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Durham University Ph.D. in Music Composition, 1979

A commentary on the works submitted

Peter Wiegold

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INTRODUCTION

One of the most important factors in composing a piece of music is the balance between the use of intellect and the use of intuition.

If the composer is over-conscious of what he is doing or constructs too much from theoretical principles, relying on an abstract justification rather than his ear, the music becomes stiff, awkward and finally proportionless. The intuition, on the other hand, needs support, a framework against which to project new material, if it is not to lose direction and purpose as it becomes incapable of controlling all the variables at once.

Intellect and intuition continually interact. On the one hand the intuition throws up ideas that are formalised by the intellect (to be quickly forgotten after use or kept as a permanent technical principle) and on the other the intellect continually challenges the intuition with frames, goals and rules. These may eventually be broken or twisted as the intuition senses a deeper logic (indeed the idea of intuition as a perceiver of deeper logic is an attractive one) but this perception could not be made without the focussing of a framework.

The relationship is complex. One can intuitively perceive a framework as one can intellectually construct any moment to moment sequence. There is a continuum between the two; they are inseparable and constantly overlapping. Things might become half-conscious - to sink again, or after several similar events, emerge as a principle.

This commentary, therefore, will describe the frameworks that were set up and some of the material and principles that emerged. It could not offer a thorough description or analysis of any piece, that could only be the piece itself. It will comment on what sparked things off, and what families of musical and philosophic ideas the results seem to fit into, while inevitably leaving many of the ideas, many of the developments, many of the connections, in my intuition and the listener's ear.

The commentary divides into three parts, separating the ten works into five primary, three secondary and two 'participatory'.

The five primary works, ('The Dancing Day', 'Gemini', 'Sing Lullaby', 'And he showed me a pure river of water of life' and 'The flowers appear on the earth') are the more substantial works in terms of richness and development of material. They demonstrate the overall progression of my musical language through the period covered by the folio.

This progression can be summed up by comparing aspects of the first and last works. The first, 'The Dancing Day' is concerned with blending the instruments into a single entity, with permuting harmony and a structure based on a single, linear growth. The last, 'The flowers appear on the earth' has the instruments playing greatly differentiated roles, more stable, rooted harmony and while still having a linear growth, much greater concern with structural contrast, the simplest expression of the form being ABABABA. There is also a growth through the five pieces in the use of audible pulse.

The most detailed commentary is on 'Sing Lullaby'. In writing about this work I am most clearly and thoroughly able to demonstrate the kind of thinking, especially the structural thinking, that is behind all of the pieces. It brings to the surface what I feel to be the roots of my technique and shows the kind of ideas that are always at the front of my mind.

The three secondary works ('The Night Visitors', 'anyone lived' and 'The soft complaining flute') are generally less substantial than the five primary works and it could be said that whereas the primary works show the 'centre' of my technical and philosophic development, the secondary works show aspects of it.

The two works involving tape, in particular, also demonstrate a more rigid, predetermined approach to form.

The two 'participatory' works ('Lessness' and 'Ritual of the Light') represent an area of my activity that has become more and more important to me in the later years of the period of this folio, particularly since my work as 'Visiting-Composer' to the Arnolfini Gallery, Bristol in 1976-78. The centre of this activity has been 'workshops', where everybody present is found a practical and creative part, regardless of experience. The first of these works represents an early experiment in producing material that is easily learnt, and controlled by means other than traditional notation, and the second my most substantial and rewarding 'product' from this activity to date, a large, liturgical ritual.

At this point I would like to record my thanks to David Lumsdaine for all his teaching and encouragement. Some of the ideas in this folio

are his, some mine, but of those that are mine many were sparked by him and all influenced by his attitude to work.

FIVE PRIMARY WORKS

(1) The Dancing Day

for brass quintet.

This was written in 1973 for the Philip Jones Brass Quintet, but not finished in time for the planned performance. It was given its first performance at the SPNM Composers' Weekend of 1975.

The piece was inspired by the text of the well-known carol, 'Tomorrow shall be my dancing day', which is printed in the score. The music follows the overall structure of the carol, paralleling its move from the birth to the death and resurrection of Christ, without trying to translate all the detail into music. The degree to which the text influenced the music varied. The verses about the desert trials, (E), and the scourging, (L), were especially suggestive and the actual death, three days in the tomb, (S), and resurrection are very closely paralleled. I did not feel I had reached the last verse, the 'general dance' however.

I think it is very important that the central idea of a piece should suggest and work at as many different levels as possible. The extreme levels are the philosophical/spiritual meaning, and the roots of the sound-structure. For example, in 'And he showed me a pure river of water of life', the religious and mystical ideas of the water of life and the tree of life, and what they mean to me emotionally and spiritually,

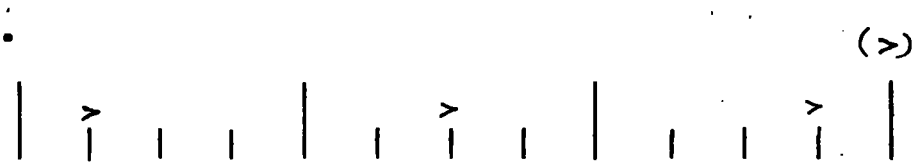
are balanced with thoughts about how river and tree structures suggest precise harmonic and rhythmic structures. Similarly the extra-musical meaning of "The flowers appear on the earth, the time of the singing of birds is come", is reflected in the thorough use of shapes based on the principle of 'flowering' and on a harmonic structure paralleling 'flowers' with harmonics and 'the earth' with their fundamental.

The attraction of 'The Dancing Day' carol to me was that it gave the opportunity to express religious feelings and suggested a very clear structure. It also provided an interesting starting point for the material: the idea of dance.

This idea of dance had two aspects, intuitive and technical. It is difficult to comment on the first except to say that I tried to keep dance always in mind so that the imagining of the musical gestures, rhythms and shapes could always be enriched in my mind by physical gestures, rhythms and shapes.

For the second aspect, technique, I instinctively wanted to associate dance with changing accents in a metre, for example this pattern:

Ex. 1.



I imagined the music propelled forward to an accent on the last bar-line. This is a compression of the more straightforward pattern where the accent would be on the following bar-line.

(I have since seen such shapes used in the dance of India; the gestures are usually rhythmically precise and often fall on changing

accents just as in the pattern above).

I made several patterns of this type, and based sections of the work on them. The principle of this was to have each bar of the pattern represent one cycle of the material. There was no attempt to translate the rhythmic subtleties of even such a simple pattern as Ex. 1. into an exact larger rhythmic structure. This would have been extremely difficult and, to me, cramping. Rather, I used the patterns as 'ghosts', as logical suggestions for the distribution of structural accents.

An example will make this clear:

The section [A] - [B] is based on Ex. 1.

The three cycles are: b26 - b35
b35 (tuba B) - b42
b43 - b53

The material divides into three characters:

(1) A long note, joined by the horn which then draws away by muting and crescendoing, creating (with the silence) an upbeat for:

(2) an accented entry which diminuendos and falls in contour, followed by some sort of return from muted to natural note.

(3) Afterbeat material using overlapping, rising contours.

Ex. 1. suggested the distribution of these characters. (2) was moved further and further back in the cycle in order to create a bigger entry of it each time; at the same time the upbeat, (1), became longer and more developed.

Thus, in the first cycle the afterbeat material (3) takes up approximately half the length of the cycle. In the second cycle, (1) is varied,

(2) enters on two instruments rather than one and there is a secondary accent reflecting the growth of (1); (3) is much shorter. In the third cycle (1) is greatly extended leading to a large accent (played by everybody except the horn) in b49. This moment has the highest note of the section, and one of the more important harmonies of the piece; (3) is very short.

It will be seen that the cycles are not of exactly the same length and that the development of the material is not systematic in any simple way. Instead the rhythmic model provided a clear, logical frame against which to work intuitively.

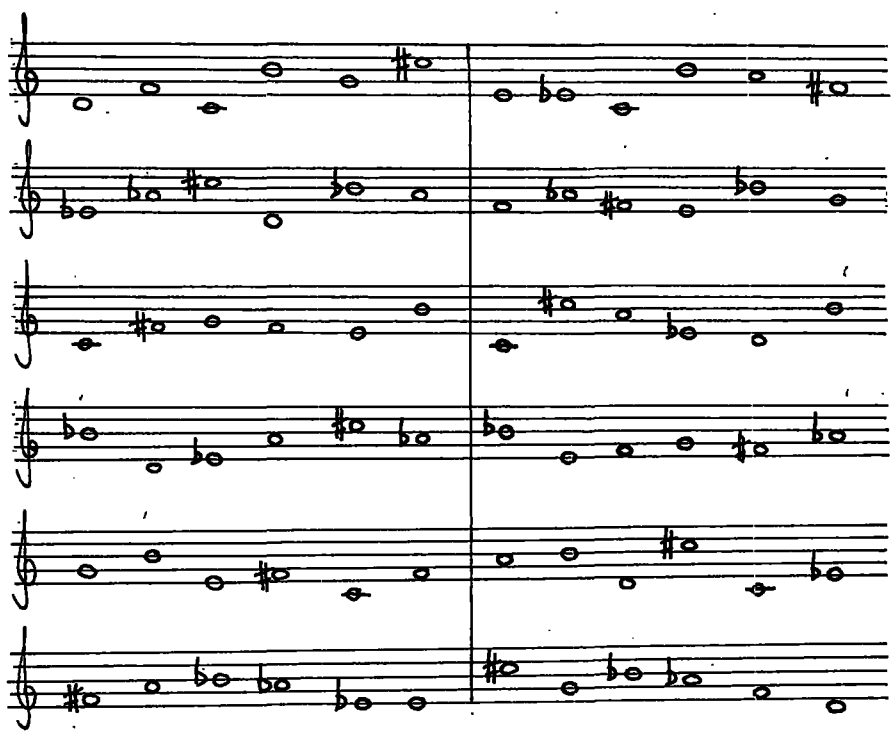
The music of this section is not propelled forward to a higher level of accent at [B] as the model might suggest. That is, there is no strong, 'final' statement of the (2) material at [B]. There is, however, a kind of finality in that it should be clearly felt that one cycle is over, one process complete, and another beginning. The greatest structural accent of the section is the climax of the third cycle which brings the material to a head. While this has a cathartic effect enabling new material to enter, there remains the sense of the suspension of a higher accent. This and similar suspensions carry the music through to the climax of the whole piece, but they make the final climax necessarily very extreme and hard to bring off. It is difficult to create higher levels of accent in music without audibly predictable metre or pulse as it can so easily seem that accents are suspended, not against a clear frame that points the co-ordinates of the suspension, but in a void.

Other sections of the piece are based on the same, or similar, patterns. There are moments of reflection, focussing on the opening harmony, that

do not have a pattern behind them (for example, [D]) and other moments that have simple, obvious phasing patterns (for example b224-7) to illustrate and increase the consciousness of the shaping behind the main sections.

The harmony of the piece is organised by means of a Gemini permutation matrix which had been developed by David Lumsdaine. This was used in a similar way in the piece 'Gemini' and I will describe the structure and method of using it in the commentary on that piece. It is worth noting at this stage, however, the constant returns to the D area of the matrix. The use and stability of harmonic centres grows larger and larger through this folio. The 'Dancing Day' matrix is:

Ex. 2



One important aspect of 'The Dancing Day' is something David Lumsdaine and I referred to as 'melody'. I wanted to apply the principle of melody to more than a single strand at once, that is, conceive the whole changing texture as one line, which might be expressed at any moment by anything from one to five instruments. However complex the texture I always imagined it, and hoped it would be heard, essentially, as a single entity.

(2) Gemini

for two clarinets and two percussion.

This was written in 1973 for the SPNM Composers' Weekend when works for pairs of instruments were called for.

One of the starting points of 'Gemini' was a reaction to 'The Dancing Day'. This was partly philosophic and partly a realisation that there were elements in 'The Dancing Day' which, although close to its essence, represented dangers to my general technique.

I think the idea of 'melody' encouraged lack of characterisation in 'The Dancing Day', though it need not have done. In making gestures involving everyone the shapes were in danger of becoming too subtle, the contours too complex. I was also encouraging myself to ignore one of the strongest methods of characterisation: separating instruments and/or material into levels - at its simplest into background and foreground - so that one level stands clearly against another.

Another problem was that of linearity, which again involves a lack of perspective. If on any plane the music progresses directly from one extreme to another then it is possible, without strong help from another plane, to lose one's reference points mid-journey. While there are rises and falls in the flow, 'The Dancing Day' was essentially concerned with a single, linear growth from the still opening to the climax. The development in the later pieces of relatively static reference points from which to observe long journeys was, I think, a gain. There are, of course, some reference points in 'The Dancing

Day' but they could have been more substantial and more differentiated from the rest of the material.

'Gemini' is in three sections, each of the same shape, but of greatly expanding length, separated by the reference points or refrains which are at the beginning, at [AA] and [DD]. Their role at the end is described later.

The concept of pairs was very attractive and I especially used this in the instrumental groupings and in the harmony. In the instrumental groupings I imagined successive dialogues, clarinet against clarinet, clarinets against percussion, clarinet I and percussion I against clarinet II and percussion II and so on. A pattern I had in mind was that a pair would interact, meet, then fuse together to form one half of the next pair.

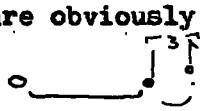
The first material I worked on was the opening (that is from [A] - [AA] ignoring for a moment the refrain) which, with the basic dramatic shape of the piece in mind, I composed intuitively. I then developed the harmony and the detail of the overall structure from this.

The principle was that one can, and should, make intuitive leaps of two pages length, but then need to formalise the material in some way to be able to control it over larger spans.

As a reaction to 'The Dancing Day', which was concerned with a long growth of tension, I wanted in 'Gemini' to create a long unwinding from tension to a point of repose. So it was important that it began from bright, strongly contoured material. Furthermore the first section was to be a model for other sections so my opening had to have, <u>within</u>

<u>itself</u>, the shape of strong drama - long unwinding. Thus the clarinets move fairly quickly to their meeting point, the high A, and then gradually fall until the drums enter.

David Lumsdaine and I had long discussions about how the other sections were to be based on this opening. I felt that having thus been 'primed' with formal ideas I could work empirically, making the relationships between sections by creating a parallel dramatic flow as much as by making direct references to material.

There are obviously features that repeat - the head motive, the  clarinet figure, the use of repeated chords at climactic points and so on, but generally the relationships between sections are created by the sense of a common drama carried out with complementary material rather than by having exact characters with fixed roles.

The most important point was that each dramatic dialogue should have the same shape whatever the material in the section.

The following description of section II to the end will show how the ideas develop through the piece.

Section II ($\boxed{B}$) sets the clarinets against the percussion. This begins (as section I) with the opponents very close, the clarinets acting as the resonance of the tabla and the drum rolls blending with the low clarinet chords. (In fact this was how the percussion entered at the end of section I; the clarinets created a sympathetic timbre for them to emerge from). Gradually the two sides draw away from one

another and at [BB] the percussion come right to the foreground for the first time. (This is parallel to clarinet II pushing forward in the eighth bar of [A]). The clarinets naturally then reply and then the two sides come together again with the chord and roll character leading to the central repeated chords.

In the second part of the section they move again from closeness (punchy clarinet notes with single drum attacks) to distance (long clarinet notes against very active drums) and then into the meeting point, the entry of the crotales with the notes the clarinets are playing.

The afterbeat, 'unwinding' passage [D] is not as long as it might have been in proportion to the equivalent passages in sections I and III, but it introduces two important afterbeat figures, the flowing clarinets using harmonies related to the end of the piece (see below), and the percussion pattering.

Section III ([C]) begins with a figure that grows from the refrain by replacing the end gestures of the earlier two refrains. The section sets clarinet II and percussion II against clarinet I and percussion I (who begin by echoing [D]).

There follow percussion duets alternating with clarinet duets, then from [HH] the final long sweep to the main climax, looking always for the repeated chord figure.

At [JJ] the very long unwinding (to the end of the piece) begins, led by the percussion pattering. The unwinding is signalled by the gradual dissolution of the pregnant figure from [E] at the beginning of section III .

The clarinets are finally eliminated at [OO] and this is in linear terms the end of the long path they began at [A]. The music is now very still and the pitches have transferred completely to the percussion: crotales and tubular bells.

In simple linear terms the piece might end here, because it has wound down to almost nothing. But just as at the end of section I the drums entered, here there is also a need for something new. In this case, however, the function of the new material is not just to lead to the exploration of fresh areas; it must also function in a cadential way, summarising the direction of the piece and the point at which it is to rest - in other words acting as the final perspective.

The means to this is the refrain which has until now (on most levels) stood outside the piece. The refrain leads the summing up of the harmony to its ultimate position: the two most consonant chords, between them containing all twelve notes, alternate in equilibrium. A 'Gemini' balance.

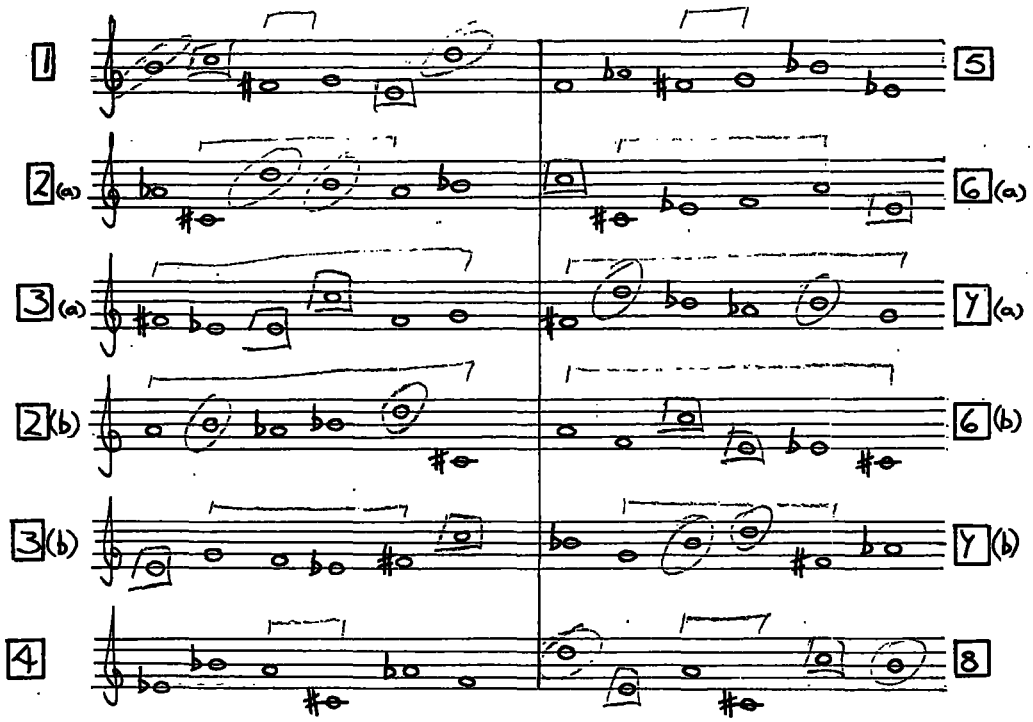
As another level of perspective the clarinets remind us of how far we have travelled since the beginning, but on the 'distorted' E♭ clarinets. Then there is the last twist of the pairing - the percussion had reached pitches - the clarinets end playing percussion.

The harmony

This is based on a permutation matrix, developed by David Lumsdaine, called the Gemini matrix. The idea of pairs is important to this, so it was especially appropriate for this piece, and in fact suggested its title.

The 'Gemini' matrix:

Ex. 3.



Every note has a partner which is always in the same hexachord as itself, and it is always symetrically placed about the centre of the hexachord with its partner.

Thus B and D always occur together. In hexachord 1 they are on the extremes, in 2(a) about the centre and so on. The F♯ always occurs with G, C with E etc.

The matrix can be seen in one way as simply a permutation of these pairs, although it does not exhaust the possibilities.

The hexachords also pair to make complete 12-note sets; 1 with 4, 2 with 3, 6 with 7 and 5 with 8.

Every note also belongs to a pair diagonally, in one direction or the other, for instance F♯ with C♯ and C with D, but I did not make use of this.

There are many felicities in the matrix suggesting musical shapes, e.g.

[8] is [1] backwards with an alternative centre.

The four central notes of [3] (a) are the same as the four central notes of [6] (b) backwards.

The last note of [3] (a) and the first of [7] (a) form the basic pair G and F♯ and [2] (b) and [6] (b) similarly link C♯ and A.

As I mentioned above I first wrote [A] - [AA] intuitively and then developed the matrix from it. I took important relationships from it (the opening pairs F♯/G, E♭/F, the recurring B's and C's, A♭'s and B♭'s and so on), then composed the matrix.

It is possible to put a 12-note row into any pair of complementary hexachords in the matrix, then to complete the matrix and see what results. My method has been to start with the whole matrix structure and gradually arrange my material all over it, until, ideally, I have a complete summing-up of my harmonic material, which can be seen at a glance.

For this reason I have not substantially used further extensions of a single matrix within one piece (it can be turned on its side or other permutations of the pairs derived); when I have done so it has been only for episodes, not for important focal points.

Indeed it has been an important general principle to me that rationalisations of material or structure take the simplest possible form. For example, numbering the hexachords suggests a block-chordal way of using them. This encourages clear harmonic structure, clear harmonic focal points, while leaving considerable freedom of movement within the blocks, or indeed, clear boundaries to be broken.

