued that this is akin to the theatrical presentation rather than the philosophical soliloquy as it is presented as a moment within a larger work in these examples; however, the majority of multi-movement repertoire is consistent with the common compositional characteristics demonstrated throughout most of the analysed repertoire. This indicates that regardless of whether a composer has been inspired by the philosophical or theatrical definition, there is still a common understanding of what a musical soliloquy should sound like amongst composers.

It is apparent from the evidence discussed that the monologue and soliloquy have some level of continued inter-relationship in music. Correspondence with composers suggests that there is a degree of common understanding regarding the term's definitions as they generally identified the soliloquy to represent internal thought or a private moment of reflection, whereas they perceived the monologue as something external and intended for presentation to an audience. To further understand the inter-relationship between the terms

in the context of music, a comparative study should be performed for repertoire titled or described as a monologue to ascertain if this is similar in any way musically to the representations of a soliloquy, or if there are different musical characteristics associated with this term.

## **Chapter 2: Origins of the Soliloquy and the Influence of Theology and**

### **Philosophy**

The soliloquy in music has not been analysed in detail before and, as such, it is not currently known when, where and why it became appropriated by composers. The term's historical development is integral in understanding when this transition occurred and whether it had an influence on compositional decisions in repertoire titled or described as a soliloquy; however, the origins of the term in other disciplines is debatable. Academics such as William Thomas Brande and Joseph Cauvin argue that the Ancient Greeks presented the earliest representations of the soliloquy (Brande & Cauvin, 1842, p. 767); however, *The Oxford English Dictionary* credits the soliloquy to the philosopher Saint Augustine (OED Online, 2019). This chapter investigates both areas of potential origin and considers how, if at all, the presentation of the soliloquy in these disciplines has impacted a composer's comprehension of the term in the context of music.

#### **2.1. The Ancient Soliloquy**

The creation and development of the theatrical arts is typically attributed to the Ancient Greeks. The word 'theatre' itself has Greek origins; however, the term 'soliloquy' did not exist in the Ancient Greek language, suggesting that the theatrical device has been retrospectively applied to monologues that display characteristics now typically associated with the soliloquy. The term 'monologue', on the other hand, is derived from the Ancient Greek *monologos*, and the device was a common convention in the majority of theatrical repertoire during the era.

Comprising of tragedies and satyr plays by the pen of Aeschylus, Sophocles and Euripides, and comedies by Aristophanes and Menander, subject content typically addressed myths in the case of the tragedies and fantasy in the comedies. A vast number of texts from these playwrights have been lost and it is widely believed that there is a much greater body of work attributed to them (Ley, 2006, pp. 5-6).

Greek Tragedies were predominantly structured in a set series of songs and episodes: prologue, episode, choral song, *kommos*, monody and *exodus*. James Hirsh proposes that in Ancient Greek Tragedy, evidence that suggests a soliloquy is typically found in the prologues (Hirsh, 2003, p. 62). Brande and Cauvin disagree with this theory and argue that it is a common misconception that the prologues are soliloquies, fuelled by the characteristic that one actor comes forward to speak alone (Brande & Cauvin, 1842, p. 767).

It is regarded by many including Brande and Cauvin that the renowned speech of Ajax in Sophocles play of the same name is one of the rare exceptions in Ancient Theatre that is undoubtedly a soliloquy. This notable example demonstrates what James Hirsh describes as a “feigned soliloquy” (Hirsh, 2003, p. 66), whereby a character deliberately misleads others through the action of pretending to soliloquise. He suggests that Ajax is aware of the presence of the other characters and deceives them. He intends to commit suicide yet indicates a change of outlook during this speech, suggesting that he no longer wishes to take his own life so there will not be an intervention to his planned death. The other characters who are satisfied by this change of heart rejoice in song. Thomas Gould and C. J. Herington disagree with Hirsh’s suggestion of a feigned soliloquy, and although they also consider this to be an example of the device, they believe that Ajax does not address the other characters. They view the speech as a soliloquy intended by Sophocles to interpret his hero’s fate to the spectators, as discussed in their book *Yale Classical Studies*:

Up to line 683, the speech already has the apparent character of a meditation, in the course of which the speaker forgets his surroundings. He does not address himself to those present...only at line 684 does he conclude his meditation and turn to speak to those around him. (Gould & Herington, 1977, pp. 89-90).

Gould and Herington's use of the term 'meditation' in this extract is significant and bolsters the opinion that the soliloquy could be referred to as an act of meditation as suggested in the *Glossographia Anglicana Nova's* definition, discussed in Chapter 1.1 (Blount, 1707, p. 508). The relationship between meditation and the soliloquy could be significant in understanding the diversification of the term into music, and this is discussed further in section 2.3 of this chapter.

Some academics such as Charles Burney have suggested that music had a significant role in the ancient soliloquies, and in his book *A General History of Music from the Earliest Ages to the Present Period*, he proposes that:

The Greek dramas consisted of soliloquy, dialogue, and chorus; but as the chorus was never adopted in the Latin comedy, it has been imagined, that such *cantica*, or soliloquies, as were full of sentiment and passion, had a different, and more elaborate and refined melody and accompaniment set to them, than the *diverbia*, or dialogues; and that, like the chorus of the Greek tragedy, they served as interludes, or act tunes.

(Burney, 1776, p. 160).

This is an opinion echoed almost verbatim in Abraham Rees's text *The Cyclopaedia, Or, Universal Dictionary of Arts, Sciences and Literature*, where he postulates that the soliloquies could have had a more elaborate and refined melody due to their thematic content which was typically full of sentiment and passion (Rees, 1819, p. 713). Given the opposing views presented on whether the Ancient Greek plays contain soliloquies or whether the unaccompanied actor's speeches should be defined as monologues, Rees's comments are

notable as he refers to specific sentimental and passionate manuscripts. Throughout the Soliloquy Database, there are many examples of lyrical, sentimental and expressive soliloquies as indicated by performance directions or programme notes<sup>4</sup>. It could therefore be suggested that the thematic content of the ancient theatrical soliloquies may have acted as the precursor for similar content in a musical context, although this is challenging to evidence due to the lack of musical scores from this epoch.

Despite the conflicting opinions on whether the Ancient Greeks are responsible for the creation of the soliloquy, the hallmarks of what became the theatrical representation are undeniably present. In addition, there is some evidence that the Ancient Roman *cantica* may have had musical characteristics comparable to the compositions in the Soliloquy Database when considering Rees's comments (Rees, 1819, p. 713); however, more research is required to understand whether this could have influenced the development of the soliloquy in music.

## 2.2. The Soliloquy in Philosophy and its Influence on Theology

The notion of inner speech, sometimes referred to as internal dialogue, evolved in philosophical theory due to a progressively developing consideration of personal identity. Brian Stock suggests that the soliloquy was fairly common in antiquity as a form of "self-inquiry or self-report," (Stock, 2010, p.65), and it has been suggested by academics such as James Stam that the theories of philosophers like Humboldt and Thomas Aquinas are precursors to the recognition of inner speech (Stam, 1976, p.21).

In the fourth century, early Christian theologian and philosopher Saint Augustine of Hippo wrote *The Soliloquies of Saint Augustine*, and it is this manuscript that is cited by the

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<sup>4</sup> Examples are discussed throughout the ensuing chapters and with particular emphasis in Chapter 5.

*Oxford English Dictionary* as the origin of the term soliloquy. During the discussion of definitions of the term in Chapter 1.1, the text *A New and Complete Dictionary of the Arts and Sciences* by the *Society of Gentleman* credits Papias of Hierapolis as saying of the soliloquy that “it is a discourse by way of answering to a question, that a man proposes to himself<sup>5</sup>,” (Society of Gentlemen, 1763, p. 3001). Papias predates Saint Augustine of Hippo by over two centuries, casting doubt on whether he should in fact be credited with the origin of the concept, or whether this is the *Society of Gentlemen* applying Augustine’s term to Papias’s text. What is certain from the evidence presented is that the theory of the self, which inspired the title of Saint Augustine’s work, dates back to ancient philosophy and undoubtedly influenced the creation of the term soliloquy.

Saint Augustine’s *Soliloquies* and the philosophy behind them focussed his attention inwards, allowing a level of personal reflection that disclosed the true thoughts of his soul. This level of philosophical thought became heavily intertwined with religion, and Saint Thomas Aquinas suggested that “The soliloquy is the personal colloquy of man with God, or indeed, only with himself; and this is necessary for whoever praises or prays,” (Aquinas [d. unknown] cited in Torrell, 2005, p. 260). There are numerous other examples of books and published letters that include soliloquies, particularly those with religious subject matter. One such example is *The Fiery Soliloquy with God*, written almost six centuries ago by the Reverend Master Gerlac Petersen (Petersen & Cruikshank (Translation), 1872). In her book *Concerning the Inner Life with the House of the Soul*, Evelyn Underhill comments on the significance of spiritual reading to a devotional life, specifically referencing *The Fiery Soliloquy with God* and suggesting that “the meditative, gentle, receptive reading of this sort of literature immensely

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<sup>5</sup> Language has been updated from early modern era English.



enlarges our social and spiritual environment,” (Underhill, 2004, p. 32). She adds that those writing these texts are:

People who are devoted to the same service, handicapped often by the very same difficulties; and yet whose victories and insights humble and convict us, and who can tell us more and more, as we learn to love more and more, of the relation of the soul to Reality. (Underhill, 2004, p. 32).

It is evident that the reading and writing of these manuscripts containing soliloquies with theological content are a method of deepening a person’s connection with their faith. Underhill highlights that the people who have written these texts suffer from the same afflictions as those reading their soliloquies and, as such, we can learn and understand from their meditations upon life, hardship and faith. The soliloquy has had a profound influence on devotional writing despite its arguably more prominent relationship with the theatrical arts, and this could evidence why there are compositions presented in the Soliloquy Database that have religious connotations.

Some of the earliest examples of the soliloquy in music are settings of Christian texts such as psalms or were inspired by religious iconography. Thomas Billington’s vocal composition *Sterne’s Soliloquy on Hearing Maria Sing her Evening Service to the Virgin* (SOL001) written in 1789, was inspired by Laurence Sterne’s written composition *Maria’s Evening Service to the Virgin*. Sterne’s soliloquies are composed in a philosophical sense, reflecting on his experiences, and this is likely to have had a profound influence on Billington as a section of Sterne’s text is cited before the score:

He was going on, when Maria, who had made a short pause, put the pipe to her mouth, and began the air again...they were the same notes;... yet were ten times sweeter: It is the evening service to the Virgin, said the young man...but who has taught her to play it....or how she came by her pipe, no one knows: we think that Heaven has assisted her in both; for ever since she has been unsettled in her mind, it seems her only consolation.....she has never once had the pipe out of her hand, but plays that service upon it almost night and day.  
 (Sterne, 1809, p. 36).

The extract reflects upon music heard during the evening service to the Virgin and suggests that the notes heard just moments prior were somehow now ten times sweeter. There is an insinuation that Maria is somehow unsettled mentally and that this air provides her with comfort, and J. Johnson proposes that Billington conveys the sense of the author and this writing through the melody which is “tolerably smooth, flowing and plaintive<sup>6</sup>” (Johnson, 1789, pp. 105-106). Set at a slow, *larghetto* tempo and a quiet dynamic throughout, there is a meditative and reflective quality to the music.

Figure 6: Opening to Sterne’s Soliloquy on Hearing Maria Sing her Evening Service to the Virgin (SOL001) [concert pitch], Thomas Billington



<sup>6</sup> Language has been updated from early modern era English..

The melody presented by the flautist opens the composition but then takes a supporting role throughout the remainder of the work, interjecting between phrases.

Figure 7: Accompanying flute motif in Sterne's Soliloquy on Hearing Maria Sing her Evening Service to the Virgin (SOL001) [concert pitch], Thomas Billington

The image shows a musical score for a piece titled 'Sterne's Soliloquy on Hearing Maria Sing her Evening Service to the Virgin (SOL001) [concert pitch], Thomas Billington'. The score is arranged in two systems. The first system features a Flute or Oboe part on a single staff and a Piano accompaniment on a grand staff. The vocal line is written in the upper voice of the piano staff. The lyrics for the first system are: 'At morn and eve to thee I pray and'. The second system continues the piano accompaniment and vocal line. The lyrics for the second system are: 'as I pass the mountains side'. The piano part includes a trill marked 'trill' over the word 'the'.

The music discussed in Sterne's extract is not described as a soliloquy, and the reference to the term here is in the text itself as he is presenting his thoughts in the form of a soliloquy. Despite this, it could be implied that Maria's performance is her own soliloquy, and the notion that she is soothed mentally by the act of performing this air is consistent with other musical soliloquies in the database.

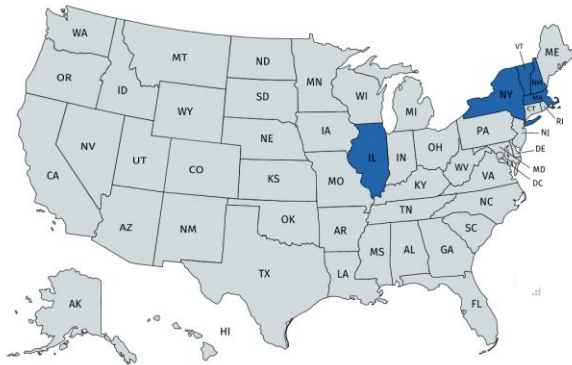
At the same time, on the other side of the Atlantic Ocean, a group of composers who would later be described as the First New England School were writing comparable repertoire influenced by the Christian vocal traditions seen in the works of English composers such as James Leach and Thomas Billington. The genesis of this new American idiom of music can be traced back to the migration of separatist British Puritans in the early seventeenth century, who were seeking religious freedom alongside economic stability as the religious landscape

in England was in great turmoil. Settling initially in Plymouth, Massachusetts, the Pilgrims brought their psalm traditions, and it is possible that this influenced the soliloquy repertoire seen in the early nineteenth century, which I have traced to the same region of America.

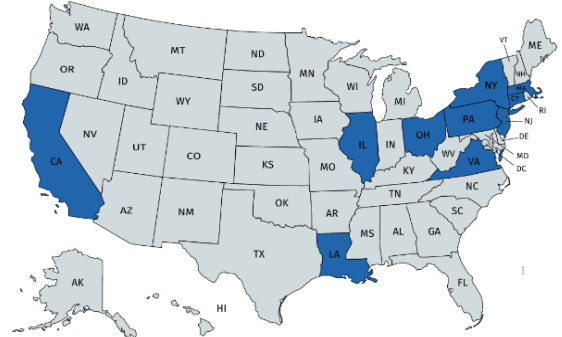
Situated in the North-East of the United States of America, New England is comprised of six states: Maine, Vermont, New Hampshire, Massachusetts, Rhode Island and Connecticut. Two out of the three American composers who wrote the earliest soliloquy compositions in the database had strong associations with Boston, Massachusetts and other New England States. Throughout the early twentieth century, the association with the New England states continues, and this suggests that the origination of the term in American compositions could have been born out of the English Puritan influence from theological repertoire. This theory is further evidenced by a gradual expansion of the term being used across America as represented visually in Figure 8; however, it should be considered that throughout this century, general compositional activity also increased which might be a contributing factor to the adoption of the term.

Figure 8: Areas resided in by soliloquy composers, demonstrating the expansion of the soliloquy across the United States of America

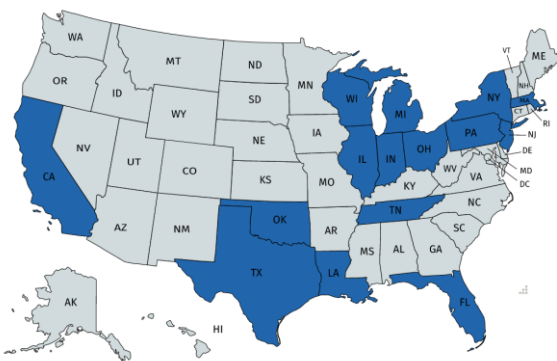
Pre 1900



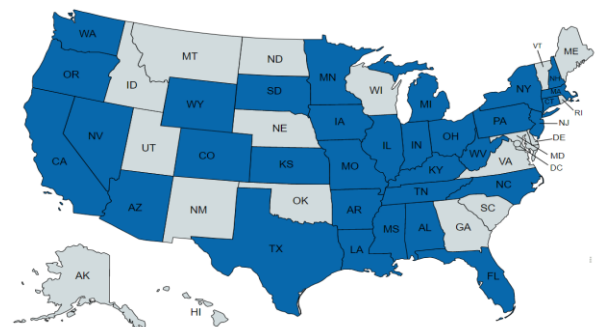
1900 - 1925



1926 - 1950



1951 - 1975



Repertoire written by composers associated with the First New England School was predominantly vocal and consisted of hymns and songs written or arranged for congregations to sing. Instrumental repertoire at this time was limited and was largely in the Mid-Atlantic Genteel Tradition, provided by composers such as German-born American, Johann Friedrich Peter and English-born American, Alexander Reinagle.

The Second New England School was a term coined by H. Wiley Hitchcock (Faucett, 2012, p. 355) and refers to six composers who all had strong connections with Boston,

Massachusetts. These composers took significant influence from German Romanticism, and this could suggest why there are so many commonalities amongst soliloquy compositions with romantic repertoire<sup>7</sup>.

In the late eighteenth and early nineteenth century, music began to develop a more prominent role in Christian religious practices, and a market grew for repertoire suitable to be performed by amateur musicians from the congregations and Sunday Schools. English composer James Leach responded to this growing demand for simpler repertoire by writing extended set pieces with instrumental accompaniment (Temperley & Banfield, 2010, p. 73-76). Following a tragic stagecoach accident in 1798 that resulted in his premature death, an anthology of his accompanied vocal works was published to provide income for his widow and children. Titled *A Collection of Hymn Tunes and Anthems* (1800), it presents an array of repertoire suitable for a range of religious services including *Nativity*, *Morning Hymn* and *Resurrection*. One of the pieces included is titled *The Dying Saint's Soliloquy* (SOL002), which is a song setting of Samuel Pattison's poem written in 1792:

Possessor of this gasping clay,  
Emerge to everlasting day!  
Though death thy vital pow'rs invade,  
His fable wings around the spread,  
Yet lo! The vision's bright before thee,  
Triumphant palms, and wreaths of glory:  
Then burst this intervening cell,  
And fly to bliss, where angels dwell.

The dazzle of her skies,  
Breaks on my ravish'd eyes,  
And kindles glowing transports here!  
I see a golden throne,  
Grac'd with th' Incarnate Son,  
While airs melodious strike me ear,  
How sweet that cherub seems!

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<sup>7</sup> Language has been updated from early modern era English.

Dressed with immortal beams;  
Hark! Hark! He bids me come,  
Points to a glitt'ring dome!  
Awaiting the command,  
My soul to bear to her ethereal home,  
O death! No dread I fear,  
A heav'nly convoy's near<sup>8</sup> (Pattison, 1792, pp. 152 – 153).

Included in his manuscript *Original Poems: Moral and Satirical* (1792), it is an example of philosophical texts that were commonplace in the late eighteenth and early nineteenth centuries. Soliloquies were frequently used in a poetic or prosaic format and were intended to introspectively reflect on theological musings or moral dilemmas. It is evident from both Leach's and Billington's compositions that these philosophical texts inspired repertoire during the eighteenth and nineteenth centuries, perhaps demonstrating their popularity at the time.

It is apparent from the evidence presented that theology is likely to have had an influence on the development of the soliloquy in music, particularly in relation to its expansion across the United States of America. Although more research needs to be conducted to further investigate the initial transition of the soliloquy from the purely philosophical to its use in Christian religious practices, I propose that this originated in England before the separatist British Puritans migrated to New England, taking their music with them. The evidence presented in Figure 8 suggests that the soliloquy then became established across America, gradually growing in use throughout the twentieth century.

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<sup>8</sup> Language has been updated from early modern era English.

### 2.3. Meditation and the Soliloquy

In today's society, meditation is frequently referred to as a mindfulness technique and a way to focus and calm the mind. Its origins are founded in religious practice and to this day remain an integral method of worship for a number of religions including Hinduism and Buddhism. Whilst investigating potential theological transitions of the soliloquy into music, I came upon the Hebrew term *higgaion* which is referred to three times in *The Book of Psalms*. It is not certain what the term's original meaning was; however, it is widely believed that it translates to 'meditation' as suggested by a number of authors including George Fenwick (Fenwick, 1855, pp. 138 – 140) and Rev. William Cooke (Cooke, 1866, pp. 372-374). Derived from the word *hagagh*, it is also thought to be related to the soliloquy as suggested by John Philips in his book *Exploring Psalms: An Expository Commentary*:

*Higgaion*: "A soliloquy" or a meditation. 9:16, 19:14, 92:3. It is rendered *higgaion* in Psalm 9, *meditation* in Psalm 19, and *solemn sound* in Psalm 92.  
(Philips, 1988, p. 13).

Philips is not alone in his inference to sound, and Enoch Hutchinson expands on this notion in his book *Music of the Bible*, where he considers *higgaion* when combined with *selah* to be musical terms (Hutchinson, 1864, p. 323). The musical connotations of the term are widely disputed amongst academics with opposing opinions of whether it denotes "rousing, loud music" (Davidson, 1859, p. 745), or signifies "soft and low"<sup>9</sup> music to allow a moment of reflection (Cowles, 1872, p. 42). Despite the conflicts in opinion regarding the musical style suggested by the term, it is agreed by most that the definition carries connotations of meditation and reflection. Although academics do not agree upon how music in these early

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<sup>9</sup> Language has been updated from early modern era English.



psalms would have been presented, there is a considerable volume of repertoire in the database which has characteristics of slow, quiet and reflective music akin to the description provided by Cowles. It is possible that this music might have influenced the development of the soliloquy in music; however, further research is required to corroborate this theory.

From a theological perspective, meditation is a form of introspective contemplation, perhaps associated with the Ancient Greek philosophical theory of self-awareness. It is believed by many religions that by meditating, a person can elevate themselves spiritually and, in her publication *Literary Forms of Medieval Philosophy*, Sweeney discusses the writings of Hadot who argues that before the thirteenth century, Christianity presented itself as a philosophy, practicing spiritual exercises such as meditation to seek spiritual enlightenment (Hadot [d. unknown] cited in Sweeney, 2019).

Sweeney suggests that a meditation is a form of medieval philosophical writings, closely related to the soliloquy (Sweeney, 2019). The *Oxford English Dictionary* defines 'meditation' as:

- (1) The action or practice of profound spiritual or religious reflection or contemplation; *spec.* a variety of private devotional exercise consisting of the continuous application of the mind to the contemplation of a particular religious text, truth, mystery, or object.
- (2) The action, or an act, of meditating; continuous thought or musing upon one subject or series of subjects; (a period of) serious and sustained reflection or mental contemplation. (OED Online, 2019).

These definitions present similarities with the soliloquy, epitomised by the notion of internal contemplation and musing. The significance of the acts of meditation and soliloquy is illustrated in several texts written by authors who present their own ruminations, typically from a religious context. Elizabeth Rowe's manuscript *Devout Exercises of the Heart in Meditation and Soliloquy, Prayer and Praise* was published posthumously in 1809 by Isaac Watts. It is indicated in the editor's prologue that Rowe did not intend her writings to be seen by the public eye, emphasising that these are private moments of reflection. Watts describes the content as "dictates of her heart" (Watts, 1809, p. viii) and "transports of her soul" (Watts, 1809, p. xxi), suggesting to the reader that they read as if these were their own personal soliloquies:

Let me persuade all those that peruse this book, to make the same experiment that I have done; and when they have shut out the world and are reading in their retirements, let them try how far they can speak this language and assume these sentiments as their own.  
(Watts, 1809, p. xxvii).

Alongside her own thoughts, Rowe incorporated lines of verse that had significance to her, including poetry from George Herbert and John Milton. Watts commented that she did not always credit the poet with the lines of verse, and it is unclear if some of the content is her own writing or the impression of an author or poet that was of significance to her (Watts, 1809, p. xxi – xxii). Despite this, Watts elevates her musings "above that of the common meditation or soliloquy," suggesting that it was natural for her to "express the inward sentiments of her soul in more exalted language, and to print her own ideas in metaphor and rapture to the diction of poetry," (Watt, 1809, p. xix).

In recent decades, the purpose of the soliloquy as a moment of meditation and reflection has been applied by Alexandra Prior as a bereavement counselling device. In her article, 'A Guide to Setting up a College Bereavement Group: Using Monologue, Soliloquy and Dialogue', she describes how she invites the group at the start of each semester to share their grief in the form of a soliloquy (Prior, 2015, p. 111-119). This allows them to articulate their inner thoughts and emotions towards the loss that they have experienced, providing an outlet for their grief, and supporting the counselling process. She also differentiates between the soliloquy and the monologue, favouring the soliloquy as a more introspective and personal device that is a significant initial step in the grief counselling process.

The act of soliloquising as a method of counteracting grief is a thought shared by Gerald Corey who in his book *The Art of Integrative Counseling* (2018) suggests it is a psychodrama technique. Promoting the voicing of one's internal thoughts, he states that "This intervention facilitates clarification and an open expression of what you may be experiencing internally but not expressing verbally," (Corey, 2018, p. 123). Psychodrama is a complex term that has many facets; however, there is a distinct correlation with dramatic practice and in this context, it is used to provide a therapeutic aspect. Music can also be used as a therapeutic tool in bereavement counselling, and during correspondence with composers, I found that there were several who used the process of writing their soliloquy as a way of meditating and reflecting following a death. These works are not only a way for the composer to reflect upon a loss, but also provide benefits to those performing or listening to the work. This approach is epitomised in the flute choir composition *Eventide Soliloquy* (SOL634) written by Paige Dashner Long in 2011. Composed in memory of her son Sean, she commented in our correspondence that:

*Eventide Soliloquy* is not only a musical tribute to my son, but also a musical expression or soliloquy of my love for him. Sean's personality was very outgoing and gregarious, but he kept his inner most thoughts to himself. He expressed those deep thoughts only through music, rather than words.

(Dashner Long, Personal Correspondence, 2017).

Titled *Eventide Soliloquy*, referencing the Christian hymn and as a representation of their faith, Dashner Long composed this work with her son in mind throughout, and each section of the composition is representative of a chapter in his life. From bright and joyous themes which denote his childhood to melancholic, lamenting melodies representing challenges with illness, this is a work of musical contrasts. During our correspondence, Dashner Long explained that "His soliloquy is not only about his heart and soul, but also about his faith and spirit," (Dashner Long, Personal Correspondence, 2017). This philosophy has a strong connection with the previously discussed religious meditations and soliloquies, demonstrating that the soliloquy in music has not been born solely out of an affiliation with the dramatic form.

Dashner Long's choice of instrumentation denotes her voice which strengthens the argument that this is an instrumental representation of a philosophical soliloquy, particularly as the memories contained in this composition are her own. When considering the definitions discussed in Chapter 1.1, it could be suggested that as this work is not performed by a lone performer on stage, it does not constitute as a soliloquy; however, I argue that examples like *Eventide Soliloquy* demonstrate a shift in definition from a musical perspective, as the choice of instrumentation is a significant demonstration of the composer's voice and therefore soliloquy. Comprised of five sections, the music presents evocative imagery, providing the impression of looking back at snapshots in time.

**Section 1:** A January snowstorm at the start of new life. The opening theme contains E-A perfect fourth intervals representative of Sean's name.

**Section 2:** An energetic childhood is depicted by a vibrant and bright theme.

**Section 3:** Mournful melodies appear, depicting the sadness of being diagnosed with serious illness. A piccolo obligato is used in this section, representative of the tears of a mother, crying for her son.

**Section 4:** Jazzy blues conjure images of Sean at his happiest, improvising on trombone.

**Section 5:** A melodic soliloquy inspired by Sean's favourite Mussorgsky theme brings the work to a calm close, representing his gentle spirit.  
(Dashner Long, 2011).

Everything about this composition has been meticulously considered from the image of her son's favourite beach in Florida on the title page of the score, to the detailed programme notes that serve as an evocative memory and description of the piece. The musical images are undoubtedly Dashner Long's voice and provide a highly personal depiction of memories with her son.

Since the publication of the composition and subsequent performances of the work, Dashner Long advised in our correspondence that she has been contacted many times by parents who have also been affected by the grief of losing a child (Dashner Long, Personal Correspondence, 2017). She recalled that others in a similar situation had felt comfort from listening to her composition, and this demonstrates a deeper therapeutic potential to the approaches of the musical soliloquy when compared with a grief counselling or psychotherapy alternative. For example, the person who has voiced the musical soliloquy can also provide benefit to those who hear it.

To ascertain if the composition had the hallmarks of a monologue as opposed to a soliloquy, I asked Dashner Long for her perceptions of the terms and she advised that "To me,

a soliloquy is a very private, unspoken monologue. In theatre, this monologue is spoken to the audience,” (Dashner Long, Personal Correspondence, Feb 19). She suggests a link between the two terms through the word ‘monologue’; however, considers the difference between them to be in the voicing. She suggests that soliloquies are unspoken, and even though there are multiple instrument voices used in this composition, there is no vocal line.

It is evident from compositions such as Paige Dashner Long’s that the philosophical and meditative qualities of the soliloquy are still prevalent despite twenty-first century dictionary definitions often choosing to omit this in favour of the term’s theatrical connotations. That being said, it is possible that this influence is subconscious as when Dashner Long’s comments are considered, she references her perceptions of the terms monologue and soliloquy in relation to the theatre. I discovered many examples of composers writing soliloquies in memory of a person or event through correspondence with them, and this suggests that there are qualities associated with the musical soliloquy that are appropriate for conveying the emotions associated with loss. Perhaps the early soliloquies written with religious context have influenced composers’ understandings of what a soliloquy in music means or sounds like, as these also share similar attributes. The close links between soliloquy and meditation may also have influenced this.

#### 2.4. Chapter Conclusion

This chapter has examined the potential origins of the soliloquy alongside the influence of theology and philosophy to understand how this might have impacted on the development of repertoire presented in the Soliloquy Database. Despite the proposed origins of the device in Ancient Greek theatre, I have not found compelling evidence to suggest that

this has influenced the instrumental soliloquy. It is possible that repertoire such as *cantica* may have been a contributing factor when considering Charles Burney's suggestion that the term can be used alongside soliloquy, and that these examples are usually "full of sentiment and passion," (Burney, 1776, p. 160), which is comparable to many of the instrumental soliloquies reviewed in this research. The lack of printed repertoire has made it impossible to provide any conclusions on this, and it is an area that will benefit from further research to understand whether these early epochs might have influenced the development of the soliloquy in music.

It is much more plausible that the musical soliloquy was influenced by the philosophical origins of the term which then had a role in theological musings and practices in the seventeenth and eighteenth centuries. The earliest repertoire discovered in the database has clear connections with Christian religious iconography, and there is evidence to suggest that the origin of the term in the United States of America was born out of the Puritan migration to New England.

Repertoire in America is by far the most expansive in the database, contributing over half of the compositions. It is therefore probable that this repertoire has had a significant influence on the development of the musical characteristics associated with the soliloquy alongside the term's comprehension. There is evidence of a common compositional understanding in both the early New England School compositions and the later meditative examples which are predominantly comparable to the identifying musical characteristics associated with the romantic period.

Alongside the theological links, the philosophical connection was evident in my correspondence with composers, and many cited their comprehension of the term soliloquy

to be related to internal thought or a private moment of reflection. Furthermore, there are multiple examples of repertoire which have been composed in reflection of a death or tragic event, and as such there are meditative qualities that can be associated with the soliloquy. Some of these examples, such as Paige Dashner Long's, have soothing qualities when listened to, and this has aided the grieving process for some parents following the loss of a child. There is further evidence in the form of psychology and psychotherapy research which suggests that the soliloquy can play an important role in the counselling process following a bereavement, and I propose that the soliloquy in music may also demonstrate benefits to support this. From this evidence, aided by definitions seen in dictionaries such as the *Glossographia Anglicana Nova* (Blount, 1707, p. 508), it could be suggested that the meditation and soliloquy are closely linked, and that in the context of music, the soliloquy was born out of meditation associated with religious practices. This is further supported by the proposed connections between the terms in the definitions of *higgaion*, which some also believe to be related to the soliloquy and meditation (Philips, 1988, p. 13).

There is certainly more to be understood about the early soliloquy repertoire and how it developed from the first compositions titled in this way; however, from the evidence presented, I propose that the notion of the soliloquy is likely to have transitioned from Christian psalmody to America through the migration of the Puritans, where it then developed from the twentieth century onwards with a significant influence from the term 'meditation' and its underlying connotations.



## **Chapter 3: The Influence of Vocal Music on the Soliloquy**

The primary objective of this thesis is to understand the role of the soliloquy in relation to instrumental music; however, during the preliminary stages of my research, it quickly became apparent that vocal music must also be reviewed to understand whether this might have influenced the transition from the soliloquy in spoken word to a musical representation. The database of repertoire collated in Appendix I contains vocal compositions but omits opera and musical theatre due to complexities in identifying whether a composition is a soliloquy because of the importance of staging. Despite this, it is still important to briefly consider staged musical soliloquies in these formats, as this is likely to have significance in the overall development of the term in music. This chapter briefly examines the soliloquy in opera, musical recitation, and musical theatre to understand if this repertoire may have influenced the development of the soliloquy in instrumental repertoire.

### **3.1. Opera**

It is likely that opera has had an influence on the development of the musical soliloquy when considering the dramatic nature of the form. It is widely believed that in the late sixteenth century prior to the birth of opera, a group of intellectuals founded the Florentine Camerata where they discussed the music of the Ancient Greeks and ultimately conceived the premise for opera (Latham, 2002, pp. 863-864). Of all the musical forms associated with opera, the recitative is most likely to have connections with the soliloquy and Margaret Murata discusses this affiliation throughout her article 'The Recitative Soliloquy' (Murata, 1979, pp. 45-73). Composer Peter Fribbins also proposed a relationship between the soliloquy

and recitative in our correspondence, suggesting that the term recitative implies “a more informal, freer, intimate vocal style, as well as a dramatic context.” (Fribbins, Personal Correspondence, February 2019).

The recitative was created to address the challenges associated with having a play sung from start to finish, enabling the constant evolution of the plot whilst also meeting the requirements of musical form. Imitating the spoken word, freedom is provided to the vocalist who can dictate the pace and tempo whilst the accompanist supports with musical progression (Ringer, 2006, pp. 13 - 14). Murata highlights the effectiveness of the recitative in portraying soliloquies, proposing that this is largely due to the device’s ability to present large amounts of text effectively (Murata, 1979, p. 49).

In his book *Haydn: The Creation*, Nicholas Temperley suggests that recitatives with *basso continuo* accompaniment were the “most sensitive and expressive kind of music imaginable; and in some seventeenth-century operas and oratorios, the recitative soliloquy was reserved for the emotional climax of a work,” (Temperley, 1991, p. 65). Evidence presented in Appendix II demonstrates that many of the soliloquy compositions analysed have musical characteristics that are considered as emotive, for example, *legato* melodic lines combined with significant changes in dynamics and performance directions such as *espressivo*. Temperley’s suggestion that the recitative soliloquy was used for emotional climaxes could potentially foreshadow this transition to the instrumental soliloquy, whereby the same characteristics can be seen in many examples. This is evidenced further in commentary provided by Murata, where she proposes that large intervallic jumps coupled with irrational chord progressions can represent “a dramatic wrenching of emotions” (Murata, 1979, p. 60), an attribute also seen in instrumental soliloquies.

Some repertoire, such as Walford Davies's *Lift Up Your Hearts: A Sacred Symphony* (SOL016), utilises the recitative in conjunction with a soliloquy, as can be seen in movement three of this work, *Soliloquy – Truly the Light is Sweet*. In this instance, the bass vocal soloist begins the movement with an unaccompanied recitative:

Figure 9: Recitative from Lift Up Your Hearts: A Sacred Symphony Movement 3: Soliloquy – Truly the Light is Sweet (SOL016) [concert pitch], Walford Davies

**Andante quasi Recit.**  
BASS SOLO.

Tru - ly the light is sweet, And a pleasant thing it is to behold the

stacc. But if a man live ma - ny years,

The unaccompanied opening to the movement is a characteristic seen in other examples throughout the Soliloquy Database whereby the soloist begins the composition unaccompanied before other instruments enter. It could be suggested that this is related to the “lone performer” often cited in definitions of the soliloquy; however, there is also a possible relationship with the cadenza, and this is discussed in Chapter 5.

The recitative is not exclusive to opera, and some composers began to integrate instrumental examples into their works from the classical period onwards, perhaps foreshadowing the examples presented in the Soliloquy Database. Joseph Haydn's *Symphony No. 7* is one such example where the second movement includes an instrumental recitative featuring the solo violin.

Figure 10: Solo recitative from Symphony No. 7, Movement II: Adagio in G Major [concert pitch], Joseph Haydn

The musical score for the solo recitative in Symphony No. 7, Movement II by Joseph Haydn, consists of six staves. The Solo Violin I part is the primary focus, starting with a forte (*f*) dynamic and a *dolce* marking, followed by a piano (*p*) section. The other instruments provide accompaniment, with the Oboe playing a sustained chord and the strings playing rhythmic patterns.

It is interesting to note that Haydn presents the recitative as movement two of the composition. Multi-movement repertoire is commonplace in the database with one hundred and seventy-three examples that either combine a soliloquy movement with other contrasting movements or present a series of soliloquies within the same published composition. This might have been influenced by the dramatic soliloquy whereby the device is presented in a larger work. There are also features representative of emotivity such as the performance direction *dolce* and wide intervallic jumps mentioned by Murata.

Richard Taruskin implies that the instrumental recitative is somewhat elevated, and although he does not discuss this in the context of a soliloquy specifically, his commentary is indicative of this:

Without an actual text to set, the music comes, as CPE [Bach] puts it in his treatise, directly “from the soul,” and communicates, inchoately and pressingly, an *Empfindung* that transcends the limiting medium of words. Thus instrumental recitative, the signature device of musical *Empfindsamkeit*, implies a direct address from the composer to the listener, who is taken into the composer’s confidence, as it were, and confided in person to person. The impression created is that of an individual intimately addressing a peer.

(Taruskin, 2005, p. 416).

His description of the instrumental recitative directly correlates to the underlying philosophical connotations of the soliloquy, and this might indicate that the device was a precursor to the instrumental soliloquy.

In addition to their inclusion in operas, Murata indicates that emotion-charged extended recitative soliloquies are also published in collections of monodies, citing the *Lamento d’Arianna* by Claudio Monteverdi (1608) as an example (Murata, 1979, p. 45). She also suggests that the lament musically branches off from the soliloquy tradition, and this may infer that the instrumental lament also has an affinity with the soliloquy (Murata, 1979, p. 47). Defined in *The Oxford Companion of Music* as “any piece of music expressing grief, usually at the loss of a friend or famous person,” (Latham, 2002, p. 669), there are many examples presented in the database that have been written in response to a loss or tragic event, perhaps suggesting a connection between the terms. Jake Heggie is one such composer who wrote a solo flute and piano work titled *Soliloquy* (SOL624) in response to a commission from a friend who had lost their sister to cancer. He drew upon his own experiences of loss and used the compositional process as a means to reflect on their lives whilst also paying tribute

to them. This approach is comparable to the notion of a soliloquy as a therapy tool in the process of bereavement counselling as discussed in Chapter 2.3 and demonstrates a secondary purpose to the role of the soliloquy in music that is born out of the philosophical connotations of the term.

Recognised for his operatic writing, the inspiration for the composition came from a song that Heggie had written called *Beyond* which was commissioned to commemorate the tenth anniversary of the terror attacks on September 11<sup>th</sup>, 2001, in New York City. With lyrics provided by Gene Scheer, the song is written from the perspective of the children who will never be born due to the attack.

### **Beyond**

For those of us who will never be born,  
For those who died on that tragic morn,  
Let go of what might have been.  
For if you don't, those who did this will win.

What's beyond your anger?  
What's beyond your sorrow?  
The honor you bring  
By remembering us  
While finding joy tomorrow.

(Heggie & Scheer, 2011).

There is a deep poignancy to the text, with an underlying resentment and anger towards the perpetrators of the terror attack. These are emotions that translate to many types of grief, especially when the death is unexpected.

Heggie's composition opens with a melodic line split into three phrases, reminiscent of a person crying. He uses several techniques to convey this emotion, beginning with the performance direction "like a cry," supported by breath marks that indicate natural points

where the breaks in emotion should be. In addition, a *decrescendo* is used at the end of each of the three phrases, evoking a person’s breathing patterns whilst crying. Rhythmic contrasts are used in the third phrase to slow the tempo, which is emphasised further by a *molto ritardando*, and this presents images of someone’s cries calming. The lower register writing for the flute supports this further as it provides a breathier tone which is naturally softer in dynamic.

Figure 11: Opening motif from Soliloquy (SOL624) [concert pitch], Jake Heggie

The evocative opening is followed by a contrasting, *cantabile* melody. Quiet in dynamic, it is a stark contrast to the anguish presented in the opening phrases, representing the changing emotions during grief. During our correspondence, Heggie indicated that he opted to write a soliloquy instead of a monologue because it is “a very private and internal expression” whereas a monologue is “more public and external” (Heggie, Personal Correspondence, 2019). This suggests that despite the term’s prevalence amongst the

dramatic arts and the move away from the overtly philosophical definition, there is still an underlying perception that the soliloquy is a moment of internal reflection, and this has transitioned into instrumental presentations.

The view of a soliloquy being related to reflection and internal expression from a musical context is echoed by American composer Samuel Adler who advised during our correspondence that “soliloquy to me is a term meaning both introspection and meditation,” (Adler, Personal Correspondence, 2019). Similar to Heggie’s lament-like composition, Adler has written multiple instrumental soliloquies that are akin to this approach. This is particularly true of his composition *Clarion Calls: A Suite for Trumpet and Organ* (SOL474). Written in four movements: *Dialogue*, *Barcarolle*, *Soliloquy* and *Celebration*, the *Soliloquy* movement is in contrast to the others stylistically and follows a comparable approach to many other works in the database with slow and expressive melodic lines. The opening accompaniment provided by the organ is light, consisting of sustained chords that allow the trumpet melody to move freely, another commonality amongst some of the compositions in the database. This is perhaps a way to present a lone voice representative of inner reflection whilst maintaining harmonic interest from a musical perspective. In our correspondence, Adler advised that:

In the case of the soliloquy as the third movement of *Clarion Calls*, it means meditation on death. In particular, the assassination of Prime Minister Rabin of Israel - an event that occurred while I was composing the work and moved me deeply. This was my reason for calling the movement *Soliloquy* in this case, perhaps an ‘inner mourning’.  
(Adler, Personal Correspondence, 2019).

This “inner mourning” could be suggested to be directly comparable to the grief associated with a lament and it can be argued that there are links between these terms. This notion adds further evidence to my theory that the soliloquy in music developed out of



Christian religious practices as discussed in Chapter 2.2 and is perhaps also comparable to the meditative repertoire reviewed in Chapter 2.3. The comparison between the lament and the soliloquy transcends into other disciplines, and Michael D Hurley and Michael O’Neill discuss this in their book *Poetic Form: An Introduction* stating that “soliloquy may have its roots in practices of dramatic outcry (Prometheus’s initial speech in *Prometheus Bound*, for example) or biblical lament,” (Hurley & O’Neill, 2012, p. 160). Several composers reference the term ‘lament’ alongside soliloquy in their compositions, including Maria Niederberger who wrote *Soliloquy: 1841 Lives: Cindy’s Lament* (SOL567) in 2005, and Elliot Miles McKinley who gave his 2016 composition *Soliloquy I* (SOL700) the subtitle *Lament*. Further research is required to understand the level of inter-relationship between these terms; however, the compositional characteristics that both the lament and soliloquy have compliment each other, and perhaps this is why composers sometimes choose to pair the terms.

*Clarion Calls* is not the only soliloquy composition that Adler has written, and the opening to *Pensive Soliloquy* (SOL482) presents a solo voice, this time in the guise of an unaccompanied alto saxophone motif. This suggests that Adler has a particular compositional approach that he associates with the soliloquy.

Figure 12: Opening motif from Pensive Soliloquy (SOL482) [concert pitch], Samuel Adler

The image displays a musical score for the opening motif of 'Pensive Soliloquy' by Samuel Adler. The score is written for Alto Saxophone and Piano. The tempo is marked 'Slowly and expressively' with a metronome marking of quarter note = 54. The key signature is one sharp (F#) and the time signature is 4/4. The Alto Saxophone part begins with a dynamic of *f* (forte) and features a melodic line with a slur over the first four measures, followed by a dynamic shift to *mp* (mezzo-piano) for the remainder of the motif. The Piano part is initially silent, with rests in both staves. It enters in the second measure with a dynamic of *mf* (mezzo-forte) and provides harmonic support with chords and moving lines. The score includes various musical notations such as slurs, dynamics, and articulation marks.

The expressive opening at a loud dynamic and slow tempo is reminiscent of the example presented by Jake Heggie; however, Adler's approach has less anguish. The opening phrase is repeated immediately down an augmented fifth with a contrasting dynamic and some slight rhythmic variation in the second half of the motif, slowing the pace of the phrase. This presents a feeling of someone posing an internal question and then considering the answer. The momentary silence between the saxophone's opening statements and the accompanying piano's first entry heightens this.

It is not solely the recitative which might have impacted on the development of the soliloquy, and the aria which developed out of the recitative might also provide some indications as to why there are commonalities in the sounds presented in instrumental soliloquies. *The Cambridge Companion to Eighteenth Century Opera* describes the aria as

dramatizing “a ‘moment’ of emotion, reaction, or inner conflict; it is comparable to a speech or soliloquy in Shakespeare or Racine, in both its degree of passion and its dependence on the arts of rhetoric,” (DeDonna & Polzonetti, 2009, p. 24). Julie Sanders expands on this in her book *Shakespeare and Music: Afterlives and Borrowings*, suggesting that the aria is equivalent to the Shakespearean soliloquy and sonnet in terms of its placement dramatically alongside the intimate relationship created with the audience. This is particularly true of operatic works in the nineteenth century, and she specifically alludes to Giuseppe Verdi’s repertoire (Sanders, 2007, p. 83).

It is evident that opera has had some level of influence on the transition of the soliloquy into instrumental repertoire, particularly when considering Murata’s comments on the recitative soliloquy, supported by the opinions of DeDonna, Polzonetti and Sanders in relation to the aria. As such, both the recitative and aria would benefit from additional research to investigate the extent to which they have influenced the development of the instrumental soliloquy.

### 3.2. Musical Monologue

Despite not being the focus of this research, some of the soliloquy compositions in the database led me to a significant body of repertoire titled *Musical Monologues: Recitations with Musical Accompaniments*. Rising to popularity in the late nineteenth century, there are four hundred and twenty-six works listed as part of this series and each is individually titled with names such as *Not Understood* (Barnard & Bracken, 1904), *The Knight* (Cecil & Newman, 1914) and *The Waxwork Watchman* (Wilcock & Frank, 1926). Similar to the soliloquy, there is little discussion of these works and the majority of the scores are difficult to gain access to

due to them being out of print and not readily available in archives. Within this set of monologues, there are five compositions referred to as soliloquies:

- 7. \*Soliloquy of an Old Piano, 1899 (SOL011)
- 34. Soliloquy on an Old Shoe, 1908 (SOL017)
- 161. \*Soliloquy of the Fire, 1917 (SOL031)
- 333. \*The Soliloquy of a Safety-Pin, 1927 (SOL049)
- 371. Soliloquy of a Tramp, 1932<sup>10</sup>

Titles with asterisks against them are referred to as “Humorous” on the list of compositions that accompanies each of the scores, suggesting that examples containing humour were particularly popular. Subject content varied greatly, and Hugh Campbell, R. F. Brewer and Henry Neville suggested that the lyrical examples particularly benefitted from musical accompaniment (Campbell, Brewer & Neville, 1895, p. 232). Despite the advantage that music has in aiding the recitation, they also commented that care should be taken in performance as the accompaniment can overwhelm the reader, citing an example:

At a recent entertainment a fine rendering of “The Trumpeter’s Betrothed,” a translation from the French of Victor Hugo, was marred through the too great prominence of the musical accompaniment, which comprised first violin, second violin, violoncello, drum, and pianoforte! At times the words of the reciter were scarcely audible.  
(Campbell, Brewer & Neville, 1895, p. 231).

The series of *Musical Monologues* cited in the database are written for piano and reciter so the challenge of being overwhelmed by the accompaniment will not have been as great a consideration, and this collection of recitations will likely have been used as entertainment in the home. Figure 13 presents an extract from *Common Sense* (1938) which

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<sup>10</sup> Soliloquy of a Tramp (Morrison, 1932) was omitted from the database due to lack of available information at the time of collating.

had words by A Hickman-Smith and Nosmo King, with the music provided by Ernest Longstaffe. Following the brief introduction, the piano remains at a *mezzo piano* dynamic until a short, unaccompanied interlude in the middle of the piece for the reciter.


Figure 13: Opening to Common Sense: Musical Monologue (1938) [concert pitch], A. Hickman-Smith, Nosmo King & Ernest Longstaffe

The musical score consists of two systems. The first system contains the vocal line and piano accompaniment for the first two phrases of the text. The piano part begins with a mezzo-forte (*mf*) dynamic and then transitions to mezzo-piano (*mp*). The second system continues the vocal line and piano accompaniment for the final phrase of the text. The piano part uses block chords to punctuate the recitation.

When the music resumes, it has the performance direction *dolce*, indicating a change in mood that is also reflected in the recitation. The piano is scored sympathetically throughout until the climax of the work in the final verse. Here, the piano adds melodic interest and supports the recitation by punctuating the final phrase with block crotchet chords, emphasising the words “USED HIS COMMON SENSE.” The only fully capitalised words in the recitation, it is likely that the reciter would have raised his or her voice to conclude the work.


Figure 14: Final verse in *Common Sense: Musical Monologue* (1938) [concert pitch], A. Hickman-Smith, Nosmo King & Ernest Longstaffe

used our common sense, Now the clouds have all departed and there's brightness in the air, And once again instead of strife there's




*mf dolce*

gladness everywhere, Now the gloom of yesterday has gone the feeling of suspense, It is be-



cause when things looked hopeless

SOMEONE USED HIS COMMON SENSE!



*f*

Although it has not been possible to review a score of one of the soliloquy *Musical Monologue* examples, from the limited evidence presented by Campbell, Brewer and Neville, supported by the review of *Common Sense*, I do not believe that this form of repertoire will have had an impact on the development of the soliloquy in music. The accompaniment to the recitation enhances the text itself but plays a minor role in the overall composition. Despite this, there is the potential that other musical representations of monologues might have had an impact where they have a greater focus on the instrumental score rather than vocalisation. Interior monologues are of particular relevance due to their close relationship with the soliloquy, and some composers have opted to write their work in relation to this form of monologue rather than the soliloquy.

Earl Kim explored this concept in his *Violin Concerto* composed in 1979. Kim has a particular interest in the use of rhythm and describes this as “the rhythm of man,” as discussed by Kent Marks in his article ‘The Interior Monologue in Earl Kim’s *Violin Concerto*’ (Marks, 1996, p. 106). A significant proportion of Kim’s repertoire consists of vocal works, and he views the notion of language as a definitive source of rhythm, melody and drama, often referring to his instrumental works as “vocal music without the voice,” (Marks, 1996, p. 107). Inspired by the works of James Joyce, Kim’s *Violin Concerto* intertwines extracts from *Ulysses*, writing them alongside the solo instrumental line and thus indicating the significance of the text to the soloist. Kim views the musician as a replacement for the voice and Marks discusses this in his article:

Most of my music begins with the vocal/dramatic tradition, not only because of its connection with the human voice, but also because of its connections with words and narratives. The *Violin Concerto* is no exception; the violin replaces the voice and the narrative, which derives in part from Joyce and Beckett, form the backdrop which the musical events take place.  
(Marks, 1996, p. 111).

This approach demonstrates how literary texts can be conveyed through music. It is evident from the points discussed in this chapter that wider research is required to investigate the approach to monologues in music and how this might impact on the comprehension and presentation of instrumental soliloquies. The close relationship between the terms carries complexities in theatrical and literary writing when attempting to understand their intricacies, and is further complicated further in music when vocalisation is removed.

### 3.3. Musical Theatre

The soliloquy has an integral role in most musical theatre productions and is a valuable asset in presenting the story to the audience. Unlike plays where the soliloquy was deemed unnatural, ultimately resulting in its rejection<sup>11</sup>, the soliloquy has arguably had more success in musicals. This is due to the very essence of the convention, whereby the audience is already expecting a suspension of reality.

Some musicals use the soliloquy prolifically, as discussed by Gene Lees in his book *The Musical Worlds of Lerner and Loewe* (Lees, 1990, p.100), where he highlights that half of the sixteen songs in *My Fair Lady* are soliloquies. Not all of these are necessarily presented by a character alone on stage, for example, in 'Wouldn't It Be Lovely', but this demonstrates that in musical theatre, the convention of revealing inner thoughts does not necessarily need to be in a completely solitary environment. In plays such as *Othello*, the audience needs to be able to identify that it is a soliloquy that is being presented as they reveal Iago's intentions and true thoughts which are vital to the plot. Arguably, in musical theatre, this is less important and although a song can be titled or described as a soliloquy, there is less emphasis on plot development and more on the musical content of the composition.

In twenty-first century musical theatre examples, there is evidence of development in the approach to soliloquies, and this can be seen within both the musical presentation and performance of the song. Lin-Manuel Miranda epitomises this in the penultimate song from his hit musical *Hamilton* (2015). 'The World was Wide Enough' has the feeling of a soliloquy within a soliloquy and recounts the final duel between Aaron Burr Junior and Alexander Hamilton that ultimately results in Hamilton's death. Burr Junior begins the song, and it could

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<sup>11</sup> The role of the soliloquy in theatrical productions is discussed further in Chapter 4.



be argued that his verses are indicative of an inner monologue rather than a soliloquy as there are other actors present on stage; however, this is presented in a stylised way and supports the overall performance rather than characters overhearing Burr. As he fires his gun, time freezes, and Hamilton begins his final soliloquy. The spoken verse provides a contrast to the hip-hop style music that precedes it, and as the soliloquy continues, rhythm and pitch are utilised to emphasise the recitation. He is contemplating his destiny and whether he will leave a legacy before accepting his fate and thinking of those who are waiting for him “on the other side.” As the soliloquy progresses, elements of pitch and brief fragments of melody are integrated, paired with an increased level of emotivity from the actor. Time resumes when Hamilton fires his gun into the sky, throwing away his shot. When Burr continues the song, there is a stark difference in musical style and the song has a lamenting quality. Burr describes the aftermath, informing the audience of Hamilton’s death and presenting his regret:

Between the sinners and the saints, it takes and it takes and it takes  
History obliterates, in every picture it paints  
It paints me and all my mistakes  
When Alexander aimed at the sky  
He may have been the first one to die  
But I’m the one who paid for it

I survived, but I paid for it

Now I’m the villain in your history  
I was too young and blind to see  
I should’ve known  
I should’ve known the world was wide enough for both Hamilton and me  
The world was wide enough for both Hamilton and me

Odom Jr. & Miranda (2015).

Of all the soliloquies that I have reviewed as part of this research, no other example combines recitation and music in this way, and this approach is arguably a true hybrid between a theatrical soliloquy and a musical example. Although Burr’s opening verses are

potentially more difficult for the audience to acknowledge as a soliloquy, similar to the way that many other musical theatre examples are, by freezing the other motion on stage and then beginning in a spoken voice before introducing pitch, it is highlighted to the audience that these are the last thoughts of Alexander Hamilton in the moments before his death, thus heightening the emotivity and underlying connotations of the moment.

The technique of freezing the motion of other characters on stage to highlight a soliloquy is not unique to *Hamilton* and can also be observed in the movie musical *The Greatest Showman's* anthem 'This is Me'. Similar to the example from *Hamilton*, at the penultimate chorus, all cast members on stage except the soloist character Lettie Lutz freeze mid-movement. The tempo is then slower, and despite the lyrics remaining the same as previous choruses, the effect becomes more emotive, achieved by an alteration in vocal delivery, which is breathier and has the feeling of someone speaking to themselves, or in this case, singing to themselves. This personable moment of intimacy is brought to an abrupt halt as the rest of the characters restart the onstage activity, and the song resumes with full energy. Similar to the example discussed from *Hamilton*, I propose that this is representative of a soliloquy and alludes to the character's inner feelings, thus adding to the significance of the song.

The movie musical has had a resurgence in the twenty-first century with hits such as *Hairspray* (2007), *Mamma Mia* (2008) and *La La Land* (2016) capturing audiences globally. Some of these have been written specifically for the screen like *La La Land*; however, others such as Andrew Lloyd Webber's *Cats* (1998 and 2019), Claude-Michel Schönberg and Alain Boublil's *Les Misérables* (2012) and Stephen Sondheim's *Into the Woods* (2014) have been adapted from stage musicals, arguably some with more success than others when considering

box office statistics and critics reviews. A significant factor to the success of these adaptations lies in the director's approach and perhaps one of the most notable examples is Tom Hooper's direction of *Les Misérables* where the musical was brought to life on the screen by recording the actors singing live on set rather than adding the vocals in a studio. This allowed them to respond in the moment as they would do on stage and not have to recall their acting decisions at a later date.