Within a hexachord the pitches are usually followed round in order but often backwards and not always beginning at one of the ends. Sometimes the use within the hexachord is quite free, that is, it is just a chord to be used in any order. Sometimes the chord sequences are planned before writing; at other times I move from point to point in the matrix instinctively while writing. Given the chordal way of using them, the hexachords are rarely superimposed.

The harmonic direction of the piece is that of movement towards the most stable pair of hexachords [1] and [4] as a section unwinds. The progression to this pair is made explicit at the end of the piece. From [PP] onwards the chords are presented in an increasingly simple fashion ending in a chorale-like passage that leads to the final, quiet oscillation of [1] and [4].

(3) Sing Lullaby

for soprano and double-bass (with amplification and wa-wa pedal).

This was commissioned by Jane Manning and Barry Guy. It was written and first performed in 1974.

I became interested in the subject of lullabies and was struck by the variety of images that they contain. References to poverty, immorality and violence are to be found along with the references to gentle birds and cows and distant bells.

It seemed to me that, in fact, this wholeness of view was a strength. Rather than suppressing and shutting out the dark side of life it was exposed, but then contained, within the gentle arms and rhythms of the mother.

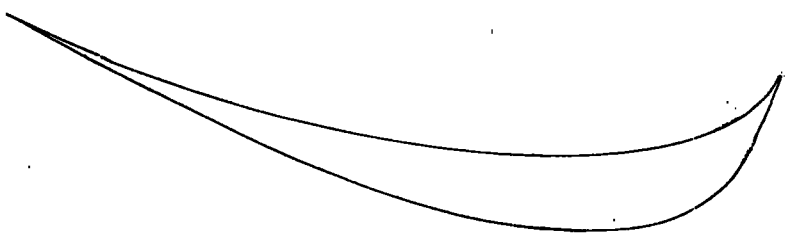
So I decided that my lullaby should explore, both in the music and the text, the contrasted sides of the traditional lullaby. I grouped the images into two basic categories, 'gentle' and 'violent' and started by assigning contrasted material to them:

Gentle	Violent
soprano	double-bass
long notes	short notes
low in the harmonic series	high in the harmonic series
pitched	unpitched
'relaxed' rhythms tending to traditional lullaby shapes, especially	complex rhythms often expressed in proportional notation, or figures that are "as fast as possible"
vowels	consonants
space	density

This list does not represent a black and white division of material but tendencies, reference points from which to invent.

In Gemini, I based later sections on the shape of the opening two-clarinet melody. For Sing Lullaby I used a much simpler, abstract, shape as a structural basis which could thus be used in a much more varied way. This shape is:

Ex. 4



It represents the form of the whole piece, of each section, and of many of the individual gestures. It symbolises the relationship between the gentle and violent characteristics; the transformation from one to the other: the overall movement (from left to right) from the

distant, unfocussed, unpitched, complex, high harmonic series to the close, clear, full-toned, low harmonic series, followed by an afterbeat period.

The shape also represents the opening of the double-bass wa-wa, and the equivalent vocal gesture, a (personal) way of seeing the lullaby rhythm ; the idea of two parts with one pulling away from the other; rhythmic gestures made from even accelerating or slowing; the flow of the mother's cradling movement or even (as was pointed out to me later) the shape of a cradle!

The gradual widening of the shape does not always represent a gradual release of tension, the meaning is sometimes inverted to represent the growth of tension to a climax.

The afterbeat section is again linked to the metaphor of 'distance', but distance in the sense of quietly disappearing 'elsewhere', of going to sleep with the support and resonance of the warm centre, rather than in the sense of complexity and lack of focus. In the way that I had linked consonants to the violent and vowels to the gentle aspects, I linked liquid consonants to this third area.

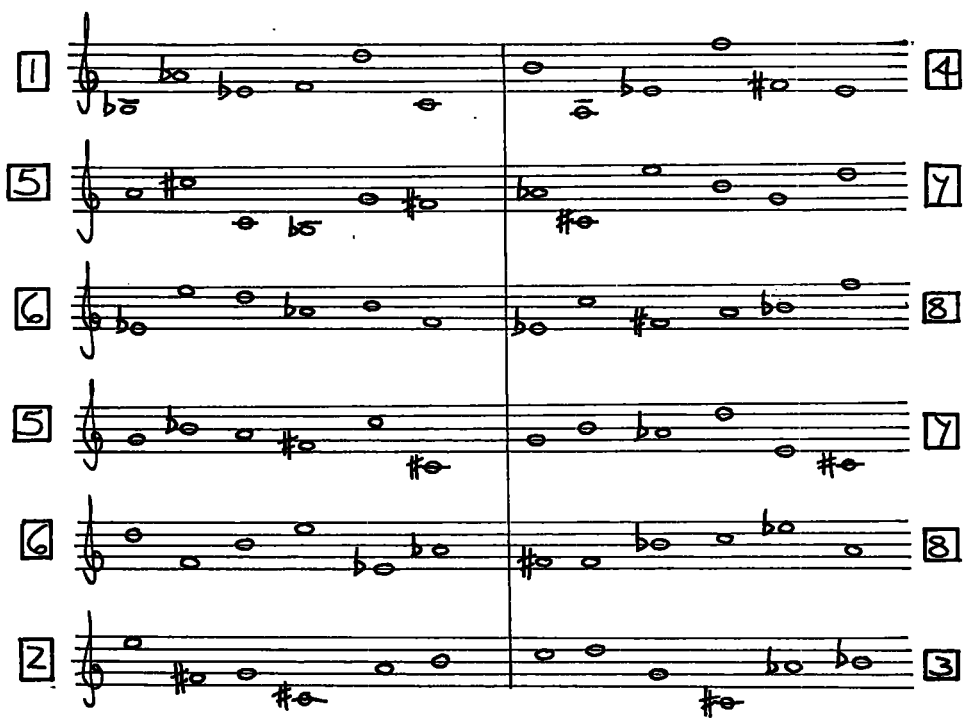
In Sing Lullaby the refrain idea used in Gemini is developed. Once again the principle is that something that stands outside the main drama of a piece remains the strongest perspective, and can eventually enter and act as the strongest catalyst to the resolution of that drama. So, as we shall see, there is a climax of the violent side and a climax of the gentle side, but the resolution of this lies, not in the triumphing

of one of these protagonists, but in the balancing of them, through the refrain entry, so that the piece ends with one contained within the other.

I propose to work through the whole piece, but will first mention the harmony and the text.

The harmony is again co-ordinated by a Gemini matrix, but with a greater emphasis on pitch centres than before, notably D, G, and Bb.

Ex. 5



(hexachord 2 is associated with D and hexachord 6 with G).

The text is entirely derived from traditional lullaby texts. I wanted a continuum between the real text having real meaning and the reduction of it to the simplest areas - consonants, vowels and

liquid consonants, having the symbolic meaning indicated above. Between these extremes there is a rich area where references and cross-references can be made, and families of sound and meaning brought together.

The refrain text is always "sing lullaby".

It may be of interest to note that the text was added after the completion of all of the music, although the nature of it was known from the start. I wanted to be able to concentrate entirely on the musical working and then enrich this with the text, rather than work from a precomposed text, or have to cope with the simultaneous composition of both.

Some examples of the texts used:

Hush-a-ba birdie, croon, croon,
Hush-a-ba birdie, croon,
The sheep are gone to the silver wood,
And the cows are gone to the broom, broom.

And it's braw milking the kye, kye,
It's braw milking the kye,
The birds are singing, the bells are ringing,
The wild deer come galloping by, by.

Father's gone a-flailing,
Brother's gone a-nailing,
Mother's gone a-leasing,
Granny's come a-pleasing,
Sister's gone to Llantwit Fair,
Baby, baby, will go there.

...And he'll beat you, beat you, beat you,
And he'll beat you all to pap,
And he'll eat you, eat you, eat you,
Every morsel snap, snap, snap.

The work is in four main sections of expanding length, the last being of much greater length than the others, as it has to encompass the broad final resolution. The sections are always separated by the refrain.

In section I ($\boxed{A}$) soprano and double-bass are almost entirely in rhythmic unison. There are two basic elements: short, fast, partly unpitched notes, and single sustained notes. As these elements interact little melodies are gradually brought to life. The lullaby rhythm, ♩. ♫ , becomes important. There is a meeting point (the D's) then the afterbeat passage, showing the achievement of the section - the two basic elements (short-long) which began end to end are now superimposed. This is an expression on the small scale of what happens over the whole piece. Dramatic opposites meet, interact, and end contained within one another.

In section II (2nd bar of $\boxed{B}$) I imagined the basic shape as representing the relationship of two parts; one part drawing away from the other, quasi-canonically, gradually exposing and increasing the drama until there is a climax. Then the parts come back together, fairly quickly, in the afterbeat period.

The double-bass draws away from the soprano either by pushing on, creating more upbeat material, or by interrupting the flow of her line, which always tends to gentle lullaby rhythms.

The success of the 'baiting' of the soprano is shown as the roots of her text change from

"Hush-a-bye baa lamb, Hush-a-bye milk cow"

to "We'll find a little stick to beat the barking bow-wow".

There was no systematic organisation of the drawing away process or of the soprano and double-bass roles in it. Once the idea was established I worked intuitively so as to allow a fluid realisation. The

players temporarily assist one another, exchange roles, meet in the middle, and so on, and the final result is achieved by a complex combination of complement and contrast. However, the idea of drawing away was a good directing force, and furthermore it ensured a good contrast with section I where the parts stay very much together.

I should add that I was aware of two particular structural points before writing this section: the two-part nature of it, with each half ending on more sustained material on the 'G' hexachord of the matrix, and the need for the double-bass to progress back to unpitched, fast material as it drew away. These and the dramatic ideas seemed sufficient 'groundwork' to the actual composing.

The final gesture before the second G harmony (tempo I) relates closely to the afterbeat section of the basic shape. The parts have the accelerating rhythmic figure and their lines come together to go out 'elsewhere' through the Ab.

While this G material has been prepared in one important sense it truly represents 'elsewhere', because the double-bass wa-wa, with its explicit, electronically revealed harmonic series, creates a completely new aural environment.

This passage prepares, and has a parallel structural function to, the D harmonic series at [J] and the Bb series at the end.

In section III, ([D]) I imagined the parts progressing together, from the more complex dissonant opening to the calm end ([E]) with the

soprano 'lulling' material becoming dominant. The end of this section prepares the soprano solo that comes later, and makes an important reference to the Bb hexachord of the matrix. This is the last sustained period of quiet before the main climax so it is a good point at which to hint at the characteristics of later quiet passages.

Section IV (F) returns to the idea of the double-bass drawing away, this time to create the main climax of the piece. The section begins by continuing the calm flowing lines of the end of section III but quickly a short note character is introduced which creates instability. There is a dialogue between these ideas until the double-bass reaches the first of the long C's that lead to the main climax.

The sustained C at first contributes to the restfulness of the soprano material. It starts from apparent sympathy to her but then the double-bass becomes more insistent with it and begins to break up the note, eventually changing its character completely. This device creates a stronger tension than ever before because the double-bass is not just contrasting with the soprano, but actually transforming one of her most important characteristics into something opposite. It is as if it were removing the ground from under her.

The insistent yet impatient nature of the C's and the length of the passage underline the fact that the main (and in the terms of this piece, the ultimate) climax is being prepared. There is the suggestion of a position of no return.

The passage was intended to relate, ironically, to the long C at the end of the piece, and the double-bass might also be felt to represent "the barking bow-wow"! Eventually the soprano is thrown to the extreme point, the unpitched, sporadic consonants, for the final gesture of the passage.

It is essential that a climax in some way sums up the essence of the material it relates to. So this final gesture is an explicit version of the basic shape.

The use of the word 'sleep' and the reference to the Bb harmony at the peak of the final gesture are to create a deliberate irony, because the 'sleep' section at the end of the piece, based on the Bb harmony, is in complete contrast to this moment. This again is the principle of showing the depth of the drama by catching a glimpse of the opposite at its critical point.

This is also the summing up of all the aggressive "go to sleep or else ..." texts.

As this is the main climax of the piece I wanted the sense of the completion of a cycle so there is, at [I], a strong reference to the opening. This is now expressed more in 'soprano' terms, however, legato and quietly, because of the cathartic effect of the climax induced by the 'double-bass' material. The first gesture of [I] should also be felt to be the completion of the basic shape begun with the soprano's unpitched consonants.

Now the piece is to go 'elsewhere', as before, but this time it seemed a good idea, as part of the summing-up period, to show the process of going. So the unison D's begin in a punchy way, (reflecting the end of section I, three bars before [B]), but the music gradually relaxes, actually showing the process of 'going to sleep', which arrives with the double-bass wa-wa.

At [K] there is the climax or 'moment' of the gentle side expressed by a soprano line with very few consonants and hints of traditional lullaby rhythms.

Having summed up the violent and gentle sides I wanted to finally resolve them by bringing them together, both needing the perspective of the other for proper stability (sleep). For this the refrain enters and acts as a healing device. It is introduced by the double-bass entering on a high-harmonic, (always an important characteristic of the refrain before), a semitone away from the soprano, which leads her into the oscillating figure at [L]. Double-bass and soprano them move from near the top of their registers to the bottom, through a kind of Bb harmonic series, gradually marking and stabilising each part of the space.

Now we are ready for the final balancing. The violent side (double-bass hammering, soprano fast, complex text) is contained within the 'arms' of the gentle side, the Bb harmonic series which stretches right over the space.

I intuitively felt the need for the long bottom C, but it does not have a simple role. In terms of contour it supports the stability of

the main Bb by being below it at the end of the long downward line to [M], marking firmly the Bb's position in the space. On the other hand the C clearly disturbs the Bb's stability harmonically. In some ways the C is to the Bb what the Bb is to the rest of the piece, the containing element, but eventually it needs to be filtered out to leave the pure lullaby motive. This is the end of the afterbeat period of the basic shape as it is applied to the whole piece. The motive can now exist having, as it were, been justified by the rest of the piece.

(4) And he showed me a pure river of water of life

for soprano, three clarinets
and percussion (crotales
and vibraphone)

This was written for Matrix in 1975-76, and first heard in a BBC broadcast in 1978.

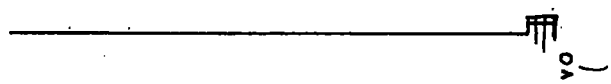
The text, from Revelations Chapter 22, was attractive for two reasons (other than its beauty); firstly for the spiritual ideas it expressed, especially those of the river of life and tree of life, and secondly for its water images which suggested vivid musical shapes.

I always tried to keep the latter in mind while composing, without necessarily making specific imitative gestures. I made a list of features that could suggest musical shapes and tried to 'prime' myself with them; features such as gushing, cascading, rippling, floating, whirlpools, stillness within gentle movement, something I called 'catches' - a certain motion seized on for a certain period, the idea of the same water passing through a different landscape, and so on.

There is one central river image. The whole piece is like a series of tiny, distant tributaries gradually coming together to form a wider, fuller, faster-flowing river that eventually dissipates into the open sea. On the way it gathers material from diverse sources but moulds it all into one central entity.

Once again I wanted a unifying shape to apply at different levels of the structure and this obviously had to relate to the above river image. The first example of the shape I chose is the three-part opening gesture, a long, quiet note suggesting distance and space leading to regular semi-quaver movement and then a long dissipation as the crotale slowly dies away:

Ex. 6

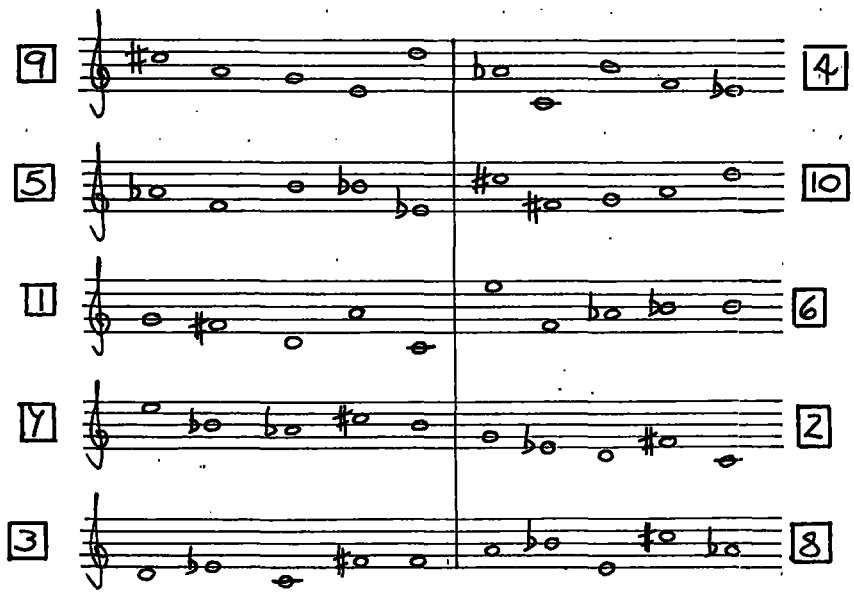


The length of this gesture is intended to suggest the length of the whole piece.

So the music always tends towards regular movement and regular pulse, finally reaching the passage with extended semi-quaver movement on the D harmony at [R] - the 'full river'.

Right from the beginning of the composing I knew that this semi-quaver movement and this harmony were to be the main focus of the piece, and I wanted to create a continuum between this material ('the centre') and '12-note' harmonic and parallel rhythmic material (the 'distance'). I developed a 5 x 5 matrix, keeping the Gemini matrix principle of diagonals made of alternating notes. Almost all of the material is derived from this. For more chromatic material I turned it on its side and for the same purpose developed another 5 x 5 matrix starting by placing pentachord [3] in the pentachord [1] position. However when I used these variations I kept the basic form of the matrix in mind and it always guided the direction of the harmony. The basic matrix is:

Ex. 7



In moving round the pentachords in order 1, 2, 3 etc, usually only one note changes each time (the exceptions are 3 - 4 and 8 - 9 when two notes change), so the harmony gradually transforms from area to area.

The most important pentachords are:

1 The D mode.

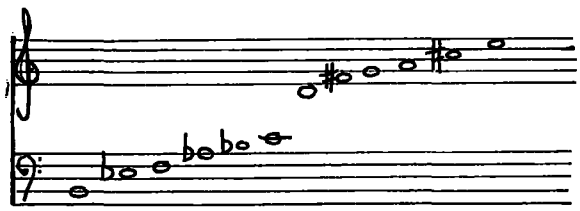
2 The leading melodic figure (e.g. the opening), and the main cadential harmony. Low Ebs often with C's are almost invariably introduced to move out of D mode sections.

5 The 'opposite' to the D mode. I imagined it as the 'black' side and it usually appears in a low tessitura. It often plays a similar structural role to the D mode. It is often used without the B♮

(which might then be introduced cadentially in a similar way to the Eb above), and sometimes with a C.

9 Another 'opposite'. This is usually used in a higher tessitura than the D. In fact the harmony of the piece might be expressed statically:

Ex. 8



This makes an important point about the tonal aspect of the piece. The D harmony is balanced in the centre of the space and is 'revealed' (most fully) at the end. But it never conquers the whole space, there are no harmonically important, stable D's lower than the one above middle C.

(There is one strong unison low D at b731. This is certainly harmonically important, but it is not very stable. It might, in any case, be counted as "the exception that proves the rule", a very important musical principle).

The opening gesture, as well as representing the basic shape of the piece is also, when compressed, the 'head motive' for much of the melodic material.

I had in mind a category of melodic material which I called 'flowing': winding small interval melodies often in several parts at once. I

generally classed this material with the first, sustained part of the basic shape. To contrast with it, and act as an alternative to the regular movement already decided on for the second part of the basic shape, I invented another kind of material, the more sporadic, staccato music first heard in the second section ([A] - [AA]).

So the simplest classification of material became for me, 'long' (flowing or sustained) and 'short' (sporadic or regular) and the simplest expression of the basic shape, long-short-long. This usually (but not always) means preparation-activity-dissipation. The first example of the three-part shape applied between sections is seen at the opening of the piece. The three parts are: (1) opening - [A], (2) [A] - [AA], (3) [AA] - [B].

The overall structure

The soprano is required to alternate between two positions, in front of the ensemble taking a traditional solo role, and behind the ensemble, having an equal voice with the clarinets.

The points at which she stands in the forward position mark the main structural divisions. When she is forward she only sings the main text in a straightforward manner. In the back position

her text is almost entirely abstract, with the words and sentences broken up.

The soprano comes forward three times in the piece: near the beginning to present the first part of the text, in the middle to present the second part and at the end to recapitulate the earlier parts and add the third part, the coda. She presents, in a simple manner, the material that is being, or is about to be, explored, almost in the manner of a narration.

Her text for when she is in the back position was added after I had completed the music, the same procedure as I had used in 'Sing Lullaby'. Words and part-words are grouped into families of sound and shape, using particular families for particular passages. Each section of the piece has a specific part of the main text attached to it. Some related biblical sources were used as additional material, but they never appear in their real form.

I intended to include vocal sounds from the players as a way of cementing their equality with the soprano, and as a way of expressing the extreme nature of some of the material, (the isolated staccato attacks for example), but decided against this.

The overall structure can be shown thus:

Ex. 9

And he showed me a pure river of water of life

SECTION I — A — AA — SECTION II — B — BB — C — F — SECTION III — G

tributary(i) — based LONG — INTRODUCTION

trib.(ii) — based SHORT

trib.(i) — DISSIPATION (after opening) — SOPRANO ENTRY — MAIN TEXT: "clear as crystal"

D HARMONY — REAL TEXT

trib(ii) — based LONG — MAIN TEXT: "And he showed me a pure river of water of life"

trib(iii) — based SHORT → REGULAR MOVEMENT — 'BLACK' HARMONY — MAIN TEXT: "proceeding out of the throne of God and of the lamb"

trib.(i) — DISSIPATION — MAIN TEXT: "In the midst of the street of it and on either side of the river"

G — trib.(ii) — BASS CLARINET leads linear development of melodic characters from LONG sections → REGULAR MOVEMENT — IMPORTANT 'CHROMATIC' HARMONY — MAIN TEXT: "was there the tree of life which bare 12 manner of fruits"

J — DISSIPATION

JJ — trib(iii) — SECOND CYCLE BEGINS — CROTALE PULSE INTRODUCED — D + 'BLACK' (+A) HARMONY — REAL TEXT

K — RECAPITULATION OF OPENING SHORT/LONG SUPERIMPOSED

L — RECAPITULATION OF BASS CLARINET SOLO OF G — MANY DEVELOPMENTS... "... BARING FRUITS" → — MAIN TEXT: "and yielded her fruit every month and the leaves of the tree were for the healing of the nations"

PP — DISSIPATION — CROTALE PULSE — 'A' HARMONY — SOPRANO SOLO — echo of, reaction to K – PP

Q — LAST, LONG VERSION OF BASIC SHAPE LONG → (Q – R relates especially to AA – B)

R — SHORT (REGULAR MOVEMENT) + CROTALE PULSE + OTHER PULSES — D HARMONY — REAL TEXT

S — CODA — DISSIPATION — ('A' HARMONY) — REAL TEXT

This ground plan was not fully formed before working through, but its main features were known: the opening, the end, the placing of the real text and the basic direction of everything towards movement and then dissipation. Gradually, as I worked, I projected forward from the detail, filling in the rest of the structure. This gradual filling in of structural levels between a solid but very simple overall view and the actual detail (which is formed from the same shapes) is, to me, the most satisfying way to work. It avoids the rigidity of complex structures, and the lack of all the various levels of direction in working from moment to moment.

The detail of the structure, in this piece, is not simple. Rules were made that were flexible to begin with, then they were broken or changed; characters found meeting points, transformations and 'moments' that were absolutely necessary but came from outside the rules, and furthermore, even within the rules, characters changed role and function.

However, generally the main principles kept these deviations in a proper overall control and, in fact, the rules themselves provided a framework against which to judge other ideas that arose intuitively or from other formal considerations.

The organisation of the structural detail was through the idea of 'tributaries'. Material is introduced, developed and then fed into the mainstream. This grows richer and fuller, but also then subsumes the material, ultimately into one central character, the D mode with its regular semi-quaver rhythm. This mode is all embracing

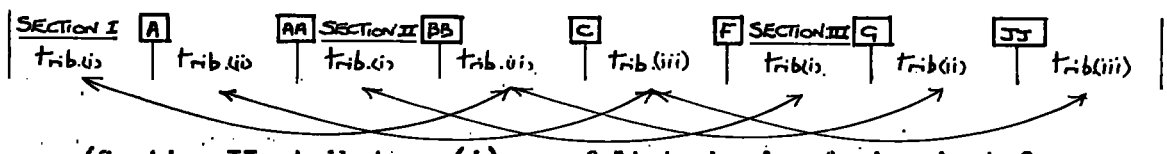
through being the prime resonance of the piece, (rhythmically, the pulse of the semi-quavers, ♩ = 90, is present throughout, in greater or lesser articulation).

There are eight tributaries of greatly increasing length in the piece. The idea was that they would be like canonic entries each feeding in the same material but in new expanded and developed versions.

Once a character was introduced it was to reappear in each succeeding tributary increasing the number of times it appeared within the tributary by one until this reached five. Then it was to be absorbed "into the flow" to be used freely (that is to say not used to determine the main structure of a tributary), perhaps to go underground and resurface, and eventually to be subsumed. As it went into the flow it was also to find its essence, the simplest statement of it.

The position and role of characters within a tributary was mostly determined intuitively but there were two guiding principles. Firstly the appearances were to be fairly equally spaced throughout the tributary, and secondly certain tributaries were to be linked to others by having a similar shape. The tributaries were grouped into three sections and linked in the following way:

Ex. 10



(Section II, tributary (i) was felt to be 'new', to start from a more basic point than section I, tributary (i)).

The above represents the basis of the rules. As the composition progressed they were treated more freely and also the border-lines between characters became more fluid. The following is an example of how the rules were applied and how a new consideration naturally developed:

Section II, tributary (i) (AA) has two characters, that of the soprano and crotales, (is an important new figure), and that of the clarinets. Their entries are in the proportion of 2:5. Thus the clarinet material, having reached five events should now go "into the flow" and at its last entry it reaches its simplest form, a long crescendo and diminuendo on unchanging notes.

Section II, trib. (ii) should follow the very first tributary of the piece and also have three entries of the soprano/crotale material from II (i). It is easy to see the development of the melodic contours of I (i) including a climactic expansion of the descending contour of b6 at b51.

The three events from II (i) are at b37, b49 and b54. These, in different ways, use the characters of and sf bell-like entries. They are played by soprano and clarinets rather than soprano and crotales. It could obviously be argued that the clarinet sf entries are a reflection of their own material in II (i) rather than of the crotales. (In fact in II (i) part of their role was to complement the crotales). This kind of interaction of ideas and use of double-meanings is typical of the piece.

I think I had these elements under control and thus they became a richness and subtlety, but it makes the formal description of them difficult. The most important point is that the rules did seem to suggest the correct kind of material for a given moment.

Some further comments on the structure:

At [C] section II, trib. (iii) begins. As well as continuing the general development of the material it relates especially to I (ii). It is long (to [F]) partly due to the extension of 'gap' material. This is the material found between the main structural events and is usually made from the material 'in the flow'. In II (ii) this was just long notes slowly crescendoing, drawn from the clarinet character in II (i) which had gone into the flow.

After [C] these gaps are greatly extended, so much so that new material forms within them, for example at b64 and b71. These new figures become important later. The gap lengths extend such that [D] - [DD], for example, is a single gap. This is also, incidentally, the first of several occasions where the note C# is used as an axis for a long period.

The six bars before [G] sum up the basic harmony and have a fanfare-like role, announcing the new bass clarinet character at [G]. This character represents an important deviation from the rules. The passage should be closely related to I (i) and II (ii) with a strong contrast between dynamic events and more static 'gaps', but I instinctively felt the need here for the development to unfold in a more linear way. The material I had in mind fitted with the key text of this section, "the tree of life", as the bass clarinet quickly spreads new branches and flowers out to the top of the tree, the D-A 5th just before [GG]. The figures are based on melodies from the opening of the piece.

This kind of winding movement permeates the whole of this tributary, eventually being transformed into the regular semi-quaver movement that ends the first half of the piece.

At [JJ] there is another fanfare announcing the second half of the piece and the soprano's move to the forward position. Her C♯ is poised between pentachord [1] (crotales) and pentachord [5] (clarinets) - "in the midst". This underlines the C♯'s function throughout - 'midway' between the two important harmonic areas, offering a different kind of polarity.

At [K] the opening is recapitulated (but with the 'short' and 'long' characters superimposed). The downward contour into [KK] is extended one note further than at the opening, to imply that something from the first cycle is complete. The different instruments, Eb, Bb and bass clarinets, meet, and enter a new phase, also symbolised by the vibraphone entry. The vibraphone enters here also to create a relief from the predominantly clarinet texture.

At [L] the bass clarinet solo of [G] is recapitulated ([G] represents in some ways the second subject to the first subject area of the opening of the piece) and then the 'fruits' of the earlier material are revealed. Several important characteristics come to full fruition and have their 'moment'. After [LL], for example, the flowing melodic material reaches a full development (with an important unison statement at b521) and this is followed by an extreme development of the 'short' material.

At PP the soprano echoes and reacts to the whole tributary. She is reacting to a process she has increasingly been left out of, or had an unimportant role in. This strengthens the structural placing of this solo which is also necessary as an aural relief in terms of timbre and complexity, and as a preparatory device for the long, final arch. Her reflection on the past material is within the context of the gradually relaxing and focussing of the D harmony and the primary melodies. She sums up the material, clears the air, and then the last long cycle of preparation-activity-dissipation begins. As it progresses she adds some last references to the opening characters which now feel distanced, cut-off, and soon dissolve into oscillating figures. They are now totally subsumed 'into the flow'. The clarinets finally meet the crotales top A and the entire music now enters the D mode, and the 'story' is re-enacted within that exclusive framework.

Some two-thirds of the way through the composition David Lumsdaine remarked that, "knowing you, it will end on the B". This may have acted fatalistically, but it certainly would not have been right to close the piece with the D harmony.

It is difficult to say exactly why this is. Certainly it was absolutely necessary (and planned from the start) to have a grand version of the cadential introduction of low Eb's and C's which dissolve the D 'major' stability, and it was also necessary to have a positive closing gesture, not to end with the fade out of the pulses. Perhaps the simple answer is that the closing harmony is the opposite side of the D to the Eb so it merely completes the balance (the downward pull of the C and Eb is matched by the floating upwards of the last gesture).

The phasing of the pulses suggests a deep fundamental, lower than could be heard, and perhaps this is the key to the question. The D is left quietly in the middle of the space because it could never sound deep enough to be truly fundamental. The last flourish suggests that, while we have the 'flavour' of it (the flourish has similar harmony to the D harmony), there is no 'absolute' musical root to the piece, the true absolute is 'elsewhere'.

(5) The flowers appear on the earth

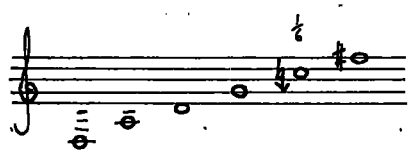
for flute/piccolo, clarinet/
bass clarinet, viola, 'cello,
harp, percussion and 12-string
guitar

This work was commissioned by the BBC and was written between Autumn 1977 and Autumn 1978.

For some time I had wanted to explore further the harmonic ideas of 'The soft complaining flute' in which I had used the tuning of the 'natural 7th'. This is the 7th partial of the harmonic series, which is a 6th of a tone flatter than the tempered minor 7th. In 'The soft complaining flute' this tuning was achieved by a flautist very skilled at subtle tunings and by precise changing of tape speed in the studio. In 'The flowers appear on the earth' the guitar and harp are specially tuned at the outset to lead the tuning of the other players.

As in 'The soft complaining flute' the tuning of the guitar represents the basis of the harmony:

Ex. 11



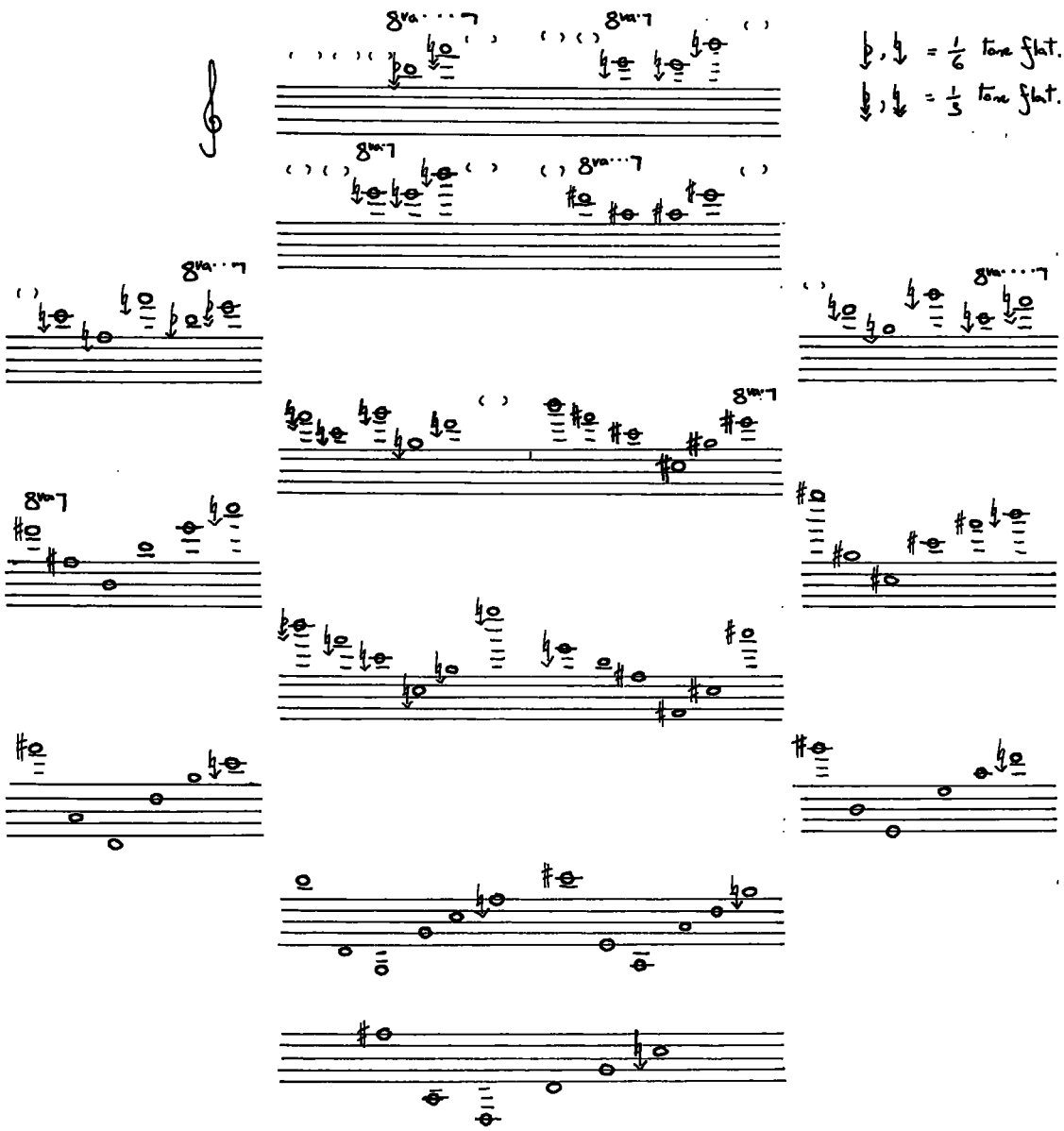
(These are the same notes as the basic mode of 'And he showed me a pure river of water of life').

In 'The soft complaining flute' I transposed this chord by changing tape speed so that each of the notes in turn had the same chord built on

it. I built the chord again on A on the upper D, and so on. In 'The flowers appear on the earth' I achieved a similar effect by using the natural harmonics of the guitar. This gave the chord again on A, D, F♯, and C♮ (the A and C♮ chords, however, do not appear in the octave suggested by the pattern of the open strings). The missing chord, G, was available on the harp.

Starting from these chords, keeping the same transposition principle, I developed the following harmonic structure or summary:

Ex. 12



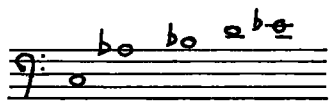
The shape of this is that of a compressed harmonic series. The basic guitar chord contains (with one exception) notes from low in the harmonic series of D, and when any new note appears in a harmonic series then the harmonic series of that new note will itself eventually appear. So, within the harmonic series of D will be the harmonic series of A, F♯ and so on. This is what I was building by transposing the original chord, although many notes appear in a lower octave than they strictly should.

The exception in the basic chord is the note G which only appears extremely high in the harmonic series of D. However D appears very low in the harmonic series of G and this creates a strong alternative harmonic/melodic force throughout the transpositions.

I used the harmonic summary quite freely but one recurring principle was to link the sides symmetrically. For example the G chord is often combined with the A chord and the F♯ with the C♮. In fact these two combinations and the D chord, are the three most important harmonics of the piece.

I also had in mind an opposite to the D harmonic series similar to that in 'And he showed me a pure river of water of life' which was:

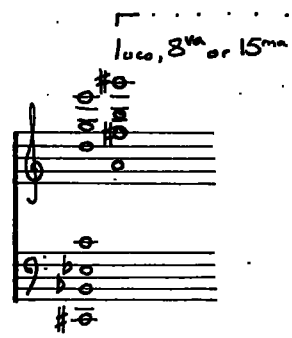
Ex. 13



As another kind of opposite I used a symmetric chord. This is constructed completely differently from the harmonic series in which

notes get closer as the series gets higher. This symmetric chord represented for me the main focus of the tempered side of the piece.

Ex. 14



Just as I began work on the piece I chanced on the text from the Song of Solomon,

> The flowers appear on the earth
> The time of the singing of birds is come.

This expressed both the philosophic idea I had in mind and two important technical ideas. Firstly, the piece was to be firmly rooted harmonically yet reaching up from this into distant, delicately related, regions. This was perfectly expressed by the idea of 'flowers' on an 'earth'.

Secondly, the idea of flowering suggested a shape - a slow preparation followed by sudden, spiralling activity, and so this became the basic shape of the piece. This shape is similar to that of 'And he showed me a pure river of water of life', but here I intended that the slow preparation acted not as a growth of tension, but as a growth of stillness, a quietening, from which a kind of joyous energy could spring. This was linked in my mind to the principles behind meditation.

It might be interesting at this stage to compare the outlines of

the five primary pieces in this folio, seeing how the emphasis gradually changes.

The Dancing Day:	suppressed tension - growth - catharsis - short coda.
Gemini:	immediate tension - development of this - long unwinding to stillness.
Sing Lullaby:	'distant' tension - working out of this and its contrasting quietness - balance - 'closeness'.
And he showed me a pure river of water of life:	'distant' stillness - movement and energy - everything absorbed into a whole.
The flowers appear on the earth:	relaxed stillness - 'celebration' of this.

Parallel to this is the growth of rooted harmony. Where the earlier pieces represent the search for a root in 'The flowers appear on the earth' I felt I was beginning, for the first time, with a stable root, and then exploring the closer and more distant regions that could be drawn from it.

The number seven is very important in the piece. The harmony started from the 'natural 7th', there are seven players, seven sections and seven tempi.

The seven tempi are geared from the root ○ = 23. This pulse is divided by two, three, four, etc. up to seven, ♩ = 161.

The seven sections are characterised by the alternation of freer rhythms in the odd numbered sections and pulses in the even numbered

sections. The pace is generally slower in the odd numbered sections. The even numbered sections always have certain elements that are in strict symmetry. The idea of alternating contrasted material represented quite a change from the earlier pieces which work mainly in terms of linear development.

The process of 'flowering' takes place on two levels. The opening note represents the beginning of a group process that eventually flowers into the unison tune, decorated by simple statements of the basic harmony, in section 7. But this process is interrupted by the emergence of individual flowers as each instrument introduces solo material. In section 6 this solo material reaches the limits of its development, and, as it were, goes off the top into purely percussive sounds (representing the lack of pitch focus in the very high areas of the harmonic series). This climax clears the way for the stable unfolding of the unison melody.

I tried to be very simple in this piece. The harmonic and structural ideas are straightforward and the instruments, especially the sustaining instruments, develop quite fixed roles and rarely depart from them. I felt I had achieved a clarity that I had been aiming at for some time, but I cannot at the time of writing, in the absence of a good performance, be sure about the pacing of the structure, and thus the interaction of these differentiated elements.

THREE SECONDARY WORKS

(1) The Night Visitors

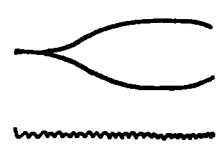
electronic tape.

This was commissioned in 1975 by Northern Dance Theatre from Peter Manning and myself and realised by us together in the Electronic Music Studio at Durham. I was responsible for most of the composition, although much of this took place during the intense ($2\frac{1}{2}$ week) realisation period so we discussed everything together while working.

The choreographer (John Haines) gave us the title and asked that the piece be an abstract exploration of the relationships of three dancers (one female, two males) within the atmosphere suggested by the title.

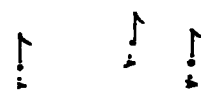
I worked out the structure and invented the primary characteristics to be associated with each of the dancers. These were:

FEMALE - a graceful, flowing shape, growing out from a point often symmetrically. I had in mind the shape:



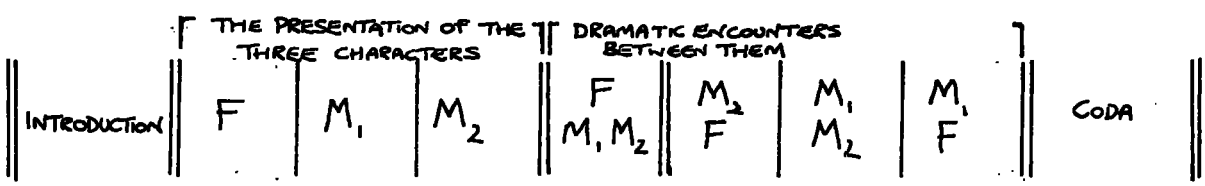
MALE 1 - tremolos, often low and 'nagging'.

MALE 2 - separate attacks, most characteristically punchily played by the vibraphone.



The basic structure is:

Ex. 15

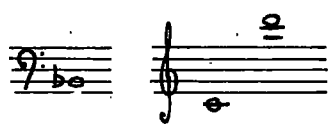


- although within this there are cross-references and transition periods.