In addition to the actors being able to perform organically in the moment, close camera angles captured the slightest variations in expression; something that is ordinarily lost in a theatre setting where the audience's distance limits their perception of this. In a tragedy such as *Les Misérables*, this approach accentuates the emotivity of some of these songs and this is epitomised in Eponine's soliloquy, 'I Dreamed a Dream'. In this song, the character is at the lowest point of her life after being forced into prostitution. She regales the dream that she had for her life, recalling the events that led to this moment and how ultimately life has destroyed her dream. The stage setting of the song has an expressive melody that is often performed in concert settings in a typical musical theatre sung style. Contrary to this, the film's rendition has a rawness that is usually missing from staged productions, arguably presenting the underlying connotations of the song more successfully. This is reflected by quiet and often broken vocals, reminiscent of a person in deep emotional distress. Although this approach works well in the film musical, this does not translate on stage and would not be appropriate in a concert setting, demonstrating how the performance of a soliloquy can impact on the audience's perception of the music's content.

It is evident from this discussion that there is much more to be gained from understanding the soliloquy in musical theatre. The soliloquy in this setting has clearly not

suffered the same fate as its theatrical counterpart, and the expectation of a suspension of reality by the audience provides an opportunity for imaginative soliloquy presentations.

### 3.4. Chapter Conclusion

From the evidence discussed in this chapter, it is probable that vocal music has influenced the development of the instrumental soliloquy. This was perhaps inevitable when considering the soliloquy's prevalence in the theatrical arts and close affinity with vocalisation; however, further research is required to determine the extent that these examples have impacted on the development of the instrumental soliloquy, particularly those that are part of staged productions.

The discussion provided by Margaret Murata in her article 'The Recitative Soliloquy' suggests a link between not only the recitative and soliloquy but also the lament (Murata, 1979, pp. 45-73). Some of the characteristics that she associates with emotive examples of the recitative such as large intervallic jumps are also common features in instrumental examples seen throughout the database and this suggests that the device might have had an influence on the development of the instrumental soliloquy. There is additional evidence to support the link between the recitative and soliloquy in some of the repertoire analysed in Appendix II such as *Lift Up Your Hearts: A Sacred Symphony* (SOL016) where the performance direction *quasi recit* is used. Other examples cite both terms in the title of the composition including *Recitative and Soliloquy: to Depict Doubt, Indecision and Perplexing Problems* (SOL044) by Domenico Savino.

While *Musical Monologues* contained repertoire specifically referencing a soliloquy in their title, I do not believe that they influenced musical characteristics of the device. They are stylistically very different, and the emphasis is on the recitation. Unlike many soliloquy examples which are predominantly emotive, some of the *Musical Monologues* are referenced as 'humorous' and this included some of the soliloquy examples.

Despite the success and relevance of the soliloquy in musical theatre, it does not appear to have had a strong influence on the development of the instrumental soliloquy as the compositional commonalities were already established prior to the rise of the musical. Nevertheless, recent developments in twenty-first century productions display an innovative approach to the presentation of soliloquies in musical theatre, and as such, this would be an area that would benefit from further research to understand how the device is developing in this context.

Overall, the evidence presented in this chapter demonstrates that there has been some degree of influence from the vocal soliloquy whether this has been through recitative, aria, lament, or musical theatre examples, and vocal repertoire would benefit from further research to better understand the degree of the correlations between these soliloquies and instrumental examples.

## **Chapter 4: The Soliloquy in the Dramatic Arts and How it has Impacted on the Use and Understanding of the Term in Music**

The definitions discussed in Chapter 1.1 emphasise the prominence of the theatrical soliloquy and its influence on the comprehension of the term. After reaching its pinnacle in the seventeenth century, it declined in popularity following the rise of realism and became almost obsolete in new dramatic texts. This chapter examines how the dramatic device has affected composers' understandings of the term, with a particular emphasis on William Shakespeare as he has had a significant influence on the development and acknowledgment of the term from a theatrical perspective.

### **4.1. The Theatrical Soliloquy**

It is evident from the definitions presented in Chapter 1.1 that despite the prevalence of the term's use in the theatrical arts, there are significant differences in the comprehension of the term, particularly in relation to the monologue. Despite this, it is generally accepted that a presentation is a soliloquy if the character is speaking alone on stage and is presenting thoughts that can be considered reflective or introspective in nature.

For some composers, the dramatic connotations of the soliloquy were significant in their compositional process, and one such example is Randall Shinn who often thinks from an actor or dramatist's perspective, particularly when composing operatic works (Shinn, 2021). This process is not exclusive to operatic composition, and he also feels that this frame of mind passes over into other compositional genres:

When composing an opera, I try to get inside the character's heads so the vocal lines and musical textures can aptly express their feelings as individuals. When I compose orchestral music, I typically have poetic concepts, expressive moods, or imaginary scenarios in mind. For vocal and choral works, I hunt for texts that can be treated dramatically. (Shinn, 2021).

In commentary shared that he titles his *Musings*, Shinn notes that his theatrical approach has a significant influence on the compositional decisions that he makes (Shinn, 2021). For example, in more recent compositions, he frequently takes inspiration from the rhythms of social dances to evoke their inherent energy, ambiance and connotations of human action. He also views all elements of music such as timbre, register and dynamics as a means of expression (Shinn, 2021). This affiliation with the dramatic in his compositional process evolved over time, and Shinn feels that this did not mature in his technique until he was in his mid-thirties. He has since reviewed earlier scores to integrate his current compositional style, subtly changing elements such as texture or rhythmic detail to match the new way that he hears them (Shinn, 2021). *Soliloquy and Dialogue* (SOL221) is an example of one of these reworked pieces, and following the original publication in 1970, he revised the work in 2015.

Composed for trumpet and piano, *Soliloquy and Dialogue* was written for Greg and Janet Arnold to perform in recitals together. Despite having withdrawn many of his early atonal works, Shinn has kept this composition published as he remains "fascinated by this work's quiet, melancholy lyricism" (Shinn, 2021). Atonal compositions are a minority in the analysed examples; however, other characteristics in Shinn's composition are in alignment with commonalities identified throughout this research. For example, the composition is at a slow tempo of *Lento* with a crotchet beat equal to forty-four beats per minute and there is considerable variation in dynamics.

Figure 15: Soliloquy from Soliloquy and Dialogue (SOL221) [concert pitch], Randall Shinn

The musical score for Trumpet in C is presented in four systems. The first system (measures 1-5) begins with a tempo marking of *Lento* and a quarter note equal to 44 (♩ = 44). It features a triplet of eighth notes in measure 1, followed by a series of eighth and quarter notes. Dynamic markings include *mp*, *mf*, *p*, and *mp*. The second system (measures 6-10) continues with a triplet of eighth notes in measure 6, followed by a series of eighth and quarter notes. Dynamic markings include *mf*, *p*, *mf*, *p*, and *p*. The third system (measures 11-12) includes a triplet of eighth notes in measure 11, followed by a series of eighth and quarter notes. Dynamic markings include *mp* and *mf*. The fourth system (measures 13) begins with a tempo marking of *Meno mosso* and a triplet of eighth notes in measure 13, followed by a series of eighth and quarter notes. Dynamic markings include *p*.

Similar to works by other composers such as Egil Hovland's *Variations for Oboe and Piano* (SOL192) and John La Montaine's *Flute Concerto Op. 48* (SOL278), the soliloquy movement is unaccompanied and then contrasted against an accompanied movement. Unlike some of these other examples, there is a distinct relationship between the soliloquy and the movement that follows, presented by a semiquaver triplet motif that opens both movements in the solo trumpet line. This is supported by the same dynamic pattern of *mezzo piano* for the opening phrase, immediately followed by *mezzo forte*.



Figure 16: Opening to Dialogue from Soliloquy and Dialogue (SOL190) [concert pitch],  
Randall Shinn

Adagio ♩ = 63

Trumpet in C

Piano

22

The comparable musical characteristics indicate a relationship between Shinn’s *Soliloquy* and *Dialogue*, perhaps implying a musical conversation following the soliloquy movement.

American composer John Newell has a similar outlook to Randall Shinn, advising in our correspondence that many of his instrumental works have a dramatic structure as can be seen in his composition *Rhapsody for Horn* (SOL388) (Newell, Personal Correspondence, January 2019). Written for solo horn and piano, the first, second and fourth movements are accompanied, and similar to Shinn’s composition, the soliloquy movement is unaccompanied. He believes that the term implies more than a “mere stage monologue” of which he considers simply a lone voice speaking to an audience. To him, a soliloquy is an outward expression of an internal conversation that can voice fragmentary thoughts (Newell, Personal

Correspondence, February 2019). To represent this, Newell opted to omit a time signature, and this allows the soloist freedom to vary the pace in performance, representative of a stream of consciousness. *Legato* phrases are contrasted against rhythmic interjections, giving the music the feeling of being an internal flow of thought, and Newell referred to this in our correspondence:

I was quite conscious of the horn playing the role of an actor alone on stage with his or her thoughts, in a reflective but passionate monologue, the action of the play having come to a halt. The movement is a free improvisation, consisting of short, fleeting, perhaps disconnected, and highly dramatic musical gestures - no melodies. I think of the way the mind often works.  
(Newell, Personal Correspondence, January 2019).

The expressive qualities of this composition are highly prescriptive with detailed dynamics, articulation and performance directions; however, the soloist is also provided with some artistic license, indicated by the direction *freely*. In addition, there is a note at the bottom of the score signalling to the instrumentalist that “colour, expression and imagination are extremely important in this movement.” (Newell, 1989).

Figure 17: Movement 3 from Rhapsody for Horn and Piano (SOL388) [concert pitch], John Newell

III. Soliloquy 15

Molto adagio ( $\text{♩} = 40$  or less); freely

Note: Color, expression and imagination are extremely important in this movement.

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This level of prescriptiveness in relation to the expressive qualities of the composition indicates the significance of this for soliloquy compositions and is a common theme throughout the repertoire reviewed during this research. When considering the level of expressivity often witnessed in theatrical soliloquies, it is perhaps unsurprising to see this transitioning through to music; however, the techniques used to translate this from the

theatrical into a musical perspective where vocalisation has been removed presents correlations akin to repertoire seen in the romantic period of music<sup>12</sup>.

When embarking on this research, I had expected that there would be some degree of theatricality apparent in the performance of these compositions, such as dramatic performance directions reminiscent of theatrical productions; however, aside from rare exceptions, this has not been the case. Instead, composers have found other ways to capture the emotional expression and turmoil often at the heart of such texts. Therefore, I find it unsurprising that there are correlations between the musical language seen in this repertoire where composers cite dramatic influences, and those observed in the romantic period. The passionate dynamic swells, wide intervallic jumps and legato, languid melodic lines generally accepted as musical language representative of emotion common in this epoch, are paralleled in many of the soliloquy compositions. The out and out ‘theatrical’ instrumental soliloquies do present more dramatic contrasts than some of the other compositions in the database; however, the overall musical language and approaches are consistent with the repertoire seen across the database, suggesting a unified understanding amongst composers.

Within the database, there is a sub-set of repertoire that sits outside of these common musical parameters, yet still relates to the other soliloquy compositions, particularly from a theatrical perspective. This repertoire features multiple soliloquy compositions titled in sequential order by the same composer, predominantly written for a different instrument in each case. Thomas Simaku has provided one of the most substantial contributions to this type of repertoire and has coined the term “Soliloquy Cycle” to describe them (Simaku, Personal Correspondence, June 2017). During our correspondence, he advised that he had been

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<sup>12</sup> The influence of the romantic period of music is considered in Chapter 5.

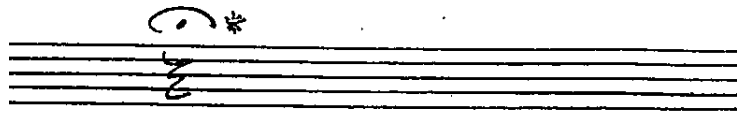
interested in exploring the technical and expressive potential of instruments, and it was during the compositional process for his violin work that he decided that *Soliloquy* would be an appropriate title. Both the original definition and theatrical elements of the term appealed to Simaku, and he feels that this allowed him to explore gestures, making them part of the instrument's vocabulary (Simaku, Personal Correspondence, June 2017). Programme notes discussing the first three soliloquy compositions allude to this and reference "characters" that the instrumental soloist presents:

The aim of this whole cycle was to create three different 'characters' within the same 'protagonist' who narrates in three different languages...the 'characters' make considerable use of their own respective instrumental 'dialects'.  
(Naxos, 2006).

Each composition is a virtuosic display of the instrument's characteristic sound, and by his own admission, *Soliloquy I* (SOL493) for unaccompanied solo violin is "fiendishly challenging" (Simaku, Personal Correspondence, June 2017). Other examples in his Cycle include soliloquies for cello (SOL535), viola (SOL539), recorder (SOL602), clarinet (SOL603) and soprano saxophone (SOL656), all of which are unaccompanied in reference to the etymological definition of the term.

The programme notes contained in the score to *Soliloquy I* are limited and do not reveal anything about the intentions that Simaku discussed in our correspondence; however, the performance markings on the score itself are highly descriptive and are beneficial to any soloist aspiring to perform this virtuosic work. Simaku has hand-written the score, and this has the primary benefit of communicating his intentions directly to the performer, enabling a heightened level of specificity. Throughout the score, there are multiple asterisk signs which relate to detailed performance directions as captioned below in Figure 18.

Figure 18: Detailed performance directions in Soliloquy I (SOL493), Thomas Simaku



\* [ ] = long fermata; ( ) = medium fermata  
\*\* all glissandi-s should be played fairly quickly  
\*\*\* all tremolandos as fast as possible.  
\*\*\*\* all bow tremolos as dense as possible.

Alongside the captions shown above, there are also copious amounts of Italian performance directions, often in quick succession, which direct the performer. For example, on line three<sup>13</sup>, there are six separate performance directions which include *quasi legato*, *s. tasto*, *sensa vib.* and *molto vib.* The specificity is important in relaying the characteristic sounds of the violin that are integral to Simaku's compositional intentions. This level of prescriptiveness is echoed in his other soliloquy repertoire, and it is interesting to note that in one of his later works, *Soliloquy VI: Hommage á Lutosławski* (SOL656), there are similarities to the compositional commonalities identified from the analysis presented in Appendix II. Presented at a slow tempo of quaver equal to fifty-two beats per minute, the performance directions imply expressivity, for example, *pochissimo vibrato e rubato*, *poco espressivo*, *ma on delicatezza* and *molto vibrato*. It could be said that this level of prescriptiveness limits the performer's interpretation; however, by indicating the finite detail in how the composition should be played, the characterisation and 'dialect' of the solo instrument can be conveyed that is at the heart of Simaku's intentions.

<sup>13</sup> There are no bar lines in the score.

Thomas Simaku is not the only composer who was inspired by the dramatic soliloquy for their series of soliloquy compositions. Edwin Roxburgh has a comparable view and refers to the Shakespearean associations with the soliloquy in his programme notes:

A soliloquy in Shakespeare allows the audience to observe the inner nature of the character involved. Applying the term to music allows the instrument to become the narrator, disclosing musical arguments which, in this work, expose many differing characteristics. (Roxburgh, 2015).

His perception implies that the musical soliloquy has been directly influenced by its dramatic counterpart and that the instrumentalist adopts the role of the actor. As there is no vocalisation, the characteristic sounds of the instrument become the narration, and this is consistent with Simaku's perception. Contrary to this, not all Soliloquy Cycle composers had the same opinion, and Elliott McKinley who wrote a series of five<sup>14</sup> soliloquy compositions had a view consistent with many of the other compositions in the database:

I used this term for a series of solo works, to convey a sense of personal quietude and reflection. These works are not really studies, nor are they large dramatic forms, but personal statements written in solitude for several friends whom were the recipients and commissioners. So, I guess I am channelling the idea of speaking to oneself quietly in reflection. (McKinley, Personal Correspondence, October 2020).

This further substantiates the notion that many composers consider the soliloquy in music to be related to the philosophical definition, perhaps more so than its dramatic persona as I had originally thought.

The Soliloquy Cycle has clearly captured composers and presents an opportunity to investigate the characteristic sounds of an instrument. From the evidence reviewed and

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<sup>14</sup> Five compositions are titled sequentially; however, he has also written another composition titled *Soliloquy Concerto* (SOL618).

correspondence with composers, I perceive there to be a slightly different approach compositionally to many of the other analysed compositions due to a greater emphasis on virtuosity, but I propose that this is born out of the desire to explore all of the instrument's characteristic sounds, and extended techniques play an important role in this.

#### 4.2. The Influence of Shakespeare

William Shakespeare has undoubtedly had a profound effect on the development and recognition of the soliloquy, and this can be largely credited to the skilful way in which he used them to develop the plots of some of his most highly regarded works. The influence of his soliloquies extends beyond the realms of the theatre, and there are countless examples of the Shakespearean soliloquy influencing a wide number of other artistic fields including music, dance and the visual arts.

Shakespeare's early work is a diverse range of literary efforts and Gary Schmidgall suggests that a likely cause of this was that "He had yet to discover his artistic identity and was gamely covering all his careerist bets," (Schmidgall, 1990, p. 5). His early output included poetry and acting; however, there are several 'lost years' where Shakespeare disappeared from records and historians can only postulate as to what he was doing during this time. In 1592, Shakespeare re-appeared and had penned several plays with *Henry VI* being the first.

It is widely recognised that Shakespeare achieved great fortune through personal toil, yet it was not until long after his death in the early eighteenth century that his reputation became cemented in history. This was largely driven by a flourishing printing industry which made his poetry and plays accessible and affordable to the mass market. This was



supplemented by a growing prominence in the London theatre scene where around a quarter of all productions were of his works (Bate, 2019, p. 270).

Shakespeare's skilful artistry of the English language is arguably the means to his longevity and success, and it is for this reason that his soliloquies are perhaps the most notable of all playwrights. Some of the most prominent and widely renowned soliloquies occur in Shakespeare's later plays, and this suggests maturation in his use and technique. It has been proposed by academics such as Wolfgang Clemen (Clemen, 1987, p. 14) that his early soliloquies are little more than an expression of intent, and a shift is not seen until the early seventeenth century where a heightened emphasis on emotional variation can be observed in plays such as *Othello* (1604), *Macbeth* (1606) and *Hamlet* (1609). It is interesting to note that of the soliloquy compositions presented in the database which reference a Shakespearean play, the vast majority are from this later period, and by far the most represented is *Hamlet*. This could be due to the popularity of the play and how renowned it is; however, it is noteworthy that the focus from composers is on the plays that present a heightened level of emotiveness. This is consistent with my theory that the soliloquy is used by composers to convey emotional content in their works.

It is apparent from the evidence presented in Chapter 1.1 that the soliloquy did not become a theatrical technical term until the eighteenth century, and this is a notion supported by John L. Styan in his book *The English Stage: A History of Drama and Performance* (Styan, 1996, p. 152). As the evidence suggests that the soliloquy was not a defined theatrical technical device at the time of Shakespeare writing his plays, it is possible that he developed the monologue to include elements indicative of a philosophical soliloquy as these were commonplace in manuscripts published in this era. This theory is supported in Renée Köhler-

Ryan's discussion of Macbeth's soliloquy following the murder of the king, where she suggests that "His act of soliloquy not only meets the standard of theatrical convention. At the same time, he carries out the philosophical act of Augustinian soliloquy in reverse." (Köhler-Ryan, 2018, p. 285). Köhler-Ryan refers to the use of soliloquy meeting the standards of theatrical convention, and this indicates that Shakespeare is responsible for contributing repertory that created the standard for this convention. Similarly, S. S. Hussey suggests that "Shakespeare developed the soliloquy to show a character at odds with himself, thinking as he goes, and that is how they should be developed in the theatre," (Hussey, 1992, pp. 190-191). Both Hussey and Köhler-Ryan refer to Shakespeare's involvement in the development of the soliloquy as a theatrical device and emphasise the importance of philosophy in his soliloquies.

It is not just the texts specifically that must be reviewed, and the presentation of a soliloquy is just as significant. An ongoing debate regarding the performance of Shakespeare's soliloquies is associated with whether the actor should deliver the speech to the audience or not. John Barton suggests that the audience will become disinterested if not addressed directly to them:

There are very few absolute rules with Shakespeare, but I personally believe that it's right ninety-nine times out of a hundred to share a soliloquy with the audience. I'm convinced it's a grave distortion of Shakespeare's intention to do it to oneself. If the actor shares the speech it will work. If he doesn't it'll be dissipated, and the audience won't listen properly.  
(Barton, 1984, p. 94).

This is a view opposed by Carl Allensworth who proposes that a soliloquy is rarely delivered directly to the audience, comparing it to an aside. Despite this differentiation, he suggests that it usually has a serious purpose rather than comic and should therefore be delivered with little to no awareness of the audience to gain the required impact

(Allensworth, 1973, pp. 116-117). Complications relating to the soliloquy's mode of address are somewhat reduced in the context of music as concert conventions generally dictate that a soloist or ensemble will be stood in front of the audience. Despite this convention, Sydney Hodkinson specifies that the soloist should perform "NOT facing audience" in the performance directions for his composition *Soliloquy Variations* (SOL326), written for solo viola and optional harp. This has the effect of emphasising to the audience that the soliloquy is a moment of private introspection and that they are over-hearing rather than watching a solo performance. The inclusion of an optional harpist suggests that the soliloquy is from Hodkinson's perspective instead of a performer alone on stage, and by requesting the soloist to face away, he emphasises this to the audience.

Regardless of whether an actor should direct the soliloquy to the audience or not, the delivery is significant. In a workshop discussing the performance of soliloquies, Sir Ian McKellan described the necessity of an actor having total awareness of all the complexities of Shakespeare, highlighting this through a memory of a concert performance he had seen:

I saw Maurizio Pollini play a late Beethoven Sonata recently, and I had a strange feeling for about five miraculous seconds that I didn't know whether he was putting the music into the piano or whether he was taking it out of the piano, and acting at its best, Shakespeare, I think is of that nature – that the actor is the playwright and the character simultaneously.

(McKellan, 1979).

The pondering of whether an instrumentalist puts the music into the instrument or takes it out is an interesting notion and is particularly relevant in the discussion of what constitutes an instrumental soliloquy. It must be considered whether this lies solely with the composer writing the music or whether the instrumentalist also has a role in the performance

of the work. From an actor's perspective, the success of the soliloquy is an all-encompassing process that begins before the live performance as suggested by McKellan:

It isn't enough just to say that and to put that quality of despair into the voice and just follow the rhythms...you have to think and have analysed in rehearsal totally so that your imagination being fed by the concrete metaphors, images, pictures, can then feed through into the body, into gesture, into the timbre of the voice, into eyelids, into every part of the actor's make up.

(McKellan, 1979).

He suggests that the soliloquy is more than just the text on the page and that the intricacies in the metaphors and imagery provide the key to performing the soliloquies effectively. The musical counterpart of this is in the tempo, performance directions, dynamics and accents provided by the composer, but approaches and detail are varied throughout the analysed compositions. Composer Richard Drehoff's orchestral work *...this mortal coil, Must give us pause...* (SOL717) embodies McKellan's perspective on presenting Shakespeare's soliloquies and rather aptly this composition was inspired by Hamlet's "To be or not to be" soliloquy.

Instead of a setting of the text, Drehoff has composed the music to capture the emotional content and turmoil that the soliloquy represents through Hamlet's questioning of life and death. Written for a large orchestra, the overall presentation would not be out of place in a cinematic context as its dramatic musical language is reminiscent of incidental music. There is no featured soloist in the work, and this is one of many examples in the database that use large ensembles to convey soliloquies, suggesting that the art of talking to oneself in music does not necessarily need to be represented by a single melodic line. Although there is no featured soloist in this instance, the harp has extensive solo passages throughout the work that are a symbolic representation of the coiled threads of life and

death, both visually and sonically (Drehoff, 2019). There are ten sections throughout the six-minute work, each indicated by changes in performance direction and tempo:

- 1) **A – D:** Tortive. Crotchet = 46 (twenty-two bars)
- 2) **E:** Fretful. Crotchet = 63 (ten bars)
- 3) **F:** Tortive. Crotchet = 46 (four bars)
- 4) **G:** Enmeshed. Crotchet = 58 (six bars)
- 5) **H:** Tortive. Crotchet = 46 (four bars)
- 6) **I – N:** Gnarled. Crotchet = 138 (forty-four bars)
- 7) **O:** Lustrous. Quaver = 104 (two bars)
- 8) **P:** Nook-shotten. Crotchet = 63 (eight bars)
- 9) **Q:** Tortive. Crotchet = 58 (two bars)
- 10) **R – End:** Without Resolve. Crotchet = 46 (eighteen bars)

None of the performance directions used by Drehoff are commonplace in music and each is highly descriptive, providing a stark contrast to the standard performance directions used by other composers who have created musical representations of this soliloquy; for example, the instruction *meditatively* which is provided in Dudley Buck's composition (SOL013). The term *tortive* is used four times throughout the work, including the initial twenty-two bars. Defined as "Twisting, twisted, tortuous" (OED online, 2019), this is a rare adjective<sup>15</sup> in the English language and was notably used in Shakespeare's play *Troilus and Cressida* (I.iii.8). Drehoff uses other uncommon terms used in Shakespeare's texts including *enmeshed*, meaning to catch or entangle (OED online, 2019) and *nook-shotten*, denoting an irregular form or having many angles (OED online, 2019). These unconventional terms give

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<sup>15</sup> This adjective is listed as a Frequency Band Two word by the *Oxford English Dictionary*, which indicates that it occurs less than 0.01 times per million words in typical modern English usage.

specific directions to the performer and are scarce amongst the analysed soliloquy examples, many of which use common performance directions such as freely, expressively, or *con rubato*.

This level of specificity also alters the atmosphere of the music and is essential in conveying the underlying meaning of the soliloquy, particularly when the prose is not present. The terms used give suggestions of fretful and anxious mental states and this is reflected in the music which changes in each section as described by Drehoff in his programme notes:

Throughout the work, motives unfold, often canonically at minute intervals, diverging across independent modulatory processes. These energetic and chaotic gestures are often intertwined with moments of stasis – brief but notable pauses of a markedly homogenous character; the periods of quiescence, albeit with a melancholic sheen, mark in our narrative the inevitable junctures of our lives. (Drehoff, 2019).

Drehoff suggests that although Hamlet's soliloquy was the catalyst for this work, the underlying connotations of our own self are present thus indicating an understanding of both the philosophical and theatrical soliloquy. The music is presented as a tumultuous soundscape representative of this underlying meaning, and extended instrumental techniques are used throughout. These are diverse and include valve clicks in the brass instruments, whistle tones in the wind instruments, and a multitude of string techniques such as scratch tones, harmonics and an array of bowing techniques. The composition opens with unaccompanied timpani performing one of the prescribed extended performance techniques; a roll on a large, suspended cymbal that is positioned on the timpani whilst the note is adjusted. The effect of this is an oscillating, almost transcendental backdrop for the harp solo which enters a few bars later with an angular, resonating melody representative of the coiled threads of life and death. These musical characteristics are uncommon amongst the analysed compositions

presented in Appendix II; however, it could be argued that this is a truer presentation of a soliloquy in this instance. This is because, similar to McKellan's comments where he suggests the actor must fully embody the text, metaphors, imagery and emotions, the whole composition symbolises the philosophical definition of the soliloquy and presents this in an auditory way using extended musical techniques. These support a sound world that can be associated with angst and turmoil. This is one of the most recent compositions in the database and it could be suggested that the soliloquy is continuing to develop and is beginning to evolve further in the twenty-first century; however, additional research is required to investigate this.

In contrast, Dudley Buck wrote a more literal interpretation in his composition *Hamlet's Soliloquy: To be or not to be* (SOL013) where he presents the soliloquy as a vocal work for baritone or mezzo soprano soloist accompanied by piano. A considerable amount of Buck's repertoire was written for organ, choir, or orchestra with a large body of work inspired by religion. *Hamlet's Soliloquy* was composed late in his life and could signify his own contemplation of life and death. He captures the mood of the soliloquy in the opening four bar introduction which is presented on the piano. Melancholic and lamenting, a stately tempo of *poco maestoso* is established, and this allows the vocal line space for interpretation when the soloist enters.

In a dramatic performance, the pace of this soliloquy is integral for an effective presentation, and Buck captures this through his use of rhythm. For example, the opening vocal phrase, "To be, or not to be, that is the question," is typically delivered on the stage with space and emphasis, as the language carries a wealth of underlying connotations and significance. Hamlet is questioning his life, and this simple statement is imbued with a deep

subtext that is critical to the success of the soliloquy. To emphasise this, Buck provides the performance direction *meditatively*, which could also be a reference to the philosophical origins of the soliloquy and an indication that this is internal thought. He begins the vocalist's melodic line simply, with a quiet repeated pitch across a quaver and dotted minim as demonstrated in Figure 19. This is followed by a short phrase leading to another minim representative of the verb "be." The steady tempo and rhythmic space provided allows the audience time to register the underlying meaning of the phrase in the same way that an actor would in a dramatic presentation.

Figure 19: Opening to Hamlet's Soliloquy (SOL013) [concert pitch], Dudley Buck

The musical score for the opening of Hamlet's Soliloquy is presented in two systems. The first system features a vocal line in treble clef with a key signature of one flat (B-flat). The tempo and performance direction are marked *meditatively*. The dynamic is *p* (piano). The lyrics are "To be, or not to be: that is the question:". The second system shows the piano accompaniment in both treble and bass clefs. The tempo is marked *poco accel.* (poco accelerando). The dynamics for the piano part are *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano). The piano part includes a quaver motif that leads to a *sf* dynamic before returning to *p*.

Buck provides a small climax to stress the following phrase, "that is the question." The piano supports with a quickening ascending quaver motif that leads up to a *sforzando* crotchet preceding the accented *mezzo forte* statement of "that". This is the loudest the soloist has been so far in the piece before returning back to *piano* almost immediately. These dynamic contrasts, performance directions and careful considerations of the melodic line support the underlying connotations of the text and are a notable example of how music can be utilised to enhance prose, particularly when considering an innately philosophical device



such as the soliloquy. He continues with this careful consideration of pace and dynamic contrasts throughout the work, emphasising key phrases and statements where required.

Buck opts to omit the last five lines of the soliloquy, instead choosing to close his composition with the line, “Thus conscience does make cowards of us all.” He repeats the phrase, “does make cowards” and accentuates the second voicing of it at a *fortissimo* dynamic. Although not the most memorable phrase from the soliloquy, this sentence is arguably the most significant due to its religious subtext. Throughout the soliloquy, Hamlet has been questioning death; however, in this section he contemplates what might come after death. He ponders the “undiscover’d country” where “no traveller returns” ultimately resolving that his conscience prevents him from committing suicide.

Figure 20: Concluding phrases in Hamlet’s Soliloquy (SOL013) [concert pitch], Dudley Buck

The musical score for the concluding phrases of Hamlet's Soliloquy (SOL013) by Dudley Buck is presented in two systems. The first system (measures 1-4) features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "Thus con science does make cowards does make cowards of us". The piano accompaniment includes dynamics such as *mf*, *f*, and *mp*, and markings like "poco accel.", "long", and "rall.". The second system (measures 5-8) starts at measure 5 and is marked "Tempo 1". The vocal line includes the word "all!". The piano accompaniment includes dynamics such as *p*, *cresc.*, *dim.*, *pp*, and *sf*, and markings like "coll' 8<sup>th</sup>".

Buck's treatment of this phrase musically is unusual when considering dramatic performances of the text. By repeating the phrase "does make cowards" at an increased dynamic, there is almost a suggestion of anger or frustration. This is followed by a long pause before the phrase is completed at a *mezzo piano* dynamic, slowing in tempo. When considering Buck's treatment of the text as a whole, he has taken great care in conveying its underlying meaning. Here, he has adjusted the subtext and created his own. There is no evidence to suggest why this might be and I propose that it could either be simply for musical effect to bring the composition to a close effectively, or perhaps a representation of his own subtext. Buck predominantly composed religious works and as *Hamlet's Soliloquy* was written late in his life, this might reflect his own consideration of life after death.

Alongside performance, the staging of a production has a significant role in the success of the overall performance, and Shakespeare's plays are no exception. Some academics believe that the proscenium arch stage and combination of standing and seated audience as represented at the Globe Theatre in London, is the "authentic" representation of Shakespearean productions as suggested by Valerie Clayman Pye in her article 'Shakespeare's Globe: theatre architecture and the performance of authenticity' (Pye, 2014, pp. 411-427). The traditional staging and productions have their place amongst the world of theatre; however, it must be considered how their presentation can be developed to appeal to modern audiences. This is also true of classical music, whose staging has rarely changed from a musician stood in front of an audience in a formal setting.

Theatrical productions have more varied staging than classical concerts, including the thrust stage, theatre in the round and site-specific alongside the proscenium arch. There are examples of alternative stage types being used in Classical music; however, concert halls

typically remain in a setting with the audience distanced from the musicians. When considering an ensemble performance, options like thrust staging are not necessarily possible for musicians due to practicalities with space; however, there is a lot of potential for increased communication with an audience by performing an unaccompanied solo on this type of platform. Arguably this is more relevant in the performance of an unaccompanied instrumental soliloquy, and there are many examples where this type of staging is used with great success in the performance of a theatrical soliloquy. I witnessed one such example at the 2015 *Royal Shakespeare Company* production of *Othello*, directed by Iqbal Khan.

The character Iago has seven soliloquies throughout the production that are integral to the success of the plot, and it is vital that the actor demands the audience's attention so that intrinsic details can be relayed. A key element that assisted in this was the Swan Theatre's thrust stage. This form of staging provides an intimate setting as the audience are in close proximity to the actors. By focussing the audience's attention in this way, a sense of reality is created in the performance, thus immersing them in the presentation. In his book *The English Stage: A History of Drama and Performance*, John L. Styan suggests that the soliloquy gives "immense power" to any actor performing on a thrust stage (Styan, 1996, p. 153), and this was evident in Khan's production. Prior to delivering Iago's soliloquy in Act II, Scene III, the actor was momentarily silent for approximately thirty seconds, pacing the stage slowly and methodically on the thrust section. From my vantage point in the circle, the audience surrounding this section of the stage were engrossed in his every movement and when he did finally speak, despite his words not being of any excessive volume or aggressiveness, many of the audience in the stalls were visibly startled. This simple act emphasises the power in performance that Styan referenced, and it would be interesting to observe whether similar

staging in instrumental performances would provide the same engagement in a musical context.

Traditionally in classical music venues, the audience are seated at a distance from the performer which could be perceived as a barrier in communication. Stephanie Pitts discusses the role of the performance space during chamber music concerts in her article, 'What makes an audience? Investigating the roles and experiences of listeners at a chamber music festival' (Pitts, 2005, pp. 257-269). This article considers audience feedback from the *Music in the Round* festival (May 2003) at the Crucible Studio Theatre in Sheffield. The performance space was a theatre in the round which is the antithesis of the traditional classical concert stage. This style of staging provides the audience with a range of new experiences in a chamber music concert, for example, different audio responses due to sitting to in a different position to that of a traditional venue, an alternative visual perception of the performers, and also a greater level of intimacy as the 'fourth wall'<sup>16</sup> barrier has been removed. Pitts commented that:

As the audience filed out in the interval, across the stage area that had just been vacated by the performers, a few people would often look at the printed scores that had been left on music stands, or stop to chat with friends that they had spotted across the room. The overlapping of musical and social spaces was striking and seemed to encourage discussion about the music and the festival as a whole. (Pitts, 2005, p. 260-263).

This investigation into the role of the venue reveals the importance of considering staging and location as part of a solo or ensemble concert performance, and Pitts suggests that further research is required to understand the audience experience in a concert hall

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<sup>16</sup> The 'fourth wall' refers to an imagined wall that separates actors from the audience. By removing this 'wall' the performers can communicate directly with the audience.

setting. From viewing theatrical performances in studio venues, thrust stage theatres, theatres in the round and site-specific performances, I propose that there is a great deal that musicians can learn from the staging of theatrical presentations. By eliminating the barrier created in a traditional concert hall venue, a heightened sense of communication could be achieved between the performer and the audience. When combined with approaches in instrumental performance such as facing away from the audience or using extended instrumental techniques to evoke underlying meaning, the challenges associated with removing the vocalisation in a soliloquy can be somewhat mitigated. This will not be appropriate in all instrumental soliloquies; however, there are many examples of repertoire inspired by theatrical that might benefit from some of these additional techniques to convey the concept to the audience.

#### 4.3. Music in Performances of Shakespeare

Music had a vital role in Tudor and Stuart dramas, and it became common practice to have at least one song in every play. This extended into the Jacobean and Elizabethan era, and William Shakespeare made significant use of songs, incidental music and sound effects in his productions to enhance the dramatic scenes (Springfels, 2005). Music in public theatres at this time was significantly reduced in comparison to performances at the Royal Courts as resources were limited. The *Encyclopaedia Britannica* suggests that typically only one boy actor would sing in the public productions, sometimes also playing an instrument (Springfels, 2005). Adult actors also sang, particularly those who predominantly played clown roles, whereas protagonists in Shakespeare's productions never sang these songs unless in disguise

or in a preoccupied state of mind. Lesser characters would sing these instead, for example, the clowns or servants, and would address them to the protagonist (Springfels, 2005).

Alongside the songs, there are examples of sung soliloquies in some of Shakespeare's plays, perhaps most notably in *A Winter's Tale*. Autolycus, whose name literally means 'Lone Wolf', sings throughout the play both for pleasure and as part of his misdemeanours; however, he also presents some of his soliloquies in a sung style as discussed by David Lindley in his book *Shakespeare and Music*:

Autolycus entering onto an empty stage, is singing not just to himself, but explicitly to the audience. If they know the tune but are unfamiliar with the words, this might predispose them to careful attention to what he sings, and on the bare Elizabethan stage he must surely sing the song directly to them, so that it becomes a kind of musical soliloquy. (Lindley, 2006, p. 164).

The character sets the soliloquy to song; however, the melody is likely to have been known to the audience as suggested by Lindley, creating a familiarity and thus enhancing the link between the actor and the audience. Shakespeare also used song to enhance his tragedies, perhaps most notably in *Othello* where Desdemona sings 'The Willow Song' shortly before she is murdered by Othello. An innocent and coquettish character, she falls victim to Iago's heinous plotting, and this example could be argued to be one of Shakespeare's most emotive uses of song. A popular folk song at the time, audiences are likely to have been familiar with the lyrics and despite Desdemona only singing two verses, would have been aware of the song's tragic end which depicts unfaithfulness and death, paralleling Desdemona's story arc.

Alongside song, incidental music has been used in Shakespeare's productions for centuries and the *Royal Shakespeare Company (RSC)* has a long tradition of using live music

in all performances, regularly commissioning new scores to accompany the plays. Each new interpretation of the music has an important role in conveying the intentions of the director and a collaborative process is vital to the success of this approach.

In most productions, the musicians are not visible on stage; however, in some performances like the 2012 production of *The Comedy of Errors*, the musicians become an integral part of the performance, visible on stage throughout and performing amongst the actors whilst in full costume. The directing decision to include musicians as part of the visual performance alters how the composer writes the incidental music for the production as the way the instruments look and how the musicians move informs the visual aesthetic, and this must remain in keeping with the directors' intentions for the overall performance.

In this production of *The Comedy of Errors*, the actors were required to memorise the music and move freely around the stage, becoming an integral part of the performance. Composer Adam Ilhan selected an eclectic mix of instruments to write for which included stroh violin, sousaphone, bass clarinet, electric guitar and percussion. In a video diary produced by the RSC, Ilhan commented that:

I've tried to give each of the instruments a certain character so that when they're on stage, there's something about them that you can see which makes it theatrical rather than just a bunch of musicians who are shuffling around on stage. (Royal Shakespeare Company, 2012).

This approach of combining music and theatrical presentation is one that Canadian composer Shane Fage took when presenting his work *Soliloquy...Pinter* (SOL496) for unaccompanied saxophone. Although not inspired by William Shakespeare, he did take influence from British playwright Harold Pinter, indicating in our correspondence that he specifically took inspiration from the risks that Pinter characteristically took with time,

alongside lengthy passages of silence to build tension for the audience (Fage, Personal Correspondence, 2019). The subject material for the composition came from a trip to Amsterdam that he took in his youth, which he described in detail:

I was walking around Amsterdam late at night...through the Red Light District. I remember that it was raining very heavily and I was lost. At one point, I found myself walking down this very narrow alley. One could have stretched out their arms and potentially touched either side. There were hundreds of people making their way through this narrow corridor in both directions. Of course, there were red lit windows on either side of the alley. It was a very strange feeling: I felt outside of myself, inside of myself. It was as if it was theatre or a film. I remember looking into the eyes of one woman as I passed her window. I experienced a sense of desolation in her eyes. It was as if she had come from one place to escape some sort of prison, only to come to another place that was even more of a prison. She was in solitary confinement, even though there were hundreds of people looking at her, seemingly through the bars of the prison door's window. (Fage, Personal Correspondence, 2019).

Whilst composing this work, Fage had this imagery at the forefront of his mind. The process of remembering the moment in time and considering what the woman's story might be was significant prior to any compositional ideas being recorded. He imagined that the character he had created was presenting an outward desolate exterior whilst inwardly trying to recall happier times and find a way out of her present reality. The character he creates never finds this way out and the piece ends with her screaming and punching the walls of her cell (Fage, Personal Correspondence, 2019).

Fage has staged multiple performances of this work and has experimented with different approaches to performance to recreate the stark imagery and underlying message of the composition. In one instance, he included a dancer on stage alongside the instrumentalist. Unintentionally, both dancer and musician for this performance were female



which added an extra dimension to the narrative. He was very prescriptive to the performers and told them that he wanted the visual imagery to be as horrific as possible, representing drug addiction alongside physical and sexual abuse, presenting a life destroyed. This level of visual detail evokes the narrative that Fage still recalls so vividly and demonstrates how an interdisciplinary approach can enhance the story telling, even if vocalisation is not present.

Alongside the performance considerations, the staging was also integral to the overall presentation of the music, particularly regarding lighting and props. A single pin spotlight was placed over the head of the saxophonist to create drawn-out shadows across the instrumentalist's face. Fage commented that this was reminiscent of the grotesque mask associated with theatrical tragedy and presented the musician as a "prop" in the performance (Fage, Personal Correspondence, 2019). On stage, there was also an illuminated self-standing door frame lit with a red gel representative of the images witnessed in Amsterdam.

By presenting his composition in this way he is creating a physical manifestation of his soliloquy in both an auditory and visual way. The images that he witnessed in Amsterdam created a lasting personal effect and his soliloquy is a way of presenting this. When asked about his perception of the term, he advised that:

Soliloquy is a speech for one person, alone. It comes from the inside of one's conscious and subconscious, outwardly to the audience... I think of a soliloquy as a direct connection to the character's subconscious psychological "Id" as represented to the audience. Truly inside the mind. To me, a monologue would be a step away from this, speaking more as a form - a clarity from the playwright to bring the story together for the audience.  
(Fage, Personal Correspondence, 2019).

He combines the philosophical notion of speaking to oneself with the outward communication of the theatre. This hybrid definition combines the presentation of the

dramatic soliloquy with the inner thought associated with the philosophical term, creating a definition that is perhaps more relevant in the context of music.

Examples such as this are surprisingly rare in the database when considering the influence of the dramatic arts on the comprehension of the term, but a lot can be learnt from Fage's approach. The interdisciplinary nature of his presentation addresses some of the complications of presenting underlying meaning in an instrumental performance where vocalisation cannot tell the story. This is comparable to the approach seen in Drehoff's orchestral composition and demonstrates that compositional techniques combined with presentation in performance can portray complex emotional states and underlying subtext. This is integral to the definition of the soliloquy, yet not all compositions presented in the database share these characteristics. Further discussion on the emotiveness associated with the soliloquy is presented in Chapter 5.

Musicians do not necessarily need to be visually present to enhance a theatrical production, and Paul Englishby demonstrated this in the 2013 Royal Shakespeare Company production of *Richard II*. In a video diary produced by the *RSC*, he discussed his approach to the composition of incidental music for this production, citing the script as an integral facet in understanding the type of sound world that he wanted to create. To represent the contrasts between the divine connotations of monarchy and the military, Englishby used a combination of three soprano vocal lines mirrored against three trumpets. He commented that:

I've tried to find a sound that can sometimes blend the two – the angelic voices can come out of the more martial trumpet music so I can hopefully take you on a parallel journey through the process of the dethroning of Richard II.

(Royal Shakespeare Company, 2013).

The trumpets and sopranos were positioned high above the stage on opposite sides, creating a unique sound and atmosphere in performance. This careful consideration of the script, score and staging of the music enhances the overall presentation and is integral to creating the director's intentions.

Although recorded and released on CD, the incidental music for the RSC's productions is not intended for external performances in other settings such as concert scenarios. Despite this, there is an example of a piece of music written for a 1975 performance of *King Lear* included in the Soliloquy Database that was published a few years later in 1982. *Soliloquy Music for King Lear* (SOL229) was composed by Benjamin Lees as part of the incidental music for the play which was performed at the *American Shakespeare Festival* in Stratford, Connecticut. Little is known about this work other than its inclusion as part of the dramatic performance and it is unknown whether the composition was written solely for one of King Lear's soliloquies, or if it was used at multiple points throughout the production. Stylistically, it follows many of the characteristics discussed including being unaccompanied, beginning at a quiet dynamic of *mezzo piano* and supported with performance directions *quietly* and *sweetly*. These stylistic commonalities could perhaps suggest that the instrumental soliloquy's development has been somewhat influenced by incidental music like this; however, repertoire is rarely published and historical examples that would enable the review of this potential developmental link are not available. Further research is required to better understand how this repertoire might have impacted on the development of the instrumental soliloquy.

Music has clearly played an important role in Shakespearean plays, and although some of the incidental music has been published as stand-alone works, I do not believe from the

evidence reviewed that this has had a significant influence on the development of the instrumental soliloquy. I propose that in these instances, the composition's primary purpose is to enhance the theatrical soliloquy rather than being an instrumental version in its own right and therefore could potentially be deemed as separate to the repertoire that has been written with these performances in mind<sup>17</sup>.

#### 4.4. Chapter Conclusion

This chapter has examined the theatrical soliloquy and whether this might have influenced the development of the device in music. Evidence of this influence is present from the early twentieth century and there is a significant body of repertoire in the database which has had its theatrical stimulus confirmed by the title, programme notes, or during composer correspondence.

There are a diverse range of approaches to compositions inspired by the theatrical soliloquy, from song settings of texts to film-like scores representative of the emotions conveyed in dramatic portrayals. Composers such as Dudley Buck took literal influences from Shakespearean prose, setting theatrical soliloquies to music as a vocal solo and using pace and rhythm as integral tools to convey the underlying implications of the text. Others like Richard Drehoff utilised language developed by Shakespeare to indicate their compositional intentions to the musicians. Descriptive performance directions like *tortive* and *enmeshed* have evocative underlying meanings and capture the emotiveness of the soliloquy, demonstrating how language can support the compositional process and assist in conveying

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<sup>17</sup> This is discussed further in Chapter 6.

the composer's intentions. Some opted for an interdisciplinary approach to convey the theatrical connotations suggested by the soliloquy, combining their music with spoken narrative and other influences to enhance their presentation, such as dance in Shane Fage's *Soliloquy...Pinter* (SOL496).

All these examples demonstrate how the influence of the theatrical soliloquy can be conveyed in a musical presentation, yet not all of the compositions in the database displayed this influence as prominently. Some composers I corresponded with described their understanding of the theatrical connotations associated with the soliloquy, and the impact this had on their work; however, there are no performance directions, score notes or programme notes to support this. The decision to omit this information suggests that the composers place more emphasis on the philosophical notion of the soliloquy and conveying underlying connotations related to the thematic influences of their compositions, rather than this being a device related to performance as it is in theatrical examples. There are some examples where the composer does cite performance directions that would impact the presentation to the audience, indicating its theatrical influence, such as in Sydney Hodgkinson's *Soliloquy Variations* (SOL326); however, these examples are infrequent. In addition, many of the composers who wrote a series of soliloquy compositions like Thomas Simaku cited dramatic influences and advised that their understanding of the soliloquy is related to the theatrical. However, they chose to portray this in a characteristic presentation of the instrument, for example, exploring the full range of timbres and techniques that it can achieve, allowing the soloist to present the instrument's characteristic narrative. This notion is comparable to an actor performing a soliloquy on stage; however, in these instances, the narrative is the music.

Although it has not had a significant role in the context of this research, the art of staging a soliloquy is integral to its success in the dramatic arts, and there are techniques that can be adapted to an instrumental performance to enhance the presentation. Classical music is traditionally very formal in performance, and the soloist is usually separated at a distance from the audience. Alternative staging types such as a thrust stage frequently used by the *Royal Shakespeare Company* remove the barrier between performer and audience and allow a greater sense of communication which can be vital in conveying the intentions of a soliloquy. Evidence presented in Stephanie Pitts's article, 'What makes an audience? Investigating the roles and experiences of listeners at a chamber music festival' (Pitts, 2005, pp. 257-269) demonstrates the effectiveness of alternative staging, in this instance in a theatre in the round, and supports the notion that presenting a performance in a different environment to that typically expected in a classical performance can have a positive effect on the audience. I believe that this will be enhanced further when it is a soliloquy composition that is being presented, as the subconscious associations of removing the 'fourth wall' barrier will engage the audience in ways comparable to those seen in theatrical presentations. Some composers considered specific staging in their compositions such as Shane Fage in *Soliloquy...Pinter* (SOL496); however, these examples are rare.

One of the greatest revelations throughout this research was that soliloquy repertoire is not predominantly unaccompanied as initially hypothesised. Although some composers such as Robert Baksa (Baksa, *Personal Correspondence*, 2017) and Roger Cichy (Cichy, *Personal Correspondence*, 2017) do perceive it in this way, the evidence collated suggests otherwise with only half of the repertoire presented as unaccompanied. It could be suggested that the divide in opinion regarding whether an instrumental soliloquy should be

accompanied or unaccompanied lies in challenges associated with the composition of repertoire for a lone performer. For example, a composer has to consider how to maintain musical interest when writing for an unaccompanied soloist, particularly if the instrument is monophonic such as a flute or trumpet. Some composers combat this challenge by using extended instrument techniques to provide a greater variety of timbres and effects. This is particularly evident in the Soliloquy Cycle compositions where composers like Thomas Simaku have utilised a variety of techniques to vary the overall auditory aesthetic of the work. Alternatively, it is possible that from a compositional perspective, the definition of the soliloquy has altered and rather than referring to a performer alone on stage, the term is related to the composer's inner voice, using the instrumentalist or ensemble as a transmitter for their thoughts. This could be argued to be true of all music; however, the process of titling or describing a composition as a soliloquy presents connotations of a stream of consciousness and communicates this to the audience, which might have an impact on their perception of the work.

It is evident that the theatrical soliloquy has had a significant influence on composers' perceptions of the term, and it is therefore likely that this has affected the development of the instrumental soliloquy to some degree. However, I do not believe that this was the catalyst for its adoption as a term to title or describe music due to the evidence discussed in Chapter 2 regarding the term's philosophical origins and links to Christian religious vocal music. Despite this, a lot can be gained from further review of the theatrical soliloquy as some of the techniques used in performance, supported by alternative stage types, could enhance the presentation of instrumental soliloquies.

## **Chapter 5: The Influence of Romanticism on the Soliloquy in Music**

My evaluation of two hundred and forty-nine soliloquy compositions presented in Appendix II suggests there is a consistency in the compositional approach from many composers when they write soliloquy repertoire. Comparable features recur throughout the database starting from the earliest compositions in the late nineteenth century and include slow tempos, similar dynamic contours and performance directions indicative of expressiveness such as *espressivo*, *with feeling* and *pensivo*. These musical attributes are also apparent in repertoire from the romantic period, and as the volume of compositions gradually increased from the late nineteenth century, it is important to consider whether this might have impacted on the development of the soliloquy in music.

This chapter examines the influence that philosophy had on the romantic period and how this might have impacted on the expression of emotion in soliloquy repertoire. I then discuss the common musical attributes identified from my analysis in Appendix II and consider the similarities with romanticism, focussing on tempo, the cadenza, melody and thematic influences, to understand whether this could have influenced the decisions that composers made when writing their soliloquies.



## 5.1. The Relationship between Philosophy, Romanticism, and the Expression of Emotion in Relation to a Soliloquy

Romanticism encompasses several fields including science, philosophy and politics alongside the arts (Latham, 2002, p. 1073), and the movement's links with philosophy are significant in the context of this research due to the proposed origins of the soliloquy in philosophical theory. The concepts of self-consciousness and the notion of the self indicate the end of enlightenment and the beginning of romanticism (Donelan, 2008, p. 1), and it is these theories that are inherent in the soliloquy. In his book, *Music of the Twentieth Century: A Study of its Elements and Structure*, Ton de Leeuw suggests that:

The making of music to convey one's own personal emotions arose only at a time when the artist could feel that he was the centre of the world, in which there was only one form of servitude, namely to himself. This enslavement to oneself has given rise to immoderate overestimation of the self and to pathological conditions. It is not surprising that the romantic period was so successful in producing the type of artist who had been shaken out of balance, and who could therefore create enormous mental tension in his work. (Leeuw, 2005, p. 12).

He continues to suggest that a large increase in musical resources was the catalyst for increased transmission of this tension, whereby "the artist freed himself conclusively from any social servitude and delivered a soliloquy" (Leeuw, 2005, p.12). These comments imply that by liberating themselves, the composers in this period were able to write music freely, representing their inner stream of consciousness and therefore soliloquy. Could it then be suggested that all romantic music composed in this way is a soliloquy, even if it is not titled or described as such?

From a philosophical perspective, it could therefore be argued that any composition might constitute a soliloquy in the same way that a piece of poetry can, as it is a

representation of the composer or poet's inner thoughts. However, it must then be considered why there is a tendency for composers to be drawn to slower, lyrical representations of a soliloquy. This implies a preconceived notion of the term in relation to music rather than necessarily to the definition of the term itself, as human emotions can be presented in many different ways musically and do not necessarily need to be represented by slow, lyrical melodies with performance directions like *espressivo*. Some examples in the database present a more varied approach to displaying changing emotive states such as Richard Drehoff's *...this mortal coil, Must give us pause...* (SOL717), which denotes tense and agitated melodic ideas, representative of inner turmoil; however, these examples are not as common in the analysed repertoire. Perhaps then we must consider the emotive states that people soliloquise in.

The examples presented throughout this thesis, including the religious manuscripts referenced in Chapter 2 and theatrical examples discussed in Chapter 4, frequently represent someone who is either reflecting on a topic meditatively or is in an emotional state, having an internal dilemma. Examples are rarely aggressive, although sometimes conflicted, and perhaps this is why the soliloquy is predominantly presented by slow and expressive music. It is possible that the influence for this emotional response originated in the music aesthetic associated with the enlightenment, where it has been suggested by Wye J Allanbrook that composers sought "to move an audience through representations of its own humanity," (Taruskin, 2005, p. 460). Immanuel Kant proposes that vocalisation is a core attribute to conveying these ideals and although it can be emotionally charged, instrumental music is too imprecise and is therefore inferior to vocal repertoire (Kant, 2000, p. 205). Despite this view on the conveyance of emotion specifically in instrumental compositions, he draws comparisons between music and language, specifically noting the cadence of voices when

people speak, as suggested by Robert Wicks (Wicks, 2007, p. 139). Perhaps then this places more emphasis on the rhetorical word-based expressive compositional models to convey this inherent emotivity to the audience, suggesting that titling a composition as a *Soliloquy* is integral to its success in presenting emotions. In contrast, there is evidence of repertoire composed in the romantic period which is not titled as a *Soliloquy* but is described as such, and an example of this is presented by Albert Einstein in his book *Music in the Romantic Era*, where he suggests that Ludwig van Beethoven's compositions have the essence of soliloquies:

Beethoven appealed to the masses; he conquered, uplifted, transformed them; he united them. On the other hand, he sometimes forgot his public entirely. His music may be divided into two groups, one of which contains those works he would have wished to be *heard*...but the last sonatas and the last quartets become soliloquies, which we are permitted only to overhear, and which Beethoven wrote for himself and his God – confessions of a solitary. With Bach, there are likewise such confessions; but they are, with him, hidden in a pedagogical guise. Beethoven no longer needed that excuse. (Einstein, 1947, p. 15).

Leeuw suggests that the development of composers taking this liberating approach began at the time of Beethoven (Leeuw, 2005, p. 12), perhaps implying that he may have influenced the development of the musical soliloquy. The philosophical concept of self-awareness and its influence on composers instigated a way of communicating a deeper meaning which previously had not been expressed in vocal repertoire as discussed by Einstein:

The reason that Beethoven, with his instrumental inclinations, became so influential a model lies in the fact that the Romantics saw something different in the symphonic, in chamber music, in *wordless* music, than did the preceding generation. With them, instrumental music lost its class-art character. It became the choicest means of saying what could not be said, of expressing something deeper than the *word* had been able to express. (Einstein, 1947, p. 32).