The musical material was almost entirely derived from the sounds of a vibraphone and two pairs of crotales. Using natural sources rather than electronic ones immediately attacks the problems of quality of sound and resonance and also gives a focus to the material and thus an aural discipline in which to work. In this piece the instruments are often considerably transformed by the usual processes of ring modulation, filtering, reverberation, tape echo, tape feedback, splicing, reversing and changing the speed of the tape, etc., but occasionally emerge as their natural selves to establish a continuum between real and transformed.

While the harmony was sometimes just controlled aurally during working, there was a degree of fixed formal control in that all ring modulation of the instruments that was not against extremely high or low pitches was against one of the following sine tones:

Ex. 16



(the symmetry of this reflects the symmetry in the ring modulation process when one part is fixed and the other moves up to it).

Furthermore a twelve-note set was continually referred to. This was arranged in three groups of four about the three ring modulation pitches.

These three pitches emerge on their own at times (reflecting the fact that in all ring modulation something of the original constituents always breaks through) notably at the end when all three appear together.

(2) anyone lived

for eight-part choir (playing small percussion instruments) with two soprano soloists drawn from the choir.

This setting of an e.e. cummings poem (which is printed in the score) was composed for the English Chamber Choir in 1976. They are an amateur choir so I kept the harmonies quite static and repetitive, and the melodic movement simple (with the exception of the two solo parts).

I began by assigning pitch areas to the four seasons and their associated images (spring, summer, autumn, winter associate with rain, sun, moon, stars and so on): high sopranos for summer, the centre for autumn (altos and tenors overlap throughout), the basses for winter and the whole space at once for spring.

Each of these areas has at least one moment to itself, and parts of the text reflecting the whole cycling process (for example, "with up so floating many bells down") move across the whole space.

After the first part, which exposes all the areas and the general sense of eternal cycling, the piece moves through a spring awakening ("when by now and tree by leaf"), a summer dance, the autumn death and then, from the deepest root, the revival of spring.

The deep root, the 'earth' is the low C. The C harmony spreads from the very bottom to the very top of the vocal range (also the note C)

to articulate the extreme point, the turning of the cycle to lead us once again into the fullness of spring. While the note C is symbolically the 'deep root' the C harmony is not the 'tonic' of the piece however. It functions more like a dominant, which of course helps the sense of endless cycling.

Many of the rhythms were derived from the Fibonacci series. There are sequences of durations of 2358 units for example, and others like 23578 that slow down the strict pattern but do not disturb the direction of it.

The inevitability of substantial growth or decay in these patterns seemed appropriate for the ever transforming nature of the seasons.

(3) The soft complaining flute

for flute and tape.

This was commissioned by Kathryn Lukas. The tape part was worked on in the Durham studio between 1974 and 1977 and the flute part composed towards the end of this period.

The tape part is based almost entirely on the sounds of a guitar. This was tuned in the same way as the guitar in 'The flowers appear on the earth'. I thought it would be interesting to use the traditional combination of flute and guitar in a contemporary way. The instruments are a natural complement to one another, and the guitar is an especially good source for electronic transformation.

Having experimented with the guitar in the studio I began composing and realising the piece and completed the refrain but then I became dissatisfied with the general nature of the other material. There was not a strong central idea binding the material together. A verse from a poem by Dryden was the catalyst I needed:

> The soft complaining flute
> In dying notes discovers
> the woes of hopeless lovers,
> whose dirge is whispered by the warbling lute.

This suggested a typical melancholic role for the flute and the whispering, warbling lute was very close to my ideas for the tape part.

The piece is structured by a series of proportions and has the strictest structural organisation of all of the pieces in this folio.

This was partly because of time as in the end I only had a small amount of studio time in which to complete the tape part, and partly because I felt this to be a correct reflection of the mechanistic nature of the tape. It is the tape part that contains the strictly measured entries - the flute part was composed 'freely' against it.

The proportion series is:

$$3 \quad 3 \quad 2 \quad \tfrac{1}{2} \quad 4\tfrac{1}{2} \quad 2$$

The series is used to divide the whole into sections, the sections themselves, parts of sections and also to shape individual gestures. Thus it sometimes affects three or four levels at once, although the smaller the scale the less it is used.

The principles of its construction are: the establishment of a unit of length (3) by having it twice; acceleration from this to a climax which creates a long period of rest, and then a closing duration which acts cadentially but is not so long as to inhibit forward motion.

The six main sections are separated by the bell-like refrain which remains outside of the duration structure. The overall structure is not proportionally correct to the nearest second but is close enough for the deviations not to be significant given the length of the whole.

On the smaller scale there is one particular variation in the use of the series: the first 3 unit is often treated as silence rather than sound and furthermore sometimes as a silent pause, rather than a strict length.

In the first section, for example, the series governs the entries of the 'whispers' on the tape. The tape enters after the flute solo but with its second unit, having counted the first as a silent pause. This makes the opening considerably longer than the 30" it should be but it allowed me space for a proper exposition of the flute material. After this, however, the whispers enter strictly - at 30", 20", 5" and 45". (There are also two extra entries acting as decorations - the last entry has a retrograde version mixed with it and there is a small echo at the 73" point).

Across the last two units (4½ and 2) of the whisper entries the guitar is heard playing 5ths on notes from the basic chord. The entries are governed by the series but again the first 3 unit is silent, although this time of strict length.

(The point of mixing the 5ths and the whispers here was to show at the outset the extreme points of the tape material, to give the limits of the drama).

The free flute part reacts to, and calls forth the 'mechanistic' tape part in a 'humanistic' way.

The harmony of the piece was developed in two ways. Firstly by transposing the guitar D chord to each of its own notes and then combining the transpositions as in 'The flowers appear on the earth', and secondly by taking one of these combinations (the G/A chord) and putting it into a Gemini matrix, producing more chromatic material.

The direction of the piece can be seen at its simplest in the guitar part. The guitar gradually emerges from whispers to become, after the main climax, its real self. Then, after a brief dialogue with the flute, it takes over completely and gradually unfolds the main D harmony. The whispers then reappear but now in a different perspective; they should feel as though they are the very top harmonics of the D harmony.

Finally, the flute, which became increasingly disturbed before dropping out, returns to its opening melody. The extreme point it reached (sudden, loud cries - long absence) should underline the sense of completion of a cycle - return to starting point.

Tapes present a continual problem in live performances. Even when tape is used to accompany ballet, with a full visual event to watch, there still seems to be something wrong. There is a nagging awareness that there can never be a continuum between the human beings who are dancing and those who are making the music. On many levels there can be no interaction: there can be no rhythmic give and take; no awareness of gesture in music-making through the dance or of the <u>making</u> of sound in dance through the music.

Similarly in 'The soft complaining flute' the drama between flute and tape is weakened because on one important level they can never meet. They can meet in pitch, rhythm, even timbre, but there always remains the fact that the sounds are produced in two entirely different ways. This is not simply a matter of two kinds of sources of sound in the concert hall. The actual materials are fundamentally different.

With the flute there is always a sense of a set of finite limits - one manipulator, a pitch range, a set of colours and so on, but what might emerge from a loudspeaker is (theoretically) infinite in terms of range, colour, density, variety etc., and therefore it cannot have the same basic aural identity that the flute has. So it becomes difficult to establish what a certain gesture within the predictable limits of the flute is parallel to within the unpredictable limits of the tape. There is always the question: are they truly in the same world, conversing in the same language, and thus does the drama truly have any meaning?

It seems to me that one of the most important principles of art (and how we change 'life' into art) is that in exploiting differences between things they must be shown to be different not just literally be different. They must have most if not all important levels in common and then differ just in degree, so that their relationship is seen in the perspective of a common light and there is always felt to be the possibility of meeting points.

In 'The soft complaining flute' there is a small gesture towards confronting the problem. The tape recorder is placed next to the flautist and it runs throughout even when there is no sound on the tape, so that it is always theatrically present and is potentially always about to play. So that this is not too cramping for the flautist she is given alternative endings to her solo sections.

Despite the large amount of time spent on it I feel the tape part will eventually still need more work, to improve the flow of the

continuum between whispers and real sounds, and to make some stronger meeting point between the refrain and the other material.

The mechanistic structure on the whole seemed to work well although strictly applied it makes the guitar section after the climax a little too long (given the material I used).

The danger in applying such a set of proportions over large spans is that they might not take account of the changing perception of the flow of time that music involves. However 'perfect' one's initial shape it is always a question of making it work by careful invention of material and by not using material that would spoil the way it works, rather than relying on it to guarantee a good shape. If the material itself is not mechanistic then it will be continually bending and twisting the flow of its mechanistic macro-structure.

TWO PARTICIPATORY WORKS

(1) Lessness

for speaker and six groups of voices (two male, two female, two mixed).

This was written for a Tuesday afternoon workshop at Durham in 1972.

The speaker reads the Beckett text in a straightforward manner, (perhaps lengthening the pauses between phrases). Each of the six groups has certain phrases from the text to listen for and when they hear them they enter with their given material. They proceed through their parts in linear fashion and must complete each section before moving to the next even if they hear the next cue. As Beckett continually recycles the same phrases it was fairly easy to control the progress of the groups.

I have always been very interested in improvisation and have played a lot of jazz. Lessness was one of my first attempts to compose a piece with structural and material freedom (giving both improvisation and chance a role to play) and it is an area that I have explored a great deal since leaving Durham, especially in workshops for children and non-musicians. Their limitations and lack of technical skill demand the invention of material and structures that can be invoked and coordinated by means other than traditional notation or relying on their previous knowledge of a certain style.

(2) Ritual of the Light

for Priest, congregation, choir, organ,
four percussionists and dancers.

This was commissioned by the Liverpool Festival of Sacred Music for a performance in the Roman Catholic Metropolitan Cathedral of Christ the King, Liverpool in July 1978. I was requested to write something liturgical, ecumenical and to involve the congregation practically in some way.

I discussed this with Father Kevin Donovan, a Roman Catholic teacher of liturgy who had been asked to provide the text, and we agreed that because of the ecumenical nature of the piece, it would not be right, at this time, to use the Mass structure. We decided to make our own structure and I suggested that the shape of it could be a progression from dark to light. He decided to take this literally and made a sequence of texts, drawn from the Bible, that followed this shape and which all contained references to darkness or light.

He gave the texts to me and from then I worked alone on the music and drama.

The sequence is: creation of the world, creation of the word, Jesus' entry into the world, man's rejection of the light which leads to him being 'lost in the dark', the healing of the blind man, man's realisation that Jesus is 'the light of the world', a reflection by the Priest and then Jesus on this whole process, meditative reflections

on more mystical and visionary references to light in the Book of Revelations, cries of thanksgiving and finally a dance of joy.

The Liverpool Cathedral is a large, circular modern building and is very impressive. (There is a diagram of it in the score). There is an 8" echo and sound does not travel clearly around it and so I felt I had to create very clear, bold sounds. The space is used symbolically throughout, the finding of the true light is for example the 'finding' of the centre of the space, the sanctuary.

The congregation are divided into SATB. This was musically desirable but I was also aware that separating husbands and wives, and grouping people in a way that they would not have grouped themselves, was a simple but fundamental way of underlining the fact that they were performers as well as spectators.

They begin on the perimeter and watch a dance of the creation of the world. The dancers emerge from the pews (making wood sounds) as the (physical) world comes to life. The congregation then move to the back of the pews for the creation of the word (the thoughtful). Then they can take their seats but they do not reach the centre (the spiritual) until the end, after the healing and the quietness that follows it. Two of the percussionists move in parallel with the congregation with stations and instruments that reflect their progression (low drums to high metal, unpitched to pitched).

It was necessary for the music to be simple and clear, both for symbolic and practical purposes. (The congregation had only half-an-hour

to learn their part). The harmony is very static. There is hardly a moment when, if there are pitches at all, the 5th D-A is not sounding. This is the symbol of light. Almost all of the harmony is arranged symmetrically about this 5th or about the note D and so, on the harmonic level, the progress from dark to light is the gradual stabilising of the 5th, the filtering out of other elements to reveal the 'inner light'.

The one non-symmetric harmonic element is the mode DF#GAC which is often found in this folio. The role of this is to decorate the stable 5th, to 'celebrate' it. The mode remains outside, on another plane from, the symmetric harmonies.

The fullest working-out of the harmony is found in the section based on Revelations texts, section 8. The choir begin with just the 5th then gradually the symmetric harmonies are developed and expanded until by b418 all twelve notes are present. At b420 the organ reaches its absolute extremes and the jingles join in, representing the unfocussed cluster of pitches at the top of the harmonic series. But the 5th is still in the centre. Section 8 is of great importance symbolically as it should suggest that the true light is found through keeping all the levels in balance, and linking the centre and the extremes - seeing each in the perspective of the other. When this is done, the 5th can exist in a stable way and, as it were, go forward to 'the celebration'.

The practical value of the 5th will be obvious. A great deal of the congregation material uses it, and it is always present as

a reference point. It also offered a way of making a grand gesture and this seemed very appropriate for a piece that was to be in a large building, last an hour and be for a large number of performers. In the same spirit there are 15" long bass drum pulses, long cluster-like chords for darkness and, instead of long movements on the Gloria text, single 15" long cries of 'Glory' for the congregation.

The role of the choir is to decorate such gestures. They shadow the action and decorate it rather than carry the essence of it or develop it. They help to lead it but their own, solo material remains secondary to the main progress of the piece. They are especially important in section (8) discussed above but even here they are essentially reflecting on the ideas being introduced by the Priest.

The performance was co-ordinated by the Priest (sometimes using special gestures), the conductor of the choir and myself from the fourth percussion part.

The congregation seemed very satisfied with the piece not only because they were able to join in successfully but also because they found it spiritually rewarding. I found it very fulfilling to have produced a work where everybody was involved in a definite purpose outside that of just making, or just consuming for themselves, the actual notes. While it was specially written for the Liverpool Cathedral I feel it could be redesigned for any large space, and be useful again.

Many of the techniques I used grew from those I had developed in workshops and the piece strengthened my belief in the philosophy

behind workshops. I believe that music should now develop (regain?) more oppartunities for everybody present at an event to be practically and creatively involved in it, with roles according to experience and ability. The boundaries between composer, performer and listener must become more fluid. In the commentary on 'The soft complaining flute' I talked of the need for meeting points in trying to create a meaningful language, the need for elements to have the important basic levels in common. The principle here is exactly the same. Only through the common experience of basic practical creative (and passive) processes can a true relationship be made, a true understanding developed.

My experience is that in this more balanced situation the personal and communal fulfillment is greater, and that this could give music a stronger and wider social usefulness.

APPENDIX

List of works in chronological order with resources and durations

Lessness (1972)	speaker, six groups of voices	c15'
The Dancing Day (1973)	brass quintet	c20'
Gemini (1973)	two clarinets and two percussion	c22'
Sing Lullaby (1974)	soprano and double-bass (with amplification and wa-wa pedal)	c13'
The Night Visitors (1975)	electronic tape	17'
anyone lived (1976)	eight-part choir (playing small percussion instruments) with two soprano soloists drawn from the choir	c8'
And he showed me a pure river of water of life (1976)	soprano, three clarinetists (playing Eb/Bb, Bb/bass, Bb/bass) and percussion (crotales and vibraphone)	c35'
The soft complaining flute (1977)	flute and tape	23'
Ritual of the Light (1978)	Priest, congregation, choir, organ, four percussionists and dancers	c55'
The flowers appear on the earth (1978)	flute/piccolo, clarinet/bass clarinet, viola, 'cello, harp, percussion and 12-string guitar	c42'

250'

GROUP 1 — FEMALE

LESSNESS

A

CUES:

3 ENTRIES 30" EACH

Perform:
(1) either cue
(1) or (2) appropriate cue
(2) either cue.

"..RUINS.."

"TRUE REFUGE"

30"

(1) INDIVIDUALLY ECHO 1, 2 or 3 WORDS OF NARRATOR. REPEAT WORDS 6 TIMES, RESTING AT LEAST 3" BETWEEN EACH GROUP. EACH GROUP mf — p

(2) SING THE WORD "SOUND" ON A COMFORTABLE NOTE THUS:-
SSS ....> OU ...> NN ----> D D D D
← 5" → ← 10" → ← 10" → ← 5" →
p — mf — p

B

CUES:

2 ENTRIES 20" EACH

Perform
(1) to either cue
then
(2) to either cue

"..SAND.."

"NO SOUND.."

20"

(1) SING A LOW NOTE ON A WORD FROM TEXT. (INDIVIDUALLY) ATTACK ff then > p AT ONCE. CHANGE 4-5 TIMES.

(2) SING A LOW NOTE ("AAH") BUT EVERY 5-6" INDIVIDUALLY HUM FOR ABOUT 1"-2" OVER OCTAVE HIGHER BELL-LIKE (LOW NOTES p, HIGH f)

C

CUES:

2 ENTRIES 30" EACH

Perform
(1) to either cue
then
(2) to either cue

"..RUINS.."

"TRUE REFUGE"

30"

(1) INDIVIDUALLY SING WORD(S) FROM TEXT, MIDDLE REGISTER, THIS CONTOUR (MELODY) (♩ = 60)
min 3rd [p — >] 4-5" BETWEEN ENTRIES

(2) INDIVIDUALLY HUM A POP-SONG, FOLK SONG OR HYMN, mf, PAUSING 3-4" BETWEEN EACH PHRASE.

D

2 ENTRIES 2' each

enter on either cue

CUES:
"CALM"
"NO STIR"

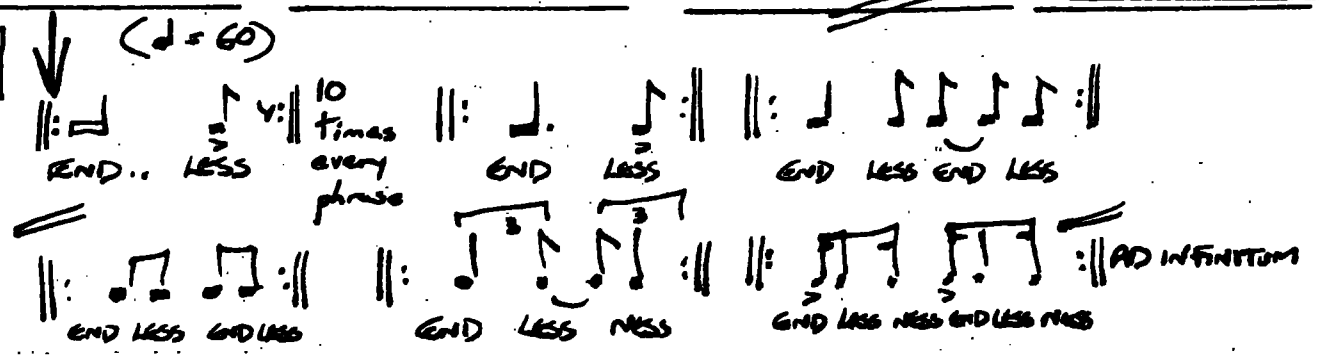
1' 1'

BEGIN ON YOUR LOWEST NOTE. GLISS VERY VERY SLOWLY UP TO YOUR HIGHEST NOTE REACHING THIS AFTER 1' (MARKED BY CONDUCTOR). THEN INDIVIDUALLY "PEEL-OFF" SOMETIME DURING THE NEXT 10" GLISSING TO A MIDDLE-NOTE OVER 2-5". HOLD THIS TILL END OF SECTION PERHAPS DROPPING SLIGHTLY. USE SYLLABLES FROM TEXT. THE HARDER THE SOUND THE LOUDER. CHANGE SYLLABLES EVERY 5-10" GENERAL DYNAMIC p-f

E

CUES:
"RUINS"
"TRUE REFUGE"

CHANT (♩ = 60)



REPEAT LAST PHRASE TILL CUT OFF BY TIMEKEEPER

BEGIN SOFTLY CRESC TO fff

CUT

F

CUES
"SAND"
"NO SOUND"

VARYING 'SSS' SOUNDS LIKE WIND. (INDIVID.) TURN INTO SO" AFTER circa 10". ATTEMPT TO BECOME HARMONIOUS FINISHED BY TIMEKEEPER

GROUP 2 — MIXED

Lessness.

A

3 ENTRIES
30" EACH
(1) either cue
then
(1) or (2) appropriate cue
then
(2) either cue.

CUES:
"TRUE REFUGE"
"GREY ----"
(NB. NOT ASH GREY)

← 30" →

(1) STAGE WHISPER 2-6 WORDS FROM TEXT INDIVIDUALLY. REST 2-3" BETWEEN EACH ENTRY.

(2) CONDUCTOR CHOOSE WORD FROM TEXT, COMMUNICATE IT TO GROUP, THEN CONDUCT THEM IN AN mf SHOUT OF IT. (4-5 TIMES IN THE 30")

B

2 ENTRIES
20" EACH
Perform
(1) to either cue
then
(2) to either cue.

CUES:
"SAND"
"NEVER WAS/BUT"

← 20" →

(1) CLICK FINGERS & TONGUE. FAST AT FIRST THEN INCREASINGLY FURTHER APART BECOMING VERY SPARSE BY END OF PERIOD

(2) SING A LOW NOTE ON A WORD FROM TEXT (IN)DIVIDUALLY ATTACK sf THEN AT ONCE → CHANGE WORD 4-5 TIMES DURING 20"

C

2 ENTRIES
30" EACH
Perform
(1) to either cue
then
(2) to either cue.

CUES:
"TRUE REFUGE"
"GREY ---"
(NOT ASH GREY)

← 30" →

(1) REST!

(2) INDIVIDUALLY HUM A POP-SONG, FOLK-SONG OR HYMN, mf PAUSING 3-4" BETWEEN EACH PHRASE (MAKES FALSETTO)

D

2 ENTRIES
2' EACH
enter on either cue.

CUES:
"NO STIR"
"ONLY UPRIGHT"

← 1' → ← 1' →

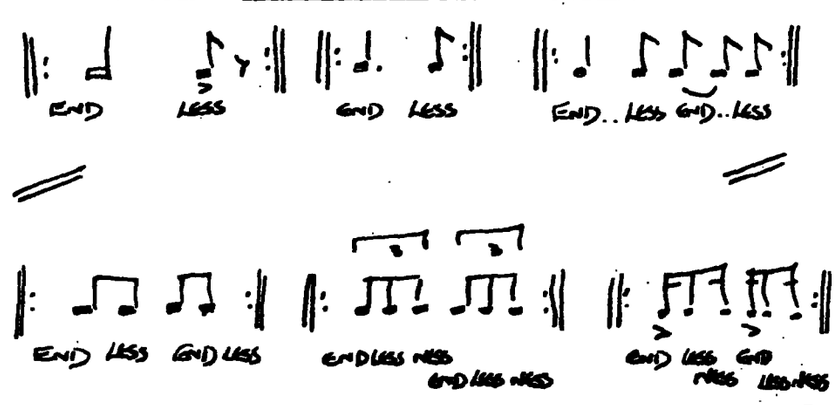
BEGIN ON YOUR LOWEST NOTE GLISS VERY VERY SLOWLY UP TO YOUR HIGHEST NOTE REACHING THIS AFTER 1'. (MARKED BY CONDUCTOR) THEN INDIVIDUALLY "PEEL-OFF" SOMETIME DURING THE NEXT 10" GLISSING TO A MIDDLE NOTE OVER 2-5". HOLD THIS TILL END OF SECTION, PERHAPS DROPPING SLIGHTLY. USE SYLLABLES FROM TEXT THE HARDER THE SOUND THE LONGER. CHANGE SOUND EVERY 5-10" GENERALLY p >>

E

CUES:
"TRUE REFUGE"
"GREY ...."
(NOT ASH GREY)

CHANT EACH OF THESE RHYTHMS 10 TIMES PASSING STRAIGHT FROM ONE TO THE NEXT, REPEATING THE LAST TILL CUT OFF BY TIMEKEEPER

OVERALL SHAPE pp < fff (♩ = 60)



CUT

IMMEDIATELY (NO GAP) p "SSS" sound VARYING IT LIKE WIND NOISE ⇒ AFTER c40" INDIV. TURN 'SSS' INTO 'SO'. AFTER 10" ATTEMPT TO BECOME HARMONIES WITH YOUR FELLOWS AND ON TIMEKEEPERS SIGNAL

GROUP 3 — MIXED

LESSNESS

A

3 ENTRIES
30" EACH

Perform:
(1) either cue
(1) or (2) appropriate cue
(2) either cue

CUES: –

"GREY"... (NOT "ASH GREY")

"RUINS"..

30"

(1) CONDUCTOR CHOOSE INDIVIDUAL WORD FROM TEXT – COMMUNICATE IT TO THE GROUP, THEN CONDUCT THEM IN A mf SHOUT OF IT (4 – 5 TIMES) (– IN THE 30")

(2) CONTINUALLY SING "NO" ON ANY NOTE, STOPPING FOR 3 SECS., WHENEVER A SHOUT IS HEARD THEN BEGINNING AGAIN. (mp)

B

2 ENTRIES
20" EACH

Perform:–
(1) to either cue then
(2) to either cue

CUES:–

"NEVER WAS/BUT" (1)

"...EARTH..." (2)

20"

(1) CLICK FINGERS & TONGUE – FAST AT FIRST THEN INCREASINGLY FURTHER SPACED

(2) SING A LOW NOTE ("AAH"), BUT EVERY 5–6", INDIVIDUALLY HUM FOR ABOUT 1"–2" AN OCTAVE HIGHER BELL-LIKE (low notes p high f)

C

2 ENTRIES
30" EACH

Perform:–
(1) to either cue then
(2) to either cue

CUES:–

"...GREY..." (NOT "ASH GREY")

"...RUINS..."

30"

(1) INDIVIDUALLY SING WORD(S) FROM TEXT, MIDDLE REGISTER, THIS CONTOUR (MELODY)

min. 3rd. [♩ ♩ ♩ (♩ = 60)
p ——< >—— p 4–5" BETWEEN ENTRIES

(2) INDIVIDUALLY HUM A POP-SONG, FOLK SONG OR HYMN, mf, PAUSING 3–4" BETWEEN EACH PHRASE. (MALES – FALSETTO RANGE)

D

2 ENTRIES
2' EACH

Perform:–
Enter on either cue.

CUES:–

"..."
ONLY UPRIGHT

"..."
...EYE...

1' 1'

BEGIN ON YOUR LOWEST NOTE. GLISS VERY, VERY SLOWLY UP TO YOUR HIGHEST NOTE, REACHING THIS AFTER 1' (MARKED BY CONDUCTOR). THEN INDIVIDUALLY "PEEL-OFF" SOMETIME DURING THE NEXT 10", GLISSING TO A MIDDLE-NOTE OVER 2–5". HOLD THIS TILL END OF SECTION, PERHAPS DROPPING SLIGHTLY. USE SYLLABLES FROM TEXT – THE "HARDER" THE SOUND, THE LOUDER THE VOLUME CHANGE SOUND EVERY 5–10" GENERALLY p → f

E

CUES:–

"...GREY..." (NOT "ASH GREY")

"...RUINS..."

CHANT EACH OF THESE RHYTHMS 10 TIMES, PASSING STRAIGHT FROM ONE TO THE NEXT, REPEATING THE LAST UNTIL CUT OFF BY TIMEKEEPER

OVERALL SHAPE
pp < fff (♩ = 60)

pp

END – LESS | END – LESS | END – LESS, END – LESS

END-LESS, END-LESS | 3 END-LESS-NESS, END-LESS-NESS | END-LESS-NESS

END-LESS-NESS fff

CUT

IMMEDIATELY (NO GAP)
P – "SSS" SOUND
– VARYING IT LIKE "WIND" NOISE.

AFTER c40", INDV. TURN "SSS" INTO "SO". AFTER 10" ATTEMPT TO BECOME HARMONIOUS WITH YOUR FELLOWS. END ON TIMEKEEPER'S SIGNAL.

M.S.

GROUP A

MALE

A

3 ENTRIES
30" EACH
enter on either cue.

CUES:
"ALL GONE FROM MIND"
"LITTLE BODY"

30" — LOUDNESS

LISTEN FOR SHOUTS FROM OTHER GROUPS DURING (& ONLY DURING) EACH OF YOUR 3 30" PERIODS. IMMEDIATELY YOU HEAR A SHOUT SNAP FINGERS & CLICK TO NOTES FOR c 5" IN AN mf > pp SHAPE. START AGAIN FROM EVERY SHOUT (THUS SOME SHAPES MAY NOT BE COMPLETED). ON 3RD PERIOD ALSO STAMP FEET.

B

2 ENTRIES
20" EACH
Perform
(1) on either cue
then
(2) on either cue.

CUES:
"NO SOUND"
"ASH GREY"
(N.B. "Grey" alone is not enough)

20"

(1) SING A LOW NOTE ON A WORD FROM THE TEXT (INDIVIDUALLY). ATTACK sf THEN AT ONCE > p CHANGE WORD 4-5 TIMES.

(2) SING A LOW NOTE. SLOWLY GLISS UP ABOUT AN OCTAVE DURING THE PERIOD 10"-15" HOLD UP TILL END AT 20"

WHEN YOU REACH OCT. TURN INTO A HUMMED NOTE

C

2 ENTRIES
30" EACH
Perform
(1) To either cue
then
(2) To either cue

CUES:
"ALL GONE FROM MIND"
"LITTLE BODY"

30"

(1) HUM A TUNE PAUSING 5-6" BETWEEN EACH PHRASE (FALSETTO)

30"

(2) SHOUT A WORD USUALLY FOUND WITH "GREY" IN THE TEXT (e.g. SAND FAKE etc) (DON'T ATTEMPT TO ALL SHOUT SAME) THEN ECHO WITH "GREY" THUS: (4-5 TIMES)

---- GREY GREY GREY GREY

f > pp

(PERFORM ON SIGNAL FROM COND.)

THIS RHYTHM

> ♩ ♩ ♩ ♩ (♩ = 60)

D

2 ENTRIES
2' EACH
enter on either one

CUES:
"EYE"
"ALL SIDES"

1' — 1'

BEGIN ON YOUR LOWEST NOTE GLISS VERY VERY SLOWLY UP TO YOUR HIGHEST NOTE REACHING THIS AFTER 1' (MARKED BY CONDUCTOR). THEN INDIVIDUALLY "PEEL-OFF" SOMETIME DURING THE NEXT 10" GLISSING TO A MIDDLE NOTE OVER 2-5" HOLD THIS TO THE END OF SECTION, PERHAPS DROPPING SLIGHTLY. USE SYLLABLES FROM THE TEXT - THE "HARDER" THE SOUND THE LOUDER THE VOLUME. CHANGE SOUND EVERY 5-10" GENERALLY

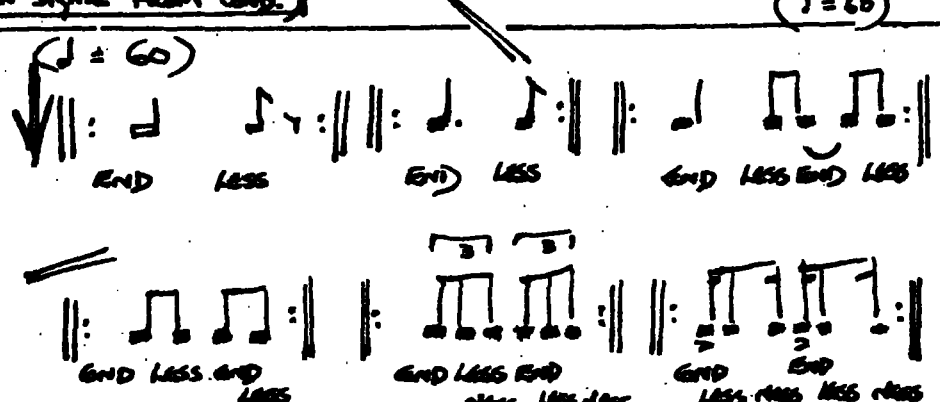
E

CUES:
"ALL GONE FROM MIND"
"LITTLE BODY"

CHANT EACH OF THESE RHYTHMS 10 TIMES PASSING STRAIGHT FROM ONE TO THE NEXT, REPEATING THE LAST UNTIL CUT OFF BY TIMEKEEPER

OVERALL SHAPE
pp — fff

(♩ = 60)



(♩ = 60)

CUT

F

CUES:
"NO SOUND"
"ASH GREY"

VARYING 'SSS' SOUNDS LIKE WIND. INDIVIDUALLY TURN INTO 'SO' AFTER c 10". ATTEMPT TO BECOME HARMONIOUS WITH YOUR FELLOWS. FINISH ON SIGN FROM TIMEKEEPER.

LESSNESS

GROUP 5 — FEMALE

A

3 ENTRIES
30" EACH
(1) either cue
then
(1) or (2)
appropriate cue
then
(2) either cue

CUES:-
"LITTLE BODY"
"..ENDLESSNESS.."

30"

(1) STAGE WHISPER 2-6 WORDS FROM TEXT INDIVIDUALLY. REST 2-3" BETWEEN EACH ENTRY.

(2) CONDUCTOR CHOOSE WORD FROM TEXT, COMMUNICATE IT TO GROUP, THEN CONDUCT THEM IN AN mf SHOUT OF IT. (4-5 TIMES IN THE 30")

B

2 ENTRIES
20" EACH
Perform:-
(1) to either cue
then
(2) to either cue.

CUES:-
"ASH GREY" (1)
"LONG LAST" (2)

20"

SING "NO" ON A MIDDLE NOTE FOR 1" THEN 2" THEN 3", 4" ETC. EACH TIME SINGING A LITTLE LOWER. CONDUCTOR CO-ORDINATE ENTRIES, 2" BETWEEN EACH.

SING A LOW NOTE; SLOWLY GLISS UP ABOUT AN OCTAVE, DURING THE PERIOD 10"-15". HOLD UP TILL END AT 20".

WHEN YOU REACH OCT. CHANGE TO HUMMED NOTE

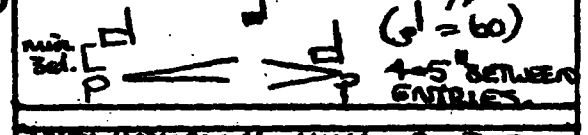
C

2 ENTRIES
30" EACH.
Perform:-
(1) to either cue
then
(2) to either cue.

CUES:-
"LITTLE BODY"
"..ENDLESSNESS.."

30"

(1) INDIVIDUALLY SING WORD(S) FROM TEXT, MIDDLE REGISTER, THIS CONTOUR (MELODY)



(2) INDIVIDUALLY HUM A POP-SONG, FOLK SONG OR HYMN, mf, PAUSING 3-4" BETWEEN EACH PHRASE.

D

2 ENTRIES
2' EACH
-enter on either cue

CUES:-
"..ALL SIDES.."
"..BLANK PLANES"

1' 1'

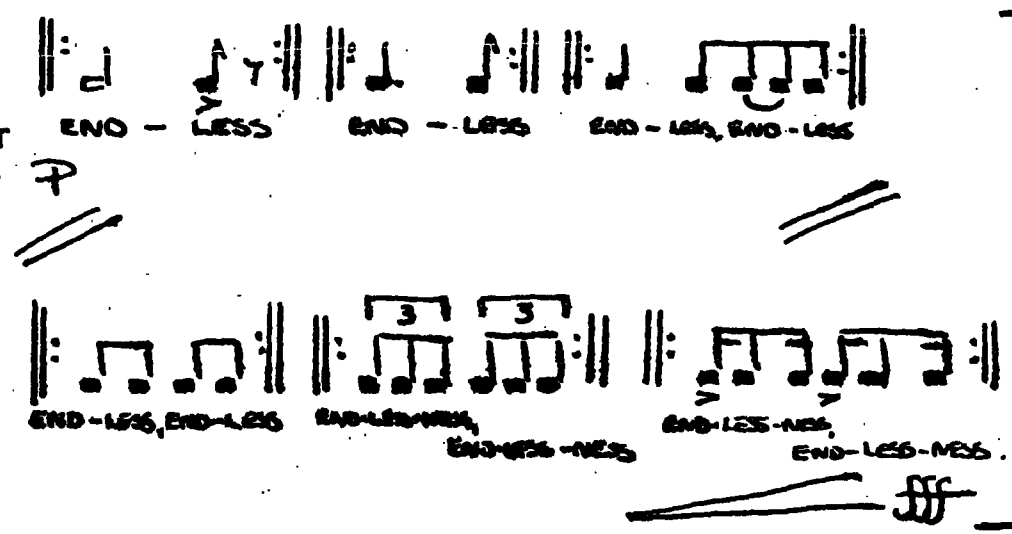
BEGIN ON YOUR LOWEST NOTE. GLISS VERY, VERY SLOWLY UP TO YOUR HIGHEST NOTE, REACHING THIS AFTER 1' (MARKED BY CONDUCTOR). THEN INDIVIDUALLY "PEEL OFF" SOMETIME DURING THE NEXT 10", GLISSING TO A MIDDLE NOTE OVER 2-5". HOLD THIS TILL END OF SECTION, PERHAPS DROPPING SLIGHTLY. USE SYLLABLES FROM TEXT - THE "HARDER" THE SOUND, THE LOUDER. CHANGE SOUND EVERY 5-10". GENERALLY p → f.

E

CUES:-
"LITTLE BODY"
"..ENDLESSNESS.."

CHANT EACH OF THESE RHYTHMS 10 TIMES, PASSING STRAIGHT FROM ONE TO THE NEXT, REPEATING THE LAST UNTIL CUT OFF BY TIMEKEEPER.

OVERALL SHAPE
pp < fff
(♩ = 60)



CUT

IMMEDIATELY
(NO GAP)
p "SSS" SOUND
-VARYING IT LIKE "WIND" NOISE.

AFTER (40" INDV. TURN "SSS" INTO "SO". AFTER 10" ATTEMPT TO BECOME HARMONIOUS WITH YOUR FELLOWS. END ON TIMEKEEPER'S SIGNAL.

M.S.

GROUP 6 — MALE

A

3 ENTRIES
30" EACH
Perform
(1) to either cue.
then
(1) or (2) appropriate cue.
then (2) to either cue.

CUES:
"ENDLESSNESS"
"ALL GONE FROM MIND"

← 30" →

(1) CONDUCTOR CHOOSE INDIVIDUAL WORD FROM TEXT - COMMUNICATE IT TO THE GROUP THEN CONDUCT THEM IN AN mf SHOUT OF IT (4-5 TIMES IN THE 30")

(2) SING THE WORD "SOUND" ON A COMFORTABLE NOTE THUS:
SSS → OU → NN → D D D D
← 5" → ← 10" → ← 10" → ← 5" →
p — mf — p

B

2 ENTRIES
20" EACH
Perform
(1) to either cue.
then
(2) to either cue.

CUES:
"LONG LAST"
"EARTH"

← 20" →

(1) SING A LOW NOTE ON A WORD FROM TEXT (INDIVIDUALLY) ATTACK sf THEN > p AT ONCE CHANGE WORD 4-5 TIMES.

(2) SING A LOW NOTE "AAH" BUT EVERY 4-5" INDIVIDUALLY HUM FOR ABOUT 1" OVER OCTAVE HIGHER, BELL-LIKE LOW NOTES p HIGH NOTES f

C

2 ENTRIES
30" EACH
Perform
(1) to either cue.
then
(2) to either cue.

CUES:
"ENDLESSNESS"
"ALL GONE FROM MIND"

← 30" →

(1) HUM A TUNE, PAUSING 4-5" BETWEEN EACH PHRASE

(2) ON SIGN FROM CONDUCTOR PERFORM: (3-4 TIMES)
GREY GREY GREY ------
pp — f
THE LAST SHOUT BEGINS A WORD FROM THE TEXT USUALLY ASSOCIATED WITH 'GREY'. THIS NEED NOT BE THE SAME WORD FOR EVERY PERFORMER.

D

2 ENTRIES
2' EACH
enter on either cue.

CUES:
"BLANK PLANES"
"CALM"

← 1' → ← 1' →

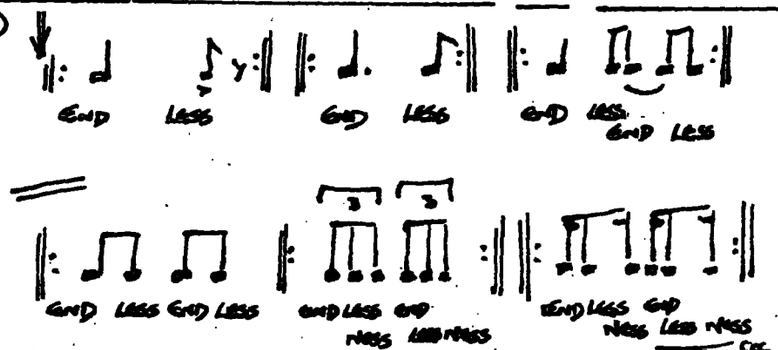
BEGIN ON YOUR LOWEST NOTE. GLISS VERY VERY SLOWLY UP TO YOUR HIGHEST NOTE REACHING THIS AFTER 1' (MARKED BY CONDUCTOR). THEN INDIVIDUALLY "PEEL-OFF" SOMETIME DURING THE NEXT 10" GLISSING TO A MIDDLE NOTE OVER 2-5". HOLD THIS TILL THE END OF SECTION PERHAPS DROPPING SLIGHTLY. USE SYLLABLES FROM TEXT. THE HARDER THE SOUND THE LOUDER. CHANGE SYLLABLES EVERY 5-10". GENERAL DYNAMIC p → f.

E

CUES:
"ENDLESSNESS"
"ALL GONE FROM MIND"

CHANT EACH OF THESE RHYTHMS 10 TIMES PASSING STRAIGHT FROM ONE TO THE NEXT REPEATING THE LAST UNTIL CUT OFF BY TINKLEKEEPER
OVERALL SHAPE
pp — fff

(♩ = 60)



F

CUES:
"LONG LAST"
"EARTH"

VARYING 'SSS' SOUNDS LIKE WIND. INDIVIDUALLY TURN INTO 'SO' AFTER 10". ATTEMPT TO BECOME HARMONIOUS WITH YOUR FELLOWS END ON TINKLEKEEPERS

introduction.

This work is based on the idea of the progression from darkness to light. The texts are assembled from the many Biblical references to light into the following form: Creation of the world – Creation of the word – Jesus enters the world but "men prefer darkness rather than light". – men are lost in the dark – they cry "Son of David, have mercy on me" – there is a blind man – he is healed by Jesus – Jesus: "I am the light of the world..." congregation: "Lord give me back my sight" .... "Lord I believe ...." "You are the light of the world" – Priest: "The darkness is passing away .... but he who hates his brother ..... if we walk in the light..." – the sign of peace – Jesus "A city set on a hill cannot be hid .. ... give glory to God" – meditation on passages from Revelations .. "I saw a new heav'n and a new earth" ... "This city has no need of sun or moon for the glory of God is its light" – All: "Glory to God".