Ironically, this is the opposite of a theatrical soliloquy whereby vocalisation is used to announce what cannot be expressed. Another irony in this comparison is that during plays, a soliloquy is never announced as such. The mode of address and context of whether the actor is alone on stage enables the audience to ascertain whether they are being presented with a soliloquy or monologue. In music, there is not the same common understanding of what constitutes this device as it has not yet been examined, instead being left to evolve organically, led by composers. Therefore, at the moment the only way to concretely determine whether a composition is a soliloquy is if it is declared as such in the title or composer's programme notes, as seen in the examples examined throughout this thesis and accompanying database. How then, did Einstein identify Beethoven's last sonatas and quartets to be soliloquies? This is evidenced in the context of Beethoven's personal situation whilst he wrote these final works. In Joseph de Marliave's book *Beethoven's Quartets*, he suggests of the last five quartets that:

They grew to maturity in the midst of all the sufferings of mind and body that made these last three years one long agony: ill, poverty-stricken, and alone, he found in these intensely moving *Adagios* and pain-racked *Allegros* an outlet for his anguish of hope and distress, often, as Schindler tells us, weeping as he wrote...The five works are intimately linked with the daily existence of one of the greatest and most desolate figures in history, during the saddest period of his life; they are in every respect 'the last revelations of his spirit.'  
(Marliave, 1961, p. 197).

Although Beethoven did not refer to his own works as soliloquies, they can be considered as such due to the way in which they were composed. The only difference is that when a composition is given a title that contains the term soliloquy, the audience may be aware that the music could have underlying connotations. Whether an audience member considers the definition to be related to the theatrical or the philosophical, there is still

generally a fundamental comprehension that the term denotes a stream of consciousness as evidenced through my correspondence with composers. I propose that if some of the soliloquy repertoire had their title removed, the work could be perceived very differently by an audience such as Leslie Bassett's 1976 composition *Soliloquies* (SOL239) which presents a series of four soliloquies, each depicting different emotive states:

- I. Fast, aggressive, driving, dramatic
- II. Flowing, singing
- III. Fast, abrasive, contentious
- IV. Slow, lyrical, expressive

The piece explores the grieving process and the associated emotions, presenting anger and agitation in movements one and three which are fiendishly difficult, contrasting against slow and lyrical melodies representative of grief in movements two and four as can be seen in Figures 21 and 22.

Figure 21: Opening to Movement I, Soliloquies (SOL239) [clarinet in B $\flat$ ], Leslie Bassett

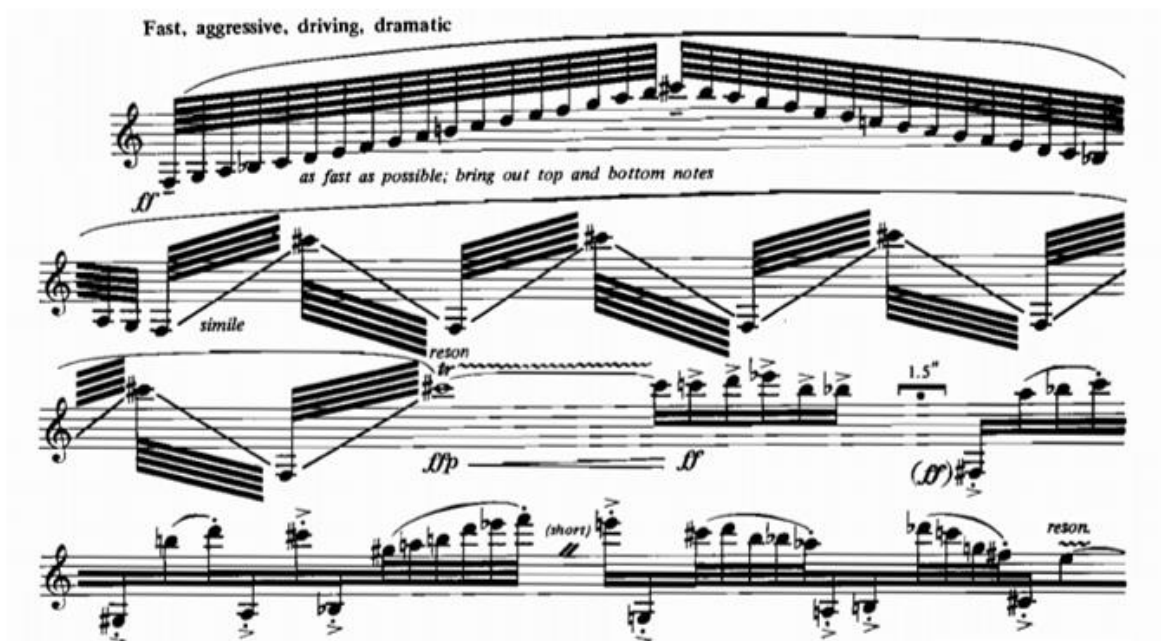


Figure 22: Opening to Movement II, Soliloquies (SOL239) [clarinet in B♭], Leslie Bassett

The musical score is written in 8/8 time and consists of four staves. The first staff begins with the instruction "Flowing, singing" and a dynamic marking of *mp*. The second staff contains several measures with the instruction "reson." and a dynamic marking of *pp*. The third staff features a measure with a dynamic marking of *mp* and a measure with a dynamic marking of *pp* and the instruction "reson. trills". The fourth staff continues the melodic line with several measures marked with "reson." and a dynamic marking of *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Without the context of the emotional subject content associated with the work, audiences might perceive the composition to be a virtuosic display of a clarinet's technical capabilities. When a title like *Soliloquy* is added, the subconscious perception of the work changes and this is also likely to impact on the way that a soloist will perform the music. I believe that this is why the monologue has not translated to music in the same way that it does in theatrical presentations and the terms are therefore not related in this context. The term 'monologue' does not have the same underlying connotations associated with internal thought or a stream of consciousness, and I propose that during the romantic period when composers were seeking ways to present their internal emotions through instrumental repertoire, that the term 'soliloquy' was a way of communicating this to audiences, acting as a catalyst for compositions written in the same vein throughout the twenty-first century. Composer Ewan Clarke agreed with this notion of communicating with an audience and stated in our correspondence:

Using this title gives a listener a way of understanding the composition; it steers her or him towards interpreting the piece as metaphorical or a verbal soliloquy of some kind. At the same time, the title stops short of specifying the affective content of any specific soliloquy, as this would restrict the audience's range of possible interpretations and experiences of the music..."Soliloquy" is a suggestive and evocative title which I hope enriches the listening experience. (Clarke, Personal Correspondence, February 2019).

It is not only composers who have taken this approach to using the soliloquy as a title to communicate to the audience. Franz Liszt collated repertoire for a series of solo concerts which he then referred to as his "musical soliloquies," crediting himself with the invention in a letter:

What a contrast to the tiresome *musical soliloquies* (I do not know what other name to give to this invention of mine) with which I contrived to gratify the Romans and which I am quite capable of importing to Paris, so unbounded does my impudence become! Imagine that, wearied with warfare, not being able to compose a programme which would have common sense, I have ventured to give a series of concerts all by myself, affecting the Louis XIV. style and saying cavalierly to the public, "The concert is – myself. For the curiosity of the thing I copy one of the programmes of the soliloquies for you:-

1. Overture to William Tell, performed by M. L. [Monsieur Liszt]
2. Reminiscences of the *Puritani*. Fantaisie composed and performed by the above-mentioned!
3. Etudes and fragments by the same to the same!
4. Improvisations on themes given – still by the same.

And that was all; neither more nor less, except lively conversation during the intervals, and enthusiasm if there was room for it. (Liszt, 1894, pp. 31-32).

It is evident from this letter that he believed the concert to be a representation of himself and by titling the concerts as *musical soliloquies*, he was indicating this to the audience. The music listed in the programme is not overtly comparable to repertoire in the database, for example, the *Overture to William Tell* is stylistically very different to the many

slow and expressive soliloquies analysed during this research; however, Liszt viewed this as a representation of himself and in this sense, it is a soliloquy.

The way in which music is performed also has a significant role in the audience's overall perception of it and I found that throughout the repertoire analysed, where included, there is a tendency to use descriptive performance directions. This is another consistency with repertoire from the romantic period, and Edward F. Kravitt refers to the importance of performance directions that are "characteristically romantic" such as Gustav Mahler's use of the direction "lost in reverie" included in his work *Wo die schönen Trompeten blasen* (1898), or Max Reger's use of the direction "...with deeply transfigured expression" from *Erlöst* (1902) (Kravitt, 1973, p. 508). Kravitt continues to suggest that:

Such performance directions, unaccompanied as they are by metronome markings, obviously indicate less about a song's precise rate of pulse than about its general emotional atmosphere. But they do disclose how intimately, in the composer's mind, mood (expression) and motion (tempo) were linked.  
(Kravitt, 1973, p. 508).

This notion of the relationship between mood or expression and tempo is interesting when considering the soliloquy repertoire examined in Appendix II. The repertoire which contains these expressive performance directions are often coupled with slow tempos. This suggests that some composers associate the soliloquy with moods that are indicated by these compositional attributes, and this was supported by some of the correspondence that I had with composers. For example, David Holsinger suggested that:

I have always thought of a soliloquy as being a deep emotional outpouring. I suppose it could be happy or sad, or perhaps even angry at times. I'm not sure I ever considered it as anything but a sad voice. I'm not sure why I have always thought that way.  
(Holsinger, Personal Correspondence, October 2020).



This echoes the emotional outpourings seen in Beethoven's later works that Einstein described as soliloquies (Einstein, 1947, p. 15), and could present further evidence to suggest why the consistencies in compositional approach amongst the instrumental soliloquy repertoire might be attributed to the romantic period. Perhaps it is the association of intimacy and vulnerability that has instigated this connection between the soliloquy in music and slow, expressive repertoire. Multiple composers including Robert Denham and Richard Causton suggested that the term implies intimacy in our correspondence, and I found that this translated to their compositions through descriptive performance directions such as *quiet and still*, and *wistful and free* which Denham used in his unaccompanied flute work *2 Soliloquies* (SOL565). Other examples of descriptive directions presented in repertoire examined in Appendix II include *pensiero*, *solenne*, *cantabile* and *lirico*, all of which carry musical connotations associated with slow, lyrical music. I found many examples where this is combined with slow to moderate tempo marks, verifying Kravitt's comments regarding the links between emotion and tempo (Kravitt, 1973, p. 508).

There are only seven examples of terms that indicate contrasting musical presentations including two instances of *intense* and other directions such as *dramatico* and *molto energico*. Where composers have opted to use these terms, contrasts are provided and commonly there are reflective and calm moments of the work that are comparable to the majority of the analysed examples in the database. Richard Derby used this approach in his unaccompanied solo horn composition *Soliloquy* (SOL432). In our correspondence, he commented on how he had embarked on writing a composition that would keep returning to a contemplative and still mood, and that he felt that the soliloquy implied this. However, he also noted that when soliloquising, people often have a habit of combining different ideas

and thoughts, and it is this notion that he has portrayed in his work by writing four distinctive musical ideas represented by different tempi, expressions and intervals. The moods which are symbolised are tranquil, playful, expressive and vigorous, and throughout the work they become increasingly amalgamated before returning back to the original meditative mood (Derby, Personal Correspondence, January 2019). This approach exemplifies the philosophical undertones of the romantic composers and their aspiration to present underlying, expressive connotations. It could also be argued that this is akin to some dramatic presentations that demonstrate altering emotive states and suggests that to some composers, the instrumental soliloquy can present a character as seen in examples discussed in Chapter 4, demonstrating a voice which can be presented through changing and contrasting emotive states comparable to a stream of consciousness.

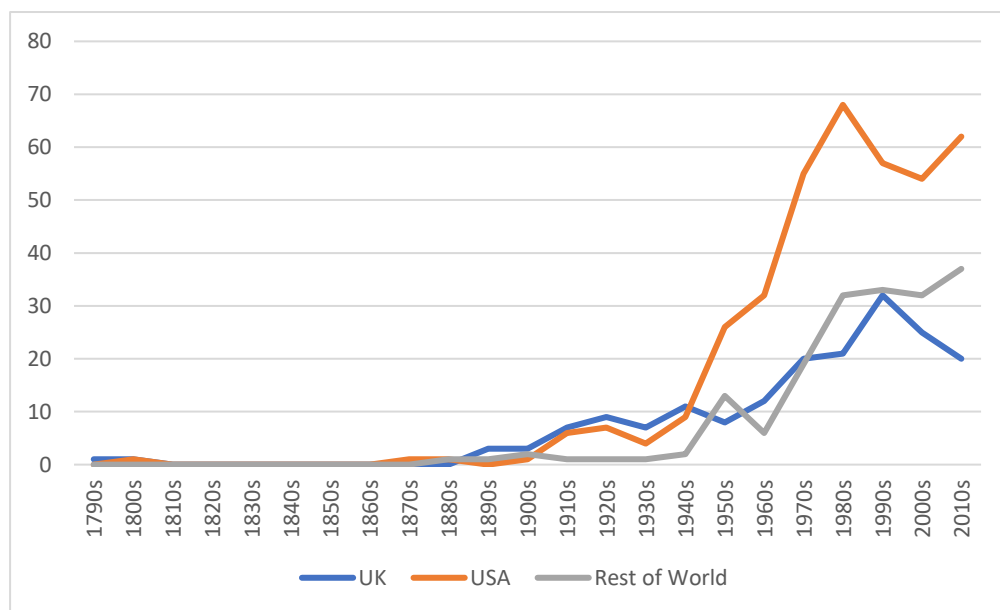
## 5.2. Characteristics of Romantic Repertoire and their Influence on the Soliloquy

It is commonly accepted that romanticism in music is presented through techniques such as large dynamic shifts, lyrical melodic lines, expressive performance directions and tempo variations such as *rubato*, all of which intend to exaggerate and intensify the emotional impact of the composition. These attributes are also common amongst the analysed soliloquy compositions presented in Appendix II, and as such I propose that the characteristics associated with romantic repertoire have had an influence on the sound world associated with the soliloquy.

Soliloquy compositions began to increase in number from the late nineteenth and early twentieth century, coinciding with the romantic period. The increase in repertoire continued throughout the twentieth century, despite growing anti-romantic attitudes. It

could be suggested that although there was this anti-romantic tendency amongst some composers and critics, repertoire of this nature continued to be performed widely as it was well received by audiences as proposed by Percy Grainger in his book *Grainger on Music* (Grainger, Gillies (Ed.) & Ross (Ed.), 1999, p. 351). Paul Griffiths suggests that the popularity of this repertoire led to an “anti-anti-romantic” reaction in the thirties and forties throughout Europe and America (Griffiths, 1994, p. 76), and these dates correspond with the beginning of considerable growth in repertoire titled as a soliloquy, particularly in America as demonstrated in Figure 23:

Figure 23: Number of soliloquy compositions per decade



Despite post-war attitudes causing a resurgence of the anti-romantic opinion as suggested by Stephen Downes (Downes (Ed.), 2014, p. 186), soliloquy repertoire continued to increase in number, particularly in America, and I propose that the catalyst for this was the romantic influence of Howard Hanson during his long tenure at the Eastman School of Music from 1924 to 1961. Herbert Pauls describes Hanson as “perhaps the most romantic American composer of the next generation,” and he played a key role in developing the Eastman School

into an institution of international stature (Pauls, 2014, p. 329). Although I did not discover any of his repertoire titled or described as a soliloquy, some of his students including William Parks Grant (SOL098), Paul Shahan (SOL106) and John La Montaine (SOL278) went on to compose soliloquies and it is possible that the inspiration for this originated at the Eastman. My theory is supported further by the influence of Bernard Rogers who taught prolifically at the Eastman alongside Hanson and tutored over seven hundred students during his time there (Eastman School of Music, 2021).

Rogers composed two soliloquies titled *Soliloquy Number 1* (SOL041) written in 1922 for flute and piano and *Soliloquy Number 2* (SOL145) which was composed in 1963 for bassoon and piano. The sequential approach to titling these compositions suggests an intention to compose additional soliloquy repertoire, perhaps in a similar way to composers such as Thomas Simaku and Edwin Roxburgh who have written a series of them. The extract shown in Figure 24 demonstrates a comparable approach to the other analysed soliloquy repertoire and again shows characteristics similar to those in romantic repertoire.

Figure 24: Opening to Soliloquy No. 2 (SOL145) [concert pitch], Bernard Rogers

The image displays the opening of the musical score for Soliloquy No. 2 by Bernard Rogers. It consists of two systems of music. The first system includes a Bassoon part and a Piano part. The Bassoon part begins with a rest in 3/4 time, followed by a melodic line in 3/4 time with the instruction *calmo e lontano*. The Piano part starts with a rest in 3/4 time, followed by a rhythmic accompaniment of eighth notes in 3/4 time, marked *pp ma pochiss. marc.* and *una corda*. The second system shows the continuation of the Bassoon part, marked with a box 'A' above it, and the Piano part continuing with its rhythmic accompaniment. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature of 3/4.

The potential genealogical influence can be observed when examining the soliloquy of one of Rogers's students, Kent Kennan. *Night Soliloquy* (SOL057) was composed in 1936, the same year that Kennan graduated with a master's degree from the Eastman School of Music. This composition is of particular note as it has become a staple amongst flautists and is regularly performed and recorded. It is interesting to note the similarities to Rogers's second soliloquy such as the chordal piano accompaniment, slow tempo, *pianissimo* dynamic to open and slurred melodic lines.

Figure 25: Opening to Night Soliloquy (SOL057) [concert pitch], Kent Kennan

The image displays the opening of the piece "Night Soliloquy" by Kent Kennan, arranged for Flute and Piano. The score is in 2/4 time and marked "Larghetto" with a tempo of 56 beats per minute. The key signature is one sharp (F#). The Flute part begins with a *pp* dynamic, followed by a melodic line with slurs and triplets, ending with a *p* dynamic. The Piano accompaniment consists of a steady, chordal pattern in the left hand and a more active line in the right hand, also starting with a *pp* dynamic. The score includes various musical notations such as slurs, triplets, and dynamic markings.

The influence from romanticism is evident throughout both of these compositions, and in conjunction with the volume of American composers that were educated at the Eastman over the following decades who also wrote their own soliloquies, I propose that this may explain why there was such a rapid growth in the appropriation of the term by composers. In addition to the compositional characteristics, the inspiration of the night may also have been an influencing factor as multiple composers chose to feature this theme in their soliloquy compositions. This was a common symbol amongst romantic repertoire as suggested by Alfred Einstein:

The night became one of the mightiest symbols of the romantic movement, and the symbol of the night in music is the original element of magical sound.  
(Einstein, 1947, p. 34).

To present this symbol, many composers such as John Field, Frédéric Chopin and Robert Schumann wrote *nocturnes*. Typically scored for piano, they commonly have an embellished melodic line in the right hand, featuring scale runs, trills and acciaccaturas alongside a simple accompaniment in the left hand. Kent Kennan's *Night Soliloquy* contains many of the compositional attributes associated with the *nocturne* such as the sparse accompaniment that is presented in Figure 25. Although the composition utilises both hands in the piano part, the pulsating chords that feature throughout with minimal variation could be compared to the accompanying left hand parts seen in piano *nocturnes*. The soloist's melody features sweeping ascending and descending scales throughout alongside acciaccatura and trill embellishments. In addition, *nocturnes* are typically slow in tempo and feature performance directions such as *rubato* and *espressivo*; attributes frequently observed throughout the soliloquy database as discussed in Chapter 1.2.4. Although there are no

performance directions at the opening of Kennan's composition, the soloist does have directions such as *con alcuna licenza* and *espressivo* throughout.

Other composers who have written soliloquy compositions inspired by the night include Dean C Howard (SOL067), August Maekelberghe (SOL118) and Joseph Pappas (SOL446). The approach amongst the analysed compositions is similar to Kennan's with the exception of Stephanie Ann Boyd. Written for string orchestra and titled *Dark Sky Soliloquy* (SOL579), she composed the piece over four consecutive evenings in late spring, commenting in her programme notes that she composed with the windows open, "letting in the eerie voices of the highway close by," (Boyd, 2013). She refers to the "night choir of the highway" and notes that she incorporated the melodies and "unearthly harmonies" that she heard through the open window. This atmosphere is captured in the composition through descriptive performance directions such as "with curiosity, excitement...powerful, with awe...calm, awake...with grace, delicate." This contrasts against the calm and expressive performance directions commonly seen in the compositions analysed; however, is comparable to the descriptiveness favoured by romantics as suggested by Kravitt. Adding to this descriptiveness, Boyd accompanies the score with the following evocative note:

And as the hosts spin round and round  
the ethereal sound of the heavens is spun  
the melody, in fourths and thirds  
is given in ancient tempo (Boyd, 2013).

The performance directions and accompanying score note give the musician a descriptive insight into the sound world that Boyd experienced whilst composing. Using language which carries musical connotations, alliteration, onomatopoeia and rhyme, the short verse captures the imagination and supports the sound world of the score. This

demonstrates the effectiveness of an interdisciplinary approach in conveying intentions to the instrumentalists, something which was generally lacking across repertoire analysed in the database. A small proportion of examples carry programme notes or detailed directions to the performer, perhaps suggesting that to some composers the term soliloquy is a pleasant title that they felt described their work rather than having a deeper underlying meaning. Despite this, it must be considered that the commonalities in compositional approach are still evident in a lot of these examples, demonstrating that even if composers did not have a specific purpose for composing a soliloquy or wanting to convey something through the performance, they still followed a general sound and approach to composition.

Alongside the inspiration of the night sky, romanticism also embodied a deep appreciation of nature (The Encyclopaedia Britannica, 2021). This influence is evident in repertoire throughout the database that references idyllic vistas or natural phenomena, further evidencing the link between romanticism and soliloquy repertoire. For example, during our correspondence, Dan Locklair discussed the profound impact that the environment at the Chautauqua Institute had on the composition of his work *Chautauqua Soliloquy* (SOL580). Holding an annual summer festival each year, Locklair first visited the Institute when one of his orchestral compositions was being performed in 1995. Situated in a gated complex with vast grounds which include a lake, he recalled the picturesque environment in our correspondence. A decade later, he was commissioned to write a flute and piano composition by David Levy for his wife Kathy who had been a member of the Chautauqua Symphony Orchestra for decades. Whilst writing the work, he recalled the serene environment and the feeling of quiet personal reflection that he had during his stay in 1995, and the resulting composition was his *Chautauqua Soliloquy*. In our correspondence he



referenced that although the work is accompanied and he is aware of the unaccompanied perception of the definition of the soliloquy, he felt that the spirit of the environment was captured in this composition and therefore the title is appropriate. He does include a contrasting section in the middle of the composition which is at a faster tempo and is dance-like in spirit; however, the opening and close of the work are reflective in tone and capture the essence of Chautauqua (Locklair, Personal Correspondence, January 2019).

When asked about his perception of the term monologue, he felt that the term was very similar in meaning to the soliloquy but suggested that 'soliloquy' sounds more poetic out of the two words (Locklair, Personal Correspondence, January 2019). In Chapter 1.1, some of the definitions of the soliloquy contain references to poetry such as Craig's (Craig, 1852, p. 184) and Ogilvie's (Ogilvie, 1853, p. 798), suggesting that there is a relationship between the terms. John Stuart Mill claimed in his article 'Thoughts on Poetry and its Varieties' (1833) that:

All poetry is of the nature of soliloquy. It may be said that poetry which is printed on hot-pressed paper and sold at a bookseller's shop, is a soliloquy in full dress, and on the stage.  
(Mill, 1833).

Mills implies that composing a poem is in its very essence a soliloquy, and it could therefore be argued that this is also true of musical composition as the music represents the composer's stream of consciousness. This is even more significant in the context of romanticism as it could be suggested that this movement, which was often influenced by literature and poetry, could have been the catalyst for this development of the soliloquy in music.

The majority of repertoire inspired by poetry in the database are presented as song settings and include a vocalist; however, there are also compositions written for piano, organ

and double bass which either cite a poem or are titled in reference to poetry such as *Soliloquy VII – Five Poems* (SOL255) by Roger Bourland, *Four Poems for Solo Flute* (SOL566) by Lisa Duke and *Four Pieces from the Poetry of Sir Walter Scott* (SOL594) by Ian Major.

Lisa Duke's composition was inspired by her passion for both poetry and music, and contains four movements, each presenting a different form of poetry:

- I. Haiku
- II. Soliloquy
- III. Free Verse
- IV. Sonnet

It is interesting to note that in poetry, soliloquy is referred to as a form, but in the context of music, the term 'form' implies structure and I have not discovered any evidence to suggest that the soliloquy in music has a consistent musical structure associated with it. In Duke's programme notes she describes her soliloquy movement as someone having a conversation with themselves and she presents this as a series of questions and responses. This is consistent with the philosophical notion of a soliloquy and provides further evidence to suggest that composers have been inspired by this instead of the term's theatrical connotations. In addition, instead of a metronome mark, Duke has used the direction *freely*, giving the soloist the freedom to choose their tempo. Tempo was an important element of expressivity in romantic repertoire as considered by academics such as Edward F. Kravitt who opens his article 'Tempo as an Expressive Element in the Late Romantic Lied' (Kravitt, 1973, p. 497) with an advocacy that *rubato* is the most important means of intensifying expression. It is therefore unsurprising to note that *rubato* is frequently used amongst soliloquy compositions alongside other directions that indicate freedom of tempo or performance such as *ad libitum* and *freely*. Directions such as these can be perceived to be

indicative of a stream of consciousness as a performer is given the freedom to vary their interpretation of the music. Although many compositions indicate this freedom of tempo through performance directions, some composers such as Glen R. Sogge leave all tempo and performance decisions to the performer's discretion as demonstrated in his composition *Molly's Soliloquy* (SOL190). Presented as a graphic score, the clarinetist is provided with a series of arrows to follow accompanied by the direction "ignore arrows when desired," giving them the ultimate freedom in performance.

Figure 26: Molly' Soliloquy (SOL190) [clarinet in Bb], Glen R. Sogge

The graphic score for *Molly's Soliloquy* is a visual representation of musical performance. At the top, the title "MOLLY'S soliloquy" is written in a bold, sans-serif font. Below the title, it says "FOR performer with clarinet" and "glenn r. sogge (7.20.71) evanston, illinois". A note in parentheses says "(ignore arrows when desired)".

The score itself consists of several musical staves. The first staff has a large "12" above it and a curved arrow pointing left. The second staff has a curved arrow pointing right and the word "CRESC." above it, with "dim." below it. The third staff has a curved arrow pointing right and the word "CENTERING" above it. The fourth staff has a curved arrow pointing right and the word "ETC? :||" above it. The fifth staff has a large "fff" below it. The sixth staff has a curved arrow pointing right and the word "silences" below it. The seventh staff has a curved arrow pointing right and the word "pppp" below it. There is also a question mark "?" on the right side of the score.

Large, thick black arrows are drawn over the musical notation, indicating a path through the score. Some arrows are curved, while others are straight. The arrows suggest a non-linear or multi-directional performance path, consistent with the "stream of consciousness" and "ignore arrows when desired" theme.

At the bottom right, there is a copyright notice: "© 1971 Glenn R. Sogge".

This is perhaps the epitome of a musical representation of a stream of consciousness as the soloist has full freedom to interpret the score in the moment and the presentation will never be the same twice. All symbols and notation on the score are subject to interpretation and every performer will have their own perception of how this should be played. In our correspondence, Sogge advised that he had been inspired to write this piece in reference to a clarinetist who was called Molly Brown. Coincidentally he had been reading James Joyce's novel *Ulysses* at the same time, and this contains the notable soliloquy dictated by a character of the same name (Sogge, Personal Correspondence, June 2018). Aside from the freedom of tempo, this composition bears little resemblance to many of the other soliloquies in the database and this could be explained by the coincidence around the point of inspiration for the work. That being said, the resulting composition presents characteristics that prompt the notion of internal thought in performance which could be argued to be more representative of a soliloquy than other examples in the database. This is also comparable to the underlying philosophical connotations implied by romantic repertoire despite its contemporary approach, perhaps suggesting that the influence of romanticism is deeper than simply the associated compositional characteristics.

In addition to the soliloquy being presented with performance directions that indicate a freedom of tempo for the soloist, there are several instances of the term *cadenza* being used in the analysed compositions. This contributes further to the argument that the soliloquy is related to a stream of consciousness for the instrumentalist, as they are given the opportunity to add their interpretation to the *cadenza's* melody. Although originally associated with the classical period, the romantic period of music saw development of the *cadenza*, and I propose that this development has been continued in the soliloquy composition *cadenzas*.

Defined in the *Oxford English Dictionary* as “a flourish of indefinite form given to a solo voice or instrument at the close of a movement, or between two divisions of a movement,” (OED Online, 2020) and typically an opportunity for the soloist to express virtuosity, the cadenzas presented in soliloquy compositions appear to step away from this definition, perhaps indicating a development of the device.

Principally associated with the classical period of music, cadenzas are typically virtuosic in nature and presented a platform for the soloist to display their technical ability. Usually included at the close of a movement or between two movements and indicated by pause marks, they were originally improvisatory before being written out for the soloist towards the end of the classical period. The tendency for composers to write out the cadenza was maintained into the romantic period along with the virtuosity that they had become associated with as can be seen in Figure 27 which presents the cadenza from the first movement of Felix Mendelssohn’s *Violin Concerto in E Minor*.

Figure 27: Cadenza from the first movement of Felix Mendelssohn’s Violin Concerto in E Minor, Op. 64 [concert pitch] (1844)



The archetypal characteristics of the cadenza in both the classical and romantic period are not demonstrated in the vast majority of examples presented in the Soliloquy Database, and there are several different approaches taken. Some composers such as Fisher Tull (SOL182) and Elliot Del Borgo (SOL270) opted to write cadenza on the score to indicate this feature of the composition, and both examples present the cadenza at the beginning of the movement. Del Borgo’s example is more typical in relation to the traditional cadenza and contains virtuosic material, however Tull’s opening is lyrical and expressive. It contains the wide angular intervals that Margaret Murata mentioned as an indication of expressiveness in her article ‘The Recitative Soliloquy’ (Murata, 1979, pp. 45-73), emotive performance directions such as *dolce* and *espressivo* and large dynamic shifts that increase from *mezzo piano* to *forte* and back rapidly.

Figure 28: Solo Cadenza from Suite for Woodwind Quintet Movement 3: Soliloquy for Oboe (SOL182) [concert pitch], Fisher Tull

In addition to compositions that present the unaccompanied opening as a *cadenza* by adding the term to the score, there are also examples of repertoire in the database that have comparable openings to these works but without using the term itself. Typically, these examples use tempo directions such as *rubato* or expressive performance directions, and lyrical melodic lines with wide intervallic leaps as demonstrated in the opening to *Pensive Soliloquy* (SOL482) by Samuel Adler.

Figure 29: Opening from Pensive Soliloquy (SOL482) [concert pitch], Samuel Adler

The slow and expressive opening can be observed in Adler's other soliloquy compositions *Clarion Calls* (SOL474) and *Solemn Soliloquy* (SOL673), further evidencing that the soliloquy has compositional characteristics associated with it. This raises the question of whether all unaccompanied openings presented in this manner could be described as a soliloquy and if this is related to the term's overall definition in music. Claude Debussy's 1894 composition for solo piano titled *Images* begins in a comparable way and it is interesting to note that he described this work as a soliloquy:

These pieces shy away from brightly lit salons, in which people are usually to be found who do not care for music. They are rather soliloquies of the Piano and the self and it is not forbidden to employ the special mood conjured up by rainy days. (Debussy, 1894).

Although the soliloquy compositions throughout the database have been written for performance in public, Debussy's comments indicate a penchant for lone performance and an opportunity for the soloist to connect with the instrument. This is reminiscent of the commentary provided by Ian McKellan discussed in Chapter 4 whereby he ponders whether the instrumentalist is taking the music out of the piano or vice versa. Some of the composers that I corresponded with had a similar perception but from their compositional perspective and Robert Denham discussed this in our correspondence:

The idea of a soliloquy, that I could be talking to myself but let others in on the conversation, is an attractive "mask" for me – it allows me to communicate my thoughts/feelings without the burden of maintaining any sort of formal presence – after all, "nobody" is listening, except for me! [sic]. (Denham, Personal Correspondence, June 2017).

This is similar to Einstein's commentary on Beethoven's later compositions and emphasises that to some composers, the act of composing a soliloquy could be a way of



communicating on a deeper level with an audience. Although *Images* is not included in the database as I discovered these comments after the completion of the analysis, it emphasises that there is likely to be other repertoire not discovered in the scope of this research that is considered by the composer to be a musical soliloquy, despite it not being titled in this way. For example, it could also be suggested that the opening to the second movement of Maurice Ravel's *Piano Concerto in G Major* (1931) is a soliloquy.

Figure 30: Opening to Piano Concerto in G Major: Movement 2 (1931) [concert pitch], Maurice Ravel

The image shows the opening of the second movement of Maurice Ravel's Piano Concerto in G Major, Movement 2 (1931). The score is in 3/4 time, G major, and Adagio assai tempo. It features a piano introduction with expressive markings (p, espressivo, pp, mf) and a melodic line in the right hand supported by chords in the left hand.

Described by Robert Layton as an “extended piano monologue in the style of a stately Sarabande” (Layton, 1989, p. 234), the slow, *adagio assai* tempo, supported by the performance direction *espressivo* and *legato* melodic line is consistent with examples in the database. It could therefore be suggested that it does not necessarily need to be the

composer that identifies their composition as a soliloquy. Perhaps the performer or listener can identify it as such if they feel that the composition they are listening to is representative of their own soliloquy. In Chapter 2.2, I discussed Elizabeth Rowe's manuscript *Devout Exercises of the Heart in Meditation and Soliloquy, Prayer and Praise* (1809) which contains poetry as part of her soliloquy which is not her own, and also the concert repertoire of Franz Liszt in Chapter 5.1 where he referred to arrangements of other composers works as his *musical soliloquies* (Liszt, 1894, pp. 31-32). In both of these examples, neither person is the original creator of the poems or compositions; however, they identify them as being their soliloquies. This is also supported by Paige Dashner Long's comments regarding her composition *Eventide Soliloquy* (SOL634), whereby she indicated that despite this being her soliloquy reflecting on the loss of her son, other parents suffering a similar loss had felt comforted by this work. On this basis, it can be argued that any composition could be perceived as a musical soliloquy from a performer or audience's perspective; however, at this moment in time I do not believe that this is commonplace due to the term's decline in use. If the soliloquy continues to be appropriated by composers and demonstrates further growth, perhaps the term will return to common usage and will therefore become more widely accepted as a means of describing a composition that appeals to a performer or audience on a deeper emotional basis.

The opening to Ravel's second movement has the feeling of a cadenza when compared to some of the other unaccompanied openings of compositions defined as such by composers in the database. There are several examples of the cadenza being included in a larger work, either as a section within a movement or as a standalone movement akin to the classical cadenza; however, even amongst these examples there is a stark move away from what would typically be associated with this device. Nigel Clarke's *Outrageous Fortune* (SOL702)

composed in 2018, is one such example and includes a cadenza as one of the movements of his work that depicts William Shakespeare's play *Hamlet*. Presented in a symphonic drama style for solo trombone and wind orchestra, the work is sub-divided into fifteen scenes, each named after a scene from the play, for example, II. '*Something is rotten in the state of Denmark*' (Act 1, Scene 4), IV. '*Alas, poor ghost*' (Act 1, Scene 5) and VI. '*To be or not to be*' (Act 3, Scene 1). The latter of these scenes is a depiction of Hamlet's renowned soliloquy of the same name and is presented as a cadenza. Unusually, the work includes a role for an actor who recites excerpts from Hamlet's speeches alongside the music, presenting both the trombone soloist and actor in the role of Hamlet. The cadenza section is the largest for both actor and soloist, providing a focal point in the work.

There are several musical depictions of this soliloquy collated in the database including examples from Dudley Buck (SOL013) and Richard Drehoff (SOL717); however, Clarke's composition is perhaps the most akin to the theatrical soliloquy, and this is predominantly because of his use of the cadenza. By portraying the soliloquy in this way there is a parallel to the dramatic representation whereby it is a moment within a larger work. Although this would be presented by a lone actor on the stage, as the actor and trombone soloist are both depicting Hamlet, this is still representative of a single voice despite there being both an instrumental voice and a recitation. Perhaps by presenting the soliloquy in this way, Clarke is depicting the internal conversation that Hamlet is having with himself.

Figure 31: Cadenza from *Outrageous Fortune*: Section VI (SOL702) [trombone in B $\flat$ ], Nigel Clarke

**J** VI. 'To be or not to be' (Act 3, Scene 1)  
Quasi Cadenza

**K** To be, or not to be - that is the question:  
*pp* *mp leggiero*

Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles,  
*mp* *p* *pp*

The trombone soloist opens the cadenza, and the repeated accented E to D sharp motif is reminiscent of the opening “To be” statement from Hamlet. There is then a moment of silence and the actor begins the recitation, highlighting the instantly recognisable soliloquy and perhaps emphasising this to the audience. From then on, the trombone soloist and actor overlap, emphasising that they are both presenting the role of Hamlet in a combined musical and linguistic performance.

This example demonstrates the effectiveness of an interdisciplinary portrayal of a soliloquy and highlights the potential relationship between the soliloquy and cadenza in music. It is evident from the examples discussed in this chapter that the cadenza has continued to develop beyond the representations in classical and romantic repertoire. It could therefore now be perceived to demonstrate the freedom in performance that composers associate with the stream of consciousness, which is an integral facet of the soliloquy’s philosophical definition. This is evidenced further in Patrick Shepherd’s 1999 composition,

*Flute Concerto* (SOL509) where the second movement titled 'Soliloquy' has the sub-title 'Cadenza'. In his programme notes, Shepherd remarks that although composed following the loss of his father and two friends, it is not "gloomy" and "a sense of optimism pervades this work." He presents lively and rhythmic movements titled *Introduction – Presto* (I) and *Scherzo Finale* (IV), capturing the spirit of life on either side of the inner movements *Soliloquy – Cadenza* (II) and *Elegy* (IV) which are reflective (Sounz Centre for New Zealand Music, 2021). This reflection upon loss is reminiscent of the examples discussed in Chapter 2 and further supports the theory that the soliloquy in music has developed from the philosophical definition of the term rather than the theatrical device.

The opening of the soliloquy movement presents the unaccompanied flute soloist at a slow tempo of *crochet* equal to sixty beats per minute and with the performance direction 'as if improvised.' This is consistent with the characteristics predominantly observed throughout the database, but also with the other examples of cadenzas discussed in this chapter. The reference to improvisation insinuates the freedom that the soloist has in performance, perhaps relating to the stream of consciousness associated with the soliloquy.

Figure 32: Opening from Soliloquy – Cadenza, Movement II from Flute Concerto (SOL509) [concert pitch], Patrick Shepherd

The musical score is for the opening of the Soliloquy – Cadenza, Movement II from the Flute Concerto (SOL509) by Patrick Shepherd. It is written in 4/4 time and includes a tempo marking of ♩ = 62 as if improvised. The score features a solo flute part with various dynamics (p, ppp, mp, mf) and articulations (triplets, slurs). The flute part includes a section marked 'A' starting at measure 7. The cello part has a pizzicato section starting at measure 7. The other instruments (cor a., b. cl., vln I, vln II, vla, vc., db.) are mostly silent in this section.

Another comparable example can be observed in Richard Danielpour's *Concerto for Cello and Orchestra* (SOL449). In this instance, the soliloquy is presented as the third movement and is surrounded by others titled *Invocation* (I), *Profanation* (II) and *Prayer and Lamentation* (IV). There are distinct religious connotations in all of these titles, and this provides further evidence to support my hypothesis that the soliloquy in music has been strongly influenced by religious repertoire in its early developmental period. The *Soliloquy*

movement opens with a cadenza; however, unlike other examples there are changes in tempo between crotchet equal to sixty-six beats per minute and crotchet equal to seventy-two beats per minute, alternating between the two. The cadenza is also punctuated with a *sforzando* chord from the accompanying orchestra in bars three and six unlike the other unaccompanied examples, and following quavers in the accompaniment during bars nine, ten and thirteen, the cello soloist is unaccompanied for the remainder of the movement. This is in contrast to the other examples that began as unaccompanied but subsequently had accompaniment throughout the remainder of the composition.

It is apparent from the evidence presented that the cadenza has developed further beyond the examples in the classical and romantic period. Rather than providing the soloist with an opportunity to demonstrate their virtuosity, the cadenza in soliloquy repertoire has attributes that appear to be akin to a stream of consciousness, allowing the soloist freedom to explore an expressive, unaccompanied melodic line.

### 5.3. Chapter Conclusion

Aside from demonstrating the prevalence of soliloquy repertoire, one of the most significant outcomes of this research relates to the identification of a large volume of compositions that display similar characteristics. This signifies a common understanding amongst composers and supports my hypothesis that the soliloquy is now also a recognised term in music alongside its philosophical and theatrical connotations. The evidence presented in this chapter suggests that romanticism has been a contributing factor to the soliloquy's development in music, and I propose that the greatest influence may have originated in the underlying philosophical theory that is associated both with romanticism and the soliloquy.

This appears to be a natural progression from the introspective theological repertoire discussed in Chapter 2 and suggests a continued development.

The soliloquy gives the composer an outlet to express on a deeper level, and although this can be argued to be true of any music, by titling their work in this way, it could be suggested that the audience may be more aware of this. It could also alter the way that an instrumentalist approaches their performance due to the underlying connotations of the term and this therefore carries a wealth of significance, a view shared by composer Ewan Clarke in our correspondence (Clarke, Personal Correspondence, February 2019).

The consistencies in compositional approach evidenced in Appendix II suggest an association of the soliloquy with slow, expressive repertoire and performance directions indicating freedom in tempo such as *rubato*. These representations of expression are comparable to those seen in the romantic period as suggested by Edward F. Kravitt (Kravitt, 1973, pp. 497-518), and as such it is likely that repertoire from this epoch has influenced the development of the soliloquy in music. In addition, these attributes are used in conjunction with cadenzas in some soliloquy repertoire, demonstrating a further development of the device beyond that seen in the romantic period of music. Unlike classical and romantic examples, the cadenzas analysed throughout the soliloquy repertoire are not generally virtuosic, instead favouring slow, expressive melodies with broad dynamic variation. It could therefore be suggested that composers now perceive the device to represent a stream of consciousness due to the freedom that the soloist is provided with in performance, supported further by the removal of accompaniment which is comparable to the theatrical examples presented by a lone actor. Further research is required to understand whether the development seen in the soliloquy cadenzas is unique to this type of repertoire or whether it is a natural progression that is consistent with other types of music.



In addition to the similarities in compositional techniques used that may have been influenced by the romantic period, there are also thematic commonalities that are comparable in soliloquy repertoire. Poetry, literature and themes such as the night are frequently used by composers in the analysed repertoire as a point of inspiration for their soliloquy adding further evidence to the argument that romanticism has contributed to its development in music.

It is possible that the catalyst for the romantic influence and consequent growth of the soliloquy in America was instigated by composers such as Howard Hanson and Bernard Rogers at the Eastman School of Music. Their prolific influence and compositional language are likely to have had an impact on their students, many of whom have written soliloquies. The genealogical evidence that I have presented in this chapter evidences this theory, and as such, I propose that the Eastman School of Music had an important role in the development and expansion of the soliloquy in America.

It is apparent from the evidence discussed that the philosophical, literary and musical influence from the romantic period may have contributed to the evolution of the instrumental soliloquy. Some of the commonalities discussed can also be cited to other influences such as the theological or meditative examples discussed in Chapter 2; however, the philosophical theory of self-awareness combined with composer's portrayals of a stream of consciousness is inherently romantic.

## **Chapter 6: Reflections on the Soliloquy**

When embarking on this research, I had little knowledge of the complexity associated with the term soliloquy. Similar to many of the composers who I have corresponded with, I believed the term to denote a theatrical device revealing a character's thoughts whilst alone on stage. This led to an initial hypothesis that instrumental compositions described as a soliloquy would be unaccompanied and perhaps theatrical in some way; however, the ensuing research quickly disproved this, and I uncovered a wealth of repertoire, the majority of which bares minimal, if any, relationship to this preconception.

There have been several iterations of the database as this research progressed and from an early version of only eighty entries to the database presented in Appendix I containing seven hundred and thirty compositions, it is surprising that no one has yet discussed this topic in detail in the context of music. This thesis merely scratches the surface on a topic which is remarkably vast, and I have uncovered several avenues deserving of further exploration. Throughout this chapter, I reflect on the discussions presented throughout this thesis to suggest the development of the term in music and how it might be defined. I also consider what the future might hold for this term, both in music and other disciplines.

## 6.1. Defining the Soliloquy in Music

Defining the soliloquy in any context has significant challenges as demonstrated in the discussion of conflicting definitions presented in Chapter 1.1. This confliction is predominantly related to the close relationship between the soliloquy and monologue, and therefore the first point to address when considering the definition in music is whether this inter-relationship has also been adopted by composers. It is evident from the discussions in Chapter 1.3 that the soliloquy is a form of monologue when considered in the dramatic arts, but there is currently no documented evidence to suggest whether this inter-relationship has transitioned into music. To address this, I asked composers what their perception of the term monologue is and how, if at all, it relates to the soliloquy.

Multiple composers including Jason Bahr, Michael Mauldin and Joe Pappas identify the terms as synonyms; however, many also acknowledge variations which differentiate the terms in the context of music. Bahr suggests that both the soliloquy and monologue are an extended expression of an individual's perceptions, thoughts, or feelings; however, he believes that the mode of address ultimately defines whether a composition is a monologue or soliloquy:

A monologue is really meant for communication of those thoughts to someone else or a group of people (whether in real life or a play, etc). A soliloquy, on the other hand, is this extended expression without the intention of communicating with another person. That is, the soliloquy is given because the person expressing his or her feelings does so for their own needs and not for the purpose of getting someone else to understand or respond to them.  
(Bahr, Personal Correspondence, March 2019).

Bahr distinguishes these terms from a musical perspective by comparing a solo musical performance in front of an audience to a monologue, whereas someone playing alone for his or her own pleasure is akin to a soliloquy. This is comparable to the view presented by Claude Debussy regarding his piano composition *Images* (1894) as discussed in Chapter 5.2. Bahr's work *Soliloquy for Solo English Horn* (SOL583) is intended for performance to an audience, and he commented that he titled his work in this way as although it was written for public performance, it felt to him like he was pondering his feelings, as in a journal, rather than telling someone else about them (Bahr, Personal Correspondence, March 2019). This is an interesting notion and suggests that there are considerations not only in the titling and mode of performance for a composition described as a soliloquy, but also in the process of a composer writing it. This could therefore be compared to the soliloquy texts discussed in Chapter 2.2 whereby the author was writing their thoughts as a soliloquy both for their own personal reflection or meditation, but also for the benefit of others. Additionally, this thought is echoed in the meditative and memorial compositions by composers such as Paige Dashner Long, suggesting that the soliloquy in music has subsidiary benefits unlike its dramatic counterpart.

The notion of the mode of address indicating whether a presentation is a monologue or soliloquy is one echoed by Carl Allensworth as discussed in Chapter 4.2 (Allensworth, 1973, pp. 116-117). In a theatrical setting, this is vital as the two devices can be extremely similar, and this offers a point of differentiation, highlighting when a monologue is a soliloquy as this may be integral to the plot of the play. However, in instrumental repertoire it could be argued that the performative mode of address is not as relevant as there is no requirement for plot which would need this differentiation. Instead, the audience are provided with a title and sometimes programme notes to give them context for the performance. There was one

example within the secondary database of analysed repertoire in which the composer does indicate a change in the mode of address by using performance directions. Sydney Hodkinson specifies that the violin soloist should not be facing the audience at the start of his composition *Soliloquy Variations* (SOL326). Facing away from the audience in this manner is highly unconventional in classical instrumental performance, and when combined with the term 'soliloquy' in the title, implies internal thought. By specifying this, the mode of address clarifies to the audience that this is a soliloquy in the philosophical sense rather than a theatrical example.

Yuanyuan (Kay) He also perceives the terms as synonyms but with more emphasis on the soliloquy's philosophical connotations rather than the monologue's dramatic presentation. To her, the monologue is "a music style that somehow connects to one's deep heart. Like having a conversation with oneself," (He, Personal Correspondence, February 2019). The reference to an internal dialogue is eponymous with the soliloquy and this suggests that she uses the terms interchangeably, comparable to Egil Hovland's composition discussed in Chapter 1.3. It is notable that she refers to the monologue as a musical style; however, despite the consistencies in approach amongst the soliloquy repertoire, this is not unified amongst all composers and, as such, I do not believe this term is appropriate to describe either the monologue or soliloquy in music.

Many of the composers I corresponded with consciously titled their works *Soliloquy* or composed in reference to this term for a particular compositional purpose such as a memorial composition or for a lone performer akin to the theatrical presentation. Contrary to this, there are also others who did not title their work in this way until after the composition had been completed. More often than not, these examples demonstrate the same

compositional attributes identified with much of the analysed repertoire reviewed in Appendix II, and this suggests some form of preconceived notion amongst composers of what a musical soliloquy should sound like. Scott Slapin is one such composer and in our correspondence, he advised that he titles all of his works after their completion as they sometimes evoke imagery that he was not aware of whilst writing, and working in this way can allow the title to correspond better to the musical substance of the piece than if he had titled it at the start (Slapin, Personal Correspondence, February 2019). Titled *Soliloquy* (SOL606), he describes his composition as “mostly slow...it is a bit of a sad monologue that builds in emotional content, and it might well be the musical equivalent of an actor on stage talking to themselves about something they are either concerned with or maybe even lamenting about,” (Slapin, Personal Correspondence, February 2019). There is an implication here that the terms soliloquy and monologue are synonyms; however, when I asked what his perception of the term monologue is, he advised that despite being a more commonly used word than soliloquy in America, it is sometimes used in a negative sense, for example, to talk monotonously, and this connotation was not appropriate for this composition (Slapin, Personal Correspondence, February 2019). Roy Magnuson also commented on these negative connotations stating that:

I always think of a monologue as having a somewhat negative connotation – someone speaking pedantically, preaching. Soliloquy has a more intimate, personal feel – the person is saying what is in their mind, and the thoughts they are expressing are uniquely their own.  
(Magnuson, Personal Correspondence, February 2019).

He drew parallels to the soliloquy in music and literature and felt that the process of writing the music in a traditionally notated way whilst expressing something deeply personal had a very similar approach in both art forms. His perception of the soliloquy in both music

and literature is a formal concept where there is an expectation of a significant amount of expression required from each performer (Magnuson, Personal Correspondence, March 2019). It is interesting to note his view of performance here and this is not a topic that I have considered in detail throughout this thesis. This presents opportunities for further research in relation to the instrumentalist's perception of the term soliloquy and how this might impact on their approach to performance.

Similar to He, Dan Locklair considered the terms to be very similar in meaning. For him 'soliloquy' is the more poetic of the two words and he perceives 'monologue' to have more connotations with speech than music (Locklair, Personal Correspondence, January 2019). Randall Shinn's views echo this and he advised that he prefers the term soliloquy for poetic reasons, suggesting that "I think it's a beautiful sounding word that seems expressive," (Shinn, Personal Correspondence, February 2019). He discussed that his selection of titles for compositions is very considered and that he often changes them as he feels that audience expectations can be greatly influenced by titles. He perceives his works to be expressive and exciting, and that titles are an important factor in relaying this to the audience from the outset. This suggests that the term soliloquy implies expressiveness in music, and this is reiterated by the common use of associated performance directions throughout compositions in the database. Shinn also believed that by using the term soliloquy, the audience would expect the composition to be written for a single instrument based on the theatrical associations of an actor alone on stage.

It could therefore be argued that in music there is a relationship between the term 'solo' and 'soliloquy,' particularly as the etymology of the term suggests a lone voice. This notion contributed to my initial hypothesis that the vast majority of repertoire, if not all,

would be unaccompanied. This was not the case and thirty percent of the compositions compiled in the database are accompanied, fifty one percent unaccompanied, and eighteen percent are for ensembles of varying sizes which included small groups such as duos and extended up to large scale ensembles like symphonic orchestras. This evidence demonstrates that in the context of music, a performer does not necessarily need to be alone on stage for it to constitute a soliloquy and although there are several compositional similarities present in the database that indicate a consistency in approach for soliloquies, instrumentation is not one of them.

Contrary to this evidence, there are some composers who do perceive there to be a comparison between the terms, for example, Howard Buss who stated in our correspondence that "I was thinking of the word "soloist" as similar to "soliloquy." To me, soliloquy is thinking out loud without addressing a particular person or the audience," (Buss, Personal Correspondence, February 2019). The notion of a lone performer is echoed in the only reference to a soliloquy in a music dictionary, presented in Louis Charles Elson's definition of a monologue whereby the soliloquy is cited alongside poems, songs and scenes composed for a single performer (Elson, 1905, p. 175). It could be argued that there is some degree of relationship between the terms 'solo' and 'soliloquy'; however, from the correspondence that I have had with composers supported by the evidence seen throughout the database, I find this comparison restrictive and somewhat contradictory in the context of music. Although the majority of repertoire in the database is presented as unaccompanied compositions, accompanied and ensemble repertoire also provide a significant contribution, and this demonstrates that in the context of music, the soliloquy cannot be defined as solely for a lone performer. I propose that there is strong evidence to suggest that the soliloquy in music has



developed out of the philosophical definition, although the influence of its dramatic counterpart cannot be disregarded as it is evident from opinions such as Buss's alongside other composers that this has been a contributory factor to their comprehension of the soliloquy, and therefore has a role in their selection of the term to title or describe their composition.

One of the biggest challenges when considering the definition of the soliloquy in music is whether it should be classified as a device, style, form, topic, genre, or whether any of these classifications are appropriate. Theatrical texts such as Normand Berlin's *O'Neill's Shakespeare* (Berlin, 1993, p. 79) and James Hirsh's *Shakespeare and the History of Soliloquies* (Hirsh, 2003, p.134) often refer to the soliloquy as a convention, whereas Michael Hurley and Michael O'Neill reference it as a form in their book *Poetic Form: An Introduction* (Hurley & Neill, 2012, p. 160).

As previously mentioned, Elson's music dictionary directly correlates the soliloquy with the monologue and poems, songs, and scenes written and composed for a single performer (Elson, 1905, p. 175). This comparison with a poem might suggest that similarly to Hurley and O'Neill's definition of a poetic soliloquy as a form, the musical counterpart might also bare this definition. Composer Lisa Duke who wrote the work *Four Poems* (SOL566) for unaccompanied solo flute, included a soliloquy as one of four movements titled *Haiku, Soliloquy, Free Verse* and *Sonnet*. In our correspondence she referred to these as poetic forms, whilst also citing influences from the theatrical soliloquy, in particular the works of William Shakespeare (Duke, Personal Correspondence, January 2019). Despite this, the term 'form' implies structure in both poetry and music, which makes this challenging when considering

the soliloquy as there is no defined structure in both the philosophical and theatrical definitions.

As discussed earlier in this chapter, Scott Slapin advised that he usually titles his works after completion, using a website containing a list of classical music forms and their definitions to see which is most appropriate for his composition (Slapin, Personal Correspondence, February 2019). I investigated several glossaries for musical forms such as Yale University Library's *Glossary of Musical Forms* (Yale, 2021), but was unable to find 'soliloquy' listed.

Based on the structural implications of the term 'form' in music, I do not consider that this can be used as a way of describing the soliloquy in this context. Genre is perhaps more appropriate; however, this too comes with its own complications in defining what would constitute as such. Michael Hurley and Michael O'Neill suggest that the monologue is a form, however they identify related devices such as the dramatic monologue as genres (Hurley & Neill, 2012, pp. 160, 167). In contrast, Eddie Paterson suggests that the monologue can be considered a genre due to the many categories or subgenres associated with it, of which he cites the soliloquy as one of them (Paterson, 2015, p. 14). This is an opinion that was echoed in my correspondence with Roger Vogel:

A monologue refers to a speech in a play, or by extension to any long talk by a single person. A soliloquy is more specialized in that it is a speech to oneself. It expresses one's reflections and thoughts but is not necessarily made to another person. To my thinking, a soliloquy would not exist outside a play since the person would probably think the thoughts and not say them out loud. So, soliloquies are a subset of monologues. (Vogel, Personal Correspondence, February 2019).

Despite this, I cannot see evidence to suggest that there is a relationship between the monologue and soliloquy in music. In the theatre, the soliloquy is very clearly related to the monologue, and it is evident why there are so many confusions in definition as there is a considerable degree of inter-relationship between the two devices. Contrary to this, although there is instrumental repertoire that is described as a monologue, I do not see the same inter-relationship. For example, the *Musical Monologues* discussed in Chapter 3.2 are starkly different in compositional approach and are not comparable with the instrumental soliloquy examples reviewed throughout the database.

In addition, although some composers cited the terms as synonyms during our correspondence, many preferred the soliloquy due to its poetic associations, suggesting that the term sounds more harmonious than ‘monologue’ which carries negative connotations. This was a view shared by Peter Fribbins who suggested that “From the creative perspective I feel I am instinctively drawn more to the word ‘soliloquy’, given its poetic and expressive resonances,” (Fribbins, Personal Correspondence, March 2019). He also suggested that the soliloquy might be a sub-genre during our correspondence, stating that:

I think the sub-genre of soliloquies in music (if I may call it that) is an interesting one, and it was on my mind when I chose to use the term for my own Soliloquies for Trumpet & Strings. There are some wonderful examples, usually incorporating a solo instrument it seems to me, I suppose as the equivalent of the solo voice in theatrical soliloquies, articulating more intimate thoughts.  
(Fribbins, Personal Correspondence, February 2019).