The work is a liturgy not a concert piece & is intended to be ecumenical. The congregation play a large, central role, although as it is quite simple, it can be taught to them in approx. ½ hour before the performance. They have a special part to read from. The other resources are Priest, organ, 8-part choir (solo voices, possibly doubled) 4 percussionists and dancers. The congregation, Priest & 2 of the percussionists move around symbolically. The part of Jesus is taken by the 1st bass.

It was written for and performed in the Metropolitan Cathedral of Liverpool, which is circular. It can be adapted for other buildings but they should preferably be large, with a long echo.

Direction. This is shared between the Priest, conductor of the choir & 4th percussionist. Congregation entries that are not obvious are cued by the Priest with special gestures.

Dance General instructions are given in the score for the 3 dances. (Opening: group – sub: 'blind man' – end: group). The dancers have to play percussion instruments in the first dance.)

Choir Musically, the choir play a decorative role & also help lead the congregation. They are required to play chime bars. The note they should each have is given on page 4, and chime bar entries are notated: ♩ or ♩

Notation Many bars are measured in seconds. Entries within them are either further measured in seconds or are written proportionally. That is to say they should be played in the proportions they appear to the eye

| ↑ | = approx ⅔ of the way through the bar. ⋮ = co-ordinate / = very quickly follows.

notes to be played proportionally are written • ♪ or ♪̄ ∿∿∿ = trills/rolls.

X = free bar – no specific length – timed according to the drama (or the practicalities) of the moment.

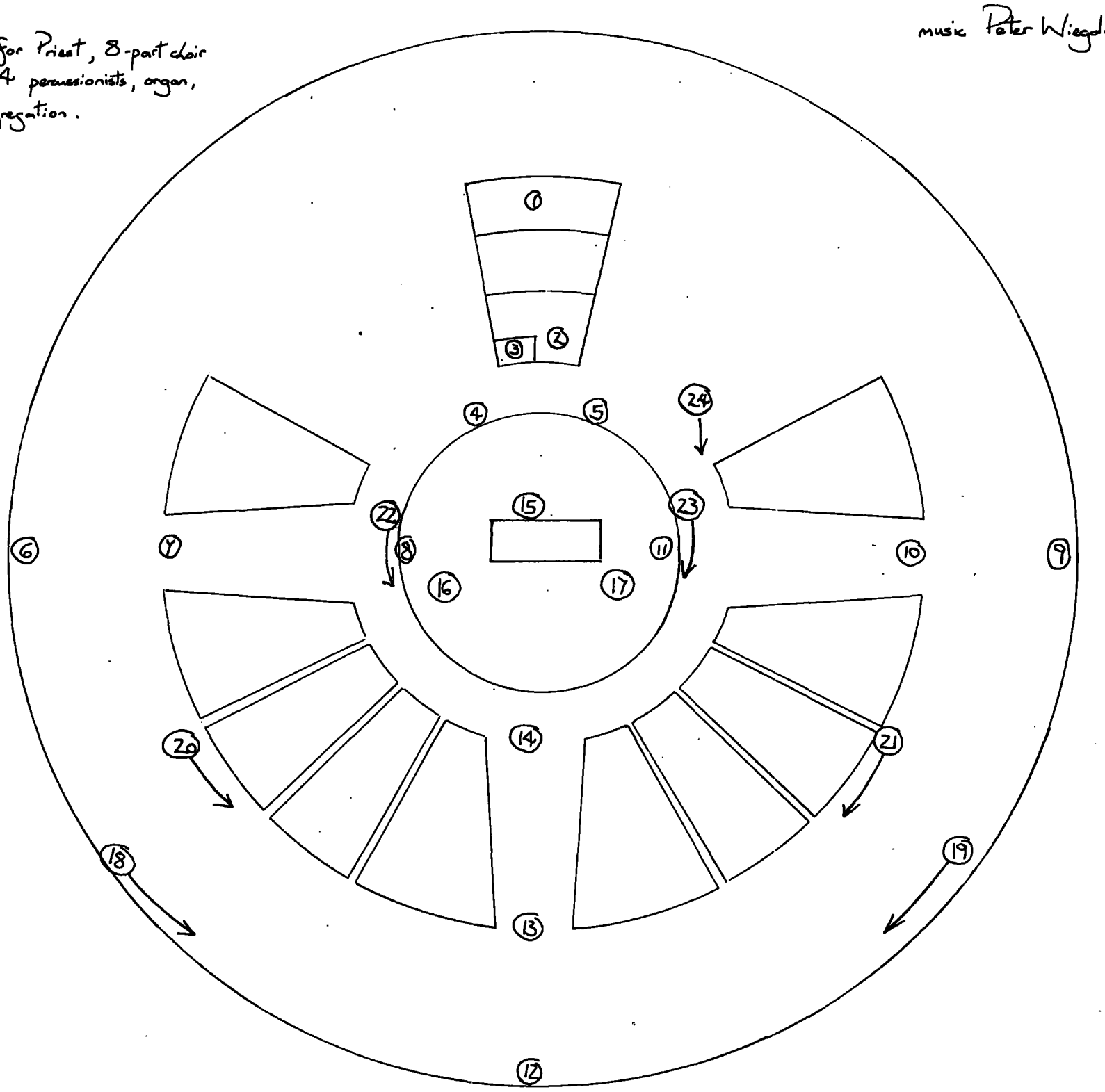
⟶ repeat/ continue for the length of the arrow.

Duration about 55 minutes.

RITUAL OF THE LIGHT

text arr. Fr. Kevin Donovan from the Bible.
music Peter Wiegold.

A liturgy for Priest, 8-part choir (1 to a part) 4 percussionists, organ, dancers & congregation.



The above is the layout for the 1st performance in the Metropolitan Cathedral of Christ the King, Liverpool.

(1) Choir (2) conductor (3) organ console (4) percussion 1 : 3 tam-tams, 2 cymbals, 2 heavy metal instruments, jingles, pair crotales

(5) percussion 2 : 3 tam-tams, 2 cymbals, 2 heavy metal instruments, jingles, glock.

(6) percussion 3 station 1. bass drum (as large as poss. but higher wood-block (than perc. 4)

(7) perc 3 station 2. 3 tom-toms cow-bell

(8) perc. 3. station 3 metallaphone jingles

(9) percussion 4 station 1. bass drum (as large as poss.) wood block

(10) perc. 4 station 2 3 tam-tams cow-bell.

(11) perc 4 station 3. metallaphone jingles bells (fishermans floats used in 1st perf.)

(12) Priest opening position.. walks to (13) bar 8 to (14) bar 41. (15) bar 75 (16) bar 251 back to (15) bar 324 returns to (12) at end.

(17) Jesus' position section (3) & (5)(6)

(18)→(19) congregation opening & closing position

(20)→(21) cong. position section (2)

(22)→(23) cong. position section (9)

The congregation should arrange themselves in 4 groups B A S T from left→right

(24) entry of solo dancer - 'blind man'.

The choir play chime bars, always with <u>hard</u> sticks.

The 'heavy metal instruments' used were car half-shafts tuned D F♯ G A, the composer has these, otherwise something similar should be found.

The 'metallaphones' were Carl Orff children's instruments such as many schools have, tuned (by leaving off certain bars) to a special mode.

Perc 4's bells were used to enrich the metallaphone sound - any might be used - if they blended - or none at all.

The tam-tams need not be large (although ideally at least one will be moderately large.)

Commissioned by the Liverpool Festival of Sacred Music 1978 with funds provided by the Arts Council of Great Britain.

RITUAL OF THE LIGHT

text arr. Fr. Kevin Donovan from the Bible

music Peter Wiegold.

1

The dancers begin absolutely still hidden on, or between, the pews.

dancers — 15" — slowly begin : to move . . begin sound * build up

bass drum — c3" — w bl

perc 3 — ff — (not synchronised)

bass drum — w bl

perc 4 — ff

* the dancers have small wooden instruments - claves, maracas & 2 types of material sporadic, complex rhythm regular pulse (but each dancer different pulse)

5

dancers — (no sound) — sound emerges from woodblocks . . more activity — build up . . . — (no sound) — very still movement . . . .

Priest — WALKS FORWARD . . .

perc 1 — tam tam — 9" — (medium) f

perc 3 — (regular) c3" — w bl — ff — (regular) — w bl — ff

perc 4 — ff — ff

10

dancers — sudden life — (no sound)

Priest — gesture: — c12" — In the begining — gesture: — c9" — God — created — the heavens — & the earth

congregation & choir — MAKES (declamed speech) — In the beginning — God — created — the heavens & the earth

perc 1 — 9" — f

perc 3 — ff

perc 4 — ff

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D18 PANOPUS SCORE-SYSTEM®

rit. less activity movement speeds

dancers

(no sound)

Priest

4"

The earth was without form & void

½"

& darkness was upon the face of the deep

and the

cong. & choir (males)

The earth was without form void

darkness was upon the face of the deep

3½"

wh. ... etc

perc. 3

poco a poco ppp

wh. ... etc

perc 4

poco a poco ppp

15

very fast movement.. freeze

dancers

Priest

Spirit of God was moving, on the face of the water

& God said

Let there be light

cong. & choir

and the Spirit of God was moving on the face of the water

& God said

Let there be light

3 tam tams

9"

5"

perc 1

10"

1"

12"

perc 3

(overall dynamic)

molto

perc 4

molto

organ

pp

Leave

20

dancers

Priest

& God saw that the light was good

& God separated the light from the darkness

& God called the light day

cong. & choir

& God saw that the light was good

& God separated the light from the darkness

& God called the light day

1"

4"

perc 1

9"

5"

9"

perc 3

f

mf

mp

perc 4

f

f

D24 PANOPUS SCORE-SYSTEM®

Priest

& the darkness he called night

& there was evening . . and there was morning

day one . . . . Glo . . . y

LEFT Cong (&choir) RIGHT

& the darkness he called night

FEMALE and there was evening

MALE and there was morning

FEMALE and there was evening

MALE and there was morning

& the darkness he called night

and there was evening

and there was morning

perc 1

perc 3

r2" — Y" — 5" — 4" — 3" — 2" — 1"

pp

perc 4

mp

pp

org

(15")

individually reattack if/when necessary

fast.

25

Priest

S (a)

S (a)

A (d)

A (d)

choir

T (d)

T (d)

B (g)

B (g)

Small cresc.

as you emerge

from sound

move into next bar.

f

**

Glo

y mm

Cong.

perc 1

perc 2

r1" — 5"

perc 3

perc 4

3" — Y"

org.

(s)

mf

* climbar note.

** this dynamic shape to all 'Glorn's, all parts (f — f)

30 (overall) (female) 35

S S A A choir T T B B

Glo Glo Glo Glo Glo Glory To God

Glo Glo Glo Glory Glory To God

Glo Glo Glo Glory To God

Glo Glo Glo Glory To God

Glo Glo Glo Glory To God

Glo Glo Glo Glory to God

Glo Glo Glo Glory to God

Glo Glo Glory to God

(male) sym God

perc1 perc2 sym

org. p f

2 40 5"

S A choir T B

Cong.

CONGREGATION RIGHT MOVE TO BACK OF PEWS

CONGREGATION LEFT MOVE TO BACK OF PEWS

perc3 b.d., 3 tom-toms

MOVE FORWARD TO TOM-TOMS

perc4 bd, 3 tom-toms

MOVE FORWARD TO TOM-TOMS

org. pp

10"

WALK FORWARD . . .

Priest

In the beginning was the Word & the Word was with God & the Word was God

FEMALES:

Cong. (+choir)

In the beginning was the Word & the Word was with God & the Word was God

perc 3

perc 4

pp poco

pp poco

org.

45

3"

(louder)

Priest

He was in the beginning with God All things were made through him & without him was not anything made that was made In him was life & the life was the light of men

Cong.

He was in the beginning with God All things were made through him & without him was not anything made that was made. life & the life was the light of men

cowb. (regular)

perc 3

pppp p pp pppp mp

cowb. (regular)

perc 4

pppp p pppp mp

org.

50

Priest

The light shines in the darkness

& the darkness has not overcome it

Cong.

The light shines in the darkness

& the darkness has not overcome it

3 tam tams

3"

perc 1

ff

3 tam tams

perc 2

ff

perc 3

mf

f

pp

p

f

perc 4

mf

f

pp

p

f

Org.

55

5"

Priest

The light shines in the darkness

& the darkness has not overcome it

MALES

BOTH

Cong.

The light shines in the darkness

& the darkness has not overcome it.

1"

perc 1

mf

mp

perc 2

7"

4"

5"

4"

2"

2"

1"

perc 3

pp

perc 4

pp

Org.

* perc 3 entry here relates to 7" drum entry rather than perc 1 & 2.

D18 PANOPUS SCORE-SYSTEM®

8 = /44/46.

15"

fast.

♩ = 60

Priest

S

S

A

A

T

T

B

B

Glo

mm

3

org.

15"

pec 1

pec 2

pec 3

pec 4

1" 5"

3" 7"

org.

* this dynamic shape to all 'Glory's, all parts

D18 PANOPUS SCORE·SYSTEM®

65

Priest

(overall)

S

Glo Glo Glo Glory To God to God in the high

S

Glo Glo Glo Glory Glory To God in the high

A

Glo Glo Glo Glory To God in the high

A

Glo Glo Glo Glory To God in the high

T

Glo Glo Glo Glory To God high

T

Glo Glo Glo Glory To God high

B

Glo Glo Glo Glory To God to God high

B

Glo Glo Gl Glory To God to God high

(marks)

Cong.

ff to God

to God

tam-tams a2

perc 1 & 2

ff

tam-tams

perc 3

ff

tam-tams

perc 4

f ff

org.

f

(ped)

70

Priest

S

A

T

B

Cong.

org.

(a2)

(a2)

est

est

f

mp

3 75 MOVE TO BEHIND ALTAR

Priest

S

A

Cong.

per 1

per 2

per 3

per 4

org.

st

st

CONGREGATION RIGHT MOVE INTO PEWS

breath individually here, if nec.

high

e

st

CONGREGATION LEFT MOVE INTO PEWS

The light has come into the world

poco

poco

e

e

6"

2 cymbs (choke)

2 cymbs (choke)

f

f

tom-toms

fp

MOVE FORWARD TO metallophone (tuned)

MOVE FORWARD TO metallophone (tuned)

f

f

p

* ad-lib notes (they will automatically be from mode) but follow contour.

Priest — but men loved darkness rather than light — (long) because their deeds were evil — For everyone who hates the light, does not come to the light, lest his deeds be exposed. But he who does what is true comes to the light. That it may clearly be seen that his deeds have been wrought in God

80

Jesus — walk forward from choir

S / choir / A — e st Je su ss

perc 1 — st

perc 2 — st

perc 3 — (metall.)

perc 4 — (metall.)

org. — pp

Priest — The light has come into the world

85

Jesus — (♩=48) We must work the works of God while it is day. Night comes when no man can work

choir S — e st

perc 1 — (cymb) st

perc 2 — (cymb)

perc 3

perc 4

org. — ppp

(♩=48)

90

Priest: but men loved darkness rather than light because their deeds were evil

Jesus: We must work the works of God while it's day Night comes when no man can

S: ē . . su . ss ē . . st

A (choir): ē . . su . ss ē . . st

T: high est night

B: high night

per 3: MOVE BACK TO TOM-TOMS 3 tom-toms

per 4: MOVE BACK TO TOM-TOMS 3 tom-toms

org

95

Priest: but men loved darkness rather than light LEAVE (go out of sight)

Jesus: work ♩ = 126 LEAVE

S: high e st ss

A (choir): ss

T: (f nec) ss

B: (f nec)

per 1: (cymbs)

per 2: (cymbs)

per 3

per 4

org.

from the distance

Jesus — We must work the works of God while it is day. Night comes when no man can work

Cong. & choir — because their deeds were evil

per 3 — cowb — MOVE BACK TO BASS DRUM

per 4 — cowb — MOVE BACK TO BASS DRUM

per 1 — cym

org.

4

♩=48 ♩=126 100 15"

Jesus

S — ss igl

A — ss igl

choir

T — ss igl

B — ss igl

per 1

per 2

per 3 & 4 — bass d's. a2

org.

PPPP

(15") ♩=84 3 tam-tams 105

per 1 — mp

per 2 — mp

per 3 — wbl.

per 4 — wbl.

110

15"

All whispers, independently, on text below.

ee cee ăb ĭ ssă Tissingeezing ŏh . . et

4"

whispers as before

♩=84

choir

cong.

MALES

ah

lowest possible note, held as long as possible, breathe independently, then begin again.

cyms

with bow

perc 1

perc 2

perc 3

perc 4

org.

(ped.)

* ie dynamic it sounds to congregation.

115

120

15"

4"

whispers as before

SAT choir

B

We look for light and behold dark . . ness

cong. males

We look for light

ah

with bow

perc 1

perc 2

perc 3

perc 4

org.

clair S

and for bright . . ness but we walk in gloom

cong.

FEMALES

and for bright . . ness but we walk in gloom

per1

per2

with bow

per3

per4

org.

15"

4"

whisper, as before

S

A

clair

T

B

F.

cong

M

We grope we grope like those who have no eyes

We grope we grope for the wall like the blind

we grope like those who have no eyes

we grope for the wall like the blind

ah

per1

per2

per3

per4

org.

Cresc poco a poco

(Cresc)

S
A
T
B
cong.
perc1
perc2
perc3
perc4
org.

whispers ff — ah ah — f — ah — f — ah — (breathe where nec.)

MALES f ah — ah

(cymbs) ff poss. — etc — tam tams — ff

wbl.

15" — 140

chime bars * — mp — We — We stumble — we join in with cong. — choir

* rattle stick between key & resonator

144 — 150

S: in the twi light among those in
A: as in the twi light among those in full vigour
choir (+cong.)
T: stum . . ble at noon as in the twi light among those in full vigour we are like
B: stum . ble at noon as in the twilight among those in full vigour we are like dead . . men . .

per 3
per 4
Perc 1
cym.
poco meno mosso
♩=84
org.
(cong)
ped.
* sounding 8ve lower by means of stops.
155
160
S
choir + cong.
B
We look for light & be hold dark . . ness
And for bright . . ness but we walk in
per 1
org
165
170
gloom
A
T
We grope we grope like those who have no eyes
We grope for the wall like the blind
we look for light & be hold . . dark . . ne . . ss.
whispers
choir only
per 1
per 3
per 4
(cymbs)
org.

175

S — ah

A

T — 'bend' slightly — be hold

B — be hold

move up slightly with every breath

Cong. (MALES) — be hold — with bow — RIGHT ONLY (lower voices) — dark — etc

move up slightly with every breath

per1 — with bow — etc

per2 — etc

per3 — wb

per4

org.

180

185

S — ah

S — ah

A — ah

choir A — ah

T — Crese poco a poco — move up slightly with each breath — (Crese)

B — Crese poco a poco — as you move up, the notes should get a little shorter (crese)

Cong. males — MALES LEFT ENTER (higher voices) — Crese poco a poco — move up slightly with each breath — as you move up the notes should get

a2 (individually) as before — etc

per1 & 2

per3

per4

org.

ped.

190

whispers as before

S
S
A
A
T&B

(cresc.)

FEMALE Cong.
MALE

RIGHT

cresc. poco a poco.

move up gradually, individually with each breath

LEFT

(sim)

a little slower

perc1
perc2
perc3
perc4

tam-tams

pin f

org.

(ped)

196

rattle as before

200

S
A
choir + cong.
T
B

Cong. join in with choir ...