By referring to the soliloquy as a sub-genre, it implies an association with a genre; however, based on the evidence collated throughout this research, I am uncertain as to whether this is the most appropriate categorisation of the term. Perhaps Leonard Ratner’s topic theory would be more fitting based on the soliloquy’s origination in other disciplines,

and the likely influence that this has had on the development of its musical representation. Ratner proposed that in the early eighteenth century, a “thesaurus of characteristic figures” was formed which influenced the musical language that composers used (Ratner, 1980, p.9). These figures became instantly recognisable as denoting particular topics such as hunting and pastorage scenes and can be observed throughout the classical period and beyond. Born out of a wide range of influencing factors that are external to music, Ratner cites worship, poetry and drama as being some of the catalysts for these characteristic sounds (Ratner, 1980, p. 9).

From the evidence I have collated, it is apparent that multiple disciplines have had a significant contribution to the way in which composers present the soliloquy in instrumental repertoire, and perhaps topic is therefore the most appropriate term to denote the comparable compositional characteristics that have developed out of these influences. I propose that the conditioning from external factors such as philosophy and religion that present the soliloquy as a reflective and introspective term have translated to music, acting as the catalyst for composers to present their soliloquy compositions with slow tempos and expressive performance directions. Additional contextual factors in other disciplines such as theatre and literature have continued this conditioning, resulting in a large volume of composers writing unaccompanied soliloquy compositions in reference to a lone performer. The array of possible contextual influencing factors adds complexity to the discussion when attempting to define a term such as soliloquy in music, and Raymond Monelle references this in his book *The Musical Topic: Hunt, Military and Pastoral* (2006):

All musical signification is social and cultural, and no signification is “purely musical” or “purely linguistic” because topics are paradigms, signifying in relation to culture, not in relation to syntagmatics. Along with everything else, musical topics are signs of our connections with our sisters and brothers in literary criticism, art history, cultural theory, and social history; many of these connections are complex and elusive. The primary concern of the topic theorist is to give an account of each topic in global terms, showing how it reflects culture and society, not to focus on music alone. There are, then, many riddles to be solved in the elucidation of topic theory. Where all seemed self-evident, an abyss of unsolved questions opens up. (Monelle, 2006, pp. 9-10).

This statement by Monelle reflects many of the challenges that I have encountered in categorising the soliloquy, and this has been one of the greatest dilemmas of this research. The riddles that Monelle refers to have been countless throughout the investigation of the soliloquy, and I have identified more questions that are worthy of further research to continue the review of whether topic is the most appropriate categorisation for the soliloquy. Despite this, all of the findings discussed in this chapter demonstrate that the soliloquy has developed in the context of music to an extent that a definition has become appropriate. I have therefore provided a preliminary definition based on the evidence collated in this thesis that can be refined through further research:

**Soliloquy:** A philosophical term derived from the theory of the self which became prevalent in the theatrical arts as a plot development device through the artistry of playwrights such as Christopher Marlowe and William Shakespeare. Initially adopted by composers in the late eighteenth century to title works intended for Christian religious practices, the popularity of the term to title or describe musical works rose in the twentieth century, largely driven by a significant body of repertoire in the United States of America. The term predominantly denotes a musical composition intended for live performance

that is reflective and expressive in nature, often at a slow to moderate tempo, and with characteristics comparable to those found in romantic repertoire. There are exceptions to this approach, most notably amongst composers who take influence specifically from the theatrical device. These compositions are typically characterised by contrasting musical ideas and significant dynamic changes, representative of altering emotive states.

The Soliloquy Cycle must also be considered, and I propose that the characteristics associated with this particular type of instrumental soliloquy necessitate a separate definition:

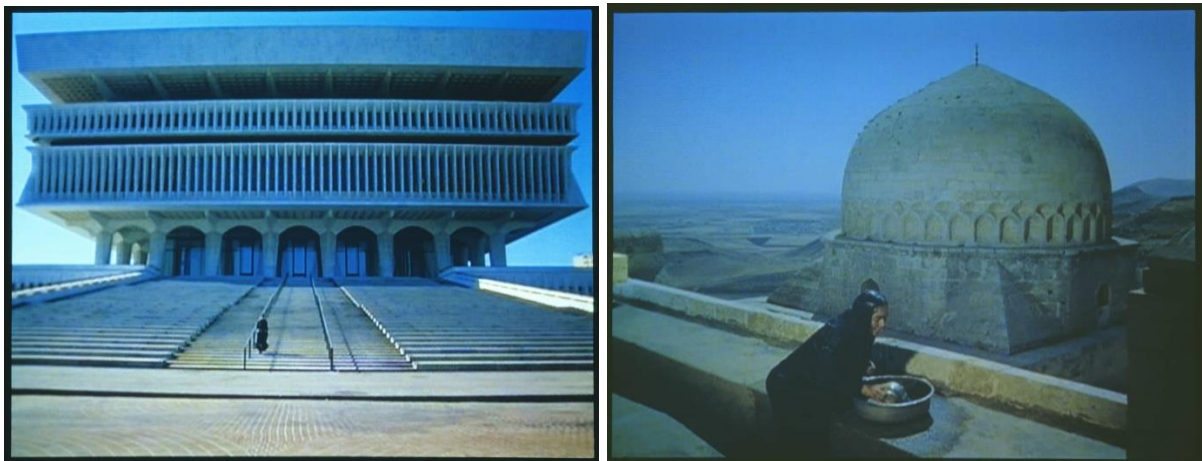
**Soliloquy Cycle:** A term attributed to composer Thomas Simaku. A soliloquy cycle denotes a series of compositions titled *Soliloquy* wherein each work has a sequentially increasing number (for example, *Soliloquy I*, *Soliloquy II*.) Each composition is typically written for a different instrument, and they explore the instrument's characteristic sound and extended techniques.

These definitions consolidate all of the attributes that I have identified with the soliloquy in music through interdisciplinary research, compositional analysis and correspondence with composers.

## 6.2. The Future of the Soliloquy

Over time, the soliloquy has fallen out of vogue and is now recognised as an uncommon term by the *Oxford English Dictionary* (OED online, 2019); however, my research has demonstrated that the soliloquy may be having a resurgence. Alongside music, other art forms such as poetry and dance reference the term, and even visual artists are titling works in this way, for example, Shirin Neshat in her 1999 work *Soliloquy*. Combining art and music in a double-screen colour video projection, a veiled woman is depicted in two different cultural landscapes, with the film alternating between them. When one woman is active, the other is stationary and during these paused moments, often looks directly into the camera. The installation is presented in an enclosed space with projections on opposite walls, and by looking into the camera in this way, it is almost as if the stationary character is observing her alter ego (Taylor, 2004).

Figure 33: Screenshots from Soliloquy, Shirin Neshat (1999)



A soundtrack is used to accompany the work and at one point when one of the women arrives at a church, a group of people can be seen in white robes singing a Christian hymn. Although the piece relates to Edward Said's description of the state of exile, the reference of Christian hymns is notable when considering the relationship between the soliloquy and

theology as discussed in Chapter 2.2. In Rachel Taylor's commentary on the work, she notes that:

There is also a directly autobiographical element to the work's elegiac quality. Neshat made *Soliloquy* soon after the deaths of both her father and her seventeen-year-old nephew. These losses made fresh her memories of leaving Iran and beginning the life of an unintentional exile. (Taylor, 2004).

This contributes further evidence to support the notion that the soliloquy is related to theology and is a device used to reflect and meditate upon loss. Shirin's work suggests that this idea transcends into other artistic disciplines and further research is required to investigate the extent of this relationship. If there is sufficient evidence that suggests a common understanding of the soliloquy having this meditative quality, particularly in relation to loss, it could demonstrate that an updated definition is required.

The notion of combining art and music to create a soliloquy was also evident in some more recent compositions in the database, such as Peter Longworth's *Soliloquy* (SOL644), inspired by the portrait, *The Pastry Chef* by Jason Pierce-Williams.



Figure 34: The Pastry Chef, Jason Pierce-Williams



Longworth was captured by the subject's melancholy demeanour and the soulfulness of the portrait, and this directly influenced his choice of solo instrument. He opted to write for the flugelhorn as his first impressions of the image suggested a jazz sound world to him, and he felt that the mellowness of the instrument would reflect this (Longworth, Personal Correspondence, October 2020). The influence of the portrait extended beyond this, and Longworth also considered that although the image presents an imposing figure with large hands, he would have to be dextrous to fulfil his role as a baker. This perception influenced his compositional style for the work, and he juxtaposes "languid, melodic writing" with "more delicate, playful material" (Longworth, Personal Correspondence, October 2020). The portrait had an integral role in Longworth's compositional process, and during our correspondence, he highlighted the significance of this interdisciplinary process, stating that:

Ultimately, I wanted my work to be a musical portrait of the pastry chef and to shed light on that which the photograph could only hint at. In this way, I hope the piece gives voice to the chef and becomes his soliloquy.

(Longworth, Personal Correspondence, October 2020).

Longworth identified a soliloquy in this portrait, and the resulting composition then compliments the original work. This approach could be easily applied to a vast body of artwork and provides great potential for interdisciplinary collaboration.

New techniques, particularly those involving technology, are also breathing new life into the soliloquy and this is epitomised in Gregory Doran's 2016 production of *The Tempest*. Collaborating with technology company *Intel* and film studio *The Imaginarium Studios*, they adapted the latest real-time performance capture techniques similar to those that have been used to create computer generated images for major cinematic works such as *Harry Potter and the Philosopher's Stone* (2001) and *Lord of the Rings: The Fellowship of the Ring* (2001). These techniques were skilfully used to imbue Ariel's character with the sense of magic described throughout Shakespeare's text. This was particularly significant for the 2016 production as this was the four hundredth anniversary of William Shakespeare's death and was therefore the optimal time to innovatively re-image *The Tempest*.

In a short video describing the process undertaken to create this re-imagining of Ariel's character, the Research Scientist at Intel, Tawny Schliesk, commented:

With *The Tempest*, we were really trying to redefine theatre in some respects and find a way to bring in new digital technology and really leverage it to make the story deeper, to find new ways to connect with the character and maybe a different audience.  
(Royal Shakespeare Company, 2016).

The technology took around two years to develop and heavily involved the actor performing the role of Ariel who wore a bespoke suit containing motion sensors, tracking his physical and facial movements. These were reflected on a projection of a digital avatar, and

the actor's movements were displayed in real-time. During the performance, the actor remained on stage whilst performing the role of Ariel, and at key dramatic moments where Shakespeare alludes to the magic of the character, the avatar was projected onto moveable elevated cloths. Andy Serkis who is co-founder of *The Imaginarium Studios* commented that "We are creating for the first time on stage, real-time, live facial-performance capture, and that is quite an extraordinary leap forward," (Intel 2016). This project led to a collaboration between the *RSC*, *Manchester International Festival (MIF)*, *Marshmallow Laser Feast (MLF)* and *Philharmonia Orchestra* where the technology was developed further for a short theatrical work titled *Dream* (2020). This was performed live in a studio theatre setting with no audience present and streamed to people's homes.

Similar to *The Tempest*, motion capture was used but this time it was combined with additional technology to create a digital landscape that could be responded to in real time. During the live-streamed performance, the audience were able to interact with the environment digitally, illuminating the path with fireflies for the digitalised character, Puck. The actor was also able to interact with the environment and during one scene, their movements directly influenced the music which had been pre-recorded by the *Philharmonia Orchestra*. By interacting with the environment in particular ways during this moment of the production, the score could be directly influenced, altering in every performance. The potential applications for this technology are vast and the research will be published to enable further developments to take place.

If the soliloquy continues to regain ground in twenty-first century theatre alongside other art forms, it will be interesting to see if the performative aspect of an instrumental version will also evolve. The advanced technology seen in the performances presented by the

*Royal Shakespeare Company* will inevitably become more mainstream. Additionally, in 2020 at the latter end of my research, the coronavirus pandemic gripped the world, and this encouraged musicians and composers to turn to technology to continue their work when live music and in-person collaboration became challenging and, for an extended period of time, impossible. This prompted digital concerts and performances, accelerating the digitalisation of music and an adaptation of technology that had never been seen before. For example, digital performances are now commonplace – they had to be for music to survive in an isolated world. Early indications have suggested that live performances will return to pre-pandemic audience levels following the success of initial concert trials in Covid-19 secure conditions<sup>18</sup>; however, I propose that the new approaches to digitalised and online performances will continue to develop and advance in the coming years. For example, *The Birmingham Contemporary Music Group* used Covid-19 as a stimulus for new commissions, creating a project titled *Soliloquies and Dialogues* as part of their *2020 BCMG at Home* programming. Composers were commissioned to write works for a solo artist that could be rehearsed and performed using digital platforms. This innovative approach to creating soliloquy repertoire was born out of a necessity for isolation and creates a new perspective on how composers and performers can collaborate.

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<sup>18</sup> Covid secure conditions involve all audience members having a negative PCR Covid-19 test result prior to admission.

### 6.3. Chapter Conclusion

One of the biggest dilemmas when attempting to define the soliloquy in music is whether it should be identified as a form, style, topic, genre, or whether any of these terms are appropriate. It is evident from texts in other fields such as poetry and theatre that it is defined in different ways in other disciplines, and perhaps music should be no exception. For example, in poetry, the soliloquy is often referred to as a poetic form; however, this definition is not appropriate in the context of music as it suggests a defined structure, and although there are compositional commonalities present throughout many soliloquies in the database, structural similarities are not apparent. Alternatively, some theatrical texts propose that the soliloquy is a subset of the monologue, perhaps implying genre; however, it was suggested by composers whom I corresponded with that the term monologue is not preferred due to the negative connotations associated with it. Therefore, I do not believe that the soliloquy and monologue are related in the same way in music as they are in the dramatic arts.

The contextual influences from religion, philosophy and the theatre have had a significant contribution to the appropriation of the soliloquy by composers and its development from the late eighteenth century to present date. Based on this, topic is perhaps the most appropriate categorisation for the soliloquy in music as this takes into consideration the comparable compositional attributes identified throughout this research alongside the contextual factors.

The evidence collated in this chapter has enabled me to provide a definition for both the soliloquy and Soliloquy Cycle that can be refined through further research. Recent evidence has shown that despite its historical rise and fall, new collaborations, techniques and technology are revitalising this device in several art forms. The desire for realism that

caused the term's demise in the theatre is no longer as relevant, and as such, the future of the soliloquy looks promising.

## **Chapter 7: Conclusion**

### **7.1. Findings**

This study has provided the first exploration of the soliloquy in music, investigating a significant body of repertoire to understand whether there is a significance to the term in music, and why this has transitioned from its philosophical origins. The interdisciplinary approach has addressed conflicting definitions whilst also assessing underlying connotations and stylistic aspects present in other areas of the arts to understand why composers have assimilated this term and applied it to their repertoire. This ultimately culminated in the question of how the term soliloquy should be defined in the context of music. To answer this overarching question, the thesis considered the following:

1. When did composers appropriate the term soliloquy?
2. Why are composers using the term 'soliloquy' to title or describe their works?
3. What are composers' perceptions of the term 'soliloquy,' and do they feel it is related to the term 'monologue'?
4. Are there any stylistic commonalities between compositions referred to as a soliloquy?
5. Are there any significant geographical factors that contributed to the growth of the term 'soliloquy' in music?

The evidence collated in this thesis demonstrates that there is a substantial body of repertoire that is representative of a soliloquy. The seven hundred and thirty compositions included in the database are by no means the total volume of repertoire published, and this suggests that the term is recognised amongst composers.

Despite some academics suggesting that the theatrical soliloquy is present in Ancient Greek theatre (Brande & Cauvin, 1842, p. 767), there is limited evidence to demonstrate that the musical soliloquy developed from this epoch. Charles Burney refers to the *cantica* in relation to the soliloquy and suggests that the melodies would have been full of sentiment and passion (Burney, 1776, p. 160). However, I was unable to source scores from this era to analyse and verify how this was presented musically and whether the examples that Burney references are consistent with characteristics present in repertoire from the Soliloquy Database. It is therefore not possible to conclude whether the ancient soliloquies and *cantica* have had an influence on the development of the soliloquy in music; however, Burney's description of their presentation could be suggested to be consistent with many of the examples reviewed as part of this thesis.

Although I found little evidence to suggest that the soliloquy in music originated in this era, I did discover strong correlations with religion, and the earliest soliloquy compositions presented in the database indicate that the term began to be used by composers in the late eighteenth century to title works written for Christian religious practices. Evidence suggests that compositions such as *The Dying Saint's Soliloquy* (SOL002) and *Soliloquy on the Eve of New Year's Day* (SOL003) have been inspired by religious texts, and their reflective nature is echoed in more recent soliloquy compositions, suggesting that this early repertoire is likely to have impacted on the development of the musical soliloquy and how it should be presented. The extent of this early religious repertoire is limited, but there might be a larger body of repertoire that I was unable to uncover as part of this research, and this is an area that would benefit from additional research.



Although there are soliloquy compositions published from the late eighteenth century, the majority of the repertoire in the database is presented from the mid-twentieth century onwards, following a further rise in compositions in America. I found that a potential factor for this increase might be related to the genealogy of composers, with a particular emphasis on the Eastman School of Music. Bernard Rogers taught over seven hundred composers at the Eastman School (Eastman School of Music, 2021), some of whom went on to teach others who also then wrote their own soliloquies. It is possible that the prominence of these composers and their soliloquy compositions laid the foundation for the musical characteristics that are now associated with repertoire of this nature and that through their tutoring, they have passed on this knowledge, contributing to the expansion of the device.

The motivations for composers titling or describing their works as a soliloquy varied; however, despite the array of motivations, there is still evidence of a common understanding of the term with comparable compositional styles presented from the earliest repertoire in the database through to present date. Many composers cited the philosophical connotations of the term, and this was particularly apparent in correspondence with composers who had written a reflective or meditative soliloquy. The underlying connotations of internal thought or a stream of consciousness were particularly significant to many, and this demonstrates that in the context of music, the term has evolved in line with the original definition of the term, and less so from the theatrical soliloquy as I had originally hypothesised. It should be noted that there are also composers who cited the dramatic device or suggested that they were influenced by a theatrical performance that they had attended. I found that some of these examples contrasted slow, lyrical melodies with fast and sometimes aggressive motifs indicative of changing emotive states.

Another motivation for some composers was a series of soliloquy compositions that imbue the character of different instruments. Referred to as a 'Soliloquy Cycle' by Thomas Simaku (Simaku, Personal Correspondence, June 2017), there are several composers who have explored this type of instrumental soliloquy. Although some examples present commonalities with the musical characteristics consistent with other soliloquy repertoire in the database, this sub-section of compositions are typically virtuosic, utilising extended techniques and exploring the full range of the instrument.

One of the confusions often seen in the theatrical soliloquy is differing opinions relating to the relationship or understanding of the term in comparison to monologue. I found that through correspondence with composers, their perceptions of the terms and the relationship between them was fairly consistent. Many understood the soliloquy to be indicative of internal thought or of a speech delivered by a single actor, although many also considered the terms to be synonyms of one another. Soliloquy was preferred over monologue due to the poetic connotations of the term and several composers suggested that 'soliloquy' was more auditorily pleasing, with monologue conjuring images of monotony and tedium.

Some composers had not consciously written a soliloquy, instead titling it in this way after completion as they felt that this was an appropriate description of their work. Others set out to write a soliloquy and this was particularly common amongst composers who had written in response to the loss of a loved one or as a reflection on loss. I found that despite some composers not consciously writing a soliloquy at the time, their compositional style was comparable to those that had, demonstrating a pre-conceived understanding of what a

musical soliloquy should sound like. This in turn demonstrates that the soliloquy is a recognised term in music.

Prior to this research, I had expected the soliloquy in music to be predominantly unaccompanied with performance directions that alluded to the theatrical device and was therefore surprised to discover that this was not the case. Although there is a considerable volume of repertoire which is unaccompanied, referring to the notion of a lone performer, there is an equally substantial body of accompanied and ensemble compositions. This directly contradicts the etymology of the term and the definitions that refer to a single person speaking. However, in music it must also be considered that unlike the theatrical device that centres around the performance of the soliloquy to enhance the development of the plot, the innate underlying connotations of the term are akin to its philosophical origins and therefore in the context of music, the number of performers on stage is irrelevant. This may be partly down to the practicalities of maintaining musical interest as even some of the instrumental presentations of Shakespearean soliloquies are accompanied; however, in some instances, the importance of the soliloquy for the composer is in the composition of it rather than how it is presented. This is evidenced in the many examples written in response to a loss as a means of meditating and reflecting upon the situation. This was not true in every instance, and for some composers the titling of the work came after the composition had been completed. That being said, it was suggested by these composers that upon reflection, they felt that their work embodied this title, and that this best represented the composition. This implies an underlying understanding of the term in music and how this should be presented.

Out of the two hundred and forty-nine analysed soliloquy compositions, there is a strong tendency for quiet, slow and expressive melodic lines. There is also a preference for

performance directions such as *rubato*, *ad libitum* and *freely* which provide the soloist with a level of interpretative freedom in performance, perhaps indicative of internal thought. These compositional characteristics are consistent with repertoire from the romantic period, and as such it is possible that this epoch, which was grounded in philosophy, could have influenced the development of the soliloquy in music. In addition, I found many examples of soliloquy compositions which used the cadenza in a variety of ways; however, they did not have the characteristics that would be expected from cadenzas seen in the classical or romantic period. Instead, the cadenza examples in soliloquy compositions are consistent with the other stylistic commonalities referenced and I believe that this suggests a development in the approach composers are taking to this device.

At the outset of this research, I hypothesised that the majority of repertoire would have been written by British composers due to the prevalence of the Shakespearean soliloquy; however, over fifty percent of the compositions in the database have been written by American composers. The migration of Puritans to New England is likely to have been a contributing factor to the adoption of the soliloquy in the United States of America, and in addition, the genealogical links that I have identified between composers teaching and studying at the Eastman School of Music may have contributed to the increased use of the term in the twentieth century.

I have also discovered that the term 'soliloquy' has been used to title compositions where the word is not part of the composer's native language. This suggests that the soliloquy is an identifiable musical term as much as a *lament* or *elegy*, and that composers have a prescribed idea of it within a musical context.

Defining and categorising the soliloquy has been one of the greatest challenges of this research; however, based on the commonalities in compositional approach that I have identified, supported by the contextual evidence collated, I have presented a definition for both the soliloquy and Soliloquy Cycle. These definitions capture the essence of the repertoire that I have analysed, and although there are exceptions that they would not apply to, these are few in number.

## 7.2. Implications of New Knowledge

This is the first comprehensive research conducted on the soliloquy in the context of music and, as such, it provides the foundation for additional investigation. Prior to this thesis, there has been little consideration of the soliloquy in music and the existing commentary on the topic is extremely limited. When considering the significance of the term in the theatrical arts and the volume of repertoire that I collated for the purpose of this study, it is surprising that the soliloquy has not been considered before, and this research provides a foundation for further consideration of the term, not only in music but also regarding the inter-relationship with other artistic disciplines.

By including interdisciplinary discussion, this thesis may also contribute to the wider study of the soliloquy as current research is largely restricted to individual fields; for example, in the theatrical arts or philosophy, and is limited in its volume. The majority of academic research is focussed on the Shakespearean soliloquy or its use in the theatrical arts, and this thesis expands the scope for collaborative discussions which take into consideration other areas where the soliloquy is prominent such as theology, philosophy and literature.

My research also contributes to the knowledge of the soliloquy's definition, and the historical review completed in Chapter 1.1 in lieu of a literature review is the first analysis of the development of the term's definition. By examining texts from the seventeenth to the twenty-first century, I have collated evidence that demonstrates the term's philosophical origins before the theatrical connotations were added. I have also investigated the confictions in definition and how this might impact the definition of the term in other art forms. The new knowledge that I have presented in this thesis demonstrates that contrary to the *Oxford English Dictionary's* suggestion that the term is rarely used, it may be having a resurgence. The soliloquy now appears to be returning to its philosophical origins more so than the theatrical connotations it has become synonymous with, and perhaps a revised definition of the term which encompasses this alongside addressing the confictions in definition is now appropriate. In addition, I have contributed a suggested definition for the soliloquy in the context of music based on the findings from this research.

### 7.3. Limitations

As this is the first study on this topic, there were always going to be some limitations to the research as there are no comparable papers to review. It was also not possible to access scores for all seven hundred and thirty compositions included in the Soliloquy Database, and this reduced some of the analysis that I could conduct. Despite this limitation, I was able to review over two hundred scores and this compromise enabled an understanding of the timeline development of the soliloquy alongside the volume of repertoire available, whilst also enabling a smaller scale review into the stylistic characteristics of the compositions.

Vocal repertoire was included in the scope of the database to understand the overall extent of the soliloquy in music; however, there is a large amount of repertoire that will not have been considered as part of this research in the form of musical theatre and operatic compositions. There is a great deal of additional complexity when considering these types of repertoire as works might not be titled or described as a soliloquy, yet in performance would have the theatrical hallmarks of the term and as such might constitute an example. The same is also true of instrumental repertoire, and there are instances where a composer has described their work as a soliloquy but has not titled it as such, for example, in Claude Debussy's piano composition *Images* (1894).

#### 7.4. Further Research

As a result of this research, there are many avenues that can be investigated to further understand and evidence the historical, geographical and stylistic development of the soliloquy in music. There is a significant amount of further research that can be conducted in relation to the soliloquy in vocal repertoire, predominantly in the fields of musical theatre and opera, but also in the *Musical Monologue* and Christian vocal music. There is already evidence present in the database which suggests that the soliloquy originated in Christian vocal music in the late eighteenth and early nineteenth century; however, further archival research is required to understand the full extent of this repertoire and how, if at all, it impacted on the development of the soliloquy in music.

When considering the geographical spread of repertoire, the United States of America has had a significant influence on the volume of music that is described or titled as a soliloquy.

There is some evidence to suggest a genealogical reason for the rapid expansion of repertoire in this part of the world; however, more research is required to confirm this theory.

Another field of study that has been largely disregarded is the soliloquy in other disciplines such as literature, dance and poetry. Perhaps the most significant and rich in terms of further research is the soliloquy in poetry, particularly as this has a close relationship with music and has been cited alongside the soliloquy in some definitions of the term.

The question must also be asked regarding whether repertoire not specifically described as a soliloquy will constitute as such if it displays some of the stylistic hallmarks discussed in this thesis. For example, would a cadenza in a larger work constitute a soliloquy? My research has found that some composers use performance terms such as *ad libitum*, 'cadenza-like' or 'in the style of a cadenza' in their soliloquies. There are also larger scale works which feature a soliloquy that are referred to by a composer as a cadenza which indicates some level of comparison between the terms in music.

When beginning this research, I, like many others, associated the soliloquy solely with the theatrical arts and the notion of an actor performing alone on stage. The term's philosophical origins are largely disregarded, yet it is probable that this was the catalyst for the appropriation of the term in music. The conflicting definitions that have plagued the soliloquy for decades continue to have an impact on our understanding, and this is likely to continue as the term evolves. What is certain is that composers have become enlightened to the musical possibilities of the soliloquy, and the potential for future interdisciplinary collaborations and innovations are vast.



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## Appendix I: Soliloquy Database

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL001	Sterne's Soliloquy on Hearing Maria Sing her Evening Service to the Virgin	Billington, Thomas	c. 1795	UK	Voice	Vocal	Flute or Oboe, Voice & Piano	Acc
SOL002	The Dying Saints Soliloquy	Leach, James	1800	UK	NA	Vocal	SATB Choir	Ensemble
SOL003	Soliloquy on the Eve of New Year's Day	Ingalls, Jeremiah	1805	USA	NA	Vocal	STB or SATB Choir	Ensemble
SOL004	The Working Man's Soliloquy	Cobbin, Alfred J	1875	USA	Voice	Vocal	Solo Voice & Piano	Acc
SOL005	Isabel's Soliloquy	Marshall, Leonard	1881	USA	Tenor or Soprano	Vocal	Solo Tenor or Soprano & Piano	Acc
SOL006	In Attesa. Soliloquio per Soprano	Benacchio, Giovanni	1885	Italy	Soprano	Vocal	Solo Soprano & Piano	Acc
SOL007	Soliloquy (J'y Pense) Gavotte Op. 51	Eilenberg, Richard	1890	Germany	Piano	Keys	Solo Piano	Unacc
SOL008	Bye and Bye, or, A Mother's Soliloquy	Powell, Orlando	1892	UK	Not Identified	Not Identified	Not Identified	Not Identified
SOL009	The Broken Soliloquy	West, Charles T	1896	Not Identified	NA	Vocal	Vocal Quartet	Ensemble
SOL010	Daddy's Soliloquy - Humorous Song	Coombs, H R	1896	UK	Voice	Vocal	Not Identified	Not Identified

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<sup>19</sup> Acc = Accompanied  
Unacc = Unaccompanied

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL011	The Soliloquy of an Old Piano	Harris, Leslie	1899	UK	Spoken Voice	Vocal	Recitation with Piano	Acc
SOL012	Just My Luck (An Armchair Soliloquy)	Duffield, Kenneth	190?	Australia	Voice	Vocal	Voice & Piano	Acc
SOL013	Hamlet's Soliloquy: To be or not to be.	Buck, Dudley	1903	USA	Baritone / Mezzo Soprano	Vocal	Baritone / Mezzo Soprano & Piano	Acc
SOL014	The Soliloquy. Irish Song, air adapted by R. F. G Penrose	Somervell, Arthur	1903	UK	Voice	Vocal	Not Identified	Not Identified
SOL015	Soliloquy Upon a Dead Child / (rev.) Little Sleeper	Brian, (William) Havergal	1906	UK	Tenor / Soprano	Vocal	Solo Voice & Piano	Acc
SOL016	Lift Up Your Hearts: A Sacred Symphony (I. Introduction and <i>Allegro Energico</i> II. <i>Allegretto Amabile</i> III. Soliloquy - Truly the Light is Sweet IV. <i>Large Espressivo</i> (Wherein are Heard Three Sayings of Jesus) V. Finale - Lift up your Hearts)	Davies, Walford	1906	UK	Bass	Vocal	Solo Voice, SATB Choir & Orchestra	Acc
SOL017	Soliloquy on an Old Shoe (Musical Monologue)	Nicholls, Harker	1908	Not Identified	Vocal	Vocal	Voice & Piano	Acc
SOL018	Soliloquy / Mr White Goes to Jail	Bartók, Béla	c. 1909	Hungary	Piano	Keys	Solo Piano	Unacc
SOL019	A Soliloquy	Eno, Paul	1911	USA	Banjo	Strings	Solo Banjo	Unacc
SOL020	Soliloquy for Pianoforte	Norman, Lorna	1911	UK	Piano	Keys	Solo Piano	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL021	Two Jester Songs Op. 31 (I. Love's Jester II. A Fool's Soliloquy)	Campbell-Tipton, Louis	1912	USA	Medium / Low Voice	Vocal	Solo Voice & Piano	Acc
SOL022	Sonata. Op. 50 (I. <i>Allegro Moderato</i> II. Soliloquy III. Finale)	Lyon, James	1913	UK	Organ	Keys	Solo Organ	Unacc
SOL023	Forty Winks, Granny's Soliloquy	Mackintosh, Eva	1913	Not Identified	Voice	Vocal	Voice	Not Identified
SOL024	A Boy's Soliloquy	Salter, Mary Turner	1913	USA	Voice	Vocal	Soprano or Tenor or Baritone	Unacc
SOL025	My Little Lad. A Song Soliloquy	Elliott, Percy	1914	UK	Voice	Vocal	Voice	Not Identified
SOL026	Broom an' Co. An old crossing sweeper's soliloquy to his broom	Cecil, Fred	1915	UK	Voice	Vocal	Voice & Piano	Acc
SOL027	Soliloquy	Ives, Charles	1916	USA	Solo Voice	Vocal	Solo Voice & Piano	Acc
SOL028	Life: A Soliloquy. Song with Violin Obligato	Krenkel, Gustav	1916	Not Identified	Solo Voice	Vocal	Solo Voice & Piano	Acc
SOL029	If I Could Live Again (a Soliloquy)	Whiting, Richard A. & Egan, Raymond	1916	USA & Canada	Solo Voice	Vocal	Solo Voice & Piano	Acc
SOL030	Soliloquy for Orchestra	Tyers, William H	1917	USA	NA	Ensemble	Orchestra	Ensemble
SOL031	Soliloquy of the Fire	Bennett, T. C. Sterndale & Valentine	1917	UK	Voice	Vocal	Voice & Piano	Acc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL032	5 Poetic Sketches for Trio Study (I. Valse-Caprice II. Soliloquy III. Poème érotique IV. Polonaise V. The Story of a Rose)	Loth, Louis Leslie	1918	USA	NA	Ensemble	Piano Trio	Ensemble
SOL033	Conversations (I. The Committee Meeting II. In the Wood III. In the Ballroom IV. Soliloquy V. In the Tube at Oxford Circus)	Bliss, Arthur	1920	UK	Oboe or Cor Anglais	Woodwind	Flute, Oboe or Cor Anglais, Violin, Viola & Cello. Soliloquy mvt is an Oboe or Cor Anglais solo	Acc (Soliloquy mvt Unacc)
SOL034	Soliloquy of an Old Man Whose Son Lies in Flanders Fields	Ives, Charles	1920	USA	Voice	Vocal	Solo Voice & Piano	Acc
SOL035	Soliloquy Op. 3	Dunn, John	c. 1920	UK	Violin	Strings	Solo Violin & Piano	Acc
SOL036	Three Poems: Soliloquy, Meditation, Threnody	Hartmann, Arthur	1921	USA	Piano	Keys	Solo Piano	Unacc
SOL037	Soliloquy	Held, Paul	1921	USA	Organ	Keys	Solo Organ	Unacc
SOL038	Left: A Soldier's Soliloquy	Gustlin, Clarence	1921	USA	Voice	Vocal	Solo Voice & Piano	Acc
SOL039	Wind and Sea: A Soliloquy	Francis, George T	1921	UK	Voice	Vocal	Solo Voice & Piano	Acc
SOL040	Soliloquy ( <i>words by Rosetti</i> )	Oldroyd, George	1921	UK	Voice	Vocal	Voice	Not Identified

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL041	Soliloquy No 1	Rogers, Bernard	1922	USA	Flute	Woodwind	Solo Flute & String Orchestra	Acc
SOL042	Soliloquy	Ireland, John	1922	UK	Piano	Keys	Solo Piano	Unacc
SOL043	Suite Tragique (I: Soliloquy of a Fallen Angel II. Elegy of an Empty Cradle III. Dance of Doom IV. Variations on the Theme, D.E.A.D)	Rosse, Frederick	1925	UK	Piano	Keys	Solo Piano	Unacc
SOL044	Recitative and Soliloquy: to Depict Doubt, Indecision and Perplexing Problems	Savino, Domenico	1925	Italy & USA	NA	Ensemble	Salon Orchestra	Ensemble
SOL045	Soliloquy for Violoncello with Pianoforte Accompaniment	Miller, Douglas	c. 1925	UK	Cello	Strings	Solo Cello & Piano	Acc
SOL046	Soliloquy	O'Neill, Norman	1926	UK	Double Bass	Strings	Solo Double Bass & Piano	Acc
SOL047	Soliloquy (A Musical Thought)	Bloom, Rube	1926	USA	Piano	Keys	Solo Piano	Unacc
SOL048	Dumb Dora: A Soliloquy for Medium Voice and Piano	Rogers, James H.	1927	USA	Voice	Vocal	Solo Medium Voice & Piano	Acc
SOL049	Soliloquy of a Safety Pin	Floyer, Eva	1927	UK	Voice	Vocal	Not Identified	Not Identified
SOL050	Soliloquy	Elgar, Edward	1930	UK	Oboe	Woodwind	Solo Oboe & Piano	Acc
SOL051	King Henry's Soliloquy: A Study for Baritone Voice	Sarjeant, James	1932	Not Identified	Voice	Vocal	Solo Baritone	Not Identified

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL052	Billy McCree: A Soliloquy	Pouqnet, R	c. 1932	Not Identified	Voice	Vocal	Not Identified	Not Identified
SOL053	Love's Soliloquy	Burrows, Louis	1934	Not Identified	Voice	Vocal	Not Identified	Not Identified
SOL054	A Little Girl's Christmas Soliloquy	Hutchins, S H	c. 1934	Not Identified	Voice	Vocal	Not Identified	Not Identified
SOL055	9 Dramatic Poems after Robert Browning (I. In a Gondola II. Caliban upon Setebos III. Red Cotton Night-Cap Country IV. Master Hugues of Saxe-Gotha V. A Serenade VI. Gold Hair VII. Soliloquy of the Spanish Cloister VIII. Pan and Luna IX. Amphibian)	Bantock, Sir Granville	1935	UK	Piano	Keys	Solo Piano	Unacc
SOL056	Soliloquy for Organ	Stanton, Walter	1935	UK	Organ	Keys	Solo Organ	Unacc
SOL057	Night Soliloquy	Kennan, Kent	1936	USA	Flute	Woodwind	Solo Flute & Accompaniment (several options available)	Acc
SOL058	Soliloquy	Richmond, Jane	1936	UK	Orchestra	Ensemble	NA	Ensemble
SOL059	Soliloquy et Forlane	Hahn, Reynaldo	1937	Venezuela & France	Viola	Strings	Solo Viola & Piano	Acc
SOL060	Soliloquy for Pianoforte	Tyrer, Andersen	1937	UK	Piano	Keys	Solo Piano	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL061	The Things I Do. Soliloquy for Solo Baritone	Hageman, Richard	1937	USA	Voice	Vocal	Solo Baritone & Piano	Acc
SOL062	Soliloquies for Organ	Rideout, Percy	1937	UK	Organ	Keys	Solo Organ	Unacc
SOL063	Serenade for Violin and Piano (I. Duologue II. Soliloquy III. Badinage IV. Duologue V. De l' nouement)	Demuth, Norman	1938	UK	Violin	Strings	Solo Violin & Piano	Acc
SOL064	Soliloquy and Dance	Harris, Roy	1938	USA	Viola	Strings	Solo Viola & Piano	Acc
SOL065	Soliloquy for Orchestra: Op 1	Rychlik, Charles V.	1939	USA	NA	Ensemble	Orchestra	Ensemble
SOL066	Soliloquy for Pianoforte	Jacobson, Maurice	1940	UK	Piano	Keys	Solo Piano	Unacc
SOL067	Night Soliloquy from a Poem by Archibald Macleish: for Soprano, Cello, Clarinet, Piano	Howard, Dean C	1941	USA	Solo Soprano	Vocal	Solo Soprano, Cello, Clarinet & Piano	Acc
SOL068	Rain: A Negro Soliloquy	Jordan, Herbert	1942	UK	Voice	Vocal	Voice & Piano	Acc
SOL069	Soliloquy of a Peddler	Biviano, Joseph	1942	USA	Accordion	Keys	Solo Accordion	Unacc
SOL070	Soliloquy	Helfer, Walter	1943	USA	Cello	Strings	Solo Cello	Unacc
SOL071	Trombone Quartet (I. Ballyrag II. Soliloquy III. Endpiece)	Carr, Gordon	1943	UK	NA	Ensemble	Trombone Quartet	Ensemble

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL072	Soliloquy. Op. 57.	Rubbra, Edmund	1944	UK	Cello	Strings	Solo Cello	Unacc
SOL073	Soliloquy	Boykin, Helen	1945	USA	Piano	Keys	Solo Piano	Unacc
SOL074	Seven Piano Preludes Op 28/3 (I. No Title II. Puck III. Soliloquy IV. Quips and Becks V. No Title VI. Ostinato VII. Based on "Wachet Auf")	Burnard, Alex	c. 1945	Australia	Piano	Keys	Solo Piano	Unacc
SOL075	Soliloquy	Cage, John	1945	USA	Piano	Keys	Solo Prepared Piano	Unacc
SOL076	Soliloquy	Avril, Edwin	1945	USA	Piano	Keys	Solo Piano	Unacc
SOL077	My Eyes Never Told my Heart: Soliloquy of the Night	Gautrey, H J V	c. 1945	Not Identified	Vocal	Vocal	Not Identified	Not Identified
SOL078	Empty Glasses. The Potman's Soliloquy	Hill, Daisy	1945	UK	Vocal	Vocal	Not Identified	Not Identified
SOL079	Soliloquy for Organ	Rowley, Alec	1946	UK	Organ	Keys	Solo Organ	Unacc
SOL080	Soliloquy	Shure, Ralph Deane	1946	USA	Organ	Keys	Solo Organ	Unacc
SOL081	Soliloquy for Voice and Piano	Work III, John W	1946	USA	Voice	Vocal	Solo Voice & Piano	Acc
SOL082	Manhattan Soliloquy	Volpe, Harry	1947	Italy	Guitar	Strings	Solo Guitar	Unacc
SOL083	Soliloquy for Orchestra	Wood, Haydn	1947	UK	NA	Ensemble	Orchestra	Ensemble



Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL084	Blue Moods: A Modernistic Soliloquy for Piano	Ives, Malcolm	c. 1947	UK	Piano	Keys	Solo Piano	Unacc
SOL085	Night Thoughts: 6 Piano Pieces (I. Nocturne II. Ballade III. Scherzo Marziale IV. Soliloquy V. Mazurka VI. A Lament)	Stanford, Charles Villiers	c. 1947	UK	Piano	Keys	Solo Piano	Unacc
SOL086	Soliloquy	Garfield, Bernard	1949	USA	Bassoon	Woodwind	Solo Bassoon & Piano	Acc
SOL087	Soliloquy	Wood, Haydn	1949	UK	Piano	Keys	Solo Piano	Unacc
SOL088	English Suite for String Orchestra. Op. 28. (I. Fantasia: <i>Andante con moto</i> II. Soliloquy on a sailer's song: <i>Andante tranquillo</i> III. Passacaglia)	Bush, Alan	1949	UK	NA	Ensemble	String Orchestra	Ensemble
SOL089	Soliloquy and Dance Sacral	Leeuwen, Ary Van	1950	Netherlands	Flute	Woodwind	Solo Flute & Piano	Acc
SOL090	Soliloquy and Dance	Kubik, Gail	1950	USA	Violin	Strings	Solo Violin	Unacc
SOL091	Soliloquio para Viola y Piano	de la Vega, Aurelio	1950	USA	Viola	Strings	Solo Viola & Piano	Acc
SOL092	Soliloquy	De Lemarter, Eric	1950	USA	Organ	Keys	Solo Organ	Unacc
SOL093	Soliloquio for Flute Solo	Mengelberg, Karel	1951	Netherlands	Flute	Woodwind	Solo Flute	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL094	Symphony No 2 in D Major (I. Chorale Prelude II. Scherzo and Trio III. Quasi-Ground and Soliloquy IVa. Toccata (1st Finale). IVb. Declamation, Fugue and Coda (2nd Finale))	Morgan, David Sydney	1951	Australia	NA	Ensemble	Orchestra	Ensemble
SOL095	Divertimento for Band Op. 42. (I. Prologue II. Song III. Dance IV. Burlesque V. Soliloquy VI. March)	Persichetti, Vincent	1951	USA	NA	Ensemble	Concert Band	Ensemble
SOL096	Kleine Elegie	Maler, Wilhelm	1952	Germany	Flute	Woodwind	Solo Flute	Unacc
SOL097	Soliloquy	Melyan, Theodore	1952	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL098	Soliloquy and Jubilation Op. 40	Grant, William Parks	1952	USA	NA	Ensemble	Wind Quintet	Ensemble
SOL099	Soliloquy for Strings	Pruden, Larry	1952	New Zealand	NA	Ensemble	String Orchestra	Ensemble
SOL100	Concerto Antoniano	Flagello, Nicolas	1953	USA	Flute	Woodwind	Solo Flute & Orchestra	Acc
SOL101	Fireside Soliloquy	Frangkiser, Carl	1953	USA	Trombone	Brass	Solo Trombone & Piano	Acc
SOL102	Sunset Soliloquy	Walters, Harold L	1953	USA	Piano	Keys	Solo Piano	Unacc
SOL103	Soliloquy	Griswold, Robert	1953	USA	Piano	Keys	Solo Piano	Unacc
SOL104	Soliloquy	Jones, Trevor	1953	Australia	Organ	Keys	Solo Organ	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL105	Soliloquy for Trumpet	Morrissey, John	1954	USA	Trumpet	Brass	Solo Trumpet & Band	Acc
SOL106	Soliloquy	Shahan, Paul	1954	USA	Trumpet	Brass	Solo Trumpet & Piano or String Orchestra	Acc
SOL107	Concertino for Trombone and Woodwind (I. Soliloquy II. Pastorale III. Toccata)	Premru, Raymond	1954	USA	Trombone	Brass	Solo Trombone & Woodwind	Acc
SOL108	Soliloquy	Weinberg, Jacob	1954	Ukraine & USA	Cello	Strings	Solo Cello	Unacc
SOL109	Meadow Mist: A Pastoral Symphony	Duncan, Trevor	1954	UK	NA	Ensemble	String Quartet	Ensemble
SOL110	Mary's Soliloquy	Effinger, Cecil	1954	USA	Voice	Vocal	Solo Voice & Piano	Acc
SOL111	Summer Rain (A Soliloquy)	Brown, David	1954	Not Identified	Piano	Keys	Solo Piano	Unacc
SOL112	Suite from Love's Labour's Lost	Finzi, Gerald	1955	UK	NA	Ensemble	Orchestra	Ensemble
SOL113	In the Half-Light. A Soliloquy for Violoncello and Piano	Lloyd Webber, William	1956	UK	Cello	Strings	Solo Cello & Piano	Unacc
SOL114	Soliloquy	Willan, Healey	c. 1956	UK & Canada	Organ	Keys	Solo Organ	Unacc
SOL115	Soliloquy	Tomlinson, Ernest	c. 1956	UK	NA	Ensemble	Orchestra	Ensemble
SOL116	Soliloquy and Dance	Niblock, James	1957	USA	NA	Ensemble	Concert Band	Ensemble

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL117	Trumpet Soliloquy	Camarata, Salvadore	c. 1957	USA	Trumpet	Brass	Solo Trumpet & Orchestra	Acc
SOL118	Night Soliloquy	Maekelberghe, August	1957	Belgium & USA	Organ	Keys	Solo Organ	Unacc
SOL119	Triptych: Prelude, Scherzo and Soliloquy	Tate, Phyllis	c. 1958	UK	Violin	Strings	Solo Violin & Piano	Acc
SOL120	Soliloquy for Strings	Gillis, Don	1958	USA	NA	Ensemble	String Orchestra	Ensemble
SOL121	Soliloquy	Erickson, Frank	1958	USA	NA	Ensemble	Concert Band	Ensemble
SOL122	Soliloquy Op. 61	Kunc, Bozidar	1958	Croatia	Flute	Woodwind	Solo Flute	Unacc
SOL123	Soliloquy for Horn in F and Piano	Benson, Warren	1958	USA	Horn	Brass	Solo Horn in F & Piano	Acc
SOL124	Soliloquy of a Bhiksuni (Buddhist Nun)	Wen-Chung, Chou	1958	USA	Trumpet	Brass	Solo Cornet or Trumpet & Percussion	Acc
SOL125	Concerto No 1 for Viola (I. Requiem for Hungary II. Pseudo Folk-Song with Variations III. Soliloquy and Dance)	Morgan, David Sydney	1958	UK & Australia	Viola	Strings	Solo Viola & String Orchestra	Acc
SOL126	Soliloque	Sauguet, Henri (Pierre)	1958	France	Guitar	Strings	Solo Guitar	Unacc
SOL127	Soliloquy	Tredici, David Del	1958	USA	Piano	Keys	Solo Piano	Unacc
SOL128	Autumn Soliloquy	Frangkiser, Carl	1959	USA	Trombone	Brass	Solo Trombone & Piano	Acc
SOL129	Soliloquy	Lucas, Leighton	1959	UK	Violin	Strings	Solo Violin & Piano	Acc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL130	Soliloquy	Shapey, Ralph	1959	USA	NA	Ensemble	String Quartet, Narrator & Percussion	Ensemble
SOL131	Alto Soliloquy	Seibert, Bob	1959	USA	NA	Ensemble	Brass Band	Ensemble
SOL132	Bunraku: for Unaccompanied Violoncello (also titled Soliloquy)	Mayazumi, Toshiro	1960	Japan	Cello	Strings	Solo Cello	Unacc
SOL133	Soliloquy	Bowen, York	1960	UK	Piano	Keys	Solo Piano	Unacc
SOL134	Sax Soliloquy for Saxophone Quartet	Bennett, David	1960	USA	NA	Ensemble	Saxophone Quartet	Ensemble
SOL135	Soliloquy	Boerlin, Richard	c. 1961	USA	Bassoon	Woodwind	Solo Bassoon & Piano	Acc
SOL136	Suite for Horn (I. Hunting Call II. Soliloquy III. Gigue)	Butt, James	1961	UK	Horn	Brass	Solo Horn & Piano / Orchestra	Acc
SOL137	Soliloquy	Seibert, Bob	1961	USA	Trombone	Brass	Solo Trombone	Unacc
SOL138	Dramatic Soliloquy	Young, Jane Corner	1961	USA	Piano	Keys	Solo Piano	Unacc
SOL139	Sonata for Unaccompanied Violin (I. Soliloquy - Prelude II. Fuga Libera III. Finale - Toccata)	Harding, Kenneth	c. 1961	UK	Violin	Strings	Solo Violin	Unacc
SOL140	Howell's Clavichord - Twenty Pieces for Clavichord / Piano (I. Goff's Fireside II. Patrick's Siciliano III. Jacob's Brawl)	Howells, Herbert	c. 1961	UK	Clavichord or Piano	Keys	Solo Clavichord or Piano	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
	IV. Dart's Saraband V. Arnold's Antic VI. Andrew's Air VII. Boult's Brangill VIII. Rubbra's Soliloquy IX. Newman's Flight X. Dyson's Delight XI. E.B's Fanfarando XII. Ralph's Pavane XIII. Ralph's Galliard XIV. Finzi's Rest XV. Berkeley's Hunt XVI. Malcolm's Vision XVII. Bliss's Ballet XVIII. Julian's Dream XIX. Jacques's Mask XX. Walton's Toy)							
SOL141	Hassidic Soliloquy	Brenner, Walter	1962	USA	Organ	Keys	Solo Organ	Unacc
SOL142	Soliloquy and Scherzo	Moore, James L	1962	USA	NA	Ensemble	Percussion Ensemble	Ensemble
SOL143	Soliloquy for Carillon	Miller, Jean W.	1962	USA	Carillon	Keys	Solo Carillon	Unacc
SOL144	Soliloquy	Mondello, Toots	1963	USA	Flute	Woodwind	Solo Flute	Unacc
SOL145	Soliloquy No 2: for Bassoon and String Orchestra	Rogers, Bernard	1963	USA	Bassoon	Woodwind	Solo Bassoon & String Orchestra	Acc
SOL146	Soliloquy	Young, Gordon	1963	USA	Organ	Keys	Solo Organ	Unacc
SOL147	Divertimento (I. Prelude II. Air	Graves, John	1964	Not Identified	Recorder	Woodwind	Solo Treble Recorder & Piano	Acc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
	III. Festivo IV. Soliloquy V. Finale)							
SOL148	Two Sketches for Bb Clarinet and Piano (I. Scherzino. II. Soliloquy)	Eagles, Moneta	1964	Australia	Clarinet	Woodwind	Solo Clarinet & Piano	Acc
SOL149	Soliloquy Op. 36	Croley, Randall	1964	USA	Euphonium	Brass	Solo Euphonium & String Orchestra	Acc
SOL150	Fantasy and Soliloquy	Siegmeister, Elie	1964	USA	Cello	Strings	Solo Cello	Unacc
SOL151	Midnight Soliloquy	Cacavas, John	1964	USA	NA	Ensemble	Saxophone Quartet & Band	Ensemble
SOL152	New Horizons: 12 Pieces for Piano. (I. By Way of Introduction II. Pastorale III. Three-Legged Dance IV. Fugu V. Bitonal Study VI. Dialogue VII. Canon VIII. Abstraction VIII. Soliloquy X. Dreams XI. Nocturne XII. Hommage a Scarlatti)	Helm, Everett	1964	USA	Piano	Keys	Solo Piano	Unacc
SOL153	Prayer Soliloquy	Hale, Jack	1964	USA	NA	Ensemble	Concert Band	Ensemble

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SOL154	Suite for Saxophone (I. Soliloquy II. Fileus III. In Memoriam Garcia Lorca)	Camilleri, Charles	1965	Malta, UK & Canada	Saxophone	Woodwind	Solo Saxophone & String Orchestra or Piano	Acc
SOL155	Soliloquy and Dance	Haerle, Dan	1965	USA	Trumpet	Brass	Solo Trumpet & String Orchestra	Acc
SOL156	Soliloquy	Schinstine, William J	1965	USA	Snare Drum	Percussion	Solo Snare Drum	Unacc
SOL157	Soliloquy for Oboe	LeFanu, Nicola	1966	UK	Oboe	Woodwind	Solo Oboe	Unacc
SOL158	Three Showpieces for Viola: Dialogue, Soliloquy, Fancy	Tillis, Frederick C	1966	USA	Viola	Strings	Solo Viola	Unacc
SOL159	Soliloquy for Cello	Gellman, Steven	1966	Canada	Cello	Strings	Solo Cello	Unacc
SOL160	Soliloquy for Left Hand Alone. Op. 23	Wylie, Ruth Shaw	1966	USA	Piano	Keys	Solo Piano	Unacc
SOL161	Soliloquy for Orchestra, Op 6	Smolanoff, Michael	1966	USA	NA	Ensemble	Orchestra	Ensemble
SOL162	Soliloquy	Bennett, Sir Richard Rodney	1966	UK & USA	Voice	Vocal	Solo Voice & Orchetra	Acc
SOL163	Soliloquy	Eaton, John (Charles)	1967	USA	Synthesizer	Keys	Solo Synthesizer	Unacc
SOL164	Cabena's Homage I: Ten Pieces Op. 27. (I. MacMillan's Majesty II. Raymond's Rownde III. Willan's Whim IV. Clifford's Carol	Cabena, H (Barrie)	1967	Australia, UK & Canada	Organ	Keys	Solo Organ	Unacc



Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
	V. Victor's Variations VI. Peaker's Pride VII. Silvester's Soliloquy VIII. Frederick's Fugue IX. Gilbert's Grownde X. Hugh's Hornpipe)							
SOL165	Six Easy Pieces for Double Bass and Piano (I. Hippo March II. Soliloquy III. Ostinato IV. Plunkorama V. Gigue V. Nautch Dance)	DeCoursey, Ralph	1967	Canada	Double Bass	Strings	Solo Double Bass & Piano	Acc
SOL166	Fanfare and Soliloquy	Sharpe, L, Trevor	1967	UK	NA	Ensemble	Brass Band	Ensemble
SOL167	Diversions: for Brass Quintet. (I. Fanfare II. Soliloquy III. Catch IV. Chorus-Finale)	Kurtz, James	1967	USA	NA	Ensemble	Brass Quintet	Ensemble
SOL168	Conversations for Brass Quintet (I. Big Talk II. Small Talk III. Soliloquy IV. Chatter)	Haufrecht, Herbert	1967	USA	NA	Ensemble	Brass Quintet	Ensemble

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL169	Soliloquy of a Silhouette: Song Cycle for High Voice and Piano (I. The Mist and All / Dixie Wilson II. Silver / Walter de la Mare III. I Never saw a Moor / Emily Dickinson IV. Gypsies / Rachel Field V. Upon Julia's Clothes / Robert Herrick)	Dillard, Donald E	1967	USA	Voice	Vocal	Solo Voice & Piano	Acc
SOL170	Soliloquy	Bennett, Sir Richard Rodney	1967	UK & USA	Voice	Vocal	Solo Voice & Jazz Ensemble	Acc
SOL171	Soliloquy	Willis, Richard	1968	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL172	Soliloquy in Three-Four: Trombone or Baritone and Piano	Johnson, Clair W	1968	USA	Trombone	Brass	Solo Trombone or Baritone & Piano	Acc
SOL173	Soliloquy in Seven Parts	Haines, Edmund	1968	USA	Piano	Keys	Solo Piano	Unacc
SOL174	Soliloquy: a Multi-Percussion Solo	Davis, Thomas L	1968	USA	Percussion	Percussion	Solo Mixed Percussion	Unacc
SOL175	Soliloquy for Band	Heisinger, Brent	1968	USA	NA	Ensemble	Concert Band	Ensemble
SOL176	That Time May Cease and Midnight Never Come	Bezanson, Philip	1968	USA	Baritone	Vocal	Solo Baritone & Wind or Brass & Percussion	Acc
SOL177	Soliloquia	Stucevskij, Joachim	1968	Not Identified	Viola	Strings	Solo Viola	Unacc
SOL178	Soliloquy I	Lane, Philip	1969	UK	Flute	Woodwind	Solo Flute	Unacc
SOL179	Soliloquy	Wilson, Thomas	1969	UK & USA	Guitar	Strings	Solo Guitar	Unacc

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SOL180	Soliloquy I	Musgrave, Thea	1969	UK & USA	Guitar	Strings	Solo Guitar & Tape	Acc
SOL181	American Sketches: 4 Miniatures for Band. (I. Song of Liberty II. Indian Soliloquy III. Camp-Meeting Song IV. Holiday Parade)	Ball, Eric	1969	UK	NA	Ensemble	Brass Band	Ensemble
SOL182	Suite for Woodwind Quintet (I. Intrada II. Gambol for Clarinet III. Soliloquy for Oboe IV. March for Horn V. Scherzo for Bassoon VI. Elegy for Flute VII. Finale)	Tull, Fisher	1969	USA	NA	Ensemble	Woodwind Quintet	Ensemble
SOL183	Soliloquy	Freedman, Harry	1970	Canada	Flute	Woodwind	Solo Flute & Piano	Acc
SOL184	Soliloquy	Edelson, Edward	1970	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL185	Soliloquy	Buchanan, Dorothy Quita	1970	New Zealand	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL186	Soliloquies	Cooper, Paul	1970	USA	Violin	Strings	Solo Violin & Piano	Acc
SOL187	Soliloquy for Organ	Ferris, William	1970	USA	Organ	Keys	Solo Organ	Unacc
SOL188	Soliloquy	Donald, Gilbert	1970	USA	NA	Ensemble	Percussion Ensemble	Ensemble

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SOL189	Discourse, Soliloquy and Concourse	Smith, Lawrence	1970	USA	Cello	Strings	Solo Cello & Orchestra	Acc
SOL190	Molly's Soliloquy for Performer with Clarinet	Sogge, Glen R.	1971	USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL191	Soliloquy: For Clarinet	Levy, Ernst	1971	Switzerland	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL192	Variations for Oboe and Piano Op. 64. (I. Monolog-Soliloquy II. Karusell-Roundabout III. Klangdrapenes Trippeldans-Patter Dance of the Tone Drops IV. Fable V. Med Et Langt Bein Og Et Kort Bien-Hoppity Hop)	Hovland, Egil	1971	Norway	Oboe	Woodwind	Solo Oboe & Piano	Acc (Soliloquy Mvt Unacc)
SOL193	Soliloquy: for Bassoon	Hardish, Patrick	1971	USA	Bassoon	Woodwind	Solo Bassoon	Unacc
SOL194	Soliloquy II	Lane, Philip	c. 1971	UK	Cello	Strings	Solo Cello	Unacc
SOL195	Trumpet Soliloquy: for Albert Streder	Bullard, Bob	1971	USA	Trumpet	Brass	Solo Trumpet	Unacc
SOL196	Soliloquy, op 10: for Cello Solo	Hinton, Alistair	1971	UK	Cello	Strings	Solo Cello	Unacc
SOL197	Soliloqui	Homs, Joaquim	1972	Spain	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL198	Soliloquy for Alto Saxophone and Orchestra	Kershner, Brian	1972	USA	Alto Saxophone	Woodwind	Solo Alto Saxophone & Orchestra	Acc
SOL199	Soliloquy	Lund, John Peter	1972	Not Identified	Clarinet	Woodwind	Solo Clarinet	Unacc

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SOL200	Soliloquy III	Benson, Warren	1972	USA	Horn	Brass	Solo Horn & Three Percussionists	Acc
SOL201	Ricordanza Soliloquy	Rochberg, George	1972	USA	Cello	Strings	Solo Cello & Piano	Acc
SOL202	Soliloquio	Seter, Mordecai	1972	Israel	Piano	Keys	Solo Piano	Unacc
SOL203	Soliloquy	Rimmer, John	1972	New Zealand	Harp	Percussion	Solo Harp	Unacc
SOL204	Brass Quartet: Intrada, Scherzo, Soliloquy, Extrada	Payne, Roger	1972	UK	NA	Ensemble	Brass Ensemble	Ensemble
SOL205	Songs and Dances of Love for Small Orchestra (I. Love Son II. Tango III. Parting Song IV. Mazurka V. Landler VI. Soliloquy VII. Tarantella)	Dakin, Charles	1972	UK	NA	Ensemble	Small Orchestra	Ensemble
SOL206	Soliloquy and Fugue on BDA: Strings	Fox, George	1972	Not Identified	NA	Ensemble	String Quartet	Ensemble
SOL207	The Soliloquy	Clarke, Henry Leland	1972	USA	Voice	Vocal	Solo Voice & Piano	Acc
SOL208	Soliloquy and Rondo	Brown, Richard	1973	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL209	Five Pieces for Solo Clarinet. (I. Preamble II. Waltz)	Jacob, Gordan	1973	UK	Clarinet	Woodwind	Solo Clarinet	Unacc

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	III. Homage to JSB IV. Soliloquy V. Scherzo and Trio)							
SOL210	Soliloquy	Solomons, David W	1973	UK	Guitar	Strings	Solo Guitar	Unacc
SOL211	Soliloquy: for Organ	Stevens, Halsey	1973	USA	Organ	Keys	Solo Organ	Unacc
SOL212	Soliloquy and Dance	Parrott, Ian	1973	UK	Harp	Percussion	Solo Harp	Unacc
SOL213	Soliloquy	Akiyoshi, Toshiko	1973	Japan & USA	NA	Ensemble	Jazz Ensemble	Ensemble
SOL214	Soliloquy	Brown, Christopher Roland	1973	UK	Voice	Vocal	Solo Voice & Orchestra	Acc
SOL215	Soliloquy for Solo Violin	Butt, James	c. 1973	UK	Violin	Strings	Solo Violin	Unacc
SOL216	Soliloquy	Weeks, John R	c. 1973	UK	Soprano	Vocal	Solo Soprano	Unacc
SOL217	Banff Panorama: A Symphonic Suite. (I. Sunrise II. Sunwater Wilderness III. Cascade IV. Twisp V. Reflections VI. Asplenade VII. Snowdust VIII. Bear Cub Dance. VIII. Rainspatter	Demarest, Anne Shannon. Paul, John	1973	Not Identified	NA	Ensemble	Orchestra	Ensemble

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
	X. Soliloquy XI. Windsong - Three Voices. XII. Sunset. XIII. Moontones XIV. One Little World XV. Reminiscence)							
SOL218	Soliloquy for Solo Flute	Stoker, Richard	c. 1974	UK	Flute	Woodwind	Solo Flute	Unacc
SOL219	Soliloquy in the Phrygian Mode: Solo for Unaccompanied Clarinet	Deutsch, Herbert A	1974	USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL220	Soliloquy	Frothingham, Eugenia	1974	USA	Cor Anglais	Woodwind	Solo Cor Anglais & Orchestra	Acc
SOL221	Soliloquy and Dialogue for Trumpet and Piano	Shinn, Randall Alan	1974	USA	Trumpet	Brass	Solo Trumpet & Piano	Acc
SOL222	7 Soliloquios para Violin Solo	Goethals, Lucien	1974	Belgium	Violin	Strings	Solo Violin	Unacc
SOL223	Soliloquys Op. 39	Barrell, Bernard	c. 1974	UK	Cello	Strings	Solo Cello	Unacc
SOL224	Soliloquy on "Tonus peregrinus"	Holland, Dulcie	1974	Australia	Organ	Keys	Solo Organ	Unacc
SOL225	Six Arrows for Piano: Prelude, Romance, Capriccio, Soliloquy, Canon, Evocation	Kuerti, Anton	1974	Austria, USA & Canada	Piano	Keys	Solo Piano	Unacc
SOL226	Soundscapes for Brass Quintet. Riffs, Soliloquy, Jive Dance	Turrin, Joseph	c. 1974	USA	NA	Ensemble	Brass Quintet	Ensemble
SOL227	Concerto for Viola and Orchestra	Weisgarber, Elliot	c. 1974	USA & Canada	Violin	Strings	Solo Violin & Orchestra	Acc

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SOL228	Comedy for Five Winds: Prelude, Soliloquy, Blues, Hornpipe	Patterson, Paul	1974	UK	NA	Ensemble	Woodwind Quintet	Ensemble
SOL229	Soliloquy Music From King Lear	Lees, Benjamin	1975	USA	Flute	Woodwind	Solo Flute	Unacc
SOL230	Free Soliloquy for Unaccompanied Saxophone	Wallace, William	1975	Canada	Saxophone	Woodwind	Solo Saxophone	Unacc
SOL231	Soliloquy for Solo Trumpeter: Bb Trumpet, Flugel Horn, Piccolo Trumpet in Bb	Schlencker, Craig L	1975	Australia	Trumpet	Brass	Solo Trumpet	Unacc
SOL232	Dialogues for Organ and Flute	Hayes, Gary	1975	Canada	NA	Duet	Baroque Flute & Organ	Acc
SOL233	Celebration Suite for Timpani and Orchestra	Gerber, Steven	1975	USA	Timpani	Percussion	Solo Timpani & Orchestra or Piano	Unacc
SOL234	Soliloquy: Encounter I	Kraft, William	1975	USA	Percussion	Percussion	Solo Percussion & Tape	Acc
SOL235	Winter Soliloquy	Feese, Francis	1975	USA	NA	Ensemble	String Orchestra	Ensemble
SOL236	Renditions: for Four Trombones (I. Intrada II. Soliloquy III. Fugue IV. Epilogue)	Brandon, Sy	c. 1975	USA	NA	Ensemble	Trombone Quartet	Ensemble
SOL237	Sketches for Flute Alone: Announcement, Soliloquy, Flirtation, Night-Life, Frolic	Monroe, Ervin	1976	USA	Flute	Woodwind	Solo Flute	Unacc
SOL238	Soliloquy III: Ocean	Bourland, Roger	1976	USA	Flute	Woodwind	Solo Flute	Unacc



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SOL239	Soliloquies	Bassett, Leslie	1976	USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL240	Soliloquy IV: Musettes & Memoirs	Bourland, Roger	1976	USA	Oboe	Woodwind	Solo Oboe	Unacc
SOL241	Soliloquy I: Fire from Fire	Bourland, Roger	1976	USA	Soprano Saxophone	Woodwind	Solo Soprano Saxophone	Unacc
SOL242	Soliloquy II: From the Plains	Bourland, Roger	1976	USA	Horn	Brass	Solo Horn	Unacc
SOL243	Soliloquy	Brown, Christopher Roland	1976	UK	Violin	Strings	Solo Violin & Orchestra	Acc
SOL244	Soliloquy for Organ	Sanders, John Derek	1977	UK	Organ	Keys	Solo Organ	Unacc
SOL245	Soliloquy: Testament of a Madman	Chobanian, Loris O	1976	Iraq & USA	NA	Ensemble	Orchestra	Ensemble
SOL246	Petite Suite: Flute with Piano Accompaniment	Philips, Max	1977	Not Identified	Flute	Woodwind	Solo Flute & Piano	Acc
SOL247	Soliloquy	Babcock, Bruce	1977	USA	Flute	Woodwind	Solo Flute	Unacc
SOL248	Essays: Sonata, Soliloquy, Toccata	Faith, Richard	c. 1977	USA	Oboe	Woodwind	Solo Oboe & Piano	Acc
SOL249	Soliloquy IX: Epiphany	Bourland, Roger	1977	USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL250	Trio for Solo Clarinet (I. Soliloquy. II. Aria. III. Toccata)	Trafford, Edmund	1977	USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL251	Concerto for Clarinet and Orchestra	Corigliano, John	1977	USA	Clarinet	Woodwind	Solo Clarinet & Orchestra	Acc
SOL252	Soliloquy VIII: Meditation	Bourland, Roger	1977	USA	Bassoon	Woodwind	Solo Bassoon	Unacc

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SOL253	Soliloquy for Violin Solo	Ben-Yohanan, Asher	1977	Greece & Israel	Violin	Strings	Solo Violin	Unacc
SOL254	Soliloquy VI: Incandescent Afternoon	Bourland, Roger	1977	USA	Cello	Strings	Solo Cello	Unacc
SOL255	Soliloquy VII: Five Poems	Bourland, Roger	1977	USA	Double Bass	Strings	Solo Double Bass	Unacc
SOL256	Soliloqui for Guitar No 3	Homs, Joaquim	1977	Spain	Guitar	Strings	Solo Guitar	Unacc
SOL257	Soliloquio; Scherzo: due tempi da concerte per chitarra solo	Orsolino, Federico	1977	Italy	Guitar	Strings	Solo Guitar	Unacc
SOL258	Walking Portraits: Dance Suite No 3. Op. 44	McKay, George Frederick	1977	USA	Piano	Keys	Solo Piano	Unacc
SOL259	Soliloquy	Leadbetter, Martin	1978	UK	Flute	Woodwind	Solo Flute & Piano	Acc
SOL260	Soliloquy X: Postcard Sonatas	Bourland, Roger	1977	USA	Harp	Percussion	Solo Harp	Unacc
SOL261	Soliloquy V: From Hamlet	Bourland, Roger	1977	USA	Voice	Vocal	Solo Voice	Unacc
SOL262	Soliloquy	Wilson, Thomas	1979	UK	Guitar	Strings	Solo Guitar	Unacc
SOL263	Soliloquy	Smith, William O	1978	USA	Clarinet	Woodwind	Solo Clarinet & Tape Delay	Acc
SOL264	Soliloquio: in forma di rondo	Lolini, Ruggero	1978	Italy	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL265	Soliloquy XI	Bourland, Roger	1978	USA	Trumpet	Brass	Solo Trumpet	Unacc

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SOL266	Soliloquies for Tenor Trombone, Solo Bass Trombone & Trombone Octet	Faust, Randall E	c. 1978	USA	Tenor & Bass Trombone	Brass	Solo Trombone, Bass Trombone & Trombone Octet	Acc
SOL267	A Christmas Ballet (I. Holiday Scene. II. Soliloquy)	Osterling, Eric	1978	USA	NA	Ensemble	Concert Band	Ensemble
SOL268	Symphonic Triptych (I. Fanfare-Scherzo II. Soliloquy III. March-Fanfare)	Curnow, James	1978	USA	NA	Ensemble	Concert Band	Ensemble
SOL269	A Maiden's Soliloquy: The Pattering Rain	Yeh, Huai-deh	1978	China & USA	Soprano	Vocal	Solo Soprano, Female Chorus & Piano	Acc
SOL270	Soliloquy and Dance	Del Borgo, Elliot	1979	USA	Alto Saxophone	Woodwind	Solo Alto Saxophone & Symphonic Band	Acc
SOL271	Soliloquy: for Bass Trombone	Heinick, David	1979	USA	Bass Trombone	Brass	Solo Bass Trombone	Unacc
SOL272	Four Soliloquys op. 64	Barrell, Joyce	1979	UK	Guitar	Strings	Solo Guitar	Unacc
SOL273	Soliloquy	Kraft, William	1979	USA	Percussion	Percussion	Solo Percussion & Tape	Acc
SOL274	Soliloquy	Powell Perry, Zenobia	1979	USA	Piano	Keys	Solo Piano	Unacc
SOL275	Piano Soliloquy	Hanna, Sir Roland	1979	USA	Piano	Keys	Solo Piano	Unacc
SOL276	Soliloquy II	Boretz, Benjamin	1979	USA	Piano	Keys	Solo Piano	Unacc

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SOL277	Soliloquy: for solo violin	Moon, Chloe	1980	New Zealand	Violin	Strings	Solo Violin	Unacc
SOL278	Flute Concerto. Op. 48 (I. Mysterious, lively II. Passacaglia III. Soliloquy; free recitative IV. Joyous, rhythmic, not fast)	La Montaine, John	1980	USA	Flute	Woodwind	Solo Flute & Orchestra	Acc (Soliloquy Mvt Unacc)
SOL279	Soliloquy	Riddle, Peter	1980	USA	Clarinet	Woodwind	Solo Clarinet & Piano	Acc
SOL280	Soliloquy	Perlongo, Daniel	1980	USA	Bass Clarinet	Woodwind	Solo Bass Clarinet	Unacc
SOL281	Soliloquy	Howard, Dean C	1980	USA	Alto Saxophone	Woodwind	Solo Alto Saxophone & Piano	Acc
SOL282	Soliloquy for Solo Violin	Bell, Elizabeth	1980	USA	Violin	Strings	Solo Violin	Unacc
SOL283	Soliloquy II	Musgrave, Thea	1980	UK & USA	Guitar	Strings	Solo Guitar & Orchestra	Acc
SOL284	Soliloquy: A Collection of Reflections for Solo Cello	Bell, Elizabeth	1980	USA	Cello	Strings	Solo Cello	Unacc
SOL285	Soliloquy for Solo Cello (Op. 58)	Scott, Stuart	1980	USA	Guitar	Strings	Solo Guitar	Unacc
SOL286	Soliloqui for Guitar No 4	Homs, Joaquim	1980	Spain	Guitar	Strings	Solo Guitar	Unacc
SOL287	Soliloquy III	Musgrave, Thea	1980	UK & USA	Guitar	Strings	Solo Guitar & Large Ensemble	Acc
SOL288	Concertante for Flute, Oboe, Timpani (optional) and String Orchestra. Op. 25.	Cruft, Adrian	1980	UK	NA	Ensemble	Flute, Oboe, Optional Timpani &	Ensemble

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
							String Orchestra	
SOL289	Soliloquy III	Boretz, Benjamin	1980	USA	Keyboard	Keys	Solo Keyboard	Unacc
SOL290	Sketches in Style: For Piano	Butler, Jack	1980	Not Identified	Piano	Keys	Solo Piano	Unacc
SOL291	Eighteen Pieces for Guitar (I. Rocking II. Glissade III. Promenade IV. Meditation V. Incantation VI. Carillon VII. Strumming VIII. Oscillation IX. Manor Road Blues X. Dialogues XI. Arioso XII. Questions-Answers XIII. Fragments XIV. Soliloquy XV. City Blues XVI. Sparks XVII. Lamentation XVIII. Birds)	Weinzweig, John	1980	Canada	Guitar	Strings	Solo Guitar	Unacc
SOL292	Soliloquies and Celebrations	Spears, Jared	1980	USA	Marimba	Percussion	Solo Marimba	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL293	Divertimento No 4: for Flute, Double Bass & Piano. (I. Scherzo II. Ari III. Soliloquy IV. Fixation V. Accompanied Cadenza VI. Rondo; Scherzo)	Schwartz, Elliott	1980	USA	NA	Ensemble	Flute, Double Bass & Piano	Ensemble
SOL294	Four Dances for String Orchestra (I. Soliloquy II. Pizzicato Play (Polka) III. Minuet IV. Tarantella)	Cerulli, Bob	1980	USA	NA	Ensemble	String Orchestra	Ensemble
SOL295	Soliloquy on a Lambent Tailpiece	Cresswell, Lyell	1980	New Zealand	NA	Ensemble	String Trio	Ensemble
SOL296	Soliloquy	Baker, Ernest	198?	UK	Viola	Strings	Solo Viola	Unacc
SOL297	Vancouver Lights: A Soliloquy	Coulthard, Jean	1980	Canada	NA	Ensemble	2 Voices with Full Orchestra & Chorus	Ensemble
SOL298	5 Scenes for Flute (Piccolo) & Guitar (I: Soliloquy II. Serenade III. Swallowtail IV. Rainbow V. Midnight Spell)	Chatman, Stephen	c. 1980	USA & Canada	Flute	Woodwind	Solo Flute (Piccolo) & Guitar	Acc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL299	Song of Hope (An Old Man's Soliloquy)	Menotti, Gian Carlo	1980	Italy & USA	Baritone (Optional)	Vocal	Optional Solo Baritone, SATB Choir & Orchestra	Acc or Ensemble
SOL300	Transmutational Etudes (I. Adjacent II. Image III. Superimposed IV. Christopher Alone V. Prolation VI. Soliloquy VII. Miniature VIII. Image IX. Dispersed)	Bohen, Donald	1980	Canada & USA	Piano	Keys	Solo Piano	Unacc
SOL301	Suite for Solo Flute: Prelude, March, Soliloquy, Paeon	Archer, Violet	1981	Canada	Flute	Woodwind	Solo Flute	Unacc
SOL302	Soliloquy for Solo Trumpet. Op. 2a	Paoli, Kenneth Norman	1981	USA	Trumpet	Brass	Solo Trumpet	Unacc
SOL303	Recitation with Five Reflections: For Trombone and Piano	Robertson, Donna N	1981	USA	Trombone	Brass	Solo Trombone & Piano	Acc
SOL304	Soliloquy I	Boretz, Benjamin	1981	USA	Piano	Keys	Solo Piano	Unacc
SOL305	Soliloquy IV	Boretz, Benjamin	1981	USA	Piano	Keys	Solo Piano	Unacc
SOL306	Soliloquy	Spivack, Larry	1981	USA	Vibraphone	Percussion	Solo Vibraphone	Unacc
SOL307	Suite for Solo Guitar: Op. 57. (I. Intrada II. Nocturne III. Gavotte)	Barrell, Bernard	1981	UK	Guitar	Strings	Solo Guitar	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
	IV. Tango-Burlesque V. Scherzo VI. Soliloquy)							
SOL308	Soliloquy	Kavasch, Deborah H	1981	USA	Soprano	Vocal	Solo Soprano	Unacc
SOL309	Soliloquy and Dialogue	Glazer, Stuart	c. 1981	UK	Flute	Woodwind	Solo Flute & Piano	Acc
SOL310	Five Short Saxophone Quartets (from the Little Six) (I. Soliloquy II. Promenade III. Pirata-Tella IV. Slightly Blue V. Fresco)	Cowles, Colin	c. 1982	UK	NA	Ensemble	Saxophone Quartet	Ensemble
SOL311	Soliloquy V	Boretz, Benjamin	1982	USA	Electric Bass Guitar	Strings	Solo Electric Bass Guitar	Unacc
SOL312	Soliloquio	Zyman, Samuel	1982	Mexico	NA	Ensemble	Orchestra	Ensemble
SOL313	Soliloquy Op. 54	Lack, Graham	1983	UK	Oboe	Woodwind	Solo Oboe	Unacc
SOL314	Soliloquy	Karchin, Louis	1983	USA	Flute	Woodwind	Solo Flute	Unacc
SOL315	Soliloquy Op. 55	Lack, Graham	1983	UK	Flute	Woodwind	Solo Flute	Unacc
SOL316	Soliloquy Op. 56	Lack, Graham	1983	UK	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL317	Soliloquy	Holab, William	1983	USA	Horn	Brass	Solo Horn	Unacc
SOL318	Trombone Concerto (I. Proclamation II. Soliloquy III. Capriccio)	Buss, Howard J.	1983	USA	Trombone	Brass	Solo Trombone & Concert Band / Piano	Acc
SOL319	Soliloquy	Pleskow, Raoul	1983	Austria & USA	Cello	Strings	Solo Cello	Unacc



Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL320	Four Etudes for Solo Guitar: Pavan I, Prelude, Pavan II, Soliloquy	Underwood, David	1983	Not Identified	Guitar	Strings	Solo Guitar	Unacc
SOL321	Concerto for Piano and Orchestra (I. Distant Runes and Incantations II. Interlude (piano alone): Soliloquy 'Veiled Autumn' III. The Unbroken Circle of the Moon's Dark Halo)	Schwantner, Joseph	1983	USA	Piano	Keys	Solo Piano & Orchestra	Acc
SOL322	Soliloquy for Solo Harp	Legg, James	1983	USA	Harp	Percussion	Solo Harp	Unacc
SOL323	Sketches for Flute and Percussion. Soliloquy, Scherzo, Lament, March	Andrews, James	1984	Not Identified	Flute	Woodwind	Solo Flute & Percussion	Acc
SOL324	Monāgāh (Soliloquy)	Abdel-Rahim, Gamal	1984	Egypt	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL325	Soliloquy for Two: Regarding the Road Not Taken	Buchanan, Dorothy Quita	1984	New Zealand	Clarinet	Woodwind	Solo Clarinet & Piano	Acc
SOL326	Soliloquy Variations	Hodkinson, Sydney	1984	Canada	Viola	Strings	Solo Viola & Opt. Harp	Optional
SOL327	Soliloquy for Double Bass	Laske, Otto	1984	Poland	Double Bass	Strings	Solo Double Bass	Unacc
SOL328	Soliloquy: Dance Piece 1	Mageau, Mary	1984	USA	Piano	Keys	Solo Piano	Unacc
SOL329	Partita (I. Toccatina II. Arietta)	Archer, Chris	1984	New Zealand	Piano	Keys	Solo Piano	Unacc

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	III. Colloquy IV. Soliloquy)							
SOL330	Soliloquy for Three (Optional 4) Octave Handbells and Optional Wind Chimes	Hilty, Everett Jay	1984	USA	NA	Percussion	Hand Bell Ensemble	Ensemble
SOL331	Nattens Monologue - Night Soliloquy	Zaimont, Judith Lang	1984	USA	Soprano	Vocal	Solo Soprano & Piano	Acc
SOL332	Seven Soliloquies	Moylan, William	1984	USA	Trumpet	Brass	Solo Trumpet	Acc
SOL333	The Poet's Soliloquy	Goldman, Maurice	1984	USA	Vocal	Vocal	Mixed Voices	Ensemble
SOL334	Soliloquy: for Brass Quartet	Ridgway, Alan	1984	Not Identified	NA	Ensemble	Brass Quartet	Ensemble
SOL335	Soliloquy	Cashian, Philip	1985	UK	Cello	Strings	Solo Cello	Unacc
SOL336	Soliloquy	Utting, Craig	1985	New Zealand	Flute	Woodwind	Solo Flute	Unacc
SOL337	Soliloquy I and II for Solo Oboe	Clarke, F R C	1985	Canada	Oboe	Woodwind	Solo Oboe	Unacc
SOL338	Journey to Yellow Springs: Soliloquy 1 - Interlude - Soliloquy 2	Mitchell, Darleen	1985	USA	Tuba	Brass	Solo Tuba & Chimes	Acc
SOL339	Soliloquy	Coble, Kurt W	1985	USA	Violin	Strings	Solo Violin	Unacc
SOL340	Three Inventions on a Name: Soliloquy, Dance, Machine	Schwartz, Elliott	1985	USA	Viola	Strings	Solo Viola	Unacc
SOL341	Duma - A Soliloquy for Orchestra	Baley, Virko	1985	Ukraine & USA	NA	Ensemble	Orchestra	Ensemble

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SOL342	Impressions: for Organ (I. Sortie II. Aria in the Style of a Reverie III. Antiphon IV. Soliloquy V. Carillon VI. A Solemn Song VII. Promenade VIII. Psalm Sketch IX. The Rhythmic Trumpet X. Fantasia on OLD HUNDREDTH)	Young, Gordon	1985	USA	Organ	Keys	Solo Organ	Unacc
SOL343	Soliloquy for Bells	Buckwalter, Karen Lakey	1985	USA	NA	Ensemble	Hand Bell Ensemble	Ensemble
SOL344	Soliloquy for Countertenor, Recorder, Cello & Harpsichord	Ridout, Alan	1985	UK	NA	Ensemble	Countertenor, Recorder, Cello & Harpsichord	Ensemble
SOL345	Soliloquy on Dialogue	Pollard, Marc C	1985	Australia	NA	Ensemble	Medium Voice, Flute, Strings & Percussion	Ensemble
SOL346	Soliloquy	Zandi, Bahman M.	1985	Iran, Belgium & UK	Flute	Woodwind	Solo Flute	Unacc
SOL347	Soliloquy	Weeks, John R	1985	UK	Violin	Strings	Solo Violin	Unacc
SOL348	Soliloquy	Hill, Anthony Herschel	1986	UK	Piano	Keys	Solo Piano	Unacc
SOL349	Soliloquy for Orchestra	Phelps, Deborah	1985	Not Identified	NA	Ensemble	Orchestra	Ensemble

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SOL350	Soliloquy I: for Solo Clarinet in A	Mesler, David	1986	Not Identified	Clarinet	Woodwind	Solo Clarinet in A	Unacc
SOL351	Soliloquy	Jones, Keith Davis	1986	Canada	Trombone	Brass	Solo Trombone	Unacc
SOL352	Soliloquy	Urquhart, Craig	1986	USA	Piano	Keys	Solo Piano	Unacc
SOL353	Soliloquy	Moore, Philip	1986	UK	Organ	Keys	Solo Organ	Unacc
SOL354	Sonata for Snare Drum (I. Riffs II. Soliloquy III. Interruptions)	McLean, Edwin	1986	USA	Snare Drum	Percussion	Solo Snare Drum	Unacc
SOL355	Soliloquy. Op. 116	Cunningham, Michael	1986	USA	Timpani	Percussion	Solo Timpani	Unacc
SOL356	April Soliloquy	Hurley, Donal	1986	Ireland	Percussion	Percussion	Solo Mixed Percussion	Unacc
SOL357	Soliloquy: for Solo Cello	Marshall, Pamela J	1986	USA	Cello	Strings	Solo Cello	Unacc
SOL358	Symphony in 3 Movements (Soliloquy) (I. Unrestrained II. Impassioned III. Volatile)	Paulus, Stephen	1986	USA	NA	Ensemble	Orchestra	Ensemble
SOL359	Soliloquy for Bb Cornet or Trumpet	Sparke, Philip	1987	UK	Cornet or Trumpet	Brass	Solo Cornet or Trumpet	Unacc
SOL360	Concerto for Bass Clarinet. (I. Moonrise Soliloquy II. Meteor Showers III. Journey on a Summer Night)	Callaway, Ann	1987	USA	Bass Clarinet	Woodwind	Solo Bass Clarinet & Chamber Orchestra	Acc

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SOL361	Autumn Soliloquy	Barnes, James	1987	USA	Oboe (Also Flute or Clarinet)	Woodwind	Solo Oboe & Concert Band / Piano	Acc
SOL362	Saxophone Soliloquy	Haddad, Don	1987	USA	Alto Saxophone	Woodwind	Solo Alto Saxophone & Piano	Acc
SOL363	Soliloquy for Solo Cello	Nieman, Alfred	1988	UK	Cello	Strings	Solo Cello	Unacc
SOL364	Soli(solo)loquy: a Rhapsody for Alto and Tenor Trombone Duo with Piano	Uber, David	1987	USA	Trombone	Brass	Alto & Tenor Trombone Duo with Piano	Acc
SOL365	Soliloquies	Sacre, Guy	1987	France	Piano	Keys	Solo Piano	Unacc
SOL366	Soliloquoy	Washington, Ella Ann	1987	Australia	Organ	Keys	Solo Organ	Unacc
SOL367	Alla Soliloquy	Hayes, Paul	1987	Ireland	Mixed Media	Misc.	Electro-Acoustic & Mixed Media	Unacc
SOL368	Toward Light: An Orchestral Set. Someday Memories, Toward Light (Soliloquy), Shadowed Images	Schwantner, Joseph	1987	USA	NA	Ensemble	Orchestra	Ensemble
SOL369	Threads of Sound Recalled: for Piano	Lessard, John	c. 1987	USA	Piano	Keys	Solo Piano	Unacc
SOL370	Soliloquy for Unaccompanied Flute	Cichy, Roger	1988	USA	Flute	Woodwind	Solo Flute	Unacc
SOL371	Soliloquy	Garwood, Margaret	1988	USA	Alto Saxophone	Woodwind	Solo Alto Saxophone & Piano	Acc
SOL372	Reflections and Frolic: A Trumpet Soliloquy	Reid, Sally	1988	USA	Trumpet	Brass	Solo Trumpet	Unacc

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SOL373	Soliloquy	Kaplan, Allan	1988	USA	Trombone	Brass	Solo Trombone	Unacc
SOL374	Soliloquy, Epitaph and Allegro	Forsyth, Malcolm	1988	South Africa & Canada	Trombone	Brass	Solo Trombone & Organ	Acc
SOL375	Soliloquy for Tuba	Cummings, Barton	1988	USA	Tuba	Brass	Solo Tuba	Unacc
SOL376	Wind Quintet, Op. 71: Of Thylacines and Takahas (I. Prelude II. Soliloquy III. March IV. Interlude V. Finale)	Bayford, Frank	1988	UK	NA	Ensemble	Woodwind Quintet	Ensemble
SOL377	Soliloquy for Cello	Grenfell, Maria	1988	Australia & USA	Cello	Strings	Solo Cello	Unacc
SOL378	Variations and Soliloquies	Di Domenica, Robert Anthony	1988	USA	NA	Ensemble	Orchestra	Ensemble
SOL379	Soliloquy for Orchestra	Eagles, Moneta	1988	Australia	NA	Ensemble	Orchestra	Ensemble
SOL380	Queen Bee Soliloquy	Pearson, Richard Thomas	1988	USA	Soprano	Vocal	Solo Soprano, Bassoon & Piano	Acc
SOL381	Concertante Music for Horn, Flute, Clarinet, Oboe, Bassoon and Saxophone	Kulesha, Gary	1988	Canada	NA	Ensemble	Horn, Flute, Clarinet, Oboe, Bassoon & Saxophone	Ensemble
SOL382	Fantasia Ricercata: Soliloquy	Goodrich White, Tyler	1988	USA	Trumpet	Brass	Solo Trumpet, String Quintet, Percussion & Piano	Acc

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SOL383	Soliloquy II "Chimerical Images"	Karchin, Louis	1989	USA	Flute	Woodwind	Solo Flute	Unacc
SOL384	Sonata for Flute and Piano: Capriccio, Scherzo Volante, Pastorale, Soliloquy-Finale	Giron, Arsenio	1989	Spain, USA & Canada	Flute	Woodwind	Solo Flute & Piano	Acc
SOL385	Soliloquy #1 Op. 144	Daigneault, Robert	1989	Canada	Flute	Woodwind	Solo Flute & String Orchestra	Acc
SOL386	Soliloquy	Short, Michael	1989	Bermuda & UK	Oboe	Woodwind	Solo Oboe	Unacc
SOL387	Soliloquy	Higdon, Jennifer	1989	USA	Cor Anglais	Woodwind	Solo Cor Anglais & Strings	Acc
SOL388	Rhapsody for Horn and Piano (I. From the Sanctuary of Dreams II. Dance of the Spirits III. Soliloquy IV. World's Passing)	Newell, John	1989	USA	Horn	Brass	Solo Horn & Piano	Acc. Soliloquy mvt unacc
SOL389	Soliloquy for Trumpet and Sympathetic Piano	Knopf, Michael	1989	USA & Australia	Trumpet	Brass	Solo Trumpet & Piano	Acc
SOL390	Soliloquy	Solomon, Murray	c. 1989	USA	Double Bass	Strings	Solo Double Bass	Unacc
SOL391	Soliloquy - At the Piano	Garner, Errol	1989	USA	Piano	Keys	Solo Piano	Unacc
SOL392	Grand Rapids Suite (I. Prologue II. Burlesque III. Soliloquy IV. Circus)	Zdechlik, John	1989	USA	NA	Ensemble	Concert Band	Ensemble

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SOL393	Dances and Other Movements: Folk Dance, A Short Dance, Gray Trio, Soliloquy, Interlude, No Mambo, Violin Tune, Game, Final	Zdechlik, John	1989	USA	NA	Ensemble	Alto Saxophone, Violin & Piano	Ensemble
SOL394	Soliloquy: for Soprano Voice, Flute/Piccolo, Clarinet, Piano, Violin	Beilharz, Kirsty	1989	Australia	Soprano	Vocal	Solo Soprano with Flute or Piano, Clarinet, Piano & Violin	Acc
SOL395	24 Hour Suite: for Bb Clarinet and Piano. (I. Night Soliloquy II. Morning Song III. Teatime Rag)	Todd, Dennis	1990	Not Identified	Clarinet	Woodwind	Solo Clarinet & Piano	Acc
SOL396	Soliloquio: Fantasia para Saxofon Alto Mi B	Tálens Pelló, Rafael	1990	Spain	Alto Saxophone	Woodwind	Solo Alto Saxophone	Unacc
SOL397	The Soliloquy of Pandora	Shyh-Ji, Chew	1990	Taiwan	Violin	Strings	Solo Violin & String Sextet	Acc
SOL398	Soliloquy Op. 19/3	Kirkwood, Antoinette	1990	UK	Guitar	Strings	Solo Guitar	Unacc
SOL399	Soliloquy I	Wiggins, Christopher	1990	UK	Horn	Brass	Solo Eb Horn	Unacc
SOL400	Four Points of View: for Violin and Cello (I. Eastern Soliloquy II. Western Slap-rap III. Northern Nocturne IV. South-Serbian Romp!)	Resanovic, Nikola	1990	UK & USA	NA	Ensemble	Violin & Cello	Ensemble



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SOL401	Soliloquy (Of Time and the River)	Gould, Morton	1990	USA	NA	Vocal	SATB Choir	Ensemble
SOL402	Soliloquy IV	Wiggins, Christopher	1990	UK	Oboe	Woodwind	Solo Oboe	Unacc
SOL403	Soliloquy II	Wiggins, Christopher	1990	UK	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL404	For Remembrance: A Soliloquy for Solo Cornet and Brass Band	Gardner, Ron	1990	USA	Cornet	Brass	Solo Cornet & Brass Band	Acc
SOL405	Soliloquy V	Wiggins, Christopher	1990	UK	Violin	Strings	Solo Violin	Unacc
SOL406	Soliloquy VII	Wiggins, Christopher	1990	UK	Viola	Strings	Solo Viola	Unacc
SOL407	Soliloquy III	Wiggins, Christopher	1990	UK	Cello	Strings	Solo Cello	Unacc
SOL408	Soliloquy VI	Wiggins, Christopher	1990	UK	Trombone	Brass	Solo Trombone	Unacc
SOL409	Soliloquy VIII	Wiggins, Christopher	1990	UK	Flute	Woodwind	Solo Flute	Unacc
SOL410	Elsinore: Fanfare & Soliloquy, The Ghost, Turmoil: Thoughts of Ophelia	Watson, Edward	1991	UK	Trombone	Brass	Solo Trombone	Unacc
SOL411	Soliloquy	Levine, Richard F	1990	Not Identified	NA	Ensemble	Orchestra	Ensemble
SOL412	Soliloquy	Hindman, Dorothy	1991	USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL413	Soliloquy for Solo Tenor Trombone	Tahourdin, Peter	1991	Australia	Trombone	Brass	Solo Trombone	Unacc
SOL414	Selbstgespräch: für Violine Solo	Muthspiel, Wolfgang	1991	Austria	Violin	Strings	Solo Violin	Unacc

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SOL415	Soliloquio: Sonata Giocoso fur Klavier, op. 104	Divossen, Walter J	1991	Not Identified	Piano	Keys	Solo Piano	Unacc
SOL416	Four Lyrical Pieces for Organ: Contemplation, Communion, Soliloquy, Arioso	Callahan, Charles	1991	USA	Organ	Keys	Solo Organ	Unacc
SOL417	Firestorm	Bulla, Stephen	1991	USA	NA	Ensemble	Brass Band	Ensemble
SOL418	Paradigm Exchanges (I. Fanfare II. Courante III. Romanza I IV. Caprice V. Meditation VI. Romance II VII. Chorale VIII. Impromptu IX. Soliloquy X. Scherzo XI. Passacaglia XII. Soliloquy XIII. Canon XIV. Da capo, Fanfare, Finale)	Schuller, Gunther	1991	USA	NA	Ensemble	Flute, Clarinet, Piano, Violin & Violoncello	Ensemble
SOL419	Soliloquio I	Garrido-Lecca, Celso	1992	Peru	Flute	Woodwind	Solo Flute	Unacc
SOL420	Caution to the Wind (I. Introduction II. Excursion III. Recitative)	Gandolfi, Michael	1992	USA	Flute	Woodwind	Solo Flute & Mixed Ensemble	Acc

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	IV. Divisions V. Soliloquy)							
SOL421	Soliloqui: Para Fluta	Azkarreta, Jon Bilbao	1992	Puerto Rico	Flute	Woodwind	Solo Flute	Unacc
SOL422	Six Studies and Improvisation for Tenor Saxophone: (I. Windup II. Misterioso III. Ischl IV. Love Song V. Weaving VI. Soliloquy VII. Improvisation)	Morrill, Dexter	1992	USA	Tenor Saxophone	Woodwind	Solo Tenor Saxophone	Unacc
SOL423	Soliloquy	Grady, Michael T	1992	USA	Euphonium	Brass	Solo Euphonium	Unacc
SOL424	Soliloquy: A Fragment from String Quartet No 2	Lehmann, Wilfred	1992	Australia	Violin	Strings	Solo Violin & Piano	Acc
SOL425	Deux Soliloques	Leget, Édith	1992	France	Horn	Brass	Solo Horn	Unacc
SOL426	Piano Potpourri: Five Contrasting Virtuoso Pieces for Piano Solo. (I. Midnight Rhapsody II. Pattern	Davis, Sharon	1992	USA	Piano	Keys	Solo Piano	Unacc

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	III. Soliloquy IV. Blue Turnips V. Granitic)							
SOL427	Mexican Murals for Marimba. (I. Village Festival II. Soliloquy III. Dance)	Brown, Thomas A	1992	USA	Marimba	Percussion	Solo Marimba	Unacc
SOL428	Silver Spring Soliloquy	Sheldon, Robert	1992	USA	NA	Ensemble	Concert Band	Ensemble
SOL429	Soliloquy for Orchestra	Grier, Jon	1992	USA	NA	Ensemble	Orchestra	Ensemble
SOL430	Elanga N'Kake Singing to his Craft: A Dramatic Soliloquy for Solo Percussionist or Vocalist	Wood, James	1993	UK	Percussion	Percussion	Mixed Percussion	Unacc
SOL431	Soliloquy Op. 44	Liebermann, Lowell	1993	USA	Flute	Woodwind	Solo Flute	Unacc
SOL432	Soliloquy	Derby, Richard	1993	USA	Horn	Brass	Solo Horn	Unacc
SOL433	Soliloquy: Thinking on these Things	Rouse, Jay	1993	USA	Piano	Keys	Solo Piano	Unacc
SOL434	In Memory: Piano Suite. (I. Scherzino II. Serenade III. Grave IV. Grazioso V. Soliloquy)	Keig, Betty	1993	Not Identified	Piano	Keys	Solo Piano	Unacc
SOL435	Soliloquy IX	Wiggins, Christopher	1993	UK	Euphonium	Brass	Solo Euphonium	Unacc
SOL436	Meta: for String Quartet. Soliloquy and Canon, Scherzo, Arioso, Toccata	Rodriguez, Robert Xavier	1993	USA	NA	Ensemble	String Quartet	Ensemble

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SOL437	Soliloquy for Brass	Bender, Mitchell S	1993	USA	NA	Ensemble	Brass Quintet	Ensemble
SOL438	Soliloquy X for Solo Tuba	Wiggins, Christopher	1993	UK	Tuba	Brass	Solo Tuba	Unacc
SOL439	Soliloquy XI	Wiggins, Christopher	1993	UK	Saxophone	Woodwind	Solo Saxophone	Unacc
SOL440	Concert Soliloquy	Peterson, Thomas	c. 1993	USA	Cello	Strings	Solo Cello	Unacc
SOL441	2 Contrasted Pieces (I. Soliloquy II. Quirky Waltz)	Bleazard, William	1994	UK	Oboe	Woodwind	Solo Oboe & Piano	Acc
SOL442	Soliloquy	Carr, Gordon	1994	UK	Horn	Brass	Solo Horn in F & Piano	Acc
SOL443	Monolloygue: a soliloquy about sixteen stones for an actor and a bassoonist	Kasemets, Udo	1994	Estonia & Canada	Bassoon	Woodwind	Solo Bassoon & Actor	Unacc
SOL444	Soliloquy for Viola and Piano. Op. 26	Venables, Ian	1994	UK	Viola	Strings	Solo Viola & Piano	Acc
SOL445	Rainy Night Soliloquy	Gates, Keith	1994	USA	Trumpet	Brass	Solo Trumpet & Piano	Acc
SOL446	Midnight Soliloquy	Pappas, Joseph	1994	USA	Trumpet	Brass	Solo Trumpet	Unacc
SOL447	Soliloquy	Powning, Graham	1994	Australia	Trombone	Brass	Solo Trombone	Unacc
SOL448	Soliloquy XII	Wiggins, Christopher	1994	UK	Trumpet	Brass	Solo Trumpet	Unacc
SOL449	Concerto for Cello and Orchestra (I. Invocation II. Profanation III. Soliloquy)	Danielpour, Richard	1994	USA	Cello	Strings	Solo Cello & Orchestra or Piano	Acc

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	IV. Prayer and Lamentation)							
SOL450	Selbstgespräch für Gitarre	Stranz, Ulrich	1994	Germany	Guitar	Strings	Solo Guitar	Unacc
SOL451	Ama Dablam: A Soliloquy	Weisgarber, Elliot	1994	USA & Canada	Piano	Keys	Solo Piano	Unacc
SOL452	Soliloquy Op. 79	Patterson, Paul	1995	UK	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL453	Supple Soliloquy	Powning, Graham	1995	Australia	Flute	Woodwind	Solo Flute	Unacc
SOL454	Soliloquy Krishnas Song	Baksa, Robert	1995	USA	Flute	Woodwind	Solo Flute	Unacc
SOL455	Blues for Mister Barrett: A Soliloquy for Clarinet	Johnson, David	c. 1995	UK	Clarinet	Woodwind	Solo Clarinet	Not Identified
SOL456	Soliloquy	Corigliano, John	1995	USA	Clarinet	Woodwind	Solo Clarinet & String Quartet	Acc
SOL457	Soliloquy	Causton, Richard	1995	UK	Bassoon	Woodwind	Solo Bassoon	Unacc
SOL458	Mockingsongbird Soliloquy	Harrington, Jeffrey	1995	USA	Oboe	Woodwind	Solo Oboe	Unacc
SOL459	Concertino for Tuba and Strings	Turner, Guy	1995	UK	Tuba	Brass	Solo Tuba & Strings	Acc
SOL460	Eight Bells - A Soliloquy for 8 Trombones	Hill, R A	c. 1995	Not Identified	NA	Ensemble	Eight Trombones	Ensemble
SOL461	Soliloquy: for Viola and Piano: Op. 26	Venables, Ian	1995	UK	Viola	Strings	Solo Viola & Piano	Acc

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SOL462	Battlefield Requiem: for Solo Cello and Percussion Quartet. (I. Kyrie (Gathering) II. Dies Irae (Combat) III. Libera Me (Survivor's Soliloquy) IV. Lux Aeterna (In the Air)	Leisner, David	1995	USA	Cello	Strings	Solo Cello & Percussion Ensemble	Acc
SOL463	Suite No 1: Celebrations and Reflections: Op 9 for Organ. (I. Exultant Dance: Heaven be Praised! II. Soliloquy III. Quiescent Reflections IV. Toccata Real)	Janzer, Dennis	1995	USA	Organ	Keys	Solo Organ	Unacc
SOL464	Remembrance Day, Soliloquy for a Passing Century	Morton, Gould	1995	USA	NA	Ensemble	Concert Band	Ensemble
SOL465	A Handbell Soliloquy	Stephenson, Valerie W	1995	USA	NA	Ensemble	Hand Bell Ensemble	Ensemble
SOL466	Soliloqui	Pladevall, Josep Maria	1995	Spain	Cello	Strings	Solo Cello	Unacc
SOL467	Tsatskes: a Potpourri for Woodwind Trio: Oboe, Bb Clarinet, Bassoon. (I. Quickstep II. Romance III. Riffs IV. Hocket-Rota V. Soliloquy VI. Cakewalk VII. Lament (in memoriam George Cacioppo)	Hodkinson, Sydney	1995	Canada	NA	Ensemble	Woodwind Trio	Ensemble

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	VIII. Scat Song, IX. Vesper X. Barn-Burner							
SOL468	Telaio: Desdemona (Operatic Soliloquy)	Botti, Susan	1995	USA	Soprano	Vocal	Soprano & Ensemble	Acc
SOL469	Birdsong Soliloquy	Buchanan, Dorothy Quita	1996	New Zealand	Flute	Woodwind	Solo Flute	Unacc
SOL470	Soliloquy	Good, Scott	1996	USA	Flute	Woodwind	Solo Flute	Unacc
SOL471	Soliloquy: for Solo Flute and Flute Orchestra	Shaw Jeffries, Marjorie	1996	Not Identified	Flute	Woodwind	Solo Flute & Flute Orchestra	Acc
SOL472	Okwanjula Kw' Endere = Introduction of the flute: flute solo from Ekivvulu Ky Endere = an African Festivity for Flute.	Tamusuza, Justinian	1996	Uganda	Flute	Woodwind	Solo Flute	Unacc
SOL473	Old Songs	Elmsly, John	1996	New Zealand	Oboe	Woodwind	Solo Oboe	Unacc
SOL474	Clarion Calls: a Suite for Trumpet and Organ (I. Dialogue II. Barcarolle III. Soliloquy IV. Celebration)	Adler, Samuel	1996	USA	Trumpet	Brass	Solo Trumpet & Organ	Acc



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SOL475	Soliloquy: for Solo Viola	Spiers, Colin	1996	Australia	Viola	Strings	Solo Viola	Unacc
SOL476	Soliloquio II	Garrido-Lecca, Celso	1996	Peru	Cello	Strings	Solo Cello	Unacc
SOL477	Soliloquy	Brotos (Soler), Salvador	1996	Spain	Guitar	Strings	Solo Guitar	Unacc
SOL478	Soliloquy & Celebration	Caravan, Ronald L	1996	USA	NA	Ensemble	Saxophone, Soprano & Piano	Ensemble
SOL479	Soliloquy & Frolic	Bowen, York	1997	UK	Flute	Woodwind	Solo Flute	Unacc
SOL480	String Quartet No 3: Soliloquy	Wood, Philip	1997	UK	NA	Ensemble	String Quartet	Ensemble
SOL481	Soliloquio: per flauto in sol, flauto in do e ottavino	Pablo, Luis de	1997	Spain	Flute	Woodwind	Solo Flute	Not Identified
SOL482	Pensive Soliloquy	Adler, Samuel	1997	USA	Alto Saxophone	Woodwind	Solo Alto Saxophone & Piano	Acc
SOL483	Soliloquy for Viola de Gamba	Dippre, Keith	1997	USA	Viola de Gamba	Strings	Solo Viola de Gamba	Unacc
SOL484	Soliloqui for Solo Cello	Shapira, Sergiu	1997	Israel	Cello	Strings	Solo Cello	Unacc
SOL485	Soliloquy	Conte, David	1997	USA	Organ	Keys	Solo Organ	Unacc
SOL486	Pastoral Moments: Six Pieces for Organ	Parfrey, Raymond	c. 1997	UK	Organ	Keys	Solo Organ	Unacc
SOL487	Soliloquy	Ran, Shulamit	1997	Israel & USA	NA	Ensemble	Violin, Viola & Cello	Ensemble
SOL488	Soliloquy & Two Contrasts	Heron, Peter	1998	UK	Recorder	Woodwind	Solo Treble Recorder	Unacc

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SOL489	Three Sad Songs: for Viola and Piano - Processional, Reflections, Soliloquy and Cavatina	Donald, Martino	c. 1997	USA	Viola	Strings	Solo Viola & Piano	Acc
SOL490	Soliloquy	Kohn, Karl	c. 1997	Austria & USA	Guitar	Strings	Solo Guitar	Unacc
SOL491	Soliloquy and March	Kennedy, Vincent	c. 1997	Ireland	NA	Ensemble	Concert Band	Ensemble
SOL492	Soulscapes (I. Wings II. Angelicus Incognitus III. Soliloquy)	Stokes, Sheridan	1998	USA	Flute	Woodwind	Solo Flute & Marimba	Acc
SOL493	Soliloquy I	Simaku, Thomas	1998	UK	Violin	Strings	Solo Violin	Unacc
SOL494	Soliloquy for Solo Clarinet. Op. 21	Girard, Kenneth	1998	USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL495	Soliloquy for English Horn	Downey, John W	1998	USA	Cor Anglais	Woodwind	Solo Cor Anglais	Unacc
SOL496	Soliloquy.....Pinter	Fage, Shane	1998	Canada	Saxophone	Woodwind	Solo Saxophone	Unacc
SOL497	Soliloquy: for Alto Saxophone	Raskin, Stephen M	1998	Not Identified	Saxophone	Woodwind	Solo Saxophone	Unacc
SOL498	Soliloque et Dialogue	Pleskow, Raoul	1998	Austria & USA	Soprano Saxophone	Woodwind	Solo Soprano Saxophone & Piano	Acc

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SOL499	Soliloquy for Solo Violin Op 21	Sainsbury, Lionel	1998	UK	Viola	Strings	Solo Violin	Unacc
SOL500	Soliloquy	Imbrie, Andrew	1998	USA	Violin	Strings	Solo Violin	Unacc
SOL501	Trio for Flute, Oboe & Clarinet (I. Prologue II. Meditation III. Waltz IV. Dance V. Soliloquy VI. Burlesque)	Harris, Paul	c. 1998	UK	NA	Ensemble	Flute, Oboe & Clarinet	Acc
SOL502	Concerto for Viola and Orchestra (I. Gan Tzippi II. Soliloquy III. King David Dancing Before the Ark)	Schoenfield, Paul	1998	USA & Israel	Viola	Strings	Solo Viola & Orchestra	Acc
SOL503	Soliloquy Before a Painted Backdrop	Lockwood, Normand	1998	USA	NA	Ensemble	3 Clarinets & Bass Clarinet	Ensemble
SOL504	Harlem Soliloquy	Byers, Jennifer	1998	USA	NA	Ensemble	Piano Trio	Ensemble
SOL505	Soliloquy: for Cello and Computer Generated Part	Ben-Tal, Oded	1999	Israel & UK	Cello	Strings	Solo Cello & Computer Generated Part	Acc
SOL506	Soliloquy	Schocker, Gary	1999	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL507	Soliloquy and Dance	Parker, Philip	1999	USA	Oboe	Woodwind	Solo Oboe & Concert Band	Acc
SOL508	Soliloquy No. 2 - A Landscape of Frozen Thoughts	Ziemowit Zych, Wojciech	1999	Poland	Bass Clarinet	Woodwind	Solo Bass Clarinet & Twenty String Instruments	Acc

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SOL509	Flute Concerto (I. Introduction - <i>Presto</i> II. Soliloquy ( <i>cadenza</i> ) III. Elegy IV. <i>Scherzo</i> Finale)	Shepherd, Patrick	1999	New Zealand	Flute	Woodwind	Solo Flute and Orchestra	Acc
SOL510	Blue Soliloquy for Horn	Winteregg, Steven	1999	USA	Horn	Brass	Solo Horn	Unacc
SOL511	Soliloquy for Unaccompanied Horn	Funkhouser, James	1999	USA	Horn	Brass	Solo Horn	Unacc
SOL512	Soliloquy for Trumpet	Ralston, Brian	1999	USA	Trumpet	Brass	Solo Trumpet	Unacc
SOL513	Rhapsody for Euphonium	Curnow, James	1999	USA	Euphonium	Brass	Solo Euphonium & Concert Band	Acc
SOL514	Soliloquy	Rathburn, Eldon	1999	Canada	Viola	Strings	Solo Viola	Unacc
SOL515	Soliloquy for Violin and Orchestra	Simpson, Daniel Leo	1999	USA	Violin	Strings	Solo Violin & Orchestra	Acc
SOL516	Twelve Miniatures for Quiet Occasions: (I. Andante II. Berceuse III. Cantabile IV. Celtic Lament V. Chorale VI. Greensleeves VII. Pange Lingua VIII. Reverie IX. Romance X. Serenade	Rawsthorne, Noel	1999	UK	Organ	Keys	Solo Organ	Unacc

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	XI. Soliloquy XII. Veni Creator							
SOL517	Simple Suite	Wolford, Darwin	1999	USA	Organ	Keys	Solo Organ	Unacc
SOL518	Cabena's Homage V, Book 6: Ten Pieces Op. 361 (I. Master Angus's Anniversary II. Mr Wright's Wrondo III. Mistress Sheri's Sonatina IV. Sir John's Soliloquy)	Cabena, H (Barrie)	1999	Australia, UK & Canada	Organ	Keys	Solo Organ	Unacc
SOL519	As Darkness Falls	Prinz, Kendall R	1999	USA	NA	Ensemble	Wind Ensemble	Ensemble
SOL520	Soliloquy No. 1 - Agitated Mind	Ziemowit Zych, Wojciech	1999	Poland	NA	Ensemble	Chamber Ensemble	Ensemble
SOL521	Soliloquy	Weddington, Maurice	2000	USA	Bass Clarinet	Woodwind	Solo Bass Clarinet	Unacc
SOL522	Life of the Party: Bassoon and 16 Friends	Freund, Don	2000	USA	Bassoon	Woodwind	Solo Bassoon & Ensemble	Acc
SOL523	Soliloquies	Stevens, John	2000	USA	Euphonium	Brass	Solo Euphonium	Unacc
SOL524	A Pierre Soliloquy: Ode to Pierre	Garrett, James Allen	2000	USA	Euphonium	Brass	Solo Euphonium	Unacc
SOL525	Anecdote: A Soliloquy for Violoncello and Orchestra	Tann, Hilary	2000	USA & UK	Cello	Strings	Solo Cello & Orchestra	Acc

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SOL526	Preludes in African Rhythm: for Piano	Roux, Isak	2000	South Africa & Germany	Piano	Keys	Solo Piano	Unacc
SOL527	Second Suite for Handbells	Helman, Michael	2000	USA	NA	Ensemble	2/3 Octave Hand Bells	Ensemble
SOL528	Four Epigrams: for Solo Organ. Flute Soliloquy, Interlude, Reminiscence, Acclamation	Pinkham, Daniel	2000	USA	Organ	Keys	Solo Organ	Unacc
SOL529	A Thousand Natural Shocks	Murphy, Kelly-Marie	2000	Canada	NA	Ensemble	Orchestra	Ensemble
SOL530	Soliloqui: Trio pour 12 Verres en Cristal	Wen, Deqing	2000	China & Switzerland	Percussion	Percussion	12 Crystal Glasses	Unacc
SOL531	Soliloquy of the Solipsist	Eliasson, Anders	2000	Sweden	Voice	Vocal	Solo Voice & Piano	Acc
SOL532	Soliloquy: For Unaccompanied Clarinet	Binnette, Lipper	2001	USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL533	Sorrowful Soliloquy	Powning, Graham	2001	Australia	Oboe	Woodwind	Solo Oboe	Unacc
SOL534	Soliloquy & Scherzo	Hartley, Walter S	2001	USA	Eb Sopranino Saxophone	Woodwind	Eb Sopranino Saxophone or Eb Clarinet & Piano	Acc
SOL535	Soliloquy II	Simaku, Thomas	2001	Albania & UK	Cello	Strings	Solo Cello	Unacc
SOL536	Soliloquy and Cadenza	Sculthorpe, Peter	2001	Australia	Cello	Strings	Solo Cello	Unacc
SOL537	Jazz Sketches: 8 Original Piano Solos. (I. Morning Song II. Bernie III. Nocturne	Minsky, Larry	c. 2001	USA	Piano	Keys	Solo Piano	Unacc