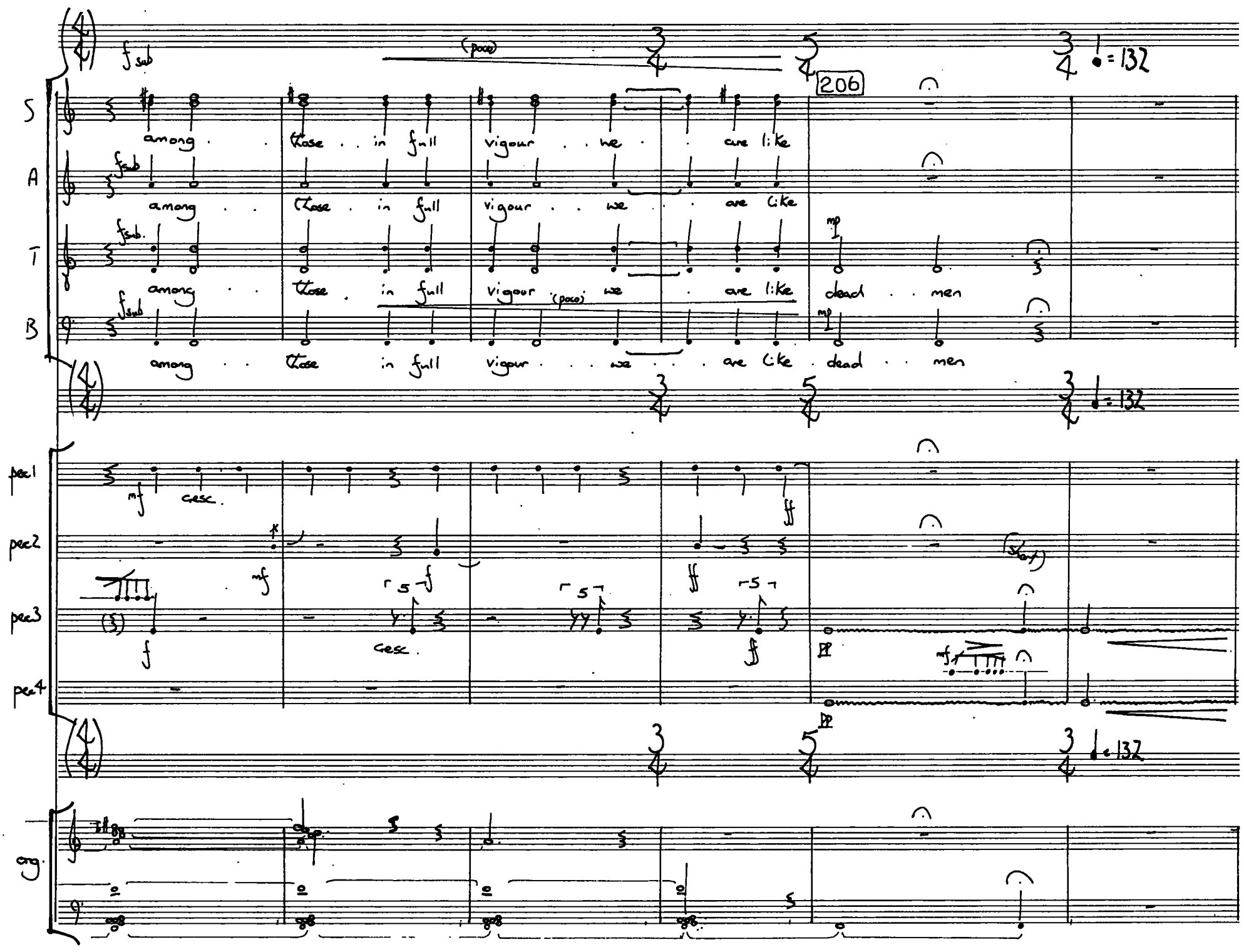
we stumble we stum . . ble . . at noon . as in the twi . light

wbl

cresc.

dynamics reflect perc3 each time

* chime bar dynamics


S
among those in full vigour we are like
A
among those in full vigour we are like
T
among those in full vigour (poco) we are like dead men
B
among those in full vigour we are like dead men
206
♩= 132
perc1
perc2
perc3
perc4
(Slap)
cresc.
org.

5

3 TIMES

210 215 220

S: Son of David — Son of David have mercy on me Son of David — Son of David Jesus son of David — have mercy on me son of David

A: Son of David — Son of David have mercy on me son of David — Son of David Jesus son of David — have mercy on me son of David

choir

T: Son of David — Son of David have mercy on me son of David — Son of David Jesus son of David — have mercy on me son of David

B: Son of David — Son of David have mercy on me son of David — Son of David Jesus son of David — have mercy on me son of David

3RD TIME ONLY

Gtr.: Son of David — Son of David have mercy on me son of David — Son of David Jesus son of David — have mercy on me son of David

3 TIMES

heavy metal

perc 1

heavy metal

perc 2

perc 3 — 3RD TIME — 2ND TIME

perc 4

1ST TIME

org

2ND TIME

3RD TIME

enters . . "The blind man" . . stylised movement of blind man . . to and kneeling in middle facing altar (P25)

Solo dancer

S: Son of David Je . . sus son of David Son of David have mercy on me son of David Son of David Je . sus Son of David Je . . sus son of David have

A: Son of David Son of David have mercy on me Son of David Son of David Je . sus son of David have

T: Son of David Son of David have mercy on me son of David have . mer . . cy David Je sus Son of David have

B: Son of David Son of David have mercy on me son of David have . mer . . cy David Je . sus Son of David have

Cong.

as before a2.

perc 1 & 2

perc 3

perc 4

org.

S: mercy on me son of David have . . (Son of David) mer . . cy son of David have mercy on me son of David (a2) . . cy son of David Je . . sus

A: mercy on me son of David son of David Oh . . son of David have mercy on me son of David mer . . cy son of David Je . sus

T: mercy on me son of David son of David have mercy on me son of David have mercy on me son of David mer . . cy son of David Je . sus

B: mercy on me son of David son of David have mercy on me son of David have . . mercy on me son of David mer . . cy son of David Je . sus

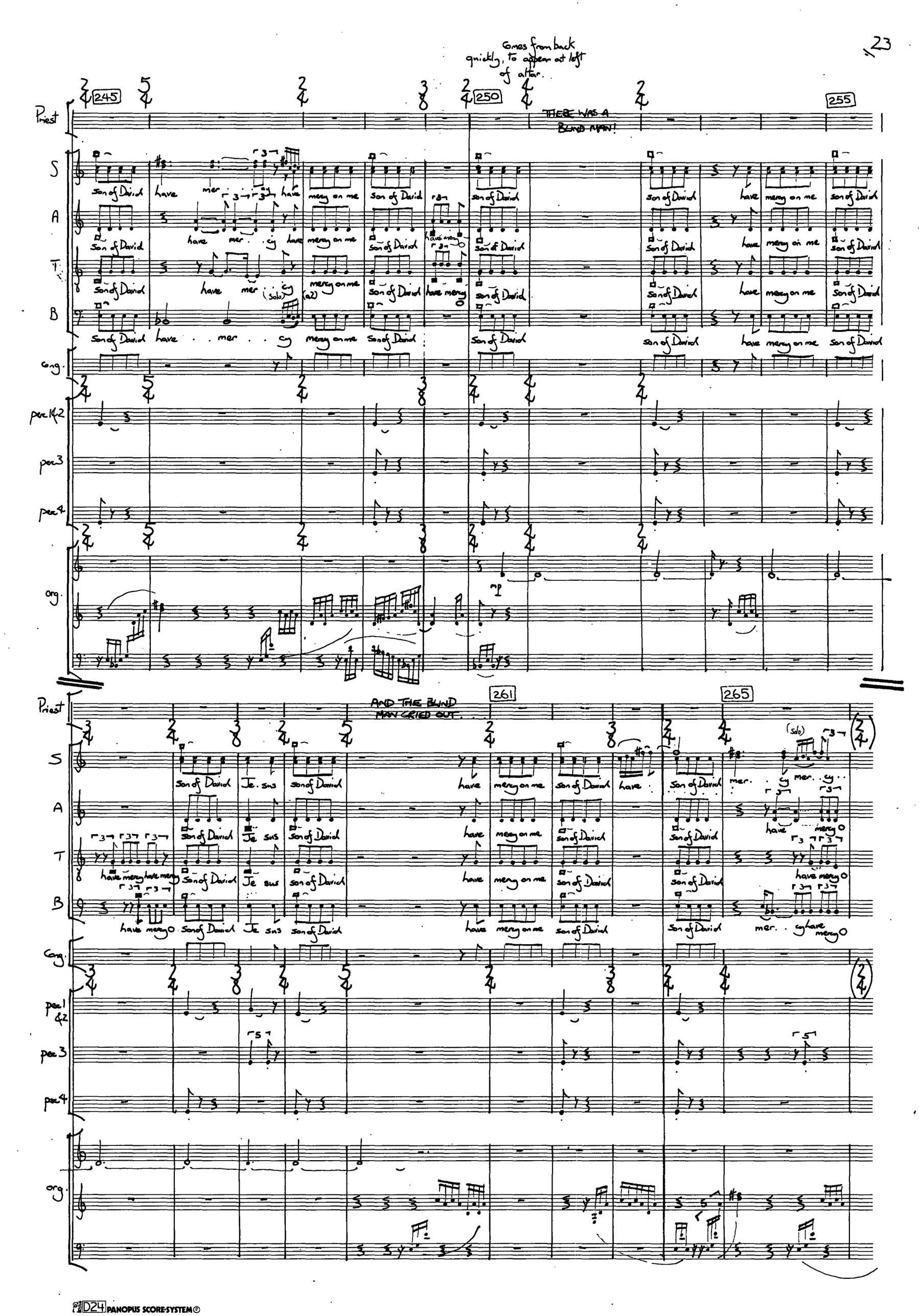
Cong.

perc 1 & 2

perc 3

perc 4

org.


Comes from back quickly, to appear at left of altar.
245
250
255
Priest
THERE WAS A BLIND MAN!
S
A
T
B
Son of David have mer cy have mercy on me Son of David
Son of David have mer cy have mercy on me Son of David
Son of David have mer cy (solo) (a2) mercy on me Son of David have mercy
Son of David have . . mer . . cy mercy on me Son of David
Son of David have mercy on me Son of David
cong.
perc 1&2
perc 3
perc 4
org.
261
265
AND THE BLIND MAN CRIED OUT.
Son of David Je. sus Son of David have mercy on me Son of David have
Son of David Je sus Son of David have mercy on me Son of David
Son of David Je sus Son of David have mercy on me Son of David
Son of David Je sus Son of David have mercy on me Son of David
(solo)
mer. cy mer. cy have mercy
have mercy
have mercy
mer. cy have mercy

Priest

AND MANY REBUKED HIM, TELLING HIM TO BE SILENT

(solo)

S: Son of David have mercy on me son of David son · of David son of David Je. sus son of David have mercy on me son of David

A: Son of David have mercy on me son of David son of David Je. sus son of David have mercy on me son of David

T: Son of David have mercy on me son of David Je. . sus son of David Je. . sus son of David have mercy have mercy have mercy on me son of David

B: son of David have mercy on me son son · of David son of David Je. . sus son of David have mercy have mercy on me son of David

perc1&2

perc3

perc4

org.

Priest

BUT HE CRIED OUT ALL THE MORE

S: Son of David son of David have mercy on me son of David have mercy on me son of David Je. sus son of David

A: Son of David son of David have mercy on me son of David have mercy on me son of David Je. sus son of David

T: Je. sus son of David Je. sus son of David Jesus have mercy on me son of David have mercy on me son of David Jesus son of David

B: Son of David Je. sus son of David have mercy on me son of David have mercy on me son of David Je sus son of David

Cong.

perc1&2

perc3

perc4

org.

D24 PANOPUS SCORE SYSTEM ®

(dancer now stopped in centre, Kneeling facing altar, still.)

290

(very loudly)

Priest: AND JESUS STOPPED..

Jesus: begin walk forward from choir

stop on right of altar, see blind man in middle

S: have mercy have mercy have mercy have mercy have mercy on me son of David son of David son of David son of David

A: have mercy have mercy have mercy have mercy have mercy on me son of David son of David son of David son of David

T: have mercy have mercy have mercy have mercy have mercy on me son of David son of David son of David son of David

B: have mercy have mercy have mercy have mercy have mercy on me son of David son of David son of David son of David

pp sub.

Cong.

perc 1 2

move, at an appropriate Time, to the metallophones.

perc 3

perc 4

org.

(poco a poco)

(ped.)

(p)

S: have mercy on me son of David son of David Je sus son of David have mercy on me son of David

A: have mercy on me son of David son of David Je sus son of David have mercy on me son of David

choir

T: have mercy on me son of David son of David Je sus son of David have mercy on me son of David

B: have mercy on me son of David son of David Je sus son of David have mercy on me son of David

(repeat)

295

dancer: move to Jesus

Priest: AND THEY CALLED THE BLIND MAN SAYING, TAKE HEART HE IS CALLING YOU, & THROWING OFF HIS MANTLE HE CAME TO JESUS

Jesus: * mp call him what is it?

org.

(ped.)

* the Timing here should be judged by the performer in the proportions suggested. The choir part is completely independent.

D24 PANOPUS SCORE·SYSTEM®

next next bar:

S
A
choir
T
B

(pp) Son of David
(pp) Son of David
(pp) Son of David
(pp) Son of David
(repeat)

dancer
Priest
Jesus

AND THE BLIND MAN SAID
MASTER LET ME RECEIVE MY SIGHT

what do you want me to do for you?

org.

leaves 300

dancer
Priest
Jesus

(stay in the same position)

♩=56

Go your way your faith has made you well.

305 310

pec 1 — heavy metal
pec 2 — heavy metal
pec 3 — metalloplone*
pec 4 — metalloplone* & bells

org.

* the rhythm only is given for the metallaphones (& the no. of notes)
~~the players should make a suitable melodic & harmonic contour.~~
The tuning is as before CDF♯GA. ∴ perc. 4 also has 4 bells, which he adds ad-lib.

6

♩=56

Jesus — mf — I am the light of the world — he that follows me will not walk in darkness

315

All things are possible — To him who believes

choir chime bars — ad-lib — increase — decrease attacks — p — mf — p

Priest + choir + cong. — mf — Lord give me back my sight — Lord I believe help my unbelief

perc 1&2

perc 3&4

org.

Jesus — The light shines in the darkness & the darkness has not overcome it

320

we must work the works of God while it is day

choir chime bars — p — mf — p

Priest, choir & cong. — You are the light of the world

org.

323

to cong. MALES RIGHT — I am the light of the world he that follows me will not walk in darkness

when they have sung it twice you should begin the next group, but help them if necessary. This applies between each entry.

Jesus

choir chime bars — p — mf — p

Priest choir & cong. — night comes when no man can work

(choir help cong. through here)

MALES RIGHT — p — Lord give me back my sight — (repeat)

(as before)

perc 3 — etc.

perc 4 — ppp gently fill out the 5th, making little patterns, relating to one another & the singers. — etc.

org.

Jesus — to FEMALES RIGHT — All things are possible to the who believes

Females R — Lord I believe help my unbelief — (repeat)

Cong — TO FEMALES LEFT — The light shines in the darkness & the darkness has not over come it.

Males R

perc 3/4 4

org

TO MALES LEFT — we must work the works of God while it is day

select from all your above material. (Don't feel you need to sing all the time) Help cong. if necessary

Females L — You are the light of the world.

Females R

Cong.

MALES L — night comes when no man can work

MALES R

perc 3/4 4

org.

Jesus

Priest — as Jesus (but independently)

A — begin in sync. with tenor II — Lord I believe help my unbelief — You are the light of the world.

A — enter on signal from conductor, intervals of entry at his discretion. Material in brackets [ ] is sung occasionally, otherwise there should be the equivalent period of rest. — Lord I believe help my unbelief you are of the light of the world — I the highest Jesus

choir

T — night comes night comes when no man can work Lord give me back my sight Jes . . sus Son of David

T — Lord give me back my sight night comes when no man can work

Cong

perc 3/4

org.

Jesus & Priest

S

(ad) mf

Je . . sus in the high . . e . . st

(occasionally)

Je . . . sus in the high . . . . e . . st

(solo) ah

(-)

A

lord I believe help my unbelief

You are the light of the world

son of David lord I believe help my unbelief

You are the light of the world

A

this version when you begin in sync. only

T

T

lord give me back my sight night comes when no man can work son of David lord I believe

B

mf

night comes when no man can work

son of David

(only if you've heard A&T "son of David" within the 7)

Cong.

perc 3/4

org.

with basses.

mf

Jesus & Priest

S

7

324

AT B

finish phrase you are on, on hearing Tam-tam & stop.

Cong.

pec 1

heavy metal

large tam-tam

pec 2

heavy metal

pec 3

pec 4

(+ bells)

org.

Priest: THE DARKNESS IS PASSING AWAY AND THE TRUE LIGHT IS ALREADY SHINING. HE WHO SAYS HE IS IN THE LIGHT & HATES HIS BROTHER IS IN THE DARKNESS STILL. HE WHO LOVES HIS BROTHER ABIDES IN THE LIGHT AND IN IT THERE IS NO CAUSE FOR STUMBLING.

THIS IS THE MESSAGE WE HAVE HEARD FROM HIM & PROCLAIM TO YOU, THAT GOD IS LIGHT AND IN HIM IS NO DARKNESS AT ALL. IF WE SAY WE HAVE FELLOWSHIP WITH HIM WHILE WE WALK IN DARKNESS WE LIE & DO NOT LIVE ACCORDING TO THE TRUTH, BUT IF WE WALK IN THE LIGHT, AS HE IS IN THE LIGHT, WE HAVE FELLOWSHIP WITH ONE ANOTHER, & THE BLOOD OF JESUS CLEANSES US FROM ALL SIN.

LET US OFFER ONE ANOTHER THE SIGN OF PEACE.

♩=60

325 — Jesus: A city set on a hill cannot be hid

330 — men do not light a lamp & put it un.der a bu.shel

(accel)

Jesus: but on a stand it gives light to all in the . . house

335 — let your so light shine before men that they may see your good works & give glo . . .

(accel)

341 — ry to your fa . . ther in heav'n . . .

346 — Glo . . . ry . . Glo . . .

Jesus — cong + choir — org.

350

ry — fa . ther in — to your — heav'n . . . — You are the light of the world — We are the light of the world

return to choir

perc 3

from now until (9) the congregation might quietly & slowly walk around the building, listening & looking, always ready for their refrain.

(8) ♩=66

355

S (a) — pp — ee — poch.

S (a) — pp — mm — poch. — pp (V) — (V)

A (a) — poco — er — mm

A (d) — poco — er — mm

T (d) — pp — mm — poch. — pp (V) — (V)

T (d) — pp — ee

B

B

perc 1 — f

perc 2 — f

perc 3 — f

perc 4 — f

org.

* chime bar notes.

overall poco a poco

360

S S A A T T

ee mm more mm mI mm

sub p more r mm Saw mm I nn

ee ore ee mm W see

ee ore ee Was Saw mm more

more r mm Saw mm Was Saw mm ee

ee mm more mm W see

org.

365 370

S S A A T T B B

mf f fp

I firstearth the mnI firstearth new the 1st earth the 1st earth new heav'n

I er firstearth I saw so see

W see more In the new so see ah ah

nn no the mnI saw so see ah

saw nnno firstearth the I heav'n the 1st earth so see ah

W see more the the 1st earth so see ah

pec 1 pec 2

org.

373

S

S

A

A

T

T

B

B

Priest

I saw a new heav'n & a new earth for the 1st heav'n

pec 1

crotale

pec 2

tuned etc

glock

etc

when above is established: jingles

pec 3&4

etc

· Repeat · vary slightly · Keep same basic shape. *

(always given notes only)

choir

cong

Priest

& the 1st earth & the sea was · no · · · more

for on are the light of the world

we are the light of the world

pec 1

pec 2

jingles

rallentando

pec 3&4

* eg while the fast upward movement is an important feature, the order of the notes within the basic upward mo may be permuted or extended.

374

poco

S
S
A
A
T
T

(V)

pos1&2
pos3&4
org

380

385

S
S
A
A
T
T

Je ssah Jeru mm ssah em lu sah sarr el Ju sahel sah lĕrusalem
rr oo ssah oo emm emm Jall lem Je
rr ah oo emm rah emm rah syh ruh rrr lem Je
rr ah oo emm sah em rr e mm ruh rr oo rr ell lem Je
sah oo emm rr sah lah rr Jeell lem Je
ssah Jeru mm ruh sah mm Je Ju e ll lem

org.

391

S
S
A
A
T
T
B
B
perc1&2
org

end of 2nd
end of 3rd
end of 4th
the rest
etc

Priest

4 I saw the holy city new Jerusalem coming down out of heaven from God having the Glory of God its radiance

crotales
glock
(as before)
jingles
perc3&4

org
etc
as before.

36

393

S
S
A
A
T
T
B

Priest: Like a most rare jewel like a jasper

You are the light of the world

We are the light of the world

org.

perc 1&2: heavy metal

perc 3&4: jingles metall.

a2

overall

400

S
S
A
A
T
T

org.