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	IV. Prelude V. Monday Date VI. Meditation VII. Flying High VIII. Soliloquy							
SOL538	The Dawn Soliloquy ii: Mankon Bamenda	Fonta, Emmanuel Tanka	2001	Cameroon	NA	Ensemble	Jazz Ensemble	Ensemble
SOL539	Soliloquy III	Simaku, Thomas	2002	Albania & UK	Viola	Strings	Solo Viola	Unacc
SOL540	A Gay Psalter: for Harpsichord. Sestina, Stasis, Soliloquy, Spasms, Scut	Jones, Kenneth V.	2002	UK	Harpsichord	Keys	Solo Harpsichord	Unacc
SOL541	Winter Soliloquy: For Solo Piano	Grandison, Mark	2002	Australia	Piano	Keys	Solo Piano	Unacc
SOL542	Recollection: Soliloquy No 2 for Organ	Conte, David	2002	USA	Organ	Keys	Solo Organ	Unacc
SOL543	A Garland for St Francis (I. I had a Dream II. Yes, my Friends of Assisi, I have Gone Mad III. Francis and the Leper IV. How Sweet to Feel V. Sermon to the Bird VI. Meditation VII. Soliloquy: Francis VIII. Prayer: St Francis)	Beath, Betty	2002	Australia	Medium Voice	Vocal	Solo Voice and Piano	Acc
SOL544	Soliloquy Op. 100	Lack, Graham	2003	UK	Violin	Strings	Solo Violin	Unacc

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SOL545	Fantasie Concertante for Horn in Eb or F (I. Don Quixote's Dream II. Burlesque III. Soliloquy IV. Valse Caprice)	Wilby, Philip	2003	UK	Horn	Brass	Solo Horn in Eb or F	Unacc
SOL546	Lamentations for Unaccompanied Double Bass	Allman, Edward	2003	USA	Double Bass	Strings	Solo Double Bass	Unacc
SOL547	Soliloquy	Martino, Donald	2003	USA	Vibraphone	Percussion	Solo Vibraphone	Unacc
SOL548	Requiescat in Pace: Soliloquy on September 11th for Cast-bell Carillon	Bodine, Willis	2003	USA	Carillon	Keys	Solo Carillon	Unacc
SOL549	Canalscape: Soliloquy	Carson, Cooman	2003	USA	NA	Ensemble	String Quartet	Ensemble
SOL550	Island Soliloquy	Zhurbin, Lev "Ljova"	2003	Russia & USA	NA	Ensemble	String Orchestra	Ensemble
SOL551	Soliloquy	Clark, Ewan	2003	New Zealand	Cello	Strings	Solo Cello	Unacc
SOL552	Flageolet - Soliloquy Variations for Solo Flute and Optional Harp	Hodkinson, Sydney	c. 2003	USA & Canada	Flute	Woodwind	Solo Flute & Optional Harp	Optional
SOL553	Soliloquy	Thomas, Jenny	2003	New Zealand	NA	Ensemble	Women's Choir & Piano	Ensemble
SOL554	Sonnets and Soliloquies	Hoiby, Lee	2003	USA	Soprano	Vocal	Solo Soprano & String Quartet	Acc



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SOL555	A Soliloquy for Band	Devlin, Darryl	c. 2003	Not Identified	NA	Ensemble	Concert Band	Ensemble
SOL556	Voices in Silence	Beamish, Sally	2004	UK	Piano	Keys	Solo Piano	Unacc
SOL557	Echoes in the Wind: a Native American Soliloquy	Louke, Phyllis Avidan	c. 2004	USA	NA	Ensemble	Flute Choir	Ensemble
SOL558	Soliloquy	Tobenski, Dennis	2004	USA	Flute	Woodwind	Solo Flute	Unacc
SOL559	Cerulean Soliloquy	Lanman, Anthony	2004	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL560	Soliloquy	Faure, Gabriel. Arr. Merriman, Lyle	2004	France	Alto Saxophone	Woodwind	Solo Alto Saxophone & Piano	Acc
SOL561	Soliloquy for Soprano Saxophone, Bb Clarinet or Oboe and Piano	Gooch, Warren	2004	USA	Soprano Saxophone	Woodwind	Solo Soprano Saxophone , Bb Clarinet or Oboe & Piano	Acc
SOL562	Soliloquy for C Trumpet Alone	Jacobs, Edward	2004	USA	Trumpet	Brass	Solo C Trumpet	Unacc
SOL563	Silvia's Soliloquy	Powning, Graham	2004	Australia	Violin	Strings	Solo Violin	Unacc
SOL564	Final Soliloquy of the Interior Paramour	Read Thomas, Augusta	2004	USA	NA	Ensemble	Soprano, Counter-Tenor & Small Ensemble	Ensemble

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SOL565	2 Soliloquies	Denham, Robert	2005	USA	Flute	Woodwind	Solo Flute	Unacc
SOL566	Four Poems for Solo Flute: (I. Haiku II. Soliloquy III. Free Verse IV. Sonnet)	Duke, Lisa	2005	USA	Flute	Woodwind	Solo Flute	Unacc
SOL567	Soliloquy: 1841 Lives: Cindy's Lament	Niederberger, Maria A	2005	Switzerland & USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL568	Soliloquy for English Horn	Blank, Allan	2005	USA	Cor Anglais	Woodwind	Solo Cor Anglais	Unacc
SOL569	Soliloquy: for Solo Bassoon	Carey, Ross	2005	New Zealand	Saxophone	Woodwind	Solo Saxophone	Unacc
SOL570	Soliloquy	Mitchell-Davidson, Paul	2005	UK	Saxophone	Woodwind	Solo Saxophone	Unacc
SOL571	Soliloquy 2	Roxburgh, Edwin	2005	UK	Violin	Strings	Solo Violin & Piano	Acc
SOL572	Soliloquy: Song of the Sparrow	Allen, Geoffrey	2005	UK & Australia	Cello	Strings	Solo Cello & Piano	Acc
SOL573	Soliloquy for Solo Violoncello	Goossen, Frederic	2005	USA	Cello	Strings	Solo Cello	Unacc
SOL574	Soliloquy	McPherson, Andrew	2005	UK & USA	Cello	Strings	Solo Cello & Piano	Acc

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SOL575	Soliloquies & Sonatas: Four Concert Works for Solo Guitar (I. Sonata Europa II. The Machine Stops! III. Surface Tension IV. Soliloquy (Sonata 2))	Charlton, Richard	2005	Australia	Guitar	Strings	Solo Guitar	Unacc
SOL576	Soliloquio Notturmo: per chitarra	Ferri, Giordano Bruno	2005	Italy	Guitar	Strings	Solo Guitar	Unacc
SOL577	Concentra: A Soliloquy for Band	Huckeby, Ed	2005	USA	NA	Ensemble	Concert Band	Acc
SOL578	Three Antarctic Sketches: (I. Soliloquy II. Away Across the Ice, The Boys Come Home III. Skua Dance)	Shepherd, Patrick	2005	New Zealand	NA	Ensemble	Violin & Violoncello	Ensemble
SOL579	Three Spanish Songs	Tommasini, Matthew	2005	USA	Soprano	Vocal	Solo Soprano & Chamber Wind Ensemble	Acc
SOL580	Chautauqua Soliloquy	Locklair, Dan	c. 2005	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL581	Soliloquy for Solo Trombone	Bayliss, Colin	c. 2005	UK	Trombone	Brass	Solo Trombone	Unacc
SOL582	Soliloquy: Harmonic Images for Flute and Piano	Heiss, John	2006	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL583	Soliloquy: for Solo English Horn	Bahr, Jason M	2006	USA	Cor Anglais	Woodwind	Solo Cor Anglais	Unacc

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SOL584	Soliloquy for Tuba and Piano	Chamberlin, Robert	2006	USA	Tuba	Brass	Solo Tuba & Piano	Acc
SOL585	Soliloquy 3	Roxburgh, Edwin	2006	UK	Violin	Strings	Solo Violin	Unacc
SOL586	Soliloquy 4	Roxburgh, Edwin	2006	UK	Cello	Strings	Solo Cello	Unacc
SOL587	Olympian Symphony (I. Soliloquy II. Anglaise III. Pastorale IV. Expansum)	Cook, James	2006	Not Identified	Organ	Keys	Solo Organ	Unacc
SOL588	Lament and Soliloquy	Zyskowski, Ginger	2006	USA	Marimba	Percussion	Solo Marimba	Unacc
SOL589	Three Soliloquies from the Greater Good	Hartke, Stephen	2006	USA	NA	Ensemble	Flute, Cor Anglais, Clarinet, Bassoon, 2 Violins, Viola, Cello & Bass	Ensemble
SOL590	The Daughter of Capulet	Pasatieri, Thomas	2006	USA	Voice	Vocal	Voice & Piano	Acc
SOL591	Sonata for Clarinet Alone	Jackson, Tom	2006	UK	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL592	Soliloquy	Heiss, John	2007	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL593	Baritone Concerto with Piano (I. Fusions II. Soliloquy III. Tangents)	Ellerby, Martin	2007	UK	Baritone	Brass	Solo Baritone & Piano	Acc

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SOL594	Four Pieces from the Poetry of Sir Walter Scott. (I. Galliard from Marmion II. Intermezzo from the Lady of the Lake III. The Marchers from the Lord of the Isles IV. Soliloquy from the Lay of the Last Minstrel)	Major, Ian	2007	UK	Organ	Keys	Solo Organ	Unacc
SOL595	Macbeth: Descriptive Drama for Harpsichord	Blood, John	2007	UK	Organ	Keys	Solo Organ	Unacc
SOL596	Legends (I. Prelude to Sel II. Soliloquy C. S E III. Ripley's Jollity IV. Ad Futurum Saeculum)	Tucker, Christopher	2007	USA	NA	Ensemble	Symphonic Orchestra	Ensemble
SOL597	Soliloquy	Saunders, Rebecca	2007	UK	NA	Ensemble	Six Voices	Ensemble
SOL598	American Complex (I. Soliloquy II. Lullaby III. Incantation IV. Sermon)	Gailloreto, Jim	2007	USA	Soprano Saxophone	Woodwind	Solo Soprano Saxophone & String Quartet	Acc
SOL599	Concerto for Viola and String Orchestra (I. <i>Allegro Moderato</i> II. Soliloquy III. <i>Allegro</i> )	Biddington, Eric	2007	New Zealand	Solo Viola	Strings	Solo Viola & String Orchestra	Acc

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SOL600	That Time of Year: Soliloquy for Baritone and Piano	Joubert, John	2007	UK & South Africa	Baritone	Vocal	Solo Baritone & Piano	Acc
SOL601	Soliloquy	Courvoisier, Sylvie	c. 2007	Switzerland	Piano	Keys	Solo Piano	Unacc
SOL602	Soliloquy V (Flauto Acerbo)	Simaku, Thomas	2008	Albania & UK	Recorder	Woodwind	Solo Recorder	Unacc
SOL603	Soliloquy IV	Simaku, Thomas	2008	Albania & UK	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL604	Soliloquy for Solo Bassoon	Isaacson, Michael	2008	USA	Bassoon	Woodwind	Solo Bassoon	Unacc
SOL605	Soliloquy	Barfield, Anthony	2008	USA	Trombone	Brass	Solo Trombone & Trombone Quartet	Acc
SOL606	Soliloquy	Slapin, Scott	2008	USA	Viola	Strings	Solo Viola	Unacc
SOL607	Prelude, Memorial and Aria: for Cello and Piano (I. Prelude: Soliloquy with Interruptions II. Memorial: Nine Times Nine for Ezra III. Aria: Michael's Waltz)	Schwartz, Elliott	2008	USA	Cello	Strings	Solo Cello & Piano	Acc
SOL608	Bincombe Sketches: Three Pieces for Organ (I. Humoresque (Squirrels) II. Soliloquy (Sunbeams)	Daniels, Brian	2008	UK	Organ	Keys	Solo Organ	Unacc

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	III. Joie (Badgers))							
SOL609	Blue for Mezzo Soprano and Piano	Staniland, Andrew	2008	Canada	Mezzo Soprano	Vocal	Solo Mezzo Soprano & Piano	Acc
SOL610	Soliloquy (for Orchestra)	McBrien, Brendan	2008	USA	NA	Ensemble	Orchestra	Ensemble
SOL611	Soliloquy: An Elegy for our Fallen Heroes	Diehl, Michelle	2008	USA	NA	Ensemble	String Orchestra	Ensemble
SOL612	Soliloquy: Piano Trio	Magnuson, Roy D	2008	USA	NA	Ensemble	Piano Trio	Ensemble
SOL613	Soliloquy and Allegro Giocosa	Allen, Chris	2009	UK	Alto Saxophone	Woodwind	Solo Alto Saxophone & Piano	Acc
SOL614	Soliloquy	Vogel, Roger C.	2009	USA	Alto Saxophone	Woodwind	Solo Alto Saxophone	Unacc
SOL615	Soliloquy	Brown, Timothy	2009	USA	Piano	Keys	Solo Piano	Unacc
SOL616	Piano Poems (I. Remembering You II. Walk with Me III. Lavender Dreams IV. Forgotten	Griesdale, Susan	2009	Canada	Piano	Keys	Solo Piano	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
	V. After the Rain VI. Soliloquy VII. Antique Lace VIII. Sail Away IX. Dreamcatcher)							
SOL617	Novelette	Gajdos, Miloslav	2009	Czech Republic	NA	Ensemble	Violin & Double Bass or 2 Double Basses	Ensemble
SOL618	Soliloquy Concerto	McKinley, William Thomas	c. 2009	USA	Trumpet	Brass	Solo Trumpet & Orchestra	Acc
SOL619	Soliloquy	Bregegere, Andre	2009	France & USA	NA	Ensemble	Flute, Clarinet, Trombone, Viola & Cello	Ensemble
SOL620	A Day in the Park (I. Hooray! We're Here! II. Soliloquy on the Clouds III. Catching Butterflies)	Kurrasch, Ann Marie	2009	USA	Contrabassoon	Woodwind	Solo Contrabassoon & Piano	Acc
SOL621	Soliloquy for Solo Violoncello	Sydeman, William Jay	2010	USA	Cello	Strings	Solo Cello	Unacc
SOL622	Soliloquy for Solo Cello	Kihlstedt, Carla	2010	USA	Cello	Strings	Solo Cello	Unacc
SOL623	Soliloquy	Itoh, Takuma	2010	Japan & USA	Piano	Keys	Solo Piano	Unacc
SOL624	Soliloquy	Heggie, Jake	2011	USA	Flute	Woodwind	Solo Flute & Piano	Acc
SOL625	Soliloquy for Shakuhachi Solo - In Memory of Lu Yen	Tseng, Yu-Chung	2011	Taiwan	Shakuhachi	Woodwind	Solo Shakuhachi	Unacc



Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL626	Soliloque 1: Étoffé	Räihälä, Osmo Tapio	2011	Finland	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL627	Soliloquy	Edmondson, John	2011	USA	Alto Saxophone	Woodwind	Solo Alto Saxophone & Band	Acc
SOL628	Jefferson Cadenza - Soliloquy and Remembrance	Schwartz, Elliott	2011	USA	Violin	Strings	Solo Violin	Unacc
SOL629	Extemporary 2	Besset, Julian Raoul	2011	USA	Piano	Keys	Solo Piano	Unacc
SOL630	Martin Bartlett at the Claremont Hotel: for Piano Solo (I. Entrance II. Ghost Soliloquy III. Be Still IV. Anthem, Flourish V. Beloved VI. Exit (To the Bells of Vancouver))	Mahler, David	2011	USA	Piano	Keys	Solo Piano & Orchestra	Acc
SOL631	Eight Psalm Impressions, Vol 3	Wagner. Douglas. E	2011	USA	Organ	Keys	Solo Organ	Unacc
SOL632	Idle Fancies. Six Preludes for Solo Marimba with Small Percussion Set (I. Laughing Matter II. Soliloquy III. Repetitive Stress IV. Tipped Scales	Lansky, Paul	2011	USA	Marimba	Percussion	Solo Marimba & Small Percussion Set	Acc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
	V. Split Rails VI. Hop)							
SOL633	What Dreams May Come	Morales, Eric	2011	USA	NA	Ensemble	String Orchestra	Ensemble
SOL634	Eventide Soliloquy	Long, Paige Dashner	2011	USA	NA	Ensemble	Flute Choir	Ensemble
SOL635	Songs from Shakespeare (I. Macbeth's Soliloquy II. Hamlet's Soliloquy III. The Three Witches from Macbeth IV. Juliet's Soliloquy V. Funeral Oration from Julius Caesar)	Schickele, Peter	2011	USA	NA	Ensemble	2 Voices & Piano	Ensemble
SOL636	Soliloquy	Brooks, Richard	2012	USA	Flute	Woodwind	Solo Flute	Unacc
SOL637	Desert Roads: Four Songs for Clarinet and Wind Ensemble (I. Desert Roads, Soliloquy: Not Knowing II. Coming Home (In memoriam Frederick Fennell) III. Pray for Tender Voices in the Darkness)	Maslanka, David	2012	USA	Clarinet	Woodwind	Solo Clarinet & Wind Ensemble	Acc
SOL638	Soliloquio no 1	Veiga, Manuel M.	2012	Spain	Clarinet	Woodwind	Solo Clarinet & Piano	Acc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL639	Three Soliloquies	Brings, Allen	2012	USA	Oboe	Woodwind	Solo Oboe	Unacc
SOL640	Soliloquy	Gerber, Steven	2012	USA	Bassoon	Woodwind	Solo Bassoon	Unacc
SOL641	Soliloque 2: La Tornade for Horn	Räihälä, Osmo Tapio	2012	Finland	Horn	Brass	Solo Horn	Unacc
SOL642	Soliloquy for Solo Horn	Clement, Sheree	2012	USA	Horn	Brass	Solo Horn	Unacc
SOL643	At Milsons Point. (I. Soliloquy II. Panorama)	Houlihan, Patrick	2012	USA	Trombone	Brass	Solo Trombone & Piano	Acc
SOL644	Soliloquy	Longworth, Peter	2012	UK	Flugelhorn	Brass	Solo Flugelhorn	Unacc
SOL645	Soliloquy for Solo Violoncello Op. 59	Borenstein, Nimrod	2012	Israel	Cello	Strings	Solo Cello	Acc
SOL646	Soliloquios (Soliloquy)	Potes Cortes, Alba Lucia	2012	Colombia	Piano	Keys	Solo Piano	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL647	Douze Courtes Pieces: Pour Orgue: (I. Hommage a Couperin (op. 48) II. A Royal Canadian Fanfare (op. 53) III. Perpetuum Mobile (op. 54, No 1) IV. Meditation (op 54. no 2) V. Danse Variee (op 54. no 3) VI. Soliloque (op. 58) VII. Claccona (op. 58) VIII. Fuga Seriosa (op. 58) IX. Divertimento (op. 58) X. Canto Lugubre (op. 58) XI. Fuga Comica (op. 58)	Laurin, Rachel	2012	Canada	Organ	Keys	Solo Organ	Unacc
SOL648	Soliloquy for Solferino	Ellerby, Martin	2012	UK	NA	Ensemble	Concert Band	Ensemble
SOL649	Soliloquy	Phillips, Judy	2012	USA	NA	Ensemble	3/6 Octave Handbells	Ensemble
SOL650	Soliloquy and Rondo (from The Eternal Dance of Life)	Ewazen, Eric	2012	USA	NA	Ensemble	Percussion Ensemble	Ensemble
SOL651	Dauphin Island Suite: (I. Barefoot on the Beach (A March) II. Sunrise Soliloquy (An Air) III. Dolphin Dance (A Bourree) IV. Wave Play (A Rondo))	Jones, Roger	2012	UK	NA	Ensemble	Flute Ensemble	Ensemble

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL652	The Garden of Tears	Martin, Joseph M	2012	USA	NA	Ensemble	SATB Choir & Accompaniment	Ensemble
SOL653	Soliloquy II	Schwartz, Elliott	2013	USA	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL654	Soliloquy - Wings	He, Yuanyuan (Kay)	2013	China	Clarinet	Woodwind	Solo Clarinet	Unacc
SOL655	Soliloque 3: L'avant-midi d'un satyre	Räihälä, Osmo Tapio	2013	Finland	Oboe	Woodwind	Solo Oboe	Unacc
SOL656	Soliloquy VI: Hommage à Lutoslawski	Simaku, Thomas	2013	Albania & UK	Soprano Saxophone	Woodwind	Solo Soprano Saxophone	Unacc
SOL657	Four Studies for Eb Baritone Saxophone with Marimba Accompaniment (I. Soliloquy II. Ischl III. Love Song IV. Weaving)	Morrill, Dexter	2013	USA	Baritone Saxophone	Woodwind	Solo Eb Baritone Saxophone & Marimba	Acc
SOL658	Soliloquy I	Schwartz, Elliott	2013	USA	Trumpet	Brass	Solo Trumpet	Unacc
SOL659	Soliloquy for Cello	Roens, Steven	2013	USA	Cello	Strings	Solo Cello	Unacc
SOL660	Soliloque 5: Épicentre	Räihälä, Osmo Tapio	2013	Finland	Guitar	Strings	Solo Guitar	Unacc
SOL661	Soliloquy V: for Guitar Solo	Kohn, Karl	2013	Austria & USA	Guitar	Strings	Solo Guitar	Unacc
SOL662	Soliloque 4: Ondulé	Räihälä, Osmo Tapio	2013	Finland	Marimba	Percussion	Solo Marimba	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL663	Soliloque Électronique	Räihälä, Osmo Tapio	2013	Finland	Mixed Media	Misc.	Solo Mixed Media	Unacc
SOL664	Variations and Soliloquies	Fleisher, Robert	2013	USA	NA	Ensemble	Violin, Cello & Piano	Acc
SOL665	Dark Sky Soliloquy	Boyd, Stephanie Ann	2013	USA	NA	Ensemble	String Orchestra	Ensemble
SOL666	A Simple Prayer (Soliloquy)	Lamb, R. Linda	2013	USA	NA	Ensemble	Handbells or Hand Chimes	Ensemble
SOL667	Soliloque 6: Baisers volés	Räihälä, Osmo Tapio	2013	Finland	Soprano	Vocal	Solo Soprano	Unacc
SOL668	Soliloquy	Davoren, Tom	2013	UK	Euphonium	Brass	Solo Euphonium & Piano	Acc
SOL669	Soliloquy	Kram, Richard	2014	Not Identified	Flute	Woodwind	Solo Alto Flute & Strings	Acc
SOL670	Soliloquy: for Solo Oboe	Martin, Caerwen	2014	Australia	Oboe	Woodwind	Solo Oboe	Unacc
SOL671	Gangly Un: Soliloquy for Bass Trombone	Harrison, Phil	2014	UK	Bass Trombone	Brass	Solo Bass Trombone	Unacc
SOL672	Spring Soliloquy	Brown, Richard E	2014	USA	Violin	Strings	Solo Violin & Piano	Acc
SOL673	Solemn Soliloquy	Adler, Samuel	2014	Germany & USA	Violin	Strings	Solo Violin	Unacc
SOL674	Black Hawk's Soliloquy for Bass and Piano	Morehead, Patricia	2014	Canada	Bass	Vocal	Solo Bass & Piano	Acc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL675	Invocation and Soliloquy with Spirits	Sarcich, Paul	2014	New Zealand, USA & UK	Mezzo Soprano	Vocal	Solo Mezzo Soprano, TTBB Choir & Piano	Acc
SOL676	A Mohawk River Suite	Fedak, Alfred V	2014	USA	NA	Ensemble	Harpsichord, Organ, Piano, Flute, Singers	Ensemble
SOL677	Concerto Elegia (I. Elegy II. Soliloquy III. Epilogue)	Taaffe Zwilich, Ellen	2015	USA	Flute	Woodwind	Solo Flute & String Orchestra	Acc
SOL678	Soliloquy III	Schwartz, Elliott	2015	USA	Flute	Woodwind	Solo Flute (Doubling Piccolo & Alto Flute)	Unacc
SOL679	Four Soliloquies	Schuller, Gunther	2015	USA	Clarinet	Woodwind	Solo Clarinet in A	Unacc
SOL680	Soliloquy	Vine, Carl	2015	Australia	Violin	Strings	Solo Violin	Unacc
SOL681	Soliloquy	Osmun, Douglas	2015	USA	Electric Guitar	Strings	Solo Electric Guitar & Electronics	Acc
SOL682	Soliloquy	Poe, Lara	2015	Finland, USA & UK	Cello	Strings	Solo Cello	Unacc
SOL683	Soliloquy	Thompson, Peter	2015	UK	Piano	Keys	Solo Piano	Unacc
SOL684	Soliloquy	Kotchie, Jocelyn E	2015	Australia	Piano	Keys	Solo Piano	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL685	Soliloquy	Stephenson, James	2015	USA	Organ	Keys	Solo Organ with Optional Trumpet	Optional
SOL686	Dramatis Personae: Music for Trumpet and Orchestra (I. Fall of a Superhero II. Soliloquy III. The Accidental Revolutionary)	Dean, Brett	2015	Australia / Germany	Trumpet	Brass	Solo Trumpet & Orchestra	Acc
SOL687	Silence: Soliloquy, Mouvement, Psalm, Humoresque, Ricercar, Travelogue, Silence.	Bogdanović, Dušan	c. 2015	USA	Guitar	Strings	Solo Guitar & Piano	Acc
SOL688	Bagatelles (I. Prelude II. Little Fanfare III. Serial Beethoven IV. Ludwig Wagner V. Raising the Standard VI. Prelude VII. Tchaikovsky VIII. Introduction & Soliloquy VIII. Whirlwind)	Stanhope, David	2015	Australia	NA	Ensemble	Concert Band	Ensemble
SOL689	Spirit Tree: Soliloquy for Native American Flute	Mauldin, Michael	2016	USA	Flute	Woodwind	Solo Flute	Unacc
SOL690	Soliloquy for Solo Oboe	Brammell, Christopher	2016	UK	Oboe	Woodwind	Solo Oboe	Unacc
SOL691	Fanfare and Soliloquy	Terrett, Keith	2016	UK	Alto Saxophone	Woodwind	Solo Alto Saxophone & Piano	Acc



Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL692	Soliloquies (I. Adagio II. Tranquillo III. Adagio, ma con moto)	Fribbins, Peter	2016	UK	Trumpet	Brass	Solo Trumpet & Strings	Acc
SOL693	Soliloquy	Kernis, Aaron Jay	2016	USA	Guitar	Strings	Solo Guitar	Unacc
SOL694	Fragment I	Gorman, Joe	2016	New Zealand	Oboe	Woodwind	Solo Oboe	Unacc
SOL695	Toccato-Soliloquy	Bochow, Jack	2016	Australia	Piano	Keys	Solo Piano	Unacc
SOL696	Four Reflective Songs for Baritone and Piano (I. Reflective Soliloquy II. Lottery III. The Fire Season IV. Embers)	Kay, Don	2016	Australia	Baritone	Vocal	Solo Baritone & Piano	Acc
SOL697	Kaleidoscope (I. Prelude II. Images III. Chaconnine IV. Soliloquy V. Lullaby VI. Spectrum VII. Optical Illusion VIII. Convocation)	Brink, Joey	2016	USA	Carillon	Keys	Solo Carillon	Unacc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL698	Hope	Brown, Jason Robert & Brymer, Mark	2016	USA	NA	Ensemble	SATB Choir & optional Piano	Optional
SOL699	Les Soliloques Decortiqués	Globokar, Vinko	2016	France & Slovenia	NA	Ensemble	16 Piece Ensemble	Ensemble
SOL700	Soliloquy I (Lament)	McKinley, Elliott Miles	2016	USA	NA	Ensemble	Marimba & Bass Clarinet	Acc
SOL701	Soliloquy	Barry, Darrol	2017	UK	Soprano Cornet	Brass	Solo Soprano Cornet	Unacc
SOL702	Outrageous Fortune	Clarke, Nigel	2017	UK	Trombone	Brass	Solo Trombone, Voice Actor & Concert Band	Acc
SOL703	Soliloqui per a Tromba Sol Op. 141	Brotons, Salvador	2017	France & USA	Trombone	Brass	Solo Trombone	Unacc
SOL704	Dialogues dans l'Ombre Vol. 1 (I. Soliloque / Soliloquy II. Chevauchements de Discours / Snatches of Conversation III. Echanges IV. Babillages / Chatterbox V. Reassertions VI. Voix Claudiquantes / Limping Voices	Besset, Julian Raoul	2017	France & USA	Organ	Keys	Solo Organ	Unacc
SOL705	Soliloquy II	McKinley, Elliott Miles	2017	USA	Vibraphone	Percussion	Solo Vibraphone	Unacc
SOL706	The Emperor's Soliloquy	Yip, Austin	2017	Hong Kong	NA	Ensemble	Guitar & Saxophone	Ensemble

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL707	Soliloquy for Guitar	Jelleyman, Reuben	2017	New Zealand & France	Guitar	Strings	Solo Guitar	Unacc
SOL708	Walkabout: Concerto for Orchestra (I. Soliloquio Serrano II. Huaracas III. Haillí IV. Tarqueada)	Frank, Gabriela Lena	2017	USA	NA	Ensemble	Orchestra	Ensemble
SOL709	Recitative and Aria	Harbach, Barbara	2017	USA	NA	Ensemble	Orchestra	Ensemble
SOL710	Soliloquy	Mackay, Ewan	2018	UK	Flute	Woodwind	Solo Flute	Unacc
SOL711	Soliloquy for Flute	Jelleyman, Reuben	2018	New Zealand & France	Flute	Woodwind	Solo Flute	Unacc
SOL712	Soliloquy	Halferty, Frank J	2018	USA	Eb Alto Saxophone	Woodwind	Solo Eb Alto Saxophone & Piano	Acc
SOL713	Soliloquy	Schneider, Michael P	2018	USA	Bass Trombone	Brass	Solo Bass Trombone & Piano	Acc
SOL714	Soliloquy & Burlesque	Harris, Paul	2018	UK	Clarinet	Woodwind	Solo Clarinet & Piano	Acc
SOL715	Soliloquy	Hession, Toby	2018	UK	Piano	Keys	Solo Piano	Unacc
SOL716	Soliloquy III	McKinley, Elliott Miles	2018	USA	Steel Pan	Percussion	Solo Steel Pan	Unacc
SOL717	...this mortal coil, Must give us pause...	Drehoff, Richard	2018	USA	NA	Ensemble	Large Orchestra	Ensemble

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
SOL718	Soliloquy	French, Jez Riley	2018	UK	NA	Ensemble	Orchestra	Ensemble
SOL719	Soliloquy	Bush, Zachary Warren	2018	USA	NA	Ensemble	4 Part Piece for Wind Instruments (adaptable)	Ensemble
SOL720	Summer Soliloquy	Baldwin, Daniel	2018	USA	NA	Ensemble	Oboe, Bassoon & Piano	Ensemble
SOL721	Soliloquy for Strings	Fagan, Gary	2018	USA	NA	Ensemble	String Orchestra	Ensemble
SOL722	The Centurion's Song (Surely this is Jesus)	Rush, Ed	2018	Not Identified	NA	Ensemble	SATB Choir & opt. Cello	Ensemble
SOL723	Time, The Deer for Contrabass Clarinet: Soliloquy for Sarah	Hellawell, Piers	2019	UK	Contrabass Clarinet	Woodwind	Solo Contrabass Clarinet	Unacc
SOL724	Soliloquy: An Improvisation for Solo Piano	Broadhurst, Phil	2019	New Zealand	Piano	Keys	Solo Piano	Unacc
SOL725	Soliloquy for Cello	Jelleyman, Reuben	2019	New Zealand & France	Cello	Strings	Solo Cello	Unacc
SOL726	Soliloquy IV	McKinley, Elliott Miles	2019	USA	NA	Ensemble	Soprano & Steel Pan	Ensemble
SOL727	Afternoon Soliloquy	Day, Susan H	2019	USA	NA	Ensemble	String Orchestra	Ensemble
SOL728	Soliloquy V	McKinley, Elliott Miles	2019	USA	Dulcimer	Strings	Solo Dulcimer	Unacc
SOL729	Soliloquies from a Quiet Place	Meechan, Peter	2019	UK & Canada	x2 Trumpets	Brass	2 Solo Trumpets &	Acc

Ref	Title	Composer	Year Published	Composer Country	Soloist	Instrument Group	Instrumentation	Acc, Unacc, <sup>19</sup> Ensemble
							Wind Orchestra	
SOL730	Soliloquy	Holsinger, David R	2019	USA	NA	Ensemble	Concert Band	Ensemble

**Appendix II: Soliloquy Database V2: Analysis of Tempo Marking, Performance Direction and Dynamics**  
**from the Opening of Two Hundred and Forty-Nine Compositions**

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL001	Sterne's Soliloquy on Hearing Maria Sing her Evening Service to the Virgin	Billington, Thomas	c. 1795	<i>Larghetto</i>	NA	<i>piano</i>
SOL002	The Dying Saints Soliloquy	Leach, James	1800	NA	NA	NA
SOL004	The Working Man's Soliloquy	Cobbin, Alfred J	1875	NA	<i>Con espressione</i>	<i>piano</i>
SOL005	Isabel's Soliloquy	Marshall, Leonard	1881	<i>Allegro</i>	<i>Comodo</i>	<i>mezzo forte</i>
SOL007	Soliloquy (J'y Pense) Gavotte. Op. 51	Eilenberg, Richard	1890	<i>Allegro Moderato</i>	NA	<i>piano</i>
SOL013	Hamlet's Soliloquy: To be or not to be.	Buck, Dudley	1903	Crotchet = 63	<i>Poco Maestoso</i>	<i>piano cresc.</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL016	Lift Up Your Hearts: A Sacred Symphony (I. Introduction and Allegro Energico II. Allegretto Amabile III. Soliloquy - Truly the Light is Sweet IV. Large Espressivo (Wherein are Heard Three Sayings of Jesus) V. Finale - Lift up your Hearts)	Davies, Walford	1906	<i>Andante</i>	<i>Quasi Recit</i>	<i>piano</i>
SOL018	Soliloquy / Mr White Goes to Jail	Bartók, Béla	c. 1909	NA	<i>Parlando</i>	<i>piano cresc. Decresc. then jump to mezzo forte</i>
SOL021	Two Jester Songs Op. 31 (I. Love's Jester II. A Fool's Soliloquy)	Campbell-Tipton, Louis	1912	<i>In Spirited Movement</i>	NA	<i>forte with an immediate cresc.</i>
SOL022	Sonata. Op. 50 (I. Allegro Moderato II. Soliloquy III. Finale)	Lyon, James	1913	<i>Lento di Molto</i>	NA	<i>piano</i>
SOL029	If I Could Live Again (a Soliloquy)	Whiting, Richard A. & Egan, Raymond	1916	<i>Moderato</i>	NA	<i>forte</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL032	5 Poetic Sketches for Trio Study (I. Valse-Caprice II. Soliloquy III. Poème érotique IV. Polonaise V. The Story of a Rose)	Loth, Louis Leslie	1918	<i>Andante.</i> Crotchet = 50	<i>Espressivo</i>	<i>piano</i>
SOL033	Conversations (I. The Committee Meeting II. In the Wood III. In the Ballroom IV. Soliloquy V. In the Tube at Oxford Circus)	Bliss, Arthur	1920	<i>Andante Tranquillo.</i> Crotchet = circa 60	<i>Molto Rubato</i>	<i>piano</i>
SOL034	Soliloquy of an Old Man Whose Son Lies in Flanders Fields	Ives, Charles	1920	Slowly	Half spoken	NA
SOL038	Left: A Soldier's Soliloquy	Gustlin, Clarence	1921	<i>Maestoso</i>	NA	<i>fortissimo</i>
SOL042	Soliloquy	Ireland, John	1922	<i>Andante Moderato.</i> Crotchet = 60-63	<i>Espressivo</i>	<i>piano</i>
SOL043	Suite Tragique (I: Soliloquy of a Fallen Angel)	Rosse, Frederick	1925	Crotchet = 60	<i>Maestoso</i>	<i>piano</i>



Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
	II. Elegy of an Empty Cradle III. Dance of Doom IV. Variations on the Theme, D.E.A.D)					
SOL044	Recitative and Soliloquy: to Depict Doubt, Indecision and Perplexing Problems	Savino, Domenico	1925	<i>Andante Mesto</i>	<i>Recit. Ad Lib.</i>	<i>piano</i>
SOL046	Soliloquy	O'Neill, Norman	1926	<i>Poco Adagio</i>	<i>Ad Libitum. Molto Espressivo</i>	<i>piano</i> with an immediate <i>cresc.</i>
SOL047	Soliloquy (A Musical Thought)	Bloom, Rube	1926	NA	NA	<i>forte</i>
SOL050	Soliloquy	Elgar, Edward	1930	<i>Poco Lento.</i> Quaver = 69-72	<i>Ad Libitum</i>	<i>piano</i>
SOL057	Night Soliloquy	Kennan, Kent	1936	<i>Larghetto.</i> Crotchet = 56	NA	<i>pianissimo</i>
SOL072	Soliloquy. Op. 57.	Rubbra, Edmund	1944	<i>Lento.</i> Crotchet = 40 <i>ma liberamente</i>	<i>Calmo</i>	<i>piano</i> with an immediate <i>cresc.</i> and <i>decresc</i> to <i>pianissimo</i>
SOL074	Seven Piano Preludes Op 28/3 (I. No Title II. Puck III. Soliloquy)	Burnard, Alex	c. 1945	Slow. Quaver = c. 112	<i>molto rubato, legato</i>	<i>mezzo piano, mezzo forte</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
	IV. Quips and Becks V. No Title VI. Ostinato VII. Based on "Wachet Auf")					
SOL079	Soliloquy for Organ	Rowley, Alec	1946	<i>Adagio</i>	NA	<i>piano</i> with an immediate <i>cresc.</i>
SOL088	English Suite for String Orchestra. Op. 28. (I. Fantasia: <i>Andante con moto</i> II. Soliloquy on a sailer's song: <i>Andante tranquillo</i> III. Passacaglia)	Bush, Alan	1949	<i>Andante</i>	<i>Tranquillo</i>	-
SOL092	Soliloquy	De Lemarter, Eric	1950	Crotchet = 100-108	Quietly	<i>piano</i>
SOL096	Kleine Elegie	Maler, Wilhelm	1952	<i>Andante</i>	-	<i>piano</i>
SOL101	Fireside Soliloquy	Frangkiser, Carl	1953	<i>Andante.</i> Crotchet = 60	NA	<i>mezzo forte</i> immediately followed by a <i>cresc.</i>
SOL105	Soliloquy for Trumpet	Morrissey, John	1954	Moderately Slow. Crotchet = 100	NA	<i>mezzo forte</i> immediately followed by a <i>cresc.</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL107	Concertino for Trombone and Woodwind (I. Soliloquy II. Pastorale III. Toccata)	Premru, Raymond	1954	<i>Allegro Moderato.</i> Crotchet = 108	NA	<i>mezzo forte</i>
SOL110	Mary's Soliloquy	Effinger, Cecil	1954	Crotchet = c. 84	Quietly	<i>mezzo forte</i>
SOL114	Soliloquy	Willan, Healey	c. 1956	<i>Andante Moderato</i>	NA	<i>piano</i>
SOL120	Soliloquy for Strings	Gillis, Don	1958	<i>Largo.</i> Crotchet = 84	NA	<i>pianissimo</i>
SOL123	Soliloquy for Horn in F and Piano	Benson, Warren	1958	Slowly	<i>Legato</i>	<i>mezzo piano</i>
SOL124	Soliloquy of a Bhiksuni (Buddhist Nun)	Wen-Chung, Chou	1958	<i>Andante con larghezza.</i> Crotchet = ca. 63	NA	<i>pianissimo</i> immediately followed by a <i>cresc.</i>
SOL128	Autumn Soliloquy	Frangkiser, Carl	1959	<i>Andante.</i> Crotchet = 60	NA	<i>mezzo forte</i>
SOL145	Soliloquy No 2: for Bassoon and String Orchestra	Rogers, Bernard	1963	<i>Poco lento</i>	<i>Cantando.</i> <i>Calmo e lontano</i>	NA
SOL146	Soliloquy	Young, Gordon	1963	<i>Andante</i>	NA	<i>mezzo forte</i>
SOL147	Divertimento (I. Prelude II. Air III. Festivo IV. Soliloquy V. Finale)	Graves, John	1964	<i>Lento e Rubato</i>	<i>Espressivo</i>	<i>mezzo piano</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL158	Three Showpieces for Viola: Dialogue, Soliloquy, Fancy	Tillis, Frederick C	1966	Crotchet = c. 44	<i>Quasi ad lib</i>	<i>piano</i>
SOL159	Soliloquy for Cello	Gellman, Steven	1966	<i>Lento.</i> Crotchet = c. 80	<i>Espressivo</i>	<i>piano</i> followed by a <i>cresc.</i> and <i>decrec.</i>
SOL166	Fanfare and Soliloquy	Sharpe. L, Trevor	1967	<i>Andante sostenuto</i>	NA	<i>piano</i>
SOL168	Conversations for Brass Quintet (I. Big Talk II. Small Talk III. Soliloquy IV. Chatter)	Haufrecht, Herbert	1967	Medium Blues Tempo	<i>cantabile</i>	<i>piano</i>
SOL170	Soliloquy	Bennett, Sir Richard Rodney	1967	Slow. Crotchet = 66	NA	<i>piano</i>
SOL175	Soliloquy for Band	Heisinger, Brent	1968	Slowly	-	-
SOL180	Soliloquy I	Musgrave, Thea	1969	Crotchet = 52	<i>Declamando: Rubato</i>	<i>forte</i>
SOL182	Suite for Woodwind Quintet (I. Intrada II. Gambol for Clarinet III. Soliloquy for Oboe IV. March for Horn V. Scherzo for Bassoon VI. Elegy for Flute VII. Finale)	Tull, Fisher	1969	NA	Solo Cadenza. <i>Dolce</i>	<i>mezzo piano</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL183	Soliloquy	Freedman, Harry	1970	Slowly	NA	<i>mezzo piano</i>
SOL184	Soliloquy	Edelson, Edward	1970	Crotchet = 116	With Feeling	<i>piano</i>
SOL185	Soliloquy	Buchanan, Dorothy Quita	1970	Crotchet = c. 76	<i>Sempre quasi rubato</i>	<i>mezzo piano</i> immediately followed by a <i>cresc.</i>
SOL190	Molly's Soliloquy for Performer with Clarinet	Sogge, Glen R.	1971	Left to Performer's Decision	Left to Performer's Decision	Left to Performer's Decision
SOL191	Soliloquy: For Clarinet	Levy, Ernst	1971	Crotchet = 80	NA	<i>mezzo forte</i>
SOL192	Variations for Oboe and Piano Op. 64. (I. Monolog-Soliloquy II. Karusell- Roundabout III. Klangdrapenes Trippeldans-Patter Dance of the Tone Drops IV. Fable V. Med Et Langt Bein Og Et Kort Bien- Hoppity Hop)	Hovland, Egil	1971	Dotted Crotchet = 50	NA	<i>piano</i>
SOL196	Soliloquy, op 10: for Cello Solo	Hinton, Alistair	1971	<i>Adagio</i>	NA	<i>fortissimo</i> immediately followed by a <i>cresc.</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL200	Soliloquy III	Benson, Warren	1972	Slowly	<i>legato</i>	<i>mezzo piano</i>
SOL201	Ricordanza Soliloquy	Rochberg, George	1972	<i>Adagio.</i> Crotchet = c.52 - 56	<i>Sempre con rubato.</i> <i>Molto espressivo e</i> <i>semplice</i>	<i>piano</i> followed by <i>a cresc.</i>
SOL208	Soliloquy and Rondo	Brown, Richard	1973	Slowly	<i>Ad Libitum</i>	<i>pianissimo</i>
SOL210	Soliloquy	Solomons, David W	1973	<i>Moderato</i>	NA	<i>mezzo forte</i>
SOL213	Soliloquy	Akiyoshi, Toshiko	1973	Slowly. Crotchet = c. 70	NA	Varies between <i>mezzo piano</i> and <i>forte</i> throughout the ensemble.
SOL221	Soliloquy and Dialogue for Trumpet and Piano	Shinn, Randall Alan	1974	<i>Lento.</i> Crotchet = 44	NA	<i>mezzo piano</i>
SOL226	Soundscapes for Brass Quintet. Riffs, Soliloquy, Jive Dance	Turrin, Joseph	c. 1974	Slowly. Crotchet = 52	Expressive	<i>mezzo piano</i>
SOL227	Concerto for Viola and Orchestra	Weisgarber, Elliot	c. 1974	Dotted crotchet = ca. 40-46. <i>Lento ma non</i> <i>tanto</i>	<i>Tranquillo e pensivo</i>	-
SOL229	Soliloquy Music from King Lear	Lees, Benjamin	1975	Crotchet = 72	Quietly, Sweetly	<i>mezzo piano</i>
SOL239	Soliloquies	Bassett, Leslie	1976	Fast	Aggressive, Driving, Dramatic	<i>fortissimo</i>
SOL247	Soliloquy	Babcock, Bruce	1977	Freely. Crotchet = ca. 72	NA	<i>forte</i> immediately followed by <i>piano</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL256	Soliloqui for Guitar No 3	Homs, Joaquim	1977	<i>Moderato.</i> Crotchet = 46	NA	<i>forte, sforzando,</i> then <i>decresc</i> to <i>mezzo forte,</i> <i>pianissimo cresc</i> <i>decresc</i>
SOL270	Soliloquy and Dance	Del Borgo, Elliot	1979	<i>cadenza</i>	NA	<i>forte decresc. to</i> <i>piano</i>
SOL271	Soliloquy: for Bass Trombone	Heinick, David	1979	<i>Adagio.</i> Crotchet = ca. 60	<i>Cantabile</i>	<i>forte piano</i>
SOL277	Soliloquy	Kraft, William	1979	NA	NA	<i>pianississimo</i>
SOL285	Soliloquy for Solo Cello (Op. 58)	Scott, Stuart	1980	<i>Moderato</i>	<i>Sostenuto</i>	<i>piano</i> followed by a <i>cresc.</i>
SOL292	Soliloquies and Celebrations	Spears, Jared	1980	Crotchet = 50	<i>Dramatico</i>	<i>forte</i>
SOL297	Vancouver Lights: A Soliloquy	Coulthard, Jean	1980	<i>Lento.</i> Crotchet = 42- 44	<i>Misterioso</i>	<i>piano</i>
SOL298	5 Scenes for Flute (Piccolo) & Guitar (I: Soliloquy II. Serenade III. Swallowtail IV. Rainbow V. Midnight Spell)	Chatman, Stephen	c. 1980	Quaver = 60. Fast, moving constantly	Contemplative, <i>rubato</i>	<i>fortissimo</i> immediately followed by large dynamic swells.
SOL318	Trombone Concerto (I. Proclamation	Buss, Howard J.	1983	Crotchet = 80	NA	<i>mezzo piano</i>

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	II. Soliloquy III. Capriccio)					
SOL322	Soliloquy for Solo Harp	Legg, James	1983	<i>Andante.</i> Crotchet = 70	<i>Tranquillo</i>	<i>piano</i>
SOL325	Soliloquy for Two: Regarding the Road Not Taken	Buchanan, Dorothy Quita	1984	<i>Adagio.</i> Crotchet = c. 72	<i>Quasi Fantasia</i>	<i>mezzo piano</i>
SOL326	Soliloquy Variations	Hodkinson, Sydney	1984	<i>Senze misura,</i> <i>sempre molto</i> <i>rubato.</i> Crotchet = c. 56	NOT facing audience	<i>pianississimo</i> <i>decresc.</i>
SOL336	Soliloquy	Utting, Craig	1985	Crotchet = c.52	Very slow, expressive, as if thinking aloud.	<i>pianissimo</i> followed by multiple <i>cresc.</i> and <i>decresc.</i>
SOL342	Impressions: for Organ (I. Sortie II. Aria in the Style of a Reverie III. Antiphon IV. Soliloquy V. Carillon VI. A Solemn Song VII. Promenade VIII. Psalm Sketch IX. The Rhythmic Trumpet	Young, Gordon	1985	<i>Moderato</i>	NA	<i>piano</i>



Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
	X. Fantasia on OLD HUNDREDTH)					
SOL348	Soliloquy	Hill, Anthony Herschel	1986	NA	<i>Teneramente</i>	<i>pianissimo</i>
SOL354	Soliloquy for Bb Cornet or Trumpet	Sparke, Philip	1987	<i>Andante.</i> Crotchet = 80	<i>Espressivo</i>	<i>mezzo piano</i>
SOL358	Soliloquy: for Solo Cello	Marshall, Pamela J	1986	<i>Andante</i>	<i>Espressivo</i>	<i>mezzo piano</i>
SOL361	Autumn Soliloquy	Barnes, James	1987	<i>Adagio ma non troppo.</i> Crotchet = 78-82	NA	<i>mezzo forte</i>
SOL364	Soli(solo)loquy: a Rhapsody for Alto and Tenor Trombone Duo with Piano	Uber, David	1987	<i>Andante</i>	<i>Espressivo</i>	<i>piano</i>
SOL370	Soliloquy for Unaccompanied Flute (I. Festival II. Solitude III. Enigma IV. Night Song V. The Joker)	Cichy, Roger	1988	I. Crotchet = 124. II. Slowly. III. Crotchet = 116. IV. Crotchet = 80. V. Crotchet = 88	I. Spirited. II. With Expression. III. Playfully. IV. Rubato. V. Lively	I. <i>forte.</i> II. <i>mezzo forte, decresc. to mezzo piano.</i> III. <i>Forte.</i> IV. <i>mezzo piano.</i> V. <i>forte</i>
SOL371	Soliloquy	Garwood, Margaret	1988	Crotchet = 92	<i>Tempo Rubato</i>	<i>mezzo piano</i> followed by a <i>decresc.</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL372	Reflections and Frolic: A Trumpet Soliloquy	Reid, Sally	1988	<i>Allegretto.</i> Crotchet = 76	<i>Espressivo</i>	<i>mezzo piano</i>
SOL373	Soliloquy	Kaplan, Allan	1988	<i>Andante.</i> Crotchet = 72	NA	<i>mezzo forte</i>
SOL375	Soliloquy for Tuba	Cummings, Barton	1988	<i>Andante.</i> Crotchet = 72	NA	<i>mezzo piano</i>
SOL388	Rhapsody for Horn and Piano (I. From the Sanctuary of Dreams II. Dance of the Spirits III. Soliloquy IV. World's Passing)	Newell, John	1989	<i>Molto Adagio.</i> Crotchet = 40 or less.	Freely. Vibrato.	<i>sffz. Decresc.</i> followed immediately by two further <i>cresc.</i> and <i>decresc.</i>
SOL389	Soliloquy for Trumpet and Sympathetic Piano	Knopf, Michael	1989	<i>Andante</i>	<i>Majestoso</i>	<i>forte decresc. to mezzo piano</i> and then suddenly <i>forte</i>
SOL401	Soliloquy (Of Time and the River)	Gould, Morton	1990	Tenderly moving	Subdued	<i>pianissimo</i>
SOL412	Soliloquy	Hindman, Dorothy	1991	Crotchet = 42	NA	<i>mezzo forte cresc. to forte</i>
SOL413	Soliloquy for Solo Tenor Trombone	Tahourdin, Peter	1991	Crotchet = 66 <i>ma poco lib</i>	NA	<i>forte decresc. to piano</i>
SOL416	Four Lyrical Pieces for Organ: Contemplation,	Callahan, Charles	1991	<i>Tempo Rubato</i>	NA	<i>mezzo piano</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
	Communion, Soliloquy, Arioso					
SOL419	Soliloquio I	Garrido-Lecca, Celso	1992	<i>Lento i libre.</i> Crotchet = 60	NA	<i>pianissimo cresc.</i> <i>decresc. piano</i> <i>cresc. decresc.</i> <i>mezzo forte</i>
SOL423	Soliloquy	Grady, Michael T	1992	NA	NA	<i>piano</i> immediately followed by a <i>cresc. to forte</i>
SOL424	Soliloquy: A Fragment from String Quartet No 2	Lehmann, Wilfred	1992	In free time. Crotchet = 48	NA	<i>piano cresc. to</i> <i>forte then</i> <i>decresc.</i>
SOL427	Mexican Murals for Marimba (I. Village Festival II. Soliloquy III. Dance)	Brown, Thomas A	1992	<i>Adagio</i>	NA	<i>mezzo piano</i>
SOL428	Silver Spring Soliloquy	Sheldon, Robert	1992	Crotchet = 86	NA	<i>forte</i>
SOL431	Soliloquy Op. 44	Liebermann, Lowell	1993	<i>Adagio.</i> Crotchet = 60	<i>Con Rubato</i>	<i>piano</i>
SOL436	Meta: for String Quartet (I. Soliloquy and Canon II. Scherzo III. Arioso)	Rodriguez, Robert Xavier	1993	<i>Largo.</i> Crotchet = 52	<i>Espressivo</i>	<i>Cresc. to mezzo</i> <i>forte</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
	IV. Toccata)					
SOL441	2 Contrasted Pieces (I. Soliloquy II. Quirky Waltz)	Bleazard, William	1994	<i>Andante.</i> Quaver = 60	<i>Espressivo</i>	<i>mezzo forte</i>
SOL442	Soliloquy	Carr, Gordon	1994	<i>Lento</i>	NA	<i>mezzo piano</i>
SOL443	Monolloygue: a soliloquy about sixteen stones for an actor and a bassoonist	Kasemets, Udo	1994	NA	NA	NA
SOL446	Midnight Soliloquy	Pappas, Joseph	1994	<i>Andante</i>	NA	<i>mezzo piano</i> <i>cresc.</i> repeated three times
SOL449	Concerto for Cello and Orchestra (I. Invocation II. Profanation III. Soliloquy IV. Prayer and Lamentation)	Danielpour, Richard	1994	Crotchet = 66	Cadenza	<i>fortissimo</i>
SOL451	Ama Dablam: A Soliloquy	Weisgarber, Elliot	1994	Crotchet = 76	NA	<i>fortissimo</i>
SOL452	Soliloquy Op. 79	Patterson, Paul	1995	<i>Allegretto.</i> Crotchet = 76	NA	<i>mezzo forte</i>
SOL454	Soliloquy (Krishna's Song)	Baksa, Robert	1995	Crotchet = 76	Expressive, not strict	<i>mezzo piano</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL456	Soliloquy	Corigliano, John	1995	<i>Adagio.</i> Minim = 60	<i>Desolate</i>	<i>piano</i>
SOL457	Soliloquy	Causton, Richard	1995	Crotchet = 42	<i>Grave ma un poco flessibile</i>	<i>forte</i> followed by an immediate <i>decresc.</i> and <i>cresc.</i>
SOL458	Mockingsongbird Soliloquy	Harrington, Jeffrey	1995	Crotchet = 95 - 100	<i>Espressivo</i>	<i>mezzo piano</i> followed by <i>piano</i>
SOL462	Battlefield Requiem: for Solo Cello and Percussion Quartet (I. Kyrie (Gathering) II. Dies Irae (Combat) III. Libera Me (Survivor's Soliloquy) IV. Lux Aeterna (In the Air))	Leisner, David	1995	Crotchet = 40	Solemn	-
SOL463	Suite No 1: Celebrations and Reflections: Op 9 for Organ (I. Exultant Dance: Heaven be Praised! II. Soliloquy III. Quiescent Reflections IV. Toccata Real)	Janzer, Dennis	1995	<i>Adagio.</i> Crotchet = ca. 60	<i>Sostenuto</i>	<i>piano</i> followed by a <i>cresc.</i> and <i>decresc.</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL473	Old Songs	Elmsly, John	1996	Crotchet = 160.	As fast as possible; beginning softly and quietly, but gradually getting more frenzied and confused	<i>forte</i>
SOL475	Soliloquy: for Solo Viola	Spiers, Colin	1996	Minim = c.50	<i>Sempre rubato.</i> Meditative, with movement and eloquence. Very expressive with warmth and intimacy	<i>mezzo piano</i>
SOL479	Soliloquy & Frolic	Bowen, York	1997	Slowish with great freedom of time and expression. Note values are approximate indications.	<i>Molto espressivo</i>	<i>piano</i> followed by a <i>cresc.</i> and <i>decrec.</i> to <i>pianissimo</i>
SOL482	Pensive Soliloquy	Adler, Samuel	1997	Slowly. Crotchet = 54	Expressively	<i>forte</i>
SOL485	Soliloquy	Conte, David	1997	Gently Rocking. Crotchet = 56	<i>Molto Legato</i>	<i>mezzo piano</i>
SOL487	Soliloquy	Ran, Shulamit	1997	Crotchet = 72	<i>Misterioso, like a prayer</i>	<i>pianissimo</i>
SOL488	Soliloquy & Two Contrasts	Heron, Peter	1998	Slowly	Freely and very expressively	<i>mezzo forte</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL493	Soliloquy I	Simaku, Thomas	1998	<i>Crotchet = ca. 50</i>	NA	<i>pianissississimo cresc. gradually to mezzo forte, forte and then to a sffzp</i>
SOL495	Soliloquy for English Horn	Downey, John W	1998	<i>Andante. Crotchet = c.80</i>	<i>Poco Rubato</i>	<i>mezzo piano followed by a decresc.</i>
SOL506	Soliloquy	Schocker, Gary	1999	<i>Moderato</i>	NA	<i>mezzo piano</i>
SOL507	Soliloquy and Dance	Parker, Philip	1999	<i>Andante. Crotchet = 72</i>	NA	<i>mezzo forte</i>
SOL509	Flute Concerto (I. Introduction - <i>Presto</i> II. Soliloquy ( <i>cadenza</i> ) III. Elegy IV. <i>Scherzo</i> Finale)	Shepherd, Patrick	1999	Crotchet = 62	As if improvised	<i>piano cresc. decresc.</i>
SOL513	Rhapsody for Euphonium	Curnow, James	1999	<i>Rubato</i>	NA	<i>cresc. and decresc. to mezzo piano</i>
SOL514	Soliloquy	Rathburn, Eldon	1999	<i>Andante rubato</i>	NA	<i>piano cresc. mf decresc.</i>
SOL515	Soliloquy for Violin and Orchestra	Simpson, Daniel Leo	1999	<i>Andante sostenuto. Crotchet = 53. Soloist enters crotchet = 70</i>	NA	<i>mezzo piano</i>

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SOL520	Soliloquy No. 1 - Agitated Mind	Ziemowit Zych, Wojciech	1999	<i>Meno Mosso</i> minim = 60	NA	<i>fortissimo</i>
SOL523	Soliloquies	Stevens, John	2000	<i>Maestoso.</i> Crotchet = 69	Freely. <i>Deciso &amp; espressivo</i>	<i>forte</i> followed by a <i>cresc.</i> to <i>fortissimo</i> and then a further <i>cresc.</i>
SOL531	Soliloquy of the Solipsist	Eliasson, Anders	2000	<i>Allegro</i>	<i>Misterioso</i>	<i>forte</i>
SOL534	Soliloquy & Scherzo	Hartley, Walter S	2001	<i>Adagio.</i> Crotchet = c. 66	NA	<i>forte</i>
SOL535	Soliloquy II	Simaku, Thomas	2001	Crotchet = 42 ca.	<i>sul tasto</i>	<i>pianissississimo</i> followed by a <i>cresc.</i> to <i>pianissimo</i> then <i>piano</i> before <i>decresc.</i> back to <i>pianissississimo</i>
SOL536	Soliloquy and Cadenza	Sculthorpe, Peter	2001	Crotchet = c. 76	<i>Solenne</i>	<i>mezzo forte</i>
SOL541	Winter Soliloquy: for Solo Piano	Grandison, Mark	2002	<i>Adagio con rubato</i>	<i>Espressivo</i>	<i>piano</i>
SOL542	Recollection: Soliloquy No 2 for Organ	Conte, David	2002	<i>Andante.</i> Crotchet = 66	<i>Nobile</i>	<i>piano</i>



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SOL543	A Garland for St Francis (I. I had a Dream II. Yes, my Friends of Assisi, I have Gone Mad III. Francis and the Leper IV. How Sweet to Feel V. Sermon to the Bird VI. Meditation VII. Soliloquy: Francis VIII. Prayer: St Francis)	Beath, Betty	2002	<i>Moderato</i> Crotchet = 80	<i>espressivo legato</i>	<i>mezzo forte</i>
SOL549	Canalscape: Soliloquy	Carson, Cooman	2003	Slow. Crotchet = 46	Bell-like	<i>mezzo forte</i> followed by a <i>decre.s.c</i> to <i>pianissimo</i>
SOL550	Island Soliloquy	Zhurbin, Lev "Ljova"	2003	<i>Adagio mesto</i> <i>con rubato</i>	<i>dolce</i>	<i>piano</i>
SOL551	Soliloquy	Clark, Ewan	2003	Crotchet = 55- 75	Freely and expressively. <i>Poco espressivo.</i>	<i>mezzo piano</i> <i>decre.s.c.</i> to <i>pianissimo</i> . Then <i>pianississimo</i>
SOL552	Flageolet - Soliloquy Variations for Solo Flute and Optional Harp	Hodkinson, Sydney	c. 2003	<i>Senza misura.</i> Crotchet = c. 56	<i>Sempre e molto</i> <i>rubato.</i> Not facing audience	<i>pianississimo</i> followed by a <i>decre.s.c.</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL553	Soliloquy	Thomas, Jenny	2003	Crotchet = 50	<i>Grave. Molto Rubato</i>	<i>piano</i>
SOL554	Sonnets and Soliloquies	Hoiby, Lee	2003	<i>Moderato.</i> Crotchet = 56	NA	<i>mezzo piano</i> or <i>piano</i> (depending on part)
SOL556	Voices in Silence	Beamish, Sally	2004	<i>Andante, tempo rubato</i>	<i>Misterioso</i>	<i>pianissimo</i>
SOL557	Echoes in the Wind: a Native American Soliloquy	Louke, Phyllis Avidan	c. 2004	Crotchet = 96	Hauntingly. Cadenza. Freely	<i>forte</i>
SOL559	Cerulean Soliloquy	Lanman, Anthony	2004	Crotchet = 132	Dancing, pushing, ecstatic and brilliant	<i>fortissimo</i>
SOL560	Soliloquy	Faure, Gabriel. Arr. Merriman, Lyle	2004	<i>Andantino</i>	<i>Espressivo</i>	<i>mezzo forte</i>
SOL561	Soliloquy for Soprano Saxophone, Bb Clarinet or Oboe and Piano	Gooch, Warren	2004	Crotchet = 92	<i>Cantabile.</i> Thoughtfully	<i>mezzo piano</i> followed by a <i>cresc.</i> to <i>mezzo forte</i> and then an immediate <i>decresc.</i> to <i>mezzo piano</i>
SOL562	Soliloquy for C Trumpet Alone	Jacobs, Edward	2004	Crotchet = 40	<i>Molto rubato e espressivo</i>	<i>mezzo forte</i>
SOL564	Final Soliloquy of the Interior Paramour	Read Thomas, Augusta	2004	Crotchet = 104	Dramatic	<i>fortissimo</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL565	2 Soliloquies	Denham, Robert	2005	I: Crotchet = ca. 72-84. II: Crotchet = 60	I: Quiet and still, rubato. II: Wistful and free	I: <i>pianissimo</i> with an immediate <i>cresc.</i> to <i>piano</i> and <i>decresc.</i> II: <i>mezzo piano</i>
SOL566	Four Poems for Solo Flute: (I. Haik II. Soliloquy III. Free Verse IV. Sonnet	Duke, Lisa	2005	Freely	NA	<i>forte</i>
SOL570	Soliloquy	Mitchell-Davidson, Paul	2005	NA	NA	<i>mezzo piano</i> followed by <i>mezzo forte</i>
SOL575	Soliloquies & Sonatas: Four Concert Works for Solo Guitar (I. Sonata Europa II. The Machine Stops! III. Surface Tension. IV. Soliloquy (Sonata 2))	Charlton, Richard	2005	NA	<i>Molto Sostenuto</i>	<i>mezzo forte</i>
SOL579	Three Spanish Songs	Tommasini, Matthew	2005	Crotchet = ca. 100	<i>Agitated</i>	<i>forte</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL580	Chautauqua Soliloquy	Locklair, Dan	c. 2005	Minim = ca. 60	Unhurried and gently moving	<i>mezzo piano cresc. to mezzo forte then decresc. back to mezzo piano</i>
SOL581	Soliloquy for Solo Trombone	Bayliss, Colin	c. 2005	NA	<i>Pensiero</i>	<i>mezzo piano</i>
SOL583	Soliloquy: for Solo English Horn	Bahr, Jason M	2006	Crotchet = 66	NA	<i>pianissimo cresc. to piano then decresc. back to pianissimo</i>
SOL584	Soliloquy for Tuba and Piano	Chamberlin, Robert	2006	Crotchet = 68	NA	<i>piano</i>
SOL588	Lament and Soliloquy	Zyskowski, Ginger	2006	Crotchet = 92	NA	<i>piano</i>
SOL593	Baritone Concerto with Piano (I. Fusions II. Soliloquy III. Tangents)	Ellerby, Martin	2007	<i>Andante</i>	<i>Cantabile con rubato</i>	-
SOL597	Soliloquy	Saunders, Rebecca	2007	Crotchet = 60	<u>sine</u> (on the breath - on the edge of sound)	<i>cresc. from nothing to pianissimo</i>
SOL598	American Complex (I. Soliloquy II. Lullaby III. Incantation IV. Sermon)	Gailloreto, Jim	2007	Crotchet = 92	NA	Ensemble is <i>forte</i> to open but soloist opens with <i>pianissimo</i> followed by <i>cresc.</i> and <i>decresc.</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL602	Soliloquy V (Flauto Acerbo)	Simaku, Thomas	2008	Crotchet = 40 ca.	NA	No specified dynamic to open, <i>cresc.</i> to <i>sforzando</i>
SOL604	Soliloquy for Solo Bassoon	Isaacson, Michael	2008	Crotchet = 72	NA	<i>mezzo piano</i> <i>cresc. to forte</i> repeated three times to open.
SOL606	Soliloquy	Slapin, Scott	2008	Slow. Quaver = 66	Free with long pauses.	<i>mezzo forte</i> followed by a <i>decresc.</i>
SOL609	Blue for Mezzo Soprano and Piano	Staniland, Andrew	2008	Crotchet = 60	Introspective, <i>a piecere</i> . Sing directly into the piano, creating resonance	<i>forte</i>
SOL610	Soliloquy (for Orchestra)	McBrien, Brendan	2008	<i>Moderato</i> . Crotchet = 64	NA	Mix across the ensemble between <i>mezzo piano</i> and <i>forte</i>
SOL611	Soliloquy: An Elegy for our Fallen Heroes	Diehl, Michelle	2008	<i>Adagio</i>	NA	<i>pianissimo</i>
SOL613	Soliloquy and Allegro Giocosa	Allen, Chris	2009	<i>Lento</i> . Minim = 48	<i>Molto Rubato</i>	<i>piano</i>
SOL615	Soliloquy	Brown, Timothy	2009	Moderately Slow. Crotchet = ca. 72	Expressively	<i>pianissimo</i> followed by a <i>cresc.</i> to <i>mezzo forte</i> and then a <i>decresc.</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL616	Piano Poems (I. Remembering You II. Walk with Me III. Lavender Dreams IV. Forgotten V. After the Rain VI. Soliloquy VII. Antique Lace VIII. Sail Away IX. Dreamcatcher)	Griesdale, Susan	2009	<i>Lento</i> crotchet = 74	<i>Molto espressivo</i>	<i>pianississimo</i>
SOL620	A Day in the Park (I. Hooray! We're Here! II. Soliloquy on the Clouds III. Catching Butterflies)	Kurrasch, Ann Marie	2009	<i>Largo.</i> Crotchet = 58	Lazily	<i>mezzo piano</i>
SOL621	Soliloquy for Solo Violoncello	Sydeman, William Jay	2010	NA	NA	<i>mezzo piano</i>
SOL623	Soliloquy	Itoh, Takuma	2010	Crotchet = 60	Wistful	<i>piano</i>
SOL624	Soliloquy	Heggie, Jake	2011	Slowly. Quaver = ca. 80	Like a cry	<i>forte</i>
SOL626	Soliloque 1: Étoffé	Räihälä, Osmo Tapio	2011	Crotchet = 86	<i>Molto leggero, quasi rubato</i>	Significant dynamic changes. <i>Mezzo forte, forte piano, cresc. to mezzo forte then decresc. to mezzo piano</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL627	Soliloquy	Edmondson, John	2011	<i>Moderato.</i> Crotchet = 72	NA	<i>mezzo forte</i>
SOL633	What Dreams May Come	Morales, Eric	2011	I: Crotchet = 72. II: Crotchet = 152	I: Slumber-like. II: Nervous Velocity	I: <i>piano.</i> II: <i>piano</i>
SOL634	Eventide Soliloquy	Long, Paige Dashner	2011	Crotchet = 74	<i>Cantabile</i>	<i>pianississimo</i>
SOL637	Desert Roads: Four Songs for Clarinet and Wind Ensemble (I. Desert Roads II. Soliloquy: Not Knowing III. Coming Home (In memoriam Frederick Fennell) IV, Pray for Tender Voices in the Darkness)	Maslanka, David	2012	Crotchet = c. 52	NA	<i>pianissimo cresc. to mezzo forte</i>
SOL638	Soliloquio no 1	Veiga, Manuel M.	2012	<i>Presto</i>	NA	<i>mezzo forte</i>
SOL639	Three Soliloquies	Brings, Allen	2012	I. Crotchet = c.60. II. Crotchet = 88. III. Crotchet = 96	NA	I. <i>poco piano, cresc. to mezzo forte then decresc.</i> II. <i>mezzo piano cresc to mezzo forte then decresc.</i> III. <i>cresc. to forte then decresc.</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL641	Soliloque 2: La Tornade for Horn	Räihälä, Osmo Tapio	2012	Crotchet = 70	NA	<i>sforzando</i> followed by <i>mezzo piano</i>
SOL642	Soliloquy for Solo Horn	Clement, Sheree	2012	Crotchet = c. 108. <i>Moderato</i>	NA	<i>mezzo forte cresc.</i> to <i>fortissimo</i>
SOL643	At Milsons Point. (I. Soliloquy II. Panorama)	Houlihan, Patrick	2012	<i>Senza misura</i> - as if improvised. Crotchet = c.60	Ethereal	<i>pianissimo</i>
SOL648	Soliloquy for Solferino	Ellerby, Martin	2012	<i>Larghetto.</i> Crotchet = c.60	<i>Legato</i>	<i>piano</i>
SOL649	Soliloquy	Phillips, Judy	2012	Freely	NA	<i>mezzo piano</i>
SOL650	Soliloquy and Rondo (from The Eternal Dance of Life)	Ewazen, Eric	2012	<i>Andante</i>	-	<i>piano</i>
SOL651	Dauphin Island Suite: (I. Barefoot on the Beach (A March). II. Sunrise Soliloquy (An Air) III. Dolphin Dance (A Bourree) IV. Wave Play (A Rondo))	Jones, Roger	2012	Crotchet = 58	Quietly	<i>piano</i>
SOL652	The Garden of Tears	Martin, Joseph M	2012	Moderately slow, crotchet = ca. 72	With freedom	<i>mezzo piano</i> <i>cresc. to mezzo</i> <i>forte</i> then <i>decresc.</i>



Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL653	Soliloquy II	Schwartz, Elliott	2013	Crotchet = 72	NA	<i>pianissimo</i>
SOL655	Soliloque 3: L'avant-midi d'un satyre	Räihälä, Osmo Tapio	2013	<i>Poco rubato.</i> Crotchet = 66.	NA	<i>forte</i>
SOL656	Soliloquy VI: Hommage à Lutosławski	Simaku, Thomas	2013	<i>Lento Assai.</i> Quaver = 52	<i>Calmo</i>	<i>pianissimo cresc.</i> to <i>piano</i> before <i>decresc.</i> to <i>pianissimo</i>
SOL658	Soliloquy I	Schwartz, Elliott	2013	Crotchet = 80	NA	<i>ffp cresc.</i> to <i>fortissimo</i>
SOL660	Soliloque 5: Épicentre	Räihälä, Osmo Tapio	2013	Crotchet = 92	NA	<i>forte</i>
SOL662	Soliloque 4: Ondulé	Räihälä, Osmo Tapio	2013	Crotchet = 60	NA	<i>pianissimo cresc.</i> to <i>mezzo piano</i>
SOL665	Dark Sky Soliloquy	Boyd, Stephanie Ann	2013	Crotchet = 100	With curiosity, excitement	<i>piano</i>
SOL666	A Simple Prayer (Soliloquy)	Lamb, R. Linda	2013	Crotchet = ca. 104-112	Reflectively	<i>mezzo forte</i>
SOL667	Soliloque 6: Baisers voles	Räihälä, Osmo Tapio	2013	<i>Molto Rubato.</i> Crotchet = 72 followed by an <i>accel</i>	NA	<i>piano cresc.</i> to <i>mezzo forte</i> then <i>decresc.</i> to <i>piano</i> (repeated).
SOL668	Soliloquy	Davoren, Tom	2013	Freely	Whispered	<i>pianissimo</i>
SOL669	Soliloquy	Kram, Richard	2014	Crotchet = 68	Free as a bird	<i>mezzo forte</i>
SOL670	Soliloquy: for Solo Oboe	Martin, Caerwen	2014	NA	As in a dream	<i>piano cresc.</i> <i>decresc.</i>
SOL671	Gangly Un: Soliloquy for Bass Trombone	Harrison, Phil	2014	Crotchet = 110	Tongue in cheek	<i>forte</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL672	Spring Soliloquy	Brown, Richard E	2014	<i>Andante Moderato</i>	NA	<i>pianissimo cresc. to mezzo forte then decresc.</i>
SOL673	Solemn Soliloquy	Adler, Samuel	2014	Slowly but quite freely. Crotchet = 54	NA	<i>piano cresc. to forte</i>
SOL674	Black Hawk's Soliloquy for Bass and Piano	Morehead, Patricia	2014	<i>Comodo</i> crotchet = 84	NA	No dynamic to open. <i>Cresc.</i> to <i>mezzo piano</i> . Soloist enters at <i>forte</i>
SOL677	Concerto Elegia (I. Elegy II. Soliloquy III. Epilogue)	Taaffe Zwillich, Ellen	2015	Crotchet = c. 56	<i>Espressivo</i>	<i>mezzo piano</i>
SOL678	Soliloquy III	Schwartz, Elliott	2015	Crotchet = 60	NA	<i>piano cresc. to mezzo piano</i>
SOL679	Four Soliloquies	Schuller, Gunther	2015	<i>Andante Moderato.</i> Dotted Crotchet = 58-60	NA	<i>mezzo piano</i>
SOL680	Soliloquy	Vine, Carl	2015	Crotchet = 60	NA	<i>forte decresc. to piano</i>
SOL681	Soliloquy	Osmun, Douglas	2015	Freely. Crotchet = 44-50	With expressive motion	<i>mezzo piano</i>
SOL682	Soliloquy	Poe, Lara	2015	Crotchet = 80	NA	<i>mezzo piano</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL683	Soliloquy	Thompson, Peter	2015	<i>Con moto e liberamente</i>	-	<i>piano cresc. poco decresc.</i>
SOL684	Soliloquy	Kotchie, Jocelyn, E	2015	Crotchet = c. 60. <i>Poco rubato</i>	<i>Espressivo. Cantabile when RH joins</i>	<i>mezzo piano to open</i>
SOL685	Soliloquy	Stephenson, James	2015	<i>Adagio</i>	<i>Cantabile</i>	<i>piano</i>
SOL686	Dramatis Personae: Music for Trumpet and Orchestra (I. Fall of a Superhero II. Soliloquy III. The Accidental Revolutionary)	Dean, Brett	2015	Steadily Moving. Dotted Crotchet = 60	Somewhat mysterious	<i>pianissimo</i>
SOL690	Soliloquy for Solo Oboe	Brammeld, Christopher	2016	Crotchet = 62	With a latent flow	<i>pianissimo cresc. to mezzo forte then decresc.</i>
SOL692	Soliloquies (I. Adagio II. Tranquillo III. Adagio, ma con moto)	Fribbins, Peter	2016	I. <i>Adagio</i> . Crotchet = 44 (quaver = 88). II. Crotchet = 46 III. <i>Adagio, ma con moto</i> . Quaver = 92	I. <i>Espressivo</i> . Trumpet begins <i>dolce</i> . II. <i>Tranquillo</i> . III. <i>Espressivo</i>	I. <i>piano</i> followed by a <i>cresc.</i> , <i>decresc.</i> and another <i>cresc.</i> II. <i>Pianissimo cresc. decresc.</i> III. Accompaniment opens with <i>piano</i> and soloist at <i>mezzo piano</i> before two <i>cresc.</i> up to <i>mezzo forte</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL693	Soliloquy	Kernis, Aaron Jay	2016	Crotchet = 56	<i>Lyrical, ruminative. Espressivo</i>	<i>piano</i>
SOL694	Fragment I	Gorman, Joe	2016	Crotchet = 92	NA	<i>fortissimo</i> then immediately <i>piano</i>
SOL695	Toccato-Soliloquy	Bochow, Jack	2016	Crotchet = 70-90. <i>Senza misura</i>	<i>Liberamente e inquieto</i>	<i>cresc fortissimo</i> to open followed by rapid dynamic changes
SOL696	Four Reflective Songs for Baritone and Piano (I. Reflective Soliloquy II. Lottery III. The Fire Season IV. Embers)	Kay, Don	2016	Crotchet = c. 50	NA	<i>mezzo piano</i>
SOL698	Hope	Brown, Jason Robert & Brymer, Mark	2016	Crotchet = ca. 94	Reflective	<i>mezzo Piano</i>
SOL699	Les Soliloques Decortiqués	Globokar, Vinko	2016	<i>Sehr langsam.</i> Crotchet = 44	NA	<i>forte decresc. to piano</i>
SOL700	Soliloquy I (Lament)	McKinley, Elliott Miles	2016	Minim = 45	Intense	<i>fortissimo</i>
SOL701	Soliloquy	Barry, Darrol	2017	Crotchet = 76	<i>Teneramente</i>	<i>mezzo piano</i>
SOL703	Soliloqui per a Tromba Sol Op. 141	Brotos, Salvador	2017	<i>Lento.</i> Crotchet = 60	<i>Intimo</i>	<i>pianissimo, cresc. then decresc. to pianissimo</i>
SOL705	Soliloquy II	McKinley, Elliott Miles	2017	Minim = 45	Intense	<i>fortississimo</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL707	Soliloquy for Guitar	Jelleyman, Reuben	2017	Crotchet = ca. 44-50.	<i>Fluente. Con Rubato</i>	<i>mezzo piano</i>
SOL708	Walkabout: Concerto for Orchestra. (I. Soliloquio Serrano II. Huaracas III. Hailí IV. Tarqueada)	Frank, Gabriela Lena	2017	Dotted Crotchet = 69	<i>Lirico</i>	<i>piano cresc. to mezzo forte</i>
SOL711	Soliloquy for Flute	Jelleyman, Reuben	2018	Crotchet = ca. 70	<i>Respirazione, lontano</i>	<i>Niente to piano delicatissimo, decresc. to nothing and then repeated.</i>
SOL712	Soliloquy	Halferty, Frank J	2018	Freely without tempo.	With feeling	<i>mezzo piano</i>
SOL713	Soliloquy	Schneider, Michael P	2018	<i>Moderato</i> Crotchet = c. 80-100	<i>mezzo forte</i>	-
SOL714	Soliloquy & Burlesque	Harris, Paul	2018	<i>Allegro</i>	<i>Molto Energico</i>	<i>fortissimo</i>
SOL716	Soliloquy III	McKinley, Elliott Miles	2018	Minim = 104. Briskly, but not too brisk	NA	<i>piano poco a poco cresc.</i>
SOL717	...this mortal coil, Must give us pause...	Drehoff, Richard	2018	Crotchet = 46	<i>Tortive</i>	<i>pianissimo</i>
SOL719	Soliloquy	Bush, Zachary Warren	2018	Crotchet = 96	Gentle and strong	<i>piano</i>
SOL720	Summer Soliloquy	Baldwin, Daniel	2018	<i>Andante</i>	<i>Cantabile</i>	<i>mezzo piano</i>

Reference	Title	Composer	Year Published	Tempo Marking	Performance Marking	Opening Dynamic
SOL721	Soliloquy for Strings	Fagan, Gary	2018	<i>Andante.</i> Crotchet = 72	Pensive and <i>legato</i>	<i>mezzo forte</i>
SOL722	The Centurion's Song (Surely this is Jesus)	Rush, Ed	2018	Moderately. Crotchet = ca. 72	With great expression	<i>piano</i>
SOL723	Time, The Deer for Contrabass Clarinet: Soliloquy for Sarah	Hellawell, Piers	2019	<i>Scherzando.</i> Quaver = c. 200	NA	<i>piano cresc.</i>
SOL725	Soliloquy for Cello	Jelleyman, Reuben	2019	<i>Lento</i>	Like a notch filter on white noise	<i>Niente to pianississimo.</i> Extreme dynamic contrasts.
SOL727	Afternoon Soliloquy	Day, Susan H	2019	Crotchet = 100	Expressive	<i>mezzo forte</i>
SOL729	Soliloquies from a Quiet Place	Meechan, Peter	2019	Crotchet = c. 52	<i>espressivo</i>	<i>forte decresc.</i> <i>piano</i>
SOL730	Soliloquy	Holsinger, David R	2019	Crotchet = 72	NA	<i>piano</i>

**Appendix III: Areas resided in by soliloquy composers, demonstrating the expansion of the soliloquy across the United States of America**

Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Ingalls, Jeremiah	1805	MA, VT	-	-	Perry, J. (2021). Jeremiah Ingalls. <i>Hymnary</i> . Retrieved 06 March, 2021, from <a href="https://hymnary.org/person/Ingalls_Jeremiah?tab=tunes">https://hymnary.org/person/Ingalls_Jeremiah?tab=tunes</a>
Marshall, Leonard	1881	MA, NH	-	-	Quinn, E. F. (1890). Leonard Marshall. <i>Hymnary</i> . Retrieved 06 March, 2021, from <a href="https://hymnary.org/person/Marshall_Leonard">https://hymnary.org/person/Marshall_Leonard</a>
Buck, Dudley	1903	CT, IL, NY	-	MA	Library of Congress. (2021). Dudley Buck (1839-1909). <i>Library of Congress</i> . Retrieved 06 March, 2021, from <a href="https://www.loc.gov/item/ihas.200153247/">https://www.loc.gov/item/ihas.200153247/</a>
Campbell-Tipton, Louis	1912	IL	IL, MA	IL	Finn, C. (2021). Louis Campbell-Tipton. <i>Song of America</i> . Retrieved 12 June, 2021, from <a href="https://songofamerica.net/composer/campbell-tipton-louis/">https://songofamerica.net/composer/campbell-tipton-louis/</a>
Salter, Mary Turner	1913	IL, NY	MA	MA	Discography of American Historical Recordings (2021). Salter, Mary Turner. <i>Discography of American Historical Recordings</i> . Retrieved 12 June, 2021, from <a href="https://adp.library.ucsb.edu/index.php/mastertalent/detail/116353/Salter_Mary_Turner">https://adp.library.ucsb.edu/index.php/mastertalent/detail/116353/Salter_Mary_Turner</a>
Ives, Charles	1916 & 1920	CT, NY	CT	-	Britannica, T. Editors of Encyclopaedia. (2021, 15 May). Charles Ives. <i>Encyclopaedia Britannica</i> . Retrieved 12 June, 2021, from <a href="https://www.britannica.com/biography/Charles-Edward-Ives">https://www.britannica.com/biography/Charles-Edward-Ives</a>

Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Tyers, William H	1917	NY	-	-	Library of Congress. (2021). William H. Tyers (1876-1924). <i>Library of Congress</i> . Retrieved 06 March, 2021, from <a href="https://www.loc.gov/item/ihas.200038855">https://www.loc.gov/item/ihas.200038855</a>
Hartmann, Arthur	1921	PA, NY	-	NY	Zeigler, J. & Honea, S. M. (1995). Arthur Hartmann Collection. <i>Eastman School of Music, University of Rochester</i> . Retrieved 12 June, 2021, from <a href="https://www.esm.rochester.edu/sibley/specialcollections/findingaids/hartmann/">https://www.esm.rochester.edu/sibley/specialcollections/findingaids/hartmann/</a>
Rogers, Bernard	1922 & 1963	NY	-	NY	Eastman School of Music. (2021). Bernard Rogers. <i>Eastman School of Music, University of Rochester</i> . Retrieved 06 March, 2021, from <a href="https://www.esm.rochester.edu/about/portraits/rogers/">https://www.esm.rochester.edu/about/portraits/rogers/</a>
Rogers, James H.	1927	CT, OH, CA	-	OH	Heywood, A. (1981). Rogers, James Hotchkiss. <i>Encyclopedia of Cleveland History</i> . Retrieved 06 March, 2021, from <a href="https://case.edu/ech/articles/r/rogers-james-hotchkiss">https://case.edu/ech/articles/r/rogers-james-hotchkiss</a>
Kennan, Kent	1936	WI	MI, NY	TX, OH	Jasinski, L. (2021). Kennan, Kent Wheeler. <i>Handbook of Texas Online</i> . Retrieved 14 August, 2021, from <a href="https://www.tshaonline.org/handbook/entries/kennan-kent-wheeler">https://www.tshaonline.org/handbook/entries/kennan-kent-wheeler</a>
Harris, Roy	1938	OK, CA	CA, MY	NY	Wise Music Classical (2021). Roy Harris. <i>Wise Music Classical</i> . Retrieved 12 June, 2021 from <a href="https://www.wisemusicclassical.com/composer/632/Roy-Harris/">https://www.wisemusicclassical.com/composer/632/Roy-Harris/</a>
Rychlik, Charles V.	1939	OH, IL	-	OH	Encyclopedia of Cleveland History. (2021). Rychlik, Charles Vaclav. <i>Case Western Reserve University</i> . Retrieved 12 June, 2021, from <a href="https://case.edu/ech/articles/r/rychlik-charles-vaclav">https://case.edu/ech/articles/r/rychlik-charles-vaclav</a>
Cage, John	1945	CA, NY, MD	CA	WA	Britannica, T. Editors of Encyclopaedia (2021). John Cage. <i>Encyclopedia Britannica</i> . Retrieved 12 June, 2021, from <a href="https://www.britannica.com/biography/John-Cage">https://www.britannica.com/biography/John-Cage</a>



Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Avril, Edwin	1945	NY, CA	OH, NY	CA, MI, NJ	Guitar Chamber Music Press (2021). Edwin F. Avril. <i>Guitar Chamber Music Press</i> . Retrieved 12 June, 2021, from <a href="https://www.guitarchambermusicpress.com/edwin-f-avril/">https://www.guitarchambermusicpress.com/edwin-f-avril/</a>
Work III, John W	1946	TN, CA, NY	NY	CA	Wynn, L. T. (2021). John W. Work III (1901-1967). <i>Tennessee State University</i> . Retrieved 12 June, 2021, from <a href="https://ww2.tnstate.edu/library/digital/work.htm">https://ww2.tnstate.edu/library/digital/work.htm</a>
Garfield, Bernard	1949	NY	NY	PA	Garfield, B. (2021). Biography. Retrieved 12 June, 2021, from <a href="http://www.garfieldbassoon.com/biography/">http://www.garfieldbassoon.com/biography/</a>
Kubik, Gail	1950	OK	NY, MA	IL, NY, IN, CA	The Kennedy Centre. (2021). Gail Thompson Kubik. <i>The Kennedy Centre</i> . Retrieved 12 June, 2021, from <a href="https://www.kennedy-center.org/artists/k/ko-kz/gail-thompson-kubik/">https://www.kennedy-center.org/artists/k/ko-kz/gail-thompson-kubik/</a>
de la Vega, Aurelio	1950	-	-	CA	De La Vega, A. (2021). Biography. Retrieved 12 June, 2021, from <a href="http://aureliodelavega.com/bio.html">http://aureliodelavega.com/bio.html</a>
Persichetti, Vincent	1951	PA, NY	PA	PA, NY	Vincent Persichetti Music Association. (2021). Vincent Persichetti Biography. <i>Vincent Persichetti Music Association</i> . Retrieved 12 June, 2021, from <a href="http://www.associazionevincentpersichetti.com/pagine.web/inglese/persichetti.htm">http://www.associazionevincentpersichetti.com/pagine.web/inglese/persichetti.htm</a>
Grant, William Parks	1952	OH, NY, PA, CA, CO, MS	NY	PA, NY, CA, CO, MS	American Composers Alliance. (2021). W. Parks Grant Biography. <i>American Composers Alliance</i> . Retrieved 06 March, 2021, from <a href="https://composers.com/w-parks-grant">https://composers.com/w-parks-grant</a>
Flagello, Nicolas	1953	NY, PA	NY	NY, PA	Flagello, N. (2021). Biographical Notes. Retrieved 12 June, 2021, from <a href="https://www.flagello.com/bio.htm">https://www.flagello.com/bio.htm</a>
Frangkiser, Carl	1953	OH, MO	OH	-	Shearin, J. (2020, 20 April). Carl Frangkiser and the Unity Band. Windjammer Unlimited, Inc. Retrieved 12 June, 2021, from <a href="https://www.mywju.org/2020/04/dr-carl-frangkiser-and-the-unity-band/">https://www.mywju.org/2020/04/dr-carl-frangkiser-and-the-unity-band/</a>

Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Walters, Harold L	1953	AR, OH, WA, NY	OH, WA	-	Indiana Band Masters. (2021). Harold L. Walters. <i>Indiana Band Masters</i> . Retrieved 12 June, 2021 from <a href="https://www.indianabandmasters.org/PhiBetaMu/Walters.Harold.pdf">https://www.indianabandmasters.org/PhiBetaMu/Walters.Harold.pdf</a>
Morrissey, John	1954	NY, CO, LA	CO	CO, LA	HeBu Musikverlag GmbH. (2021). James J. Morrissey. <i>HeBu Musikverlag GmbH</i> . <a href="https://www.hebu-music.com/en/musician/james-j-morrissey.2431/?page=2&amp;layout=line">https://www.hebu-music.com/en/musician/james-j-morrissey.2431/?page=2&amp;layout=line</a>
Shahan, Paul	1954	WV	WV, TN, NY	KY	Murray State University. (2021). Paul W. Shahan Recordings. <i>Murray State University</i> . Retrieved 12 June, 2021, from <a href="https://libguides.murraystate.edu/specialcollections/RG014-13-23">https://libguides.murraystate.edu/specialcollections/RG014-13-23</a>
Premru, Raymond	1954	NY	NY	NY	Roy, K. G. (2021). Raymond Premu, Musician and Composer, 1934 – 1998. <i>Cleveland Arts Prize</i> . Retrieved 12 June, 2021, from <a href="http://clevelandartsprize.org/awardees/raymond_premru.html">http://clevelandartsprize.org/awardees/raymond_premru.html</a>
Weinberg, Jacob	1954	NY	-	NY	Levin, N. (2021). Jacob Weinberg. <i>Milken Archive</i> . Retrieved 12 June, 2021, from <a href="https://www.milkenarchive.org/artists/view/jacob-weinberg/">https://www.milkenarchive.org/artists/view/jacob-weinberg/</a>
Effinger, Cecil	1954	CO	-	CO	Wise Music Classical. (2021). Cecil Effinger (1914 – 1990). <i>Wise Music Classical</i> . Retrieved 06 March, 2021, from <a href="https://www.wisemusicclassical.com/composer/412/Cecil-Effinger/">https://www.wisemusicclassical.com/composer/412/Cecil-Effinger/</a>
Niblock, James	1957	OR, WA, CO, IA, MI	WA, CO, IA	MI	Michigan State University College of Music (2018, 22 January). In Remembrance of James Niblock. <i>Michigan State University</i> . Retrieved 12 June, 2021, from <a href="https://www.music.msu.edu/news/in-remembrance-of-james-niblock">https://www.music.msu.edu/news/in-remembrance-of-james-niblock</a>
Camarata, Salvatore	1957	NJ, NY, CA	NY	-	Thurber, J. (2005, April 18). Salvador ‘Tutti’ Camarata, 91; Had Diverse Musical Career. <i>Los Angeles Times</i> . Retrieved 06 March, 2021, from <a href="https://www.latimes.com/archives/la-xpm-2005-apr-18-me-camarata18-story.html">https://www.latimes.com/archives/la-xpm-2005-apr-18-me-camarata18-story.html</a>

Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Gillis, Don	1958	TX	TX	-	University Libraries. (2021). Don Gillis: Producer, Composer, Bandmaster. <i>University Libraries</i> . Retrieved 12 June, 2021, from <a href="https://exhibitions.lib.umd.edu/aba-oral-histories-1965/don-gillis">https://exhibitions.lib.umd.edu/aba-oral-histories-1965/don-gillis</a>
Erickson, Frank	1958	WA, CA	CA	CA	Old Dominion University (2021). Frank Erickson Papers. <i>Old Dominion University</i> . Retrieved 12 June, 2021, from <a href="https://archivesguides.lib.odu.edu/repositories/2/resources/160">https://archivesguides.lib.odu.edu/repositories/2/resources/160</a>
Benson, Warren	1958 & 1972	MI, NY	MI	NY	Benson, W. (2021). Long Biography. Retrieved 12 June, 2021, from <a href="https://www.warrenbenson.com/biography">https://www.warrenbenson.com/biography</a>
Wen-Chung, Chou	1958	MA, NY	MA, NY	NY	Vosper, M. (2021). Biography. <i>Chou Wen Chung</i> . Retrieved 12 June, 2021, from <a href="https://chouwenchung.org/about/biography/">https://chouwenchung.org/about/biography/</a>
Tredici, David Del	1958	NY	CA, NJ	MA, NY	Boosey & Hawkes (2015, January). David Del Tredici Biography. <i>Boosey &amp; Hawkes</i> . Retrieved 06 March, 2021, from <a href="https://www.boosey.com/composer/David+Del%20Tredici?ttype=BIOGRAPHY">https://www.boosey.com/composer/David+Del%20Tredici?ttype=BIOGRAPHY</a> Duffie, B. (1990). Composer / Pianist David Del Tredici: A Conversation with Bruce Duffie. Retrieved 06 March, 2021, from <a href="http://www.bruceduffie.com/tredici.html">http://www.bruceduffie.com/tredici.html</a>
Shapey, Ralph	1959	PA, NY, IL	-	IL	The University of Chicago News Office (2003, 12 September) Ralph Shapey, "radical traditionalist" composer, 1921-2002. <i>The University of Chicago</i> . Retrieved 06 March, 2021, from <a href="http://www-news.uchicago.edu/releases/02/020613.shapey.shtml">http://www-news.uchicago.edu/releases/02/020613.shapey.shtml</a>
Seibert, Bob	1959 & 1961	OH, TX, CT, MI, IA, CO, NV	TX	CT, MI, IA, CO, NV	Dallas Morning News, (2013, 25 August) Robert "Bob" Seibert. <i>The Dallas Morning News</i> . Retrieved 06 March, 2021, from <a href="https://obits.dallasnews.com/obituaries/dallasmorningnews/obituary.aspx?n=robert-seibert-bob&amp;pid=166595237">https://obits.dallasnews.com/obituaries/dallasmorningnews/obituary.aspx?n=robert-seibert-bob&amp;pid=166595237</a>

Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Bennett, David	1960	IA, IL	IL	-	Keiser Southern Music (2021). David Bennett. <i>Keiser Southern Music</i> . Retrieved 12 June, 2021, from <a href="https://www.keisersouthernmusic.com/composers/david-bennett">https://www.keisersouthernmusic.com/composers/david-bennett</a>
Moore, James L	1962	MI, OH, FL	MI, OH	OH	The Ohio State University School of Music. (2014, 16 June). James L. Moore, Emeritus Professor of Percussion. <i>The Ohio State University College of Arts and Sciences</i> . Retrieved 06 March, 2021, from <a href="https://music.osu.edu/news/james-l.-moore-emeritus-professor-percussion">https://music.osu.edu/news/james-l.-moore-emeritus-professor-percussion</a>
Miller, Jean W.	1962	CO	NY, CO	-	Ng, T. & Lewis, E. (2021). Bibliography of Carillon Music by Women, Transgender, and Nonbinary Composers. <i>University of Michigan</i> . Retrieved 12 June, 2021, from <a href="https://deepblue.lib.umich.edu/bitstream/handle/2027.42/153530/Draft%20of%20Woman%20carillon%20composers%20and%20authors.pdf?sequence=1&amp;isAllowed=y">https://deepblue.lib.umich.edu/bitstream/handle/2027.42/153530/Draft%20of%20Woman%20carillon%20composers%20and%20authors.pdf?sequence=1&amp;isAllowed=y</a>
Mondello, Toots	1963	MA	MA	-	NECA. (2021). Nuncio "Toots" Mondello Papers. <i>New England Conservatory Archives</i> . Retrieved 12 June 2021 from <a href="https://necmusic.edu/archives/nuncio-toots-mondello">https://necmusic.edu/archives/nuncio-toots-mondello</a>
Young, Gordon	1963	KS, PA	PA	-	Hope Publishing Company. (2021). Gordon Ellsworth Young. <i>Hope Publishing Company</i> . Retrieved 12 June, 2021, from <a href="https://www.hopepublishing.com/148/">https://www.hopepublishing.com/148/</a>
Siegmeister, Elie	1964	NY	NY	NY	Carl Fischer. (2021). Elie Siegmeister Jan 15, 1909 – Mar 10, 1991. <i>Carl Fischer</i> . Retrieved 12 June, 2021, from <a href="https://www.carlfischer.com/elie-siegmeister?p=2">https://www.carlfischer.com/elie-siegmeister?p=2</a>
Cacavas, John	1964	SD, IL, WA, NY	SD, IL	-	APM Music. (2021). John Cacavas. <i>APM Music</i> . Retrieved 12 June, 2021, from <a href="https://www.apmmusic.com/artists-composers/john-cacavas">https://www.apmmusic.com/artists-composers/john-cacavas</a>

Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Helm, Everett	1964	MN, MA, OH	MN, MA	OH	National Library of Australia. (2021). Helm Collection. <i>National Library of Australia</i> . Retrieved 12 June, 2021, from <a href="https://www.nla.gov.au/selected-library-collections/helm-collection">https://www.nla.gov.au/selected-library-collections/helm-collection</a>
Hale, Jack	1964	TN	-	-	HeBu Musikverlag GmbH. (2021). Jack Hale. <i>HeBu Musikverlag GmbH</i> . Retrieved 12 June, 2021, from <a href="https://www.hebu-music.com/en/musician/jack-hale.10770/">https://www.hebu-music.com/en/musician/jack-hale.10770/</a>
Haerle, Dan	1965	IL, NY, IA, TX	IA	TX	Haerle, D. (2021). Dan Haerle Biographical Info. <i>Dan Haerle</i> . Retrieved 12 June, 2021, from <a href="http://www.danhaerle.com/bio.html">http://www.danhaerle.com/bio.html</a>
Schinstine, William J	1965	NY, PA	NY, PA	PA	Southern Percussion. (2021). Schinstine, William J. <i>Southern Percussion</i> . Retrieved 12 June, 2021, from <a href="https://southernpercussion.com/535-schinstine-william-j">https://southernpercussion.com/535-schinstine-william-j</a>
Tillis, Frederick C	1966	TX, IA, MA	TX, IA	MA	American Composers Alliance. (2021). Frederick C. Tillis. <i>American Composers Alliance</i> . Retrieved 12 June, 2021, from <a href="https://composers.com/frederick-tillis">https://composers.com/frederick-tillis</a>
Wylie, Ruth Shaw	1966	OH, NY, MI	NY	MI	Women's Philharmonic Advocacy. (2017, 21 June). Composers You Should Know: Ruth Shaw Wylie. <i>Women's Philharmonic Advocacy</i> . <a href="https://wophil.org/composers-you-should-know-ruth-shaw-wylie/?doing_wp_cron=1624187856.4313280582427978515625">https://wophil.org/composers-you-should-know-ruth-shaw-wylie/?doing_wp_cron=1624187856.4313280582427978515625</a>
Smolanoff, Michael	1966	NY, PA, NJ	NY, PA	NJ	Curran-Dorsano, M. (2011, March). Michael Smolanoff: Bridgin the Commercial-Art Divide. <i>The Juilliard Journal</i> . Retrieved 06 March, 2021, from <a href="http://journal.juilliard.edu/journal/michael-smolanoff-bridging-commercial-art-divide">http://journal.juilliard.edu/journal/michael-smolanoff-bridging-commercial-art-divide</a>
Eaton, John (Charles)	1967	PA, NJ, IN, IL	NJ	NJ, IN, IL	Albertson, D. & Hannah, R. (2017, 2 January). John Eaton. <i>The Living Composers Project</i> . Retrieved 06 March, 2021, from <a href="http://www.composers21.com/compdocs/eatonj.htm">http://www.composers21.com/compdocs/eatonj.htm</a>

Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Haufrecht, Herbert	1967	NY, OH	OH, NY	-	The New York Public Library Archives & Manuscripts. (2021). Herbert Haufrecht Collection 1930 – 2000. <i>The New York Public Library</i> . Retrieved 12 June, 2021, from <a href="http://archives.nypl.org/mus/18991">http://archives.nypl.org/mus/18991</a>
Dillard, Donald E	1967	PA, NJ	PA, NJ	-	Covenant Presbyterian Church. (2021). Donald E. Dillard. <i>Covenant Presbyterian Church</i> . Retrieved 12 June, 2021, from <a href="https://www.covenantpresbyterian.net/staff">https://www.covenantpresbyterian.net/staff</a>
Willis, Richard	1968	AL, NY, TX	AL, NY	TX	Media Press Inc. (2021). Willis, Richard. <i>Media Press Inc</i> . Retrieved 12 June, 2021, from <a href="https://mediapressmusic.com/all-composers/willis-richard/">https://mediapressmusic.com/all-composers/willis-richard/</a>
Haines, Edmund	1968	IA, MO, NY, MI	MO, NY	MI, NY	The Kennedy Center. (2021). Edmund Thomas Haines. <i>The Kennedy Centre</i> . Retrieved 12 June, 2021, from <a href="https://www.kennedy-center.org/artists/h/ha-hn/edmund-haines/#:~:text=Edmund%20Thomas%20Haines(15%20Dec,School%20of%20Music%20in%201941.">https://www.kennedy-center.org/artists/h/ha-hn/edmund-haines/#:~:text=Edmund%20Thomas%20Haines(15%20Dec,School%20of%20Music%20in%201941.</a>
Davis, Thomas L	1968	WY, IL, IA	IL	IA	College of Liberal Arts and Sciences. (2021). Thomas L. Davis. <i>The University of Iowa</i> . Retrieved 12 June, 2021, from <a href="https://clas.uiowa.edu/faculty/thomas-l-davis">https://clas.uiowa.edu/faculty/thomas-l-davis</a>
Heisinger, Brent	1968	CA	CA	CA	Heisinger, B. (2021). Biography. Retrieved 12 June, 2021, from <a href="https://www.brentheisinger.com/#:~:text=As%20Emeritus%20Professor%20of%20Music,Dean%2C%20Doug%2C%20and%20Kurt.">https://www.brentheisinger.com/#:~:text=As%20Emeritus%20Professor%20of%20Music,Dean%2C%20Doug%2C%20and%20Kurt.</a>
Bezanson, Philip	1968	MA, CT, IA	CT, IA	IA	American Composers Alliance. (2021). Philip Bezanson. <i>American Composers Alliance</i> . Retrieved 12 June, 2021 from <a href="https://composers.com/philip-bezanson">https://composers.com/philip-bezanson</a>
Musgrave, Thea	1969	NY	-	NY	Musgrave, T. (2021). Biography. Retrieved 12 June, 2021, from <a href="https://www.theamusgrave.com/biography/">https://www.theamusgrave.com/biography/</a>
Tull, Fisher	1969	TX	TX	TX	Murphy-Manley, S. (2021). A Tribute to Fisher Tull. Retrieved 12 June, 2021, from <a href="http://fishertull.com/">http://fishertull.com/</a>

Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Cooper, Paul	1970	IL, CA, MI, OH, TX	CA	MI, OH, TX	Wise Music Classical (2021). Paul Cooper. <i>Wise Music Classical</i> . Retrieved 12 June, 2021, from <a href="https://www.wisemusicclassical.com/composer/285/Paul-Cooper/">https://www.wisemusicclassical.com/composer/285/Paul-Cooper/</a>
Ferris, William	1970	IL, NY, IL	IL	-	Rhein, J. (2000, 18 May). Notable Chicago Composer, Renaissance Man of Music. <i>Chicago Tribune</i> . Retrieved 06 March, 2021, from <a href="https://www.chicagotribune.com/news/ct-xpm-2000-05-18-0005180099-story.html">https://www.chicagotribune.com/news/ct-xpm-2000-05-18-0005180099-story.html</a>
Hardish, Patrick	1971	NJ, NY, PA	NY	NY	Calabrese Brothers Music. (2021). Patrick Hardish. <i>Calabrese Brothers Music</i> . Retrieved 12 June, 2021, from <a href="http://www.calabresebrothersmusic.com/composers_in_our_catalog/patrick_hardish">http://www.calabresebrothersmusic.com/composers_in_our_catalog/patrick_hardish</a>
Kershner, Brian	1972	PA, MA, FL, CT, NJ, NC	PA, MA, FL	CT, NJ, NC	Kershner, B. (2021). Biography. Retrieved 12 June, 2021, from <a href="https://briankershner.com/biography/">https://briankershner.com/biography/</a>
Rochberg, George	1972	NJ, NY, PA	NJ, NY, PA	PA	Musician Guide (2021). George Rochberg Biography. Retrieved 12 June, 2021, from <a href="https://musicianguide.com/biographies/1608004747/George-Rochberg.html">https://musicianguide.com/biographies/1608004747/George-Rochberg.html</a>
Clarke, Henry Leland	1972	NH, MA, NY, CA, WA	MA, NY	CA, NY, WA	The New York Public Library Archives & Manuscripts. (2021). Henry Leland Clarke Papers. <i>The New York Public Library</i> . Retrieved 12 June, 2021, from <a href="http://archives.nypl.org/mus/20400">http://archives.nypl.org/mus/20400</a> Kennedy, M., & Bourne, J. (Ed.) (1996). <i>The Concise Oxford Dictionary of Music. Fourth Edition</i> . Oxford: Oxford University Press. (p. 148)
Brown, Richard	1973	NY, FL, IA, TX, OR, WA	FL, IA	IA, TX, OR, WA	Brown, R. E. (2021). Richard E Brown. <i>American Composers Forum</i> . Retrieved 12 June, 2021, from <a href="https://composersforum.org/members/dacker/">https://composersforum.org/members/dacker/</a>

Composer	Year Composition Published	States Resided	States Studied	States Taught	Reference
Stevens, Halsey	1973	NY, CA, SD	NY, CA	NY, SD	American Composers Alliance. (2021). Halsey Stevens. <i>American Composers Alliance</i> . Retrieved 12 June, 2021, from <a href="https://composers.com/composers/halsey-stevens">https://composers.com/composers/halsey-stevens</a>
Akiyoshi, Toshiko	1973	NY, CA, MA	MA	-	National Endowment for the Arts. (2021). Toshiko Akiyoshi. <i>National Endowment for the Arts</i> . Retrieved 12 June, 2021, from <a href="https://www.arts.gov/honors/jazz/toshiko-akiyoshi">https://www.arts.gov/honors/jazz/toshiko-akiyoshi</a>
Deutsch, Herbert A	1974	NY	NY	NY	Hofstra University. (2021). Herbert A. Deutsch. <i>Hofstra University</i> . Retrieved 12 June, 2021, from <a href="https://www.hofstra.edu/faculty/fac_profiles.cfm?id=352">https://www.hofstra.edu/faculty/fac_profiles.cfm?id=352</a>
Shinn, Randall Alan	1974	IL, LA, AZ	IL	LA, AZ	Shinn, R. (2021). Biography. Retrieved 12 June, 2021, from <a href="https://randallshinn.com/bio.html">https://randallshinn.com/bio.html</a>
Turrin, Joseph	1974	NY, CT, NJ	NY	CT, NJ	Turrin, J. (2021). About Joseph Turrin. Retrieved 12 June, 2021, from <a href="https://www.josephurrin.com/bio.html">https://www.josephurrin.com/bio.html</a>
Weisgarber, Elliot	1974	MA, NY, CA, NC	NY, CA	NC	Gooch, Bryan N.S., King, B. N., & Ford, C. (2013, 16 December). Elliot Weisgarber. <i>The Canadian Encyclopedia</i> . Retrieved 12 June, 2021, from <a href="https://www.thecanadianencyclopedia.ca/en/article/elliott-weisgarber-emc">https://www.thecanadianencyclopedia.ca/en/article/elliott-weisgarber-emc</a>
Lees, Benjamin	1975	CA, NY, MD	CA	MD	Musicalics. (2021). Benjamin Lees. <i>Musicalics: The Classical Composers Database</i> . Retrieved 12 June, 2021, from <a href="https://musicalics.com/en/node/92876">https://musicalics.com/en/node/92876</a>
Gerber, Steven	1975	WA, NY, PA, NJ	PA, NJ	-	Gerber, S. (2021). <i>Biography</i> . Retrieved 12 June, 2021, from <a href="https://www.stevengerber.com/bio.htm">https://www.stevengerber.com/bio.htm</a>
Kraft, William	1975	IL, NY, CA	NY	CA	UC Santa Barbara Department of Music (2021). William Kraft. <i>UC Santa Barbara</i> . Retrieved 12 June, 2021, from <a href="https://www.music.ucsb.edu/people/william-kraft">https://www.music.ucsb.edu/people/william-kraft</a>
Brandon, Sy	1975	NY, AZ, PA	NY, AZ	PA	Brandon, S. (2021). Bio. Retrieved 12 June, 2021, from <a href="https://sybrandon.instantencore.com/web/bio.aspx">https://sybrandon.instantencore.com/web/bio.aspx</a>



## **Appendix IV: Composer Correspondence**

**Composer Name:** Adler, Samuel

**Date of Correspondence:** 25 February, 2019

“Soliloquy to me is a term meaning both introspection and meditation and in the case of the soliloquy as the second movement of *Clarion Calls* it means a meditation on death. In particular the assassination of Prime Minister Rabin of Israel, an event that occurred while I was composing the work and moved me deeply. This was my reason for calling the movement *Soliloquy* in this case perhaps 'inner mourning'.”

**Composer Name:** Baksa, Robert

**Date of Correspondence:** 11 June, 2017

“As you know, the term "Soliloquy" refers to an important device used in the theatre where the audience can gain important insights into the character and motivation of a major figure in a stage work. As such it occupies an important part of a dramatic work. It is usually delivered by an actor on the stage alone.

A piece of music entitled "Soliloquy" is usually without any accompaniment to the solo line. But here I feel the resemblance to the dramatic device ends since the musical work is rarely a part of some larger form. I believe that one should interpret a musical "Soliloquy" strictly in line with its musical requirements. However, in the case of my work there are a few general considerations to be observed.

The speed of the thematic material in the first and last sections could be about the same with some slowing down at the very end of the work. The repetition of the thematic material in the third part might be a bit quicker with the runs possibly representing the performer as if they were referring to their original material but preceding it with "...as I said earlier..." or some such phrase. The second and fourth give additional ideas that can be used as contrasts of excitement or agitation which the performer adds to his presentation. Other than that I would say, ...as I said earlier... that the musical considerations should always be the primary focus of the performance.”

**Composer Name:** Baksa, Robert

**Date of Correspondence:** 25 February, 2019

“It seems to me that a monologue would not be as serious in content as a soliloquy. A soliloquy might contain more of the speaker’s basic philosophy. But of course, you would be able to find examples which contradict each point of view.”

**Composer Name:** Bahr, Jason

**Date of Correspondence:** 30 January, 2019

“The work was commissioned by Krista Riggs. Krista’s idea was for me to create a kind of *Sequenza* for English horn after the solo works of Berio. The Berio *Sequenza* for Oboe is an astonishingly fine work. I used it as a jumping off point. Like the Berio, I knew the work would be virtuosic and have many extended techniques. Krista made recordings of various techniques on the English horn (eg, multi-phonics, double trills, etc) for me to use in the work. I wrote the work in 2006 and was living in Mississippi at the time, working at Mississippi State University. I had just moved from an on campus location where I had lived for two years, to a very rural location about a fifteen minute drive from the university. Much of my time in Mississippi was unhappy. I am not as politically conservative as most of the people in Mississippi. There is also a decided lack of professional music in the state, which was also depressing.

I did like the move to the country as I enjoy my solitude. As I sketched out the work, I thought about living alone, working on the piece away from everyone else, and it struck me that this was like a soliloquy.

I was there by myself, isolated geographically and emotionally, expressing myself to no one. The first half of the piece is angular and aggressive, expressing frustration. The countryside where I lived is beautiful though, and I had a very nice view at the back over a large field that was part of a horse ranch. The second half of the work is meant to be more soothing, like me looking out over the field seeking consolation.”

**Composer Name:** Bahr, Jason

**Date of Correspondence:** 02 March, 2019

“For me, a monologue is an extended expression of an individual's perceptions, thoughts or feelings. A soliloquy does the same thing. The difference, in my view, is the audience. A monologue is really meant for communication of those thoughts to someone else or a group of people (whether in real life or a play, etc.). A soliloquy, on the other hand, is this extended expression without the intention of communicating with another person.

That is, the soliloquy is given because the person expressing her/his feelings does so for their own needs and not for the purpose of getting someone else to understand or respond to them.

I would say a solo musical performance (in front of an audience) is like a monologue, but one who, for example, plays the piano alone for her/his own pleasure engages in something more like a soliloquy. I called my work soliloquy because, although it is meant to be performed in front of an audience, it just feels to me in it I'm only pondering my feelings (as in a journal) rather than telling someone else about them.”

**Composer Name:** Ben-Tal, Oded

**Date of Correspondence:** 26 February, 2019

“It was the first piece of computer music I wrote so I was finding my way around computer sound as I was composing it. The process involved recording a cellist in the studio mostly single notes (p, f, sul pont, pizz etc). Then I spent some time discovering what kind of material I could generate from those. I think much of the computer sound is based on granular synthesis of those cello recordings.

The title (like many of my titles) came after the piece was done. Soliloquy is kind of a contradiction: both personal and public. We (actor, audience, writer) pretend for a while that someone is alone with their thoughts. So, it’s about externalising in pretend intimacy. In some ways the piece echoes this pretence in that the cellist is alone on stage, yet the computer sound is linked to it but clearly external. The first part, especially, is dramatic with the cellist working hard to punch through the electronic sounds. The second part is calmer and more intimate.”

**Composer Name:** Ben-Tal, Oded

**Date of Correspondence:** 27 February, 2019

“To me monologue is different. Monologue is more like a speech addressed at someone so it doesn't have the pretence of being private, inner thoughts. Ingmar Bergman makes some ingenious use of monologues in his films where he sets it up in such a way that the character can deliver a monologue, but it seems natural and not contrived. Fanny and Alexander for example.”

**Composer Name:** Brooks, Richard

**Date of Correspondence:** 21 January, 2019

“Prior to composing *Soliloquy* I had recently sold my townhouse in Brooklyn where I’d lived for 30 years. I bought a condo in downtown Brooklyn in a very large building. Not as much solitude as the townhouse. But I found myself bounding with creative impulse. I wrote a lot of music in a rather short time; not like me at all.

From time to time, I look at my catalogue and ask, “what’s missing?” I noticed few works for solo instruments, so I did a suite for solo English Horn and the solo flute piece. I didn’t consider what to call it until after it was done. In composing it I started with an idea which led to another, then another, almost as a stream of consciousness. Soliloquy has always seemed to me (as in plays) the vehicle for revealing a character’s most inner thoughts. It seemed to me that my piece was doing that, hence I titled it Soliloquy.”

**Composer Name:** Brooks, Richard

**Date of Correspondence:** 29 January, 2019

"I'm not sure I believe there's a difference between soliloquy and monolog, though linguists might distinguish the two."

**Composer Name:** Bush, Zachary

**Date of Correspondence:** 05 October, 2020

"I was putting together a mixed-ability chamber music concert. This concert would feature new works where each part had a version for a beginner and a version for an advanced student. I had several composers lined up, but most backed out as the deadline came closer.

Therefore, I decided to write four pieces to provide enough material for a concert. Those pieces were: *Soliloquy*, *Awen*, *Illustrious March*, and *Mystic Dance*. I believe *Soliloquy* was the last piece I wrote. The other pieces were upbeat and/or quirky and I wanted to create a contrasting work that was lyrical and slow. The program notes I wrote at the time are below:

This piece was written as an expression of tender thoughts and emotions. This piece encapsulates the love I have for my family, biological and chosen, and the many facets of that love.

The purpose of this "soliloquy" was an expression of my love of family and beliefs that you can choose your family. I found this important, as many of the beginner students were from low-income households and I thought expressing this idea of family was a good social-emotional opportunity."

**Composer Name:** Bush, Zachary

**Date of Correspondence:** 05 October, 2020

"I'd say a monologue is where one person speaks uninterrupted by others for a period of time. A humorous example might be the quintessential "villain monologue" in superhero movies. I think the term's application is limited to plays, music theater, films, and other similar mediums. I personally can't imagine using the term to seriously describe a friend in conversation. Perhaps I would label a friend's monologue as such if I was trying to poke fun at them.

I do see some correlation between soliloquy and monologue, as both are characterized by a single person expressing themselves without interruption. In my case, I was expressing myself through music instead of words. However, I feel a soliloquy is more intimate than monologue. I think that's part of my decision with the title, since my piece was about family I wanted an intimate aspect from the title. Now that I think about it, I'm not sure I've ever seen music titled "monologue" but I have seen soliloquy. Maybe that exposure impacted my decision."

**Composer Name:** Buss, Howard

**Date of Correspondence:** 27 June, 2017

“As I was composing the *Soliloquy* movement, I was simply thinking of a person musing on stage, at first with some subdued and contemplative thoughts. Gradually, the music becomes brighter in quality and more animated, culminating in a sonorous outburst near the close of the movement. The title came to me after I composed the movement. It seemed the best description for character and the narrative thrust of the music.”

**Composer Name:** Buss, Howard

**Date of Correspondence:** 25 February, 2019

“I think that one of the best comparisons of the two words is at How to Use Soliloquy vs monologue Correctly – Grammarist. I also recognize that a monologue can be rather long and tedious - I definitely did not want to convey that idea. In addition, I was thinking of the word "soloist" as it similar to "soliloquy." To me, soliloquy is thinking out loud without addressing a particular person or the audience.”

**Composer Name:** Clarke, Ewan

**Date of Correspondence:** 26 February, 2019

“I chose the word soliloquy as the title of my cello composition because like a theatrical soliloquy, a performance of this work involves a single, completely unsupported performer delivering a highly expressive, rehearsed, and crafted discourse to an audience. Like many soliloquies, the composition traverses a range of affective states. Using this title gives a listener a way of understanding the composition; it steers her or him towards interpreting the piece as metaphorical of a verbal soliloquy of some kind. At the same time, the title stops short of specifying the affective content of any specific soliloquy, as this would restrict the audience's range of possible interpretations and experiences of the music. I did not have a particular verbal soliloquy in mind that inspired the piece. The metaphor between my piece and a verbal soliloquy should not be stretched too far; for instance, my piece contains much more repetition than a verbal soliloquy would, and it is obviously incapable of articulating ideas as words can but is restricted to the associative and metaphorical powers of musical expression. Nevertheless, "Soliloquy" is a suggestive and evocative title which I hope enriches the listening experience.”

**Composer Name:** Clarke, Ewan

**Date of Correspondence:** 02 March, 2019

“I am sure monologue has a subtly different meaning to soliloquy, but I'm not sure what it is. I would have to google it, but that's not what you're after I'm sure! It sounds superficial, but I like the sound and look of the word "soliloquy", which may have been another reason I chose it over "monologue".”

**Composer Name:** Causton, Richard

**Date of Correspondence:** 11 June, 2017

“I think the key thing for me when I wrote the piece is that “Soliloquy” to me implies intimacy: it’s a moment in a play when the audience gets to “hear” inside a character’s head – in other words, it gives voice to their innermost thoughts. It’s also, therefore, a moment of absolute honesty and sincerity, unmediated by what another person or character might want/need to hear. It’s when the person speaking can be most themselves.

I don’t think I looked up the term at the time, and I’m not sure how what I’ve written above fits with what you might find in a dictionary. But even at this distance in time, I think I can be pretty certain that that’s what I had in mind.”

**Composer Name:** Causton, Richard

**Date of Correspondence:** 25 February, 2019

“An off-the cuff answer to your question (without looking it up!) would be that a monologue is simply the singular of dialogue - i.e. one person (or thing) talking, without any other implication at all about e.g. the content of what it being said.

Whereas 'soliloquy' is a more descriptive (and possibly loaded) term, implying the revelation of things that might be secret or which are at any rate, personal and intimate. A soliloquy is candid and unguarded, a chance to see and hear into someone's innermost thoughts and feelings.”

**Composer Name:** Cichy, Roger

**Date of Correspondence:** 27 June, 2017

“Soliloquy for Flute has a unique history. When I was a graduate student at The Ohio State University (1983-85), I was auditioning for the top ensemble on Bass Clarinet. The audition requirements were to prepare two contrasting works, preferably one slow/lyrical and one fast/technical. There was no mention of any other requirements, so I chose to compose my own audition pieces. The movement that eventually became the 2nd movement and the 5th were the two pieces. They worked, I was selected, end of story. Not really, I kept those two pieces and in the back of my mind, had planned on creating some additional movements to complete a set. In 1988, I completed the final 3 movements, and the piece was premiered by a wonderful flutist, Kim French, at Iowa State University where I was on faculty. In this particular piece, I chose to create a suite for two reasons, the first being that each piece can have a beginning, middle and end, and a brief break for the performer (and clear the air) before charging on into the next movement. Secondly, it gives me ample room to offer the listener a variety of musical stylings with each movement providing contrast to each other.

The soliloquy is an interesting concept, because the playing is really “naked” without any other instrument or voice interjected. This presents many challenges for the player and the

composer must be extremely conscious of those specific challenges. For wind players, breathing is one of the most significant challenges. An audience will hear every breath. I cannot imagine any wind performer ever performing a soliloquy without determining every breath mark in the piece. For the composer, much more thought needs to be put into creating melodic lines that do in fact have ample places to breathe.

In a sense, a soliloquy is a pure form of featuring an instrument, or voice. By itself, the listener can focus on the beauty of its multiple tone qualities, its expressiveness and feelings, its communication. I, after the two “audition” pieces were created, chose to rearrange them for flute and complete the set because I fell in love with the multiple tone qualities that are possible on flute. From the milky white, and sometimes haunting low range, to the sparkling bird-like upper range and everything in-between, this offered me a lot of room to create attractive melodies that flow through these timbral ranges of the flute.

A soliloquy for a string instrument, on the other hand, is not in the same realm because they are able to play more than 1 note at a given time and a composer can harmonize notes as well as create counterpoint with multiple tones. This is very common in a string cadenza in classical pieces. Additionally, they don’t produce their sound with air so breathing is not so paramount to their sound. I have yet to write a soliloquy for a string instrument, but now you’ve perked my interests.”

**Composer Name:** Cichy, Roger

**Date of Correspondence:** 03 July, 2017

“The one point that I failed to mention was in a soliloquy, you will probably find more variance of interpretation due to the nature that the solo instrument is all you hear. Because of this, I tend to think (and would hope) that players most likely impart their own expressiveness and stylings based on their individual abilities, but still keeping with the intent of the composer.

When my “Soliloquy for Flute” was first performed, I was amazed, once the flutist returned the music to me, of the many, many markings pencilled in the music. Things like, “hold back here, push ahead, let note linger, start vibrato later,” were interesting to see pencilled in.”

**Composer Name:** Cichy, Roger

**Date of Correspondence:** 26 February, 2019

“Regarding your question, I rather like the word ‘monologue’, as you are out there all by yourself performing. I took an acting class a few years back and had to perform a monologue. There is nothing to hide behind, you are out there, and all eyes are on you. (Much more nerve racking than a dialogue with someone else) I consider it the same with this soliloquy, you have to musically pull the audience through the entire piece by yourself and keep their attention. There is no one else to musically converse with as with a duet or accompanied piece. I’ll have to keep that word in my head, maybe the next unaccompanied piece I write, I’ll have to title “Monologue for ...” Thanks for the idea.”

**Composer Name:** Dashner Long, Paige

**Date of Correspondence:** 11 June, 2017

“Eventide Soliloquy is not only a musical tribute to my son, but also a musical expression or soliloquy of my love for him.

Sean's personality was very outgoing and gregarious, but he kept his inner most thoughts to himself. He expressed those deep thoughts only through his music, rather than words.

Sean was a professional trombonist and music educator. He taught with his heart and encouraged others to play music from their hearts. When listening to him perform (as well as when he practiced), one could hear a wide range of musical colors and ideas or thoughts. Even as a young musical student, I thought his music was a soliloquy of his private thoughts and an expression of his life experiences. This music is truly Sean's soliloquy and his life in song.

After Eventide Soliloquy was published and performed, this music has become a soothing solace to those parents who have lost children. Numerous parents have contacted me about this. It has helped many parents and perhaps might represent a soliloquy for those who are dealing with grief over the loss of a child.

Eventide refers to the name of the hymn tune most commonly associated with the Christian text and hymn "Abide with Me". At the end of this email, I have included a copy of the lyrics to this beautiful hymn. Sean was raised in the church. When younger, he sang in the Jr Choir and rang handbells. Throughout high school, college and as an adult, he played in the church's brass ensemble most Sundays. So, his soliloquy is not only about his heart and soul, but also about his faith and spirit, as many Christians will recognize Eventide as the name of the hymn tune for the text Abide with Me.”

**Composer Name:** Dashner Long, Paige

**Date of Correspondence:** 26 February, 2019

“To me, a soliloquy is a very private, unspoken monologue. In theater, this monologue is spoken to the audience.”

**Composer Name:** Denham, Robert

**Date of Correspondence:** 12 June, 2017

“There are multiple reasons for me, personally, to be drawn to the idea of the soliloquy:

1) I am more of an introvert, and also have a background in theater (interesting how those two go together!). I can express anything on stage in front of an audience, partly because it's scripted and I don't have to think about what to say next; I have more trouble expressing myself in actual informal conversation, however. The idea of a soliloquy, that I could be talking to myself, but let others in on the conversation, is an attractive "mask" for me - it



allows me to communicate my thoughts/feelings without the burden of maintaining any sort of formal presence- after all, "nobody" is listening, except for me!

2) Some composers think in large-scale genres (orchestral) and others, like myself, tend to think in small-scale (solos, duos, etc.). It's not that one composer can't do the thing that they aren't naturally drawn to - I take my small-scale ideas, as if they were pencil sketches, and then color them in to arrive at large-scale ones. But I'm drawn to soliloquies much as an artist might be drawn to pencil or charcoal on small-size canvas; it's an excellent way to sketch one's thoughts out in a short amount of time- very therapeutic."

**Composer Name:** Denham, Robert

**Date of Correspondence:** 25 February, 2019

"I suppose that I use the term "soliloquy" to describe something more intimate, if that is possible, than a monologue - more inward-facing I suppose? It seems to me that a "monologue" is intent on stating some truth, or at least what the speaker perceives to be "truth" the purpose is heavier then, in my opinion. A soliloquy, on the other hand, is more about observation or even fancy; I think that may be why I chose the term as a fit for the pastoral style in which I was writing at the time."

**Composer Name:** Derby, Richard

**Date of Correspondence:** 27 January, 2019

"When Jeff von der Schmidt, artistic director for Southwest Chamber Music, asked me in 1993 to write a solo piece he could play on his horn, I decided to write a piece that would keep going back to a recurring contemplative, still, quiet mood. The term "soliloquy" implies 1) that there is one person speaking and that 2) he or she is speaking to himself or to herself, perhaps implying a ruminative content as opposed to an oration.

However, I also wanted to present a variety of musical ideas and techniques for the horn within the short length of the piece in order to make it a showcase solo. When we talk to ourselves, there are sometimes different elements or ideas that are jumbled together. In my *Soliloquy* there are four distinct types of music characterized by different tempi, expressive moods, intervals and pitch sets (tranquil, playful, expressive and vigorous). These different ideas or "musics" cut in and out of each other, becoming especially jumbled toward the climactic ending before falling back into the overall meditative framework.

Jeff was very pleased with the piece and played it in the Southwest Chamber Music concerts. When Southwest recorded a CD (released in 2000) of my music written for them, he included *Soliloquy*.

My unofficial musical mentor was Elliott Carter, whose ideas about characterizing and overlapping different "musics" have significantly influenced me. You can see my biography and listen to my music on my website, but I should also probably say that I am a 68-year old composer living in Southern California. I studied with the English composer Peter Racine

Fricker and the Scottish composer Thea Musgrave during my student years at the University of California Santa Barbara. At the end of my doctoral studies I was privileged to spend a year on a Fulbright Fellowship studying with Justin Connolly at the Royal College of Music in London in 1977-78. I have fond memories of my year in England.”

**Composer Name:** Derby, Richard

**Date of Correspondence:** 23 February, 2019

“I don't recall ever thinking about the difference between a monologue and a soliloquy. Both are instances of a single character reciting lines in a play (as opposed to "dialogue"). If I think about it, I suppose the term "soliloquy" connotes a more poetic (not necessarily rhyming) or artistic expression as opposed to a "monologue" being more pedestrian (or even "rambling").

**Composer Name:** Fage, Shane

**Date of Correspondence:** 28 January, 2019

“I chose this title because I wished to borrow the risk-taking of time from Pinter. I wanted to experiment with increasing audience tension using long passages of silence. Of course, the subject matter had to be compositionally and theatrically worth the risk and time.

I took my first trip to Europe about 18 years ago. I wanted to experience everything! I wanted to go to galleries, concerts, meet people, sit with the locals - I wanted a life-changing experience. I can tell you that I most certainly got what I wanted. I saw some beautiful things and some very ugly things. I was alone, experiencing situations as they came to me and recording them in my mind where they would remain forever. Of course, comedy and tragedy play equal roles in our lives and the memory of those times can often take time to stew in our subconscious. I believe that is how compositions work when there is something beyond the notes on paper the composer wishes to convey to the audience.

“Soliloquy... Pinter" is a tragedy. I was walking around Amsterdam late at night. I was walking through the Red-Light District. I remember that it was raining very heavily, and I was lost. At one point, I found myself walking down this very narrow alley. One could have stretched out their arms and potentially touched either side. There were hundreds of people making their way through this narrow corridor in both directions. Of course, there were red lit windows on either side of the alley. It was a very strange feeling: I felt outside of myself, inside of myself. It was as if it was theatre or a film. I remember looking into the eyes of one woman as I passed her window. I experienced a sense of desolation in her eyes. It was as if she had come from one place to escape some sort of prison, only to come to another place that was even more of a prison. She was in solitary confinement, even though there were hundreds of people looking at her, seemingly through the bars of the prison door's window.

As I mentioned, the subconscious plays an important role in composition. It takes time for a story to begin to build before pen goes to paper. As this story came into my conscious mind, I began to think of how this story would start and how it would end. Naturally, the desolation in her eyes had to become the opening of the piece. As it pertains to soliloquy, this time, she

was speaking outside of herself, inside of herself. She was occupying two spaces. She was ensconced in her present reality while trying to find a way through present life, remembering happier times, and hoping she would find path away from all of this. Of course, if you listened to the whole piece... my character in my story, never found that place, and that was the tragedy of it. So, the opening of the piece was desolation and solitude. The end of the piece was her screaming and punching the walls of her cell.

I staged a number of performances of this piece. In one performance, I decided that I would like to have a dancer on stage with the musician. In this performance, both just happened to be women. When we were planning for the performance, I said to my colleagues: "I want this to be as horrible as possible. I want drug addiction, I want physical and sexual abuse. I want a life destroyed." I wasn't playing games with this piece. I even asked the dancer to create a movement that no-one would mistake to be anything other than trying to find a vein to stick a needle in her arm.

The lighting and props were extremely important. Over the head of the saxophonist, I placed a single pin spot (light). This light in that position generated very long, drawn-out shadows upon her face, like the grotesque mask of theatrical tragedy. So, that performer became a "prop". For the dancer, I constructed a self-standing door frame, painted it white, and illuminated it with a par 64 lighting can with a red gel on front. The other prop was a piano bench, giving the dancer something else to work with.

Soliloquy is a speech for one person, alone. It comes from the inside of one's conscious and subconscious, outwardly to the audience."

**Composer Name:** Fage, Shane

**Date of Correspondence:** 10 February, 2019

"In reference to the difference between a soliloquy and a monologue, they are quite different in my opinion. I would think of a monologue as a form of narration, like a way of speaking to the audience about the play in general. I think of a narrator as a person outside of what, or who, is on stage as a persona. I think of a soliloquy as a direct connection to the character's subconscious psychological "Id" as represented to the audience. Truly inside the mind. To me, a monologue would be a step away from this, speaking more as a form a clarity from the playwright to bring the story together for the audience. I suppose it might be a person who discusses the "he said, she said" to the audience, rather than the personal torment of the subconscious."

**Composer Name:** Fleisher, Robert

**Date of Correspondence:** 11 March, 2019

"The "soliloquies" in this piece are solo passages (one for each instrument, though all of quite different lengths), and that the work is otherwise comprised of duo and trio sections--so my initial choice of this term served to distinguish the solos from the rest. Additionally, the (3) duo and (3) trio sections are my (truncated) treatments of (and variations on) Dvořák's (6)

"dumky" (which would be easily recognized as such by anyone familiar with his trio), whereas the solos/soliloquies are my own composed (12-tone) passages, which equally (but very differently) owe their existence to Dvořák's piece--but specifically to its key scheme rather than to any of its constituent themes or other content. So, in this sense, the solos may be considered distinct (and individual) commentaries on the proceedings rather than constituent (2- or 3-part, and more "conversational") portions thereof.

I've mentioned previously that my current title might change to something like 'Dumky' Variations, in order to more directly (and more succinctly) identify its essential source. I couldn't help think of you and our earlier correspondence re soliloquies (and monologues) in recent days, while updating score and parts for an upcoming recording of my piano trio, the original title of which seems to have been responsible for your first contacting me a couple of years ago. I've jumped right over the previously considered alternative, 'Dumky' Variations, to the following: Dumkyana (Variations on Dvořák's Piano Trio No. 4, op. 90, 'Dumky'). "

**Composer Name:** Fribbins, Peter

**Date of Correspondence:** 14 February, 2019

"I think the sub-genre of soliloquies in music (if I may call it that) is an interesting one, and it was on my mind when I chose to use the term for my own Soliloquies for Trumpet & Strings. There are some wonderful examples, usually incorporating a solo instrument it seems to me, I suppose as the equivalent of the solo voice in theatrical soliloquies, articulating more intimate thoughts. I think the Rubbra work of this name for cello, strings and horns is particularly effective and darkly beautiful (if I may select an example from earlier British music).

My Soliloquies started life as songs for soprano and piano, that's why the term seemed a good one, in the sense of removing the words and more demonstrative meaning of the original song, and through reworking the material making the music somehow more 'private' and intimate. In this way, the word implied a parallel from drama and the theatre - the more personal 'soliloquy' in contrast to declamatory or conversational speech on the stage. I suppose the use of the term also implies drama - I would like to think of my music as dramatic, or at least attempting to be so – however not the sort of declamatory drama of the concerto, but something more reflective and introspective.

If it is helpful, the programme note for my Soliloquies for Trumpet & Strings is as follows: *Soliloquies* are re-workings of three songs for soprano and piano; the first two were settings of the poetry of Denise Levertov and the last a setting of William Wordsworth, commissioned by the Presteigne Festival. The solo trumpet mostly takes the voice part from the original material but is re-imagined in this new instrumental context. This gave me the opportunity to explore the more intimate and reflective qualities of the solo trumpet rather than its better-known declamatory character. There are three movements – the outer ones are more flowing and the middle one is rather like a recitative.

Now I read this again, I notice the word 'recitative' at the end, again implying a more informal, freer, intimate vocal style, as well as a dramatic context. I also think there is probably a

relationship between ‘soliloquy’ and ‘recitative’. Hopefully, you will have heard my Soliloquies on CD, on Spotify or perhaps the Resonus website so might have your own view – indeed, I would be interested to know what you think. They’re quite short of course, but as a sub-genre, I think soliloquies (or at least the ones I know), generally are.”

**Composer Name:** Fribbins, Peter

**Date of Correspondence:** 12 March, 2019

“Re. the term ‘monologue’, I agree that this is another word from literature and drama that seems to imply something more intimate, and personally focused, in contrast to the more extrovert or ‘declamatory’. It may therefore be something of a synonym, although perhaps without the overtones of negotiation and nuance implied in ‘soliloquy’– ‘monologue’ seems to me a little more 2-dimensional and less cognisant of its context and surroundings, but that may only be a personal view. From the creative perspective I feel I am instinctively drawn more to the word ‘soliloquy’, given its poetic and expressive resonances. The word ‘monologue’ seems more closely aligned to old literary models of European discourse from Kant et al - whilst my music is no doubt littered with the baggage of European musical discourse, I would prefer not to leave too many smoking guns!”

**Composer Name:** Haerle, Dan

**Date of Correspondence:** 28 January, 2019

“Thanks for your interest in my music. Soliloquy and Dance is a two-part composition. The first part is contemplative and in the spirit of someone who is alone in his or her thoughts. So the term soliloquy seemed appropriate as a descriptive title for that part. The second part is more rhythmically active and felt like a dance to me. Thus, the “Dance” part of the title.”

**Composer Name:** Hartke, Stephen

**Date of Correspondence:** 03 March, 2019

“The answer in my case is very simple. My *Three Soliloquies from the Greater Good* is a 9-minute instrumental arrangement of a scene from my opera, *The Greater Good*, in which three characters, each seen as being alone in their respective hotel rooms, sing in succession their individual reflections upon their feelings of loneliness.

While there is no recording available of the piece called *Three Soliloquies from the Greater Good*, the opera itself was released by Naxos, and the scene in question is to be found shortly after the start of Act 2. The three “soliloquies” themselves being with the words:

I miss my cat

This snow, I’ve always hated snow

Oh, how I wish that I was in my house”

**Composer Name:** Hartke, Stephen

**Date of Correspondence:** 10 March, 2019

“I suppose that my working assumption is that a monologue is something that is said by one person, quite often in the presence of listeners, whereas a soliloquy is something the speaker says only to him/herself.

In my opera, the three little ariettas that served as the basis of *Three Soliloquies from the Greater Good* are sung by three female characters each seen sitting by herself in her room in a country inn. (The opera, *The Greater Good*, is recorded on Naxos, and the scene in question is Act 2 Scene 2.)”

**Composer Name:** He, Kay

**Date of Correspondence:** 03 February, 2019

“Soliloquy - Wings is a solo piece. I want this piece to be my voice as a Chinese composer. It's a soul-searching piece that I wrote it for myself to tell my story. Jun Qian, the clarinetist who commissioned the piece, is also Chinese. We wanted the piece to be our artistic outlet, to express ourselves as Chinese artists in the US. I use "Soliloquy" to represent the piece to for us, just like one is talking to him/herself in a monodrama. I use "Wings" in the title to represent determination and freedom, free will, free spirit. Just like the bird Jingwei in the Chinese mythology, never gives up on her goals.”

**Composer Name:** He, Kay

**Date of Correspondence:** 16 February, 2019

“Monologue to me is a music style that somehow connected to one's deep heart. Like having a conversation with oneself.”

**Composer Name:** Heggie, Jake

**Date of Correspondence:** 11 June, 2017

“I composed mine [soliloquy] in 2012 at the request of a friend who had just lost her sister to cancer. Recently, I have lost many close friends to cancer – most of them quite young – and it was a way to meditate on their lives, their remarkable strength, and the fight each of them waged during treatment. It was a way to pay tribute to them and also to try to make any sense of what had happened. Alas, it still doesn't make any sense to me – it's just the randomness of life and the cruelty of time.

I based the soliloquy on a song I'd written called “Beyond” in a cycle that was commissioned to commemorate the 10<sup>th</sup> anniversary of the 9/11 terror attacks in New York City. The song is from the perspective of the children who will never be born due to that attack. The first part, words by Gene Scheer, are as follows:

## **Beyond**

For those of us who will never be born,  
For those who died on that tragic morn,  
Let go of what might have been.  
For if you don't, those who did this will win.

What's beyond your anger?  
What's beyond your sorrow?  
The honor you bring  
By remembering us  
While finding joy tomorrow."

**Composer Name:** Heggie, Jake

**Date of Correspondence:** 26/02/2019

"I called it a Soliloquy because it is a very private and internal expression --- whereas I think of a Monologue as more public and external."

**Composer Name:** Holab, William

**Date of Correspondence:** 28 January, 2019

"At the time I wrote this piece, I was writing a lot of musical theatre in addition to "concert music," when a Horn player I knew asked me to write him a solo piece. He was an excellent musician, so I readily agreed. After I completed the piece, he had gotten a job with an orchestra in the West, so I sent it to him, but the world premiere took place here in New York City with David Wakefield playing the piece (he is the hornist in the American Brass Quintet). David helped shape the piece as there are some very challenging passages that we worked on together to make them idiomatic for the horn.

I chose "Soliloquy" for its theatrical connotation, a solo or monologue given by one performer (or actor, in the case of a play). It seemed apt. New York City is a cosmopolitan area where all of us (writers and performers) end up working in commercial venues like musical theater in addition to classical concert venues, so theater pervades all of our work. In fact, David was playing in the musical "Dreamgirls" at the time he was learning my piece, and I remember him talking about the horn parts when we were going over things."

**Composer Name:** Holab, William

**Date of Correspondence:** 11 February, 2019

"I don't think there is much difference between a monologue and a soliloquy, they are pretty much synonymous to me. I suppose, technically, in a play, a soliloquy would often be a single character alone on stage delivering a monologue. But a monologue could be a long speech given by one actor to one or more other actors."

**Composer Name:** Holsinger, David

**Date of Correspondence:** 05 October, 2020

“I have always thought of a soliloquy as being a deep emotional outpouring. I suppose it could be happy or sad, or perhaps even angry at times. I’m not sure that I ever considered it as anything but a sad voice. I’m not sure why I have always thought that way. In fact, the first time I saw the word “Soliloquy” in a musical score was, of all places, in a Broadway musical probably fifty years ago. The singer was on a mountain top, expounding on the world below and his love of both the land and the lady, and it all seemed so melancholy. Which I suppose is a bit curious on my part since the story was basically a comedy.

Actually, when I first read your email, I became a little self-conscious, fearing that I was way off the mark. So, for the first time in seventy-four years, I looked up the word in the dictionary. I breathed a sigh of relief when I read: an utterance or discourse by a person who is talking to himself or herself or is disregarding of or oblivious to any others present (often used as a device in drama to disclose a character’s innermost thoughts).

Programme Notes: The death of someone so young diminishes us all. And touches everyone more deeply when that young person demonstrates wisdom and caring beyond her 14 years. Stricken prior to spring break with what appeared as flu symptoms, her illness advanced quickly and a few hours after a diagnosis of lymphoma, Alivea Cox passed away. Her band director wrote, “This has completely devastated our community. It is a tight knit city, and Alivea was one of those people you never forget.... She attended every rehearsal, every concert, and loved everything about the French Horn. In addition, she started the prayer club at our school, and when she was not busy with other events, she would help her parents and older sister take care of their two other sisters with Down syndrome, whom her parents adopted from orphanages in Ukraine after they had been abandoned. Her dream was to collect books to send to the orphanages who did not have anything, and our community is working on making that come true.” Once Alivea wrote a note to one of her music teachers who was going through a rough patch, “Not only have I learned a TON about music from your class, but I learned a ton of life lessons as well. I’ve learned how to better manage my time, be more patient with myself and others, and that I will always have bad days and they don’t define me as a musician or as a person.” I am humbled that I was asked to honor this young lady with music. There is no doubt in my mind, that as she drew her last breath, Alivea awakened in the Company of Angels.”

**Composer Name:** Holsinger, David

**Date of Correspondence:** 06 October, 2020

“In my mind, a monologue can be presented by several speakers on one subject but is usually humorous in nature. To me, a soliloquy is always serious and perhaps more emotionally draining.”



**Composer Name:** Kaplan, Allan

**Date of Correspondence:** 25 February, 2019

"*Soliloquy* was written while I was a composition major at the Manhattan School of Music in New York City in the late 1960s. It was written for and dedicated to my mentor, Danny Repole, a very successful Broadway Theater and recording musician (Ex.: Original cast member of the pit orchestras of *Sound of Music*, *Cabaret*, *Chicago*, etc.).

I had recently written a trio for brass. This composition followed: I envisioned it as a showcase for solo trombone. It is a musical speech that conveys a series of emotions. I selected the title because it indicated that it was a serious speech to an audience, not just an internal dialogue."

**Composer Name:** Kaplan, Alan

**Date of Correspondence:** 10 March, 2019

"I see a difference between the two terms. I view a monologue in a negative light—it reminds me of someone monopolizing (SP?) the conversation—like a not-to-be trusted politician attempting to convince me their point of view is more valid than mine. The soliloquy seems more authentic, more from the heart of the actor."

**Composer Name:** Karchin, Louis

**Date of Correspondence:** 19 January, 2019

"It was a piece for one player (as opposed to an ensemble), so *Soliloquy* seemed like a nice title---nothing deep behind this."

**Composer Name:** Karchin, Louis

**Date of Correspondence:** 27 January, 2019

"I would associate (in music) monologue more with vocal writing, soliloquy with instrumental, I don't know why."

**Composer Name:** Lamb, Lisa

**Date of Correspondence:** 22 January, 2019

"Four Poems" started with the movement "Haiku." I was taking a poetry class at school at the time and was thinking about how the haiku might translate to music. I showed it to a colleague of mine who suggested adding a few more movements using different poetic forms. I was also taking a class on the works of Shakespeare at the time, so I think the idea of composing a soliloquy came from that. To me, soliloquy is reflecting one's thoughts and questioning things and perhaps going a little mad. I tried to reflect that with the music, with

some dramatic mood swings and some phrases that serve as musical questions.”

**Composer Name:** Lamb, Lisa

**Date of Correspondence:** 01 February, 2019

“My thoughts on monologue versus soliloquy is that monologues are directed at the audience, while soliloquy are more like private thoughts that the audience is overhearing.”

**Composer Name:** Liebermann, Lowell

**Date of Correspondence:** 11 June, 2017

“To me, ‘Soliloquy’ is merely a title and says nothing about the form of the piece, which could be anything. In this case I chose the title after the piece was completed. The commission from Katherine Kemler merely specified a 5 minute work for solo flute.”

**Composer Name:** Locklair, Dan

**Date of Correspondence:** 20 January, 2019

“Since my **Chautauqua Soliloquy** is for two instruments (i.e. flute and piano), in the traditional definition of the word my use of it was, obviously, not used with monologue in mind (such as a solo flute piece, for instance). Perhaps I should have saved the term for such a solo commission! Alas...

But, composers often do such things. We are, after all, always looking for new ideas AND titles. I suppose this is, in the broader sense, how the meaning of terms and ideas get expanded. One well-known Finnish conductor/composer, for instance, makes it a practice of, over a weekend, creating a new "symphony." What he does bears little resemblance to the traditional use of this multi-movement genre and form. But, for better or worse, his ARE performed by an orchestra and that provides at least some parallel to the traditional usage of the word.

Last year I had a commission from the American Guild of Organists for the New Jersey Regional Convention this coming summer. I entitled the piece: **Angels (Two Brief Tone Poems for Organ)**. I could find no evidence that "tone poem" has been ever applied to a solo organ work since, traditionally from the romantic era on, it has been applied to orchestral works that are inspired by a poem, picture, or some other extra-musical inspiration. But, for this two-movement piece, somehow the "tone poem" subtitle seemed most appropriate to me and I used it. In other words, the application of it was more subjective than objective. **Chautauqua Soliloquy's** title was much the same.

In 1995 an orchestral work of mine, **Creation's Seeing Order (A Prelude for Orchestra)**, was performed at Chautauqua as the opening piece for the 1995 summer season. Chautauqua, although founded as a summer church conference center many years ago, it is now a stimulating summer festival, filled not only with music (orchestra, dance, solo recitals, etc.),

but lectures and panels by a host of scholars, authors, leaders, and thinkers. Located near Buffalo in upstate New York, Chautauqua is, for want of a better term, a gated community. People own houses there and others rent. So everything that happens at Chautauqua is on the grounds of its vast acreage, which includes a lake. There are virtually no mosquitoes there, since large numbers of bat houses dot the lake's landscape. So, it is an idyllic environment for rest, fellowship, and intellectual stimulation. That is exactly the environment that my wife and I found as we strolled around the lake and small village during the summer of 1995. Chautauqua housed us in their main guest house, which we shared with the second-in-charge (I think Vice President was her title) of the American Red Cross and her husband. She was there to give a lecture on the Red Cross. Right across the street from this large old guest house was the elegant building that houses the dining room. That space, as I remember, was the very first large space in America lit by Edison's then-new electric lights!

In my teenage years I remember hearing a trumpet piece (which was accompanied) that was entitled "Soliloquy". I didn't know the definition of the word then (nor can even remember the name of the piece!) but do remember the stillness and quietness of mood that the composition conveyed. I hadn't thought about it for years. But, in 2005 when my Wake Forest University colleague, David Levy, approached me about a commission of a flute/piano work for his flutist wife, Kathy Levy, the term re-emerged with me. Mrs. Levy has been a member of the (summer-only) Chautauqua Symphony Orchestra for decades and the World Premiere of the new commission was to occur at Chautauqua surrounding a significant birthday for Mrs. Levy. As I began work on the piece, the environment that my wife and I experienced there for quiet personal reflection at Chautauqua came back to me. So, even though the resulting piece was not a solo flute composition, but one accompanied, the spirit of soliloquy at Chautauqua seemed to me appropriate in the title. I am just hopeful that I captured that spirit in the opening and closing sections of the piece (for the middle section is faster and dance-like). It is, thus, those reflective sections that gave rise to the use of the word in the piece's title. Even if not just for one solo flute "voice", it is my hope that the flute and piano are at one in the composition."

**Composer Name:** Locklair, Dan

**Date of Correspondence:** 27 January, 2019

"I suppose "monologue" and "soliloquy" are very similar in meaning. Since I've never compared their definitions, for all I know they may be the same! But, to me, "soliloquy" is the more poetic of the two words, Further, in a subjective sense, I find "monologue" to have more of a connotation with speech than to music. But, that is purely my own subjective reaction."

**Composer Name:** Longworth, Peter

**Date of Correspondence:** 06 October, 2020

"The work was inspired by *The Pastry Chef*, a marvellous portrait by Jason Pierce Williams that was chosen as a finalist in the 2012 Taylor Wessing Photographic Portrait Prize and is scored for solo flugelhorn. In viewing the portrait, I was struck initially by its soulfulness and it seemed almost as if it could have been taken at any point over the past one hundred years or

so. These first impressions suggested to me a sound world that nodded to jazz in some way and the mellowness of the flugelhorn seemed a good marriage for the melancholy effect that the photo seems to have. In writing the work, however, it occurred to me that, despite the subject's imposing physique and large hands, he would have to be incredibly dextrous in order to fulfil the demands of his job. Juxtapositions of languid melodic writing and more delicate, playful material therefore became the basis of my piece.

Ultimately, I wanted my work to be a musical portrait of the pastry chef and to shed light on that which the photograph could only hint at. In this way, I hope the piece gives voice to the chef and becomes his soliloquy – hence the title!”

**Composer Name:** Magnuson, Roy

**Date of Correspondence:** 04 March, 2019

“I wrote the piece at a time in my life where I deeply wanted to express something personal, but also was very interested in writing music that was both traditionally notated and freely expressive. To me, the marriage of these two interests felt very similar to approaching a soliloquy in literature - something that is, generally, a formal concept, but also is expected to have a very individualized focus with a significant amount of expression required from each performer.”

**Composer Name:** Magnuson, Roy

**Date of Correspondence:** 11 March, 2019

“RE: monologue vs soliloquy - I always think of a monologue as having a somewhat negative connotation - someone speaking pedantically, preaching. Soliloquy has a more intimate, personal feel - the person is saying what is in their mind, and the thoughts they are expressing are uniquely their own.”

**Composer Name:** Mauldin, Michael

**Date of Correspondence:** 20 January, 2019

“The backstory is that I've written a number of pieces for James Pellerite, a well-known flutist who retired here in New Mexico. He purchased one of the Native American cedar flutes, which is pentatonic, and wondered if by using alternate fingering and half-holing he would be able to play it chromatically. He found that he could play 13-notes chromatically. He asked a number of composers if they would write for him. I did several things for him, a concertino with strings, a piece with men's chorus and one with piano accompaniment. The sound is quite charming, and since my style is rather chromatic, I was happy to do those for him.

But then he asked for a brief piece for solo native-flute. It is published, and he's performed it several times. The notes I provided: "Spirit Tree: Soliloquy for Native American Flute" was inspired by the strength and spirituality of the forest. When my body and spirit hurt, I lean on a mighty tree to feel the quiet energy it pulls from earth and sky.”

I used the term "soliloquy" since it was a piece with a single voice, which I saw as my voice speaking to the tree's spirit, but back to myself and then to "all that is."

**Composer Name:** Mauldin, Michael

**Date of Correspondence:** 27 January, 2019

"Though the terms are often used as synonyms, I think of a "monologue" as a speech intended for an audience, and a "soliloquy" as a conversation with oneself, which may also be (or even intended to be) overheard, or which may even be communicated without speech."

**Composer Name:** McKinley, Elliott

**Date of Correspondence:** 04 October, 2020

"I used this term for a series of solo works (well, a couple are duos), to convey a sense of personal quietude and reflection. These works are not really studies, nor are they large dramatic forms, but personal statements written in solitude for several friends whom were the recipients and commissioners. So, I guess I am channelling the idea of speaking to oneself quietly in reflection."

**Composer Name:** McKinley, Elliott

**Date of Correspondence:** 05 October, 2020

"I'd probably say that a soliloquy is meant more for internal / private thinking (a monologue to oneself) where a monologue can be externalised. At least that would be how I would parse those terms."

**Composer Name:** Moylan, William

**Date of Correspondence:** 12 February, 2019

"My use of the term [soliloquy] was to suggest the monologue of a solo instrument conversing with the audience—somewhat in the spirit of Shakespeare. The monologue allowed oratory, with a sense of reflection, and at times rumination, at others conviction. It allowed a stream of consciousness of thought at times, and clear structure at others. It is the lone figure in the spot-light, sharing inner most thoughts.

**Composer Name:** Moylan, William

**Date of Correspondence:** 26 February, 2019

"Yes, I do perceive a distinction between monologue and soliloquy, and this brought my choice of term as it reflects the context of my work.

To me, a soliloquy is self-reflective. It does not need to have a large-scale semantic structure, as the 'speaker' is exploring their thoughts. The speaker/ performer is directing their thoughts to the audience present—rather than to the audience/reader of a play or other drama. There is more intimacy between audience and performer in soliloquy. Monologues have a level of meditation between performer and audience, perhaps more than one.”

**Composer Name:** Newell, John

**Date of Correspondence:** 28 January, 2019

“Many of my instrumental works have a dramatic structure, and Rhapsody for horn and piano is an example. The first movement (From The Sanctuary of Dreams) is full of high-tension lyricism and extreme dramatic contrasts; this is offset by the very simple and quiet waltz which follows (Dance of the Spirits).

The third movement, Soliloquy, follows; it is of course performed by horn alone. I was quite conscious of the horn playing the role of an actor alone on stage with his or her thoughts, in a reflective but passionate monologue, the action of the play having come to a halt. The movement is a free improvisation, consisting of short, fleeting, perhaps disconnected, and highly dramatic musical gestures - no melodies. I think of the way the mind often works. There is no time signature for the movement, and many pauses; in the directions I noted that "color, expression and imagination are extremely important in this movement."

The last movement, "...worlds passing." is inspired by the final words of an imaginary poem. We are immediately taken out of the Sturm und Drang of the actor's mind into a larger, lighter world.”

**Composer Name:** Newell, John

**Date of Correspondence:** 12 February, 2019

“I think that a soliloquy implies something far more than a mere stage monologue - just one voice speaking to the audience. For me in this work, soliloquy meant more of an outward expression of the character's internal conversation, giving voice to perhaps fragmentary thoughts and feelings that arise. And we know how freely these can unfold.”

**Composer Name:** Niederberger, Maria

**Date of Correspondence:** 28 January, 2019

“The dictionary definition of the term “soliloquy” is assumed as point of departure for this discussion. For me, a musical soliloquy expresses a dramatic reflection. My “Soliloquy: 1841 Lives” carries the sub-title “Cyndi’s Lament.” I imagined an actress representing Cindy Sheehan, the mother of a dead U.S. soldier, dealing with her grief in a stage play and giving a soliloquy. Generally, I do not write program music and my reflection is represented in moods. Naturally, a solo instrument is featured, a solo clarinet.”

**Composer Name:** Pappas, Joe

**Date of Correspondence:** 27 July, 2017

“The reason I used it was primarily because it is unaccompanied and does allow “some” freedom in the interpretation. It is necessary for me to explain it in terms of the full title to give you the best explanation.

‘Midnight Soliloquy’ was written with a couple of ideas; 1) I wrote it very late at night and 2) being a trumpet player, I used a self-composed melody and some trumpet skill studies that I wrote, so all in all, it is a solo with a skill study. I didn’t want it to have accompaniment because I feel sometimes the accompaniment restricts the inner expressions of the performer. Even though I have written other unaccompanied solo works, I never used the word soliloquy in the title, even though the other ones could be.”

**Composer Name:** Pappas, Joe

**Date of Correspondence:** 26 February, 2019

“Monologue is a synonym of soliloquy, therefore there is not much difference, if any. It is basically to share one’s thoughts aloud by oneself, and thus the reason for the solo trumpet line with the expressive lines.”

**Composer Name:** Sheldon, Robert

**Date of Correspondence:** 01 July, 2017

“The use of the term in the title came after the piece was written. At least I believe it did – this was written so long ago. Being somewhat reflective and introspective, I thought the term appropriate. Additionally, I liked the alliteration!”

**Composer Name:** Shinn, Randall

**Date of Correspondence:** 29 January, 2019

“Composition titles are a subject I have thought about a lot, and I have sometimes struggled to come up with titles and I’ve occasionally changed them.

Audience expectations can be greatly influenced by titles. A title like *Soliloquy and Dialogue* works well for this piece. I have worked quite a lot in the theater, but this title came before I had composed any operas, and titles like this occurred in some pieces that were juvenilia. *Lamentation for Astyanax* is one example. My web musing *On Theater* <http://www.randallshinn.com/musings/theater.html> discusses my gradual discovery of my inclination to compose from a theatrical viewpoint. There is more on this in <http://www.randallshinn.com/musings/eloquence.html>.

By using the word “soliloquy” my assumption was that the audience would anticipate music for a single instrument (trumpet in this case) in using a relatively free form, as with a soliloquy in a play. For example, “Soliloquy” suggests something more dramatic and poetic than “Speech” or “Utterance” would have. “Dialogue” in this case also suggests dramatic dialogue rather than conversation. I used the title *Dialogue* again for a piece for violin and piano.

One example of my changing approach to titles follows:

An early piece of mine for winds, percussion, and piano (1973) was titled *Three Folksongs*. In it I created an unexpected environment for these folksongs which was often dark and moody. That piece was published (and later withdrawn) after I transcribed it for orchestra in 1982 using the title *Reflections*. For me *Reflections* was an ambiguous title (imagery or poetic introspection?), with either meaning suggesting a relatively free form. But both meanings are static, either as a static image or as reflections on past actions rather than present action (as you expect in dramas).

As my experience writing for orchestra and the theater increased, I eventually grew dissatisfied with several aspects of the orchestral piece, and I sketched alternative passages over a period of several years. In 2013 I tackled a massive revision of it from beginning to end. I simply treated the existing piece and all my sketches as rough drafts. This work was given the title *The Night Sea*. The significance of that title is enlarged by an attached quote: “There are some things you learn best in calm, and some in storm.”—Willa Cather. This helps suggest that the piece will be relatively dynamic and changeable in mood.”

**Composer Name:** Shinn, Randall

**Date of Correspondence:** 10 February, 2019

“Monologue and soliloquy are listed as synonyms in dictionaries, but I prefer soliloquy as a title for poetic reasons. First of all, I think it’s a beautiful sounding word that seems expressive. Monologue starts with that wooden “mono” which easily conjures up monotone or monotonous, associations I would not desire.

Because I prefer to think of my works as expressive and exciting, the expressive qualities of words used in titles matter to me. So even though I use the tempo mark *moderato* in my works (only the performers see it), I cringe slightly at its suggestion of moderate and “middleness”. In works in which I have used English tempo marks I have sometimes used like words like *strolling*, *walking*, or *ambling* instead.”

**Composer Name:** Simaku, Thomas

**Date of Correspondence:** 26 June, 2017

“I’ve been interested in this ‘Soliloquy Cycle’ for some 20 years now! The first Soliloquy is for Violin which I composed in 1998. The piece has been described as fiendishly challenging! In fact, because violin is not my instrument (I play a bit of piano and studied oboe as an undergraduate), I first showed it to an MA student violinist here at York and she said, “oh dear, I can’t do this, but you should not change a note because there are people who can!”



I also showed it to Brian Ferneyhough during one of the lessons I had with him at a Summer Course for Composers at California State University in 1998. He looked at it in some detail and encouraged me to send it to the ICSM Festival, and the piece was selected by the international jury of the 2000 ICSM, which that year took place in Luxembourg. It was first performed by Vania Lecuit who to my astonishment played the whole piece from memory! That spoke volumes to me!

It was a great success; in fact, one of the highlights of the festival! I certainly felt inspired by this experience, i.e. focusing exclusively on just one instrument, and discovering a lot in terms of what can be done with one instrument! At the time I was also reading a book on Cezanne, and his famous saying “give me an apple...etc” was certainly at the back of my mind!

The extraordinary performance of Vania Lecuit was certainly an inspiration and after that performance, my ‘appetite’ for more works exploring other instruments grew and grew! I have so far composed five more works for Cello, Viola, Bass Clarinet, Recorders and Saxophone respectively.

As mentioned, I’ve been interested in exploring the technical and expressive potential of instruments for a long time and whilst composing the solo violin piece, I decided to call it a soliloquy. The term Soliloquy is more ‘intriguing’ than it looks!

It consists of two words, Latin words (*Solus* – alone; and *loquy* – speech). I then did a bit of research on the etymology of the word and found that the full definition of Soliloquy is: “a speech in which a person expresses his thoughts aloud without addressing any specific person”; in other words, as I interpreted it, whoever wants to listen to it, can! Another aspect which appealed to me was the ‘theatrical element’ inherent in the word itself which allowed me to explore various gestures and make them part of the overall instrumental vocabulary.

As I’ve put in my programme notes, at the centre of this cycle is a ‘protagonist’ who speaks/narrates in various ‘languages’ and each ‘character’ (instrument) makes considerable use of its own ‘dialect’!

Soliloquy V – Flauto Acerbo for Alto and Tenor Recorders for example, has another ‘dimension’ to it; in that it plays with the name of the instrument which is different according to which language you speak! In Italian for example, the recorder is called ‘Flauto Dolce’ and this is where ‘Flauto Acerbo’ (The Sour Flute) comes from. The piece won the British Composer award from BASCA in 2009 and the panel said that it ‘redefines the instrument.’

The first two soliloquies were written for the so-called ‘ideal’ performer; I was certainly aware that there are some amazing performers around who can do miracles! So I felt uninhibited and wrote what I thought would make sense; and interestingly, when these pieces were performed, everything I wrote was possible. What I mean is that I didn’t have to change a single note. But then, I was very lucky, because I had some amazing performers. After Vania in Luxembourg, the Soliloquy I for violin was performed, among others, by Peter Sheppard Skaerved. Whereas the Cello piece has been performed by Neil Heyde (Royal Academy of Music) and Rohan de Saram. Both pieces are now on my CD portrait with Naxos released in 2008.

For Soliloquy IV for Bass Clarinet, I worked with Sarah Watts. She did not shy away from the difficulties of the piece and in fact encouraged me to write challengingly. Whereas Soliloquy

V – Flauto Acerbo was commissioned by Christopher Orton and the BBC Performing Arts Fund. If it weren't for Chris's encouragement, who came to York and showed me what he could do with recorders (and believe me, he can do quite a bit!), I would not have written this piece.

So, in a few words, these amazing performers have inspired me!

I am writing a piece for Marimba (mainly Marimba – there might be some extras as well!) as we speak – Soliloquy VII and I have ideas for at least two more works, Soliloquy VIII and IX for Horn and Clarinet so watch this space!"

**Composer Name:** Slapin, Scott

**Date of Correspondence:** 25 February, 2019

"Details vary from composer to composer, but in my own case, I usually name the pieces only once they're completely written. I'd say that's true for the vast majority of what I've written. The title then ends up corresponding better to the musical substance of the piece, which sometimes can evoke imagery I wasn't even really aware of while writing it. I'm reminded of a well-known radio interview with Aaron Copland about his great Appalachian Spring, in which he related a story of a very enthusiastic audience member telling him how much he had captured the Spring of Appalachia in music. He admitted at the end that the title came much later, and while writing it, he had absolutely no ideas at all about the Appalachian Mountains or even Spring.

So, if it doesn't take too much of the magic out of it, what I usually do is go to a website with a long list of Classical music forms (and their definitions) and see which one fits what I've written the best. I'm pretty sure that was the case when I wrote Soliloquy (which by now was a long time ago.) As the piece is mostly slow and for solo viola, it is a bit of a sad monologue that builds in emotional content, and it might well be the musical equivalent of an actor on stage talking to himself about something s/he is either concerned with or maybe even lamenting about.

There are times when I have some working titles along the way, but they often get changed at the end (even after I copyright the music; I have a long list of pieces I keep track of with different names at the copyright office.) This was true when we used to record film scores for Hollywood, too... they have working titles, which are almost always changed once the music has been recorded and nearly the entire production is completed.

So, to be completely honest, in answer to your question, I was less 'inspired by' the idea of a soliloquy, rather it more seemed to be the appropriate title for something that I had written. The inspiration to write the specific piece was that I needed a solo piece for an album that was otherwise music with accompaniment, to provide a break from all the polyphony."

**Composer Name:** Slapin, Scott

**Date of Correspondence:** 12 March, 2019

“If I'd ever call a piece Monologue, I'd definitely research the term first. Off hand, I think of it as meaning one actor/person talking for an extended period of time. I think the word monologue, at least in the US, is a more commonly used word than soliloquy. Unlike soliloquy, monologue is sometimes used in a negative sense--- to talk on for a long time (without letting anyone get in a word edgewise.) It could be a good title for a certain kind of piece! But I see it as a little different from soliloquy, which may seem to me more neutral simply because it's not as much a part of the spoken language.”

**Composer Name:** Sogge, Glen

**Date of Correspondence:** 19 June, 2018

“I was a student at Northwestern University at that time, trying to be a modern composer. Graphic scores were one of the "big things" back then and this is one of many I created. There was a pretty robust contemporary music scene with a named ensemble and performers who were always looking for interesting recital or concert works. Much of my work at the time was written for such situations.

As an aside, I learned then how important being friends with performers was as they liked it when somebody did something especially for them. This is still true in my recent retirement relocation to the Pacific Northwest. I created a playing card-based graphics-only piece for a wonderful percussionist and ensemble leader. It was the first time anybody had written something for him. He is premiering it in September. Lesson reconfirmed. One of the regular performers was a clarinetist named Molly Brown and she was willing to try just about anything. I was reading (or had just read) James Joyce's Ulysses and was familiar with the common name for the wonderful last chapter. So, all those influences fit together rather nicely. Way back then, one of the few ways to get quality graphics and symbols (like musical symbols) was to use what was called transfer lettering. This was a system of type or symbols on a carrier sheet that were rubbed onto the destination. Somewhat tedious but effective.”

**Composer Name:** Vogel, Roger C

**Date of Correspondence:** 28 January, 2019

“Usually the primary motivation for me to write music for a particular combination of instruments or voices is the request from someone, or the opportunity for a performance.

When I decided to write a single movement work for solo saxophone for Farrell Vernon, a musician who had played another of my compositions, I needed to come up with an appropriate title. The name of *soliloquy* occurred to me since it refers to the monologue that an actor gives that gives the illusion of being a series of unspoken reflections. I thought that it seemed like an appropriate name, and one that would draw attention in a publisher's catalogue.”

**Composer Name:** Vogel, Roger C

**Date of Correspondence:** 11 February, 2019

“Because of borrowings, English has more words than any other language, and also more synonyms. But there really aren't that many *exact* synonyms because of different connotations, or shades of meaning.

A monologue refers to a speech in a play, or by extension to any long talk by a single person. A soliloquy is more specialized in that it is a speech to one's self. It expresses one's reflections and thoughts but isn't necessarily made to another person. To my thinking, a soliloquy wouldn't exist outside a play since the person would probably think the thoughts and not say them out loud. So, soliloquies are a subset of monologues.”

**Composer Name:** Wilby, Philip

**Date of Correspondence:** 25 June, 2017

“My Horn Concertante used the 18<sup>th</sup> Century Serenade formal pattern with five movements arranged around a central slow movement. Thus, the first movement is a mirror for the fifth, and the second for the fourth. That means that the third movement is unique and has no partner.

Hence my title “Soliloquy”, suggesting a cadenza style piece that stands alone in the formal process and features the soloist with minimal accompaniment. At the time of writing it, I had just seen Richard 2<sup>nd</sup> at the Globe Theatre – a famous production where the King's soliloquies were delivered ‘Sotto Voce’ – hence the musical inspiration.

**Composer Name:** Winteregg, Steven

**Date of Correspondence:** 27 January, 2019

“This piece was commissioned by the hornist, Richard Chenoweth and the International Horn Society. After Richard's father died, he wanted to commission a piece for solo horn to honor his dad. He also had this concept of the performer coming out on stage by himself, perhaps in a darkened setting. Consequently I wrote the piece using the word “soliloquy” because of the idea of the performer being by himself and speaking to himself, although in this case, musically. The idea of solitude also connects with this...Richard being alone with his thoughts and thoughts about his father.

Richard's dad was a big fan of jazz, so the piece starts out in a blues fashion, goes to a faster be-bop style, and then ends in similar blues fashion. Isn't this how we often reflect? We start out with a certain thought, our mind wanders to a different time and place, and then we rein it back in to the original thoughts. It was called “Blue Soliloquy” because of these blues and jazz elements.”

**Composer Name:** Winteregg, Stephen

**Date of Correspondence:** 10 February, 2019

“In regards to a monologue, I look at that as a one person conversation as opposed to a dialogue. In other words, it is as if one is having a conversation with oneself. I believe that a soliloquy is different in that it is more profound and dealing with deeper subjects. A monologue could be “Where did I put that book? I saw it around here a few minutes ago.” In “Blue Soliloquy’s” case, Richard is in deep reflection about his father, his relationship with his father, etc. It bores down to deep emotions and thoughts. While they both involve one person, they are distinctly different.”