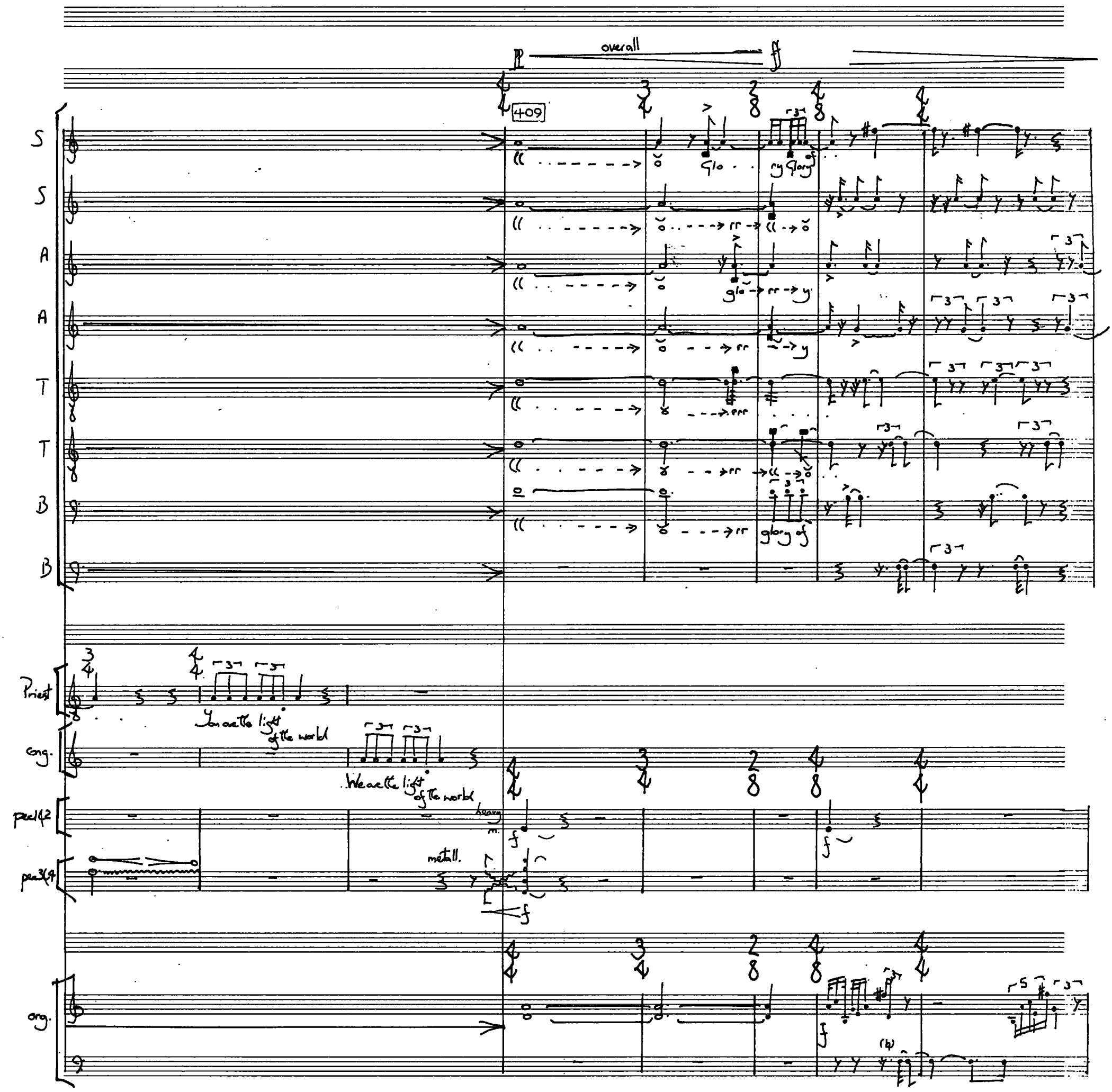
* repeat la with dots (la = lah
lă as in lamb)

405

S
S
A
A
T
T
B
B
perc1&2
org.

S
S
A
A
T
T
B
B
Priest
perc1&2
perc3&4
org

(as before)
end of 2nd
the rest
etc.
This city has no need of sun or moon to shine upon it for the glory of God is its light & its lamp is the Lamb
crotales
glock
(as before)
jingles
etc


overall
pp
ff
409
S
S
A
A
T
T
B
B
glo
ry glory
glo
rr
y
rr
y
rr
rrr
glory of
Priest
You are the light of the world
Org.
We are the light of the world
perc1&2
heavy
m.
f
f
perc3&4
metall.
f
Org.
f

415

S

S

A

A

T

T

B

B

Priest

by its light shall the nations walk & the Kings of the earth shall bring their glory in to it

perc1

crotales

heavy m.

perc2

glock

heavy m.

perc3(4)

jingles

(metal)

p

sim.

[416] RIT. POCO A POCO (cheirando)

S

S

A

A

T

T

B

B

Priest

and its gates shall never be shut by day

& There shall be no night there

perc 1&2

Celeste

glock

perc 3&4

metall.

org.

(ped)

ok

♩=56

S: sim.

S: as before but +2

A: sim.

A: sim. but leave out C's

T: (–)

T: as before but +2

B: as before but +2

B: sim.

♩=56

Priest: & They shall bring into it the glory & the honour of the na tions

♩=56

perc1&2

perc3&4

org.

(ped)

etc

* each time increase the no. of rests or duration of the note by the no. indicated.

** from here on conductor judges timing.

✱ these are the actual pitches desired. They will be achieved by using stops of course.

✚ organ should not attempt to sync. with conductor here.

420

if moving around, cong. should now become still where they are.

9

S — sim — (-)

S — unobtrusively overlap — (-) — ppp — etc.

A — ppp

A — ppp — etc.

T — ppp

B — sim. — (-)

perc1&2 — jingles — (a2) — (hm)

perc3 — jingles — ppp — ad.lib — metal

perc4 — jingles — ppp

org. — Concentrate more & more on interregions — ppp — ad lib very high, distant movement — ppp — pp

15"

Priest — Glo — cy

choir — (1st sop. only upwards) — Glo — cy — mm

Cong. — move into centre, around sanctuary — Glo — cy

perc1 — tam-tams

perc2

perc3 — jingles — (move back)

perc4 — jingles — (move back)

org

425 — 430

Priest — overall — sub

S: Glo ry Glo ry Glo ry Glory To God — You are the light of the world

S: Glo ry Glory Glory To God

A: Glo ry Glo ry Glo ry Glory To God

A: Glo ry Glo ry Glory To God

T: Glo ry Glory To God

T: Glo ry Glo ry Glory To God

Glo ry Glo ry Glory To God

Glo ry Glory To God

mf — p

* this dynamic shape to all 'Glory's'.

8 = /44/46.

15"

fast.

♩ = 60

Priest

S

S

A

A

T

T

B

B

Org.

15"

pec 1

pec 2

pec 3

pec 4

1" 5"

3" 7"

Org.

* this dynamic shape to all 'Glory's, all parts

D18 PANOPUS SCORE·SYSTEM®

(overall)

f

Priest

♩= 84

f dim.

Glo ry

S: ry Glory To God ah

S: Glory Glory To God

A: ry Glory To God

A: mf Glory To God son of David Lord I believe

T: ry Glory To God

T: ry Glory To God

B: Glory To God

B: Glory To God

Org. (f) p

8 = /44/46.

15"

fast.

♩ = 60

Priest

S

S

A

A

T

T

B

B

Glo

mm

Org.

15"

perc 1

perc 2

perc 3

1" 5"

perc 4

3" 7"

Org.

* this dynamic shape to all 'Glory's, all parts

PANOPUS SCORE-SYSTEM®

(overall) (women) ♩= 132 (♩=66)

S: Glory To God Son
S: Glo ry Glo Glo ry Glory Glory To God al
A: Glo ry Glo Glory To In the high est In the highest Jesus
A: Glo ry Glo Glo ry Glo To God In the high est son of David I believe Lord
T: Glo ry Glo Glo ry Glo ry To God Je sus son of David Son
T: Glo ry Glo Glo ry Glo ry To God Don't cry (Ce.) light of (Ce.) world
B: Glo ry Glo Glo ry Glory Glo
B: Glo ry Glo Glo ry Glo ry To God Glory To
org: Glo (men) ry Glory To God
perc 1&2: tam-tams a2

Go strictly into the 1st double bar, the choose from the figures given in any order, trying to enter at an appropriate moment so as relate to the others. The figures can be used any number of times, sometimes possibly immediately repeating. Use rests between.

The overall feeling should be of great intensity gradually relaxing. The 1st bass part (with organ) remains fixed in its sequence. Certain of the figures obviously must be co-ordinated. Keep ♩=66 throughout.

S: of David In the Light est son of David Je sus son of David
S: In the Light est Je ru sa salem salem
A: (a Ca la la la

dancers

chair stop abruptly; dancers spring into action, with metal chord which should occur as soon as Priest & cong. reach perimeter.

The dance should be a dance of celebration full of energy

(asting as long as this energy can be sustained (artistically that is)

finish in a frozen position after which the perussion complete one more cycle then stop on the 1st chord.

repeat over & over.

(with tam-tams)

h.m.

perc 1

tam tams (med low)

tam-tams to be used sparingly but sempre probably in groups rather than in isolation.

h.m.

perc 2

tam tams (med. low)

sempre

metall.

perc 3

sempre

perc 3 & 4: occasionally: a2 between any two tutti chords & occasionally add gliss before chords (individually)

metall + bells

perc. 4

sempre

8ve

p *

8ve

p *

org.

use these figures in any order, sometimes joined, sometimes invent similar of your own. create a swift, ghostly movement above metal instruments. Use lots of rest (up to a whole bar) & relate to tutti chords.

p

* but loud enough to emerge between tutti chords

The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling lute.

from Dryden - 'Song for St. Cecilia's Day'

notes:

commissioned by Kathryn Lukas with funds provided by the Arts Council of Great Britain.

The soft, complaining flute.

Peter Wiegold.

for Kathryn Lukas.

(switch on tape)

♩ = c60

flute

pp

p

(tape)

ppp

p ppp sub

p

ppp

p

ppp

mp

ppp

p ppp

poco mf

p

use this material if nec.

flute

p

tape

move to A as soon as tape is heard.

A

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flute

tape

mp p mf sub. p sub

10" 15"

gradually bring out 3rd harmonic. ..become.. pure ordinary note

19" 25" 30" 35"

mf mf sub mf sub p mf

38" 40" 45" 50" 55"

f mf sub f mp f(#) mf sub p mp

51" 60" 65" 70" 75"

sub mf p

76" 80" 85" 90"

pp sub mp pp mp

95" 100" 105" 110"

pp

114" 120" 125"

B

tape

provided that * * is completed move to C# as soon as the tape is heard. Repeat E ad-lib if nec.
* * should always be played unless Time is very short before next tape entry.

p pp

5" 10" 15"

pp mp mf

19" 25" 30" 35"

f marc. pp (pp) sim. (pp) f f

38" 40" 45" 50" 55"

♩ pairs marked ♘, very fast.

(play as ♩♩♩'s to pulse on tape)

pp mf pp f

57" 60" 65" 70" 75"

(f) f pp f pp ff mp mp

76" 80" 85" 90"

95" 100" 105" 110"

114" 120" 125" 130"

133" 135" 140" 145"

C ♩= c172

P

pp poco mp poco poco

f

improvise sim. within given limits. Give Tape a moment before proceeding.

p

p poco ten.. sub

p mf sub

p

pp sub

mp

pp sub

f

f

f

mp

mf

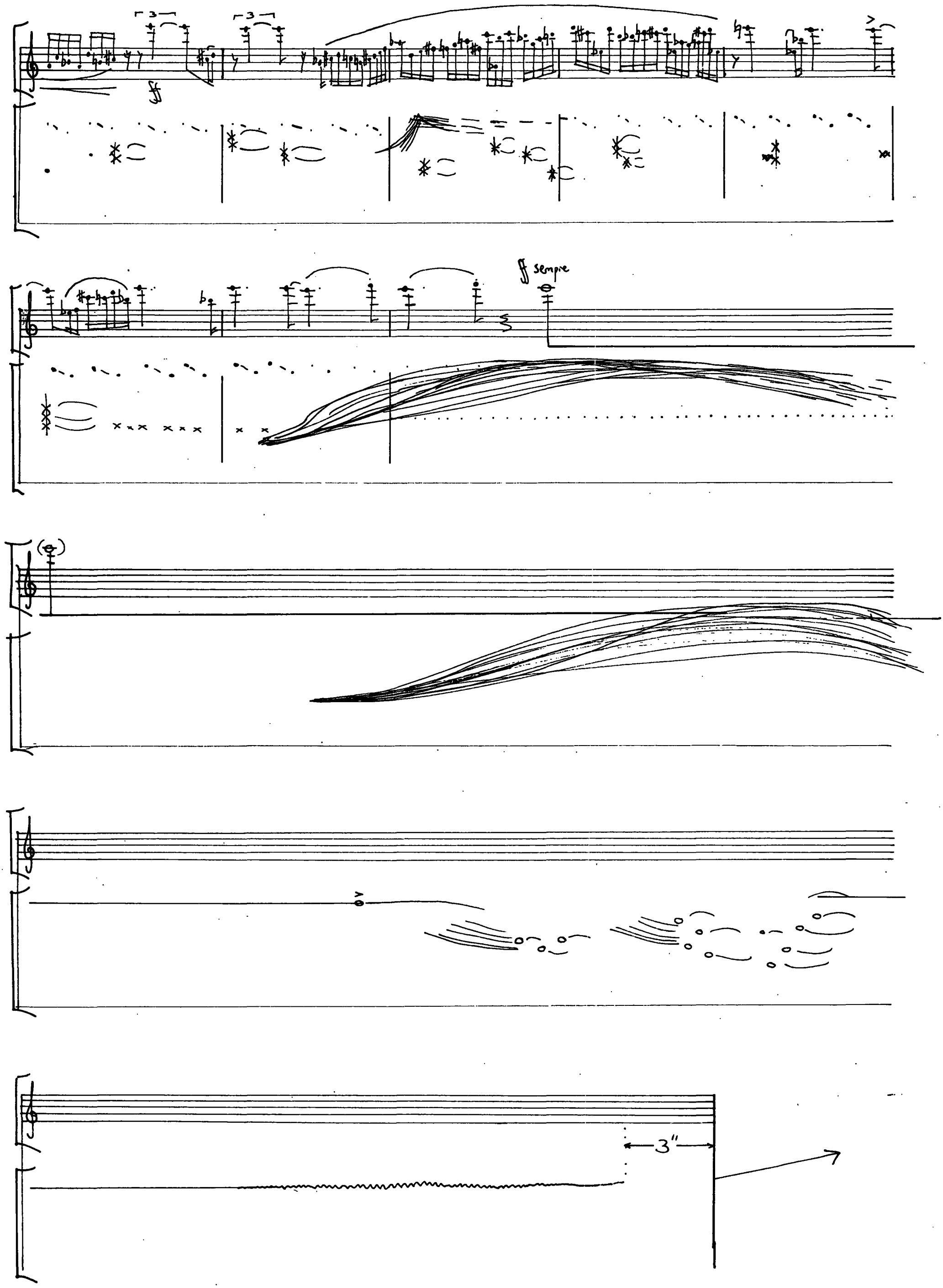
f

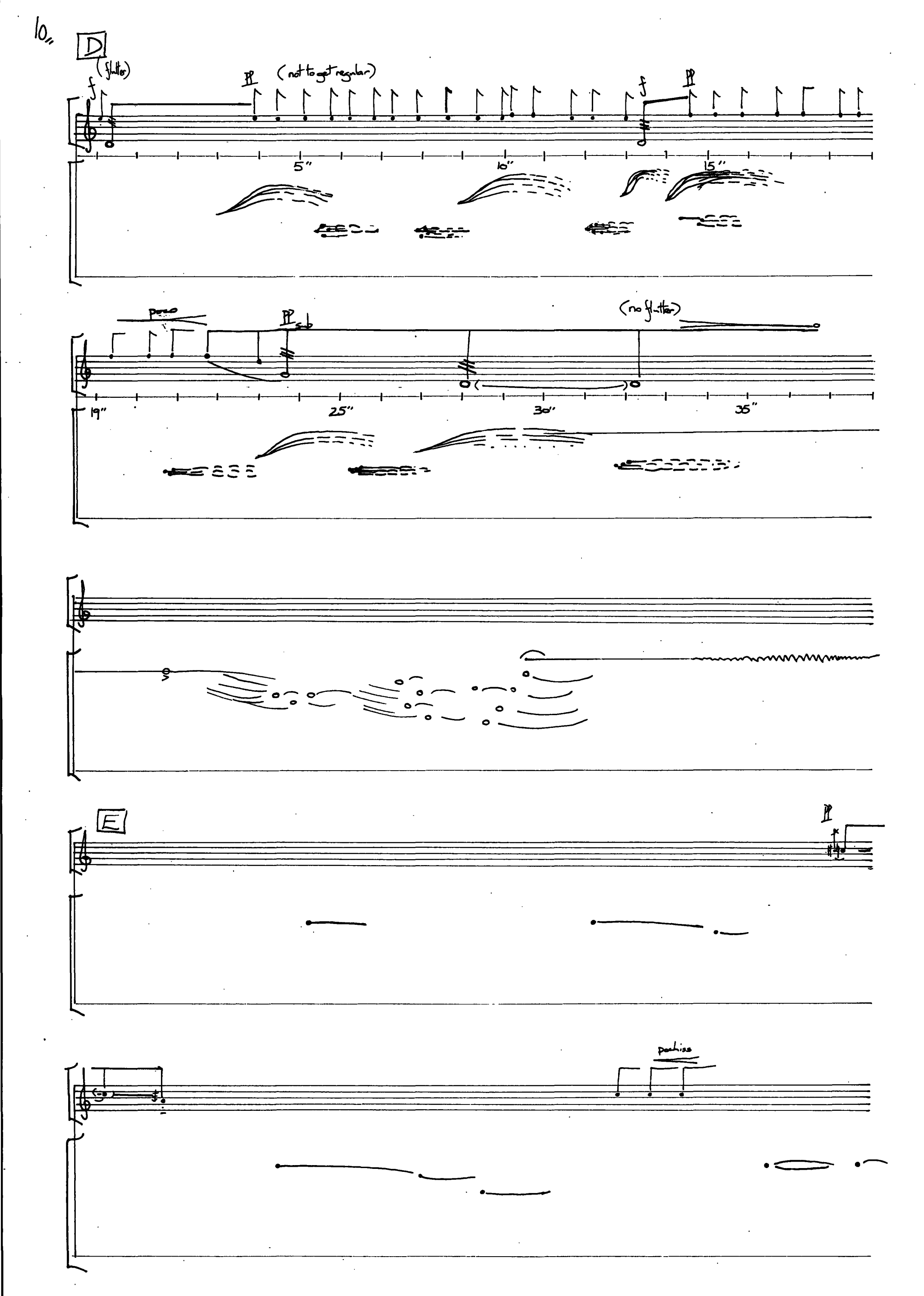
ff

poco

poco

f


ff
ff sempre
3"


10"
D
(flutter)
f
pp
(not to get regular)
f
pp
5"
10"
15"
pp
pp sub
(no flutter)
19"
25"
30"
35"
E
pp
pochiss

p poco

mf

mf

f

f

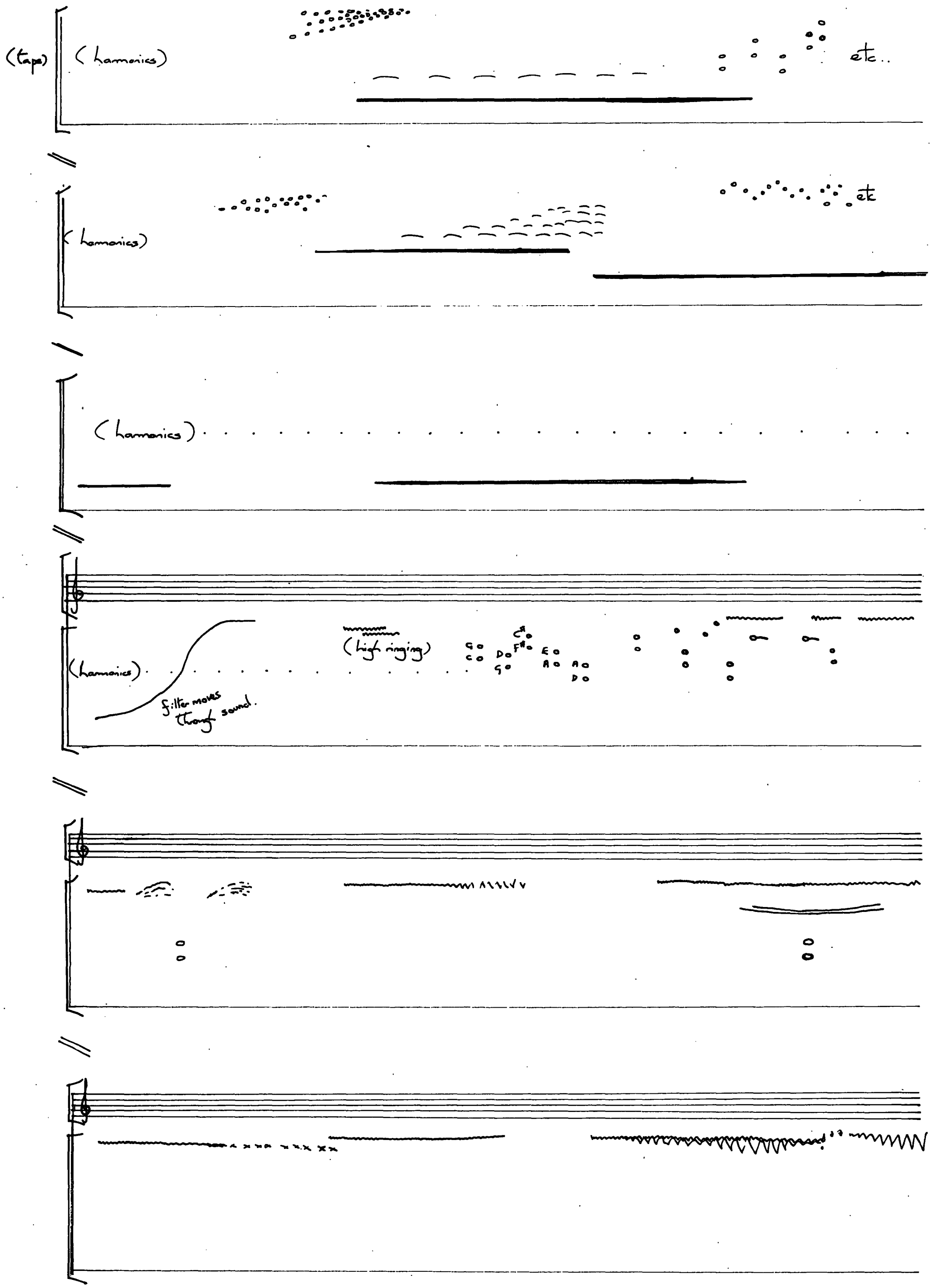
f

f

f

. . . harmonics as before

etc


(tape)
(harmonics)
etc..
(harmonics)
etc
(harmonics)
(harmonics)
(high ringing)
filter moves through sound.

(tape)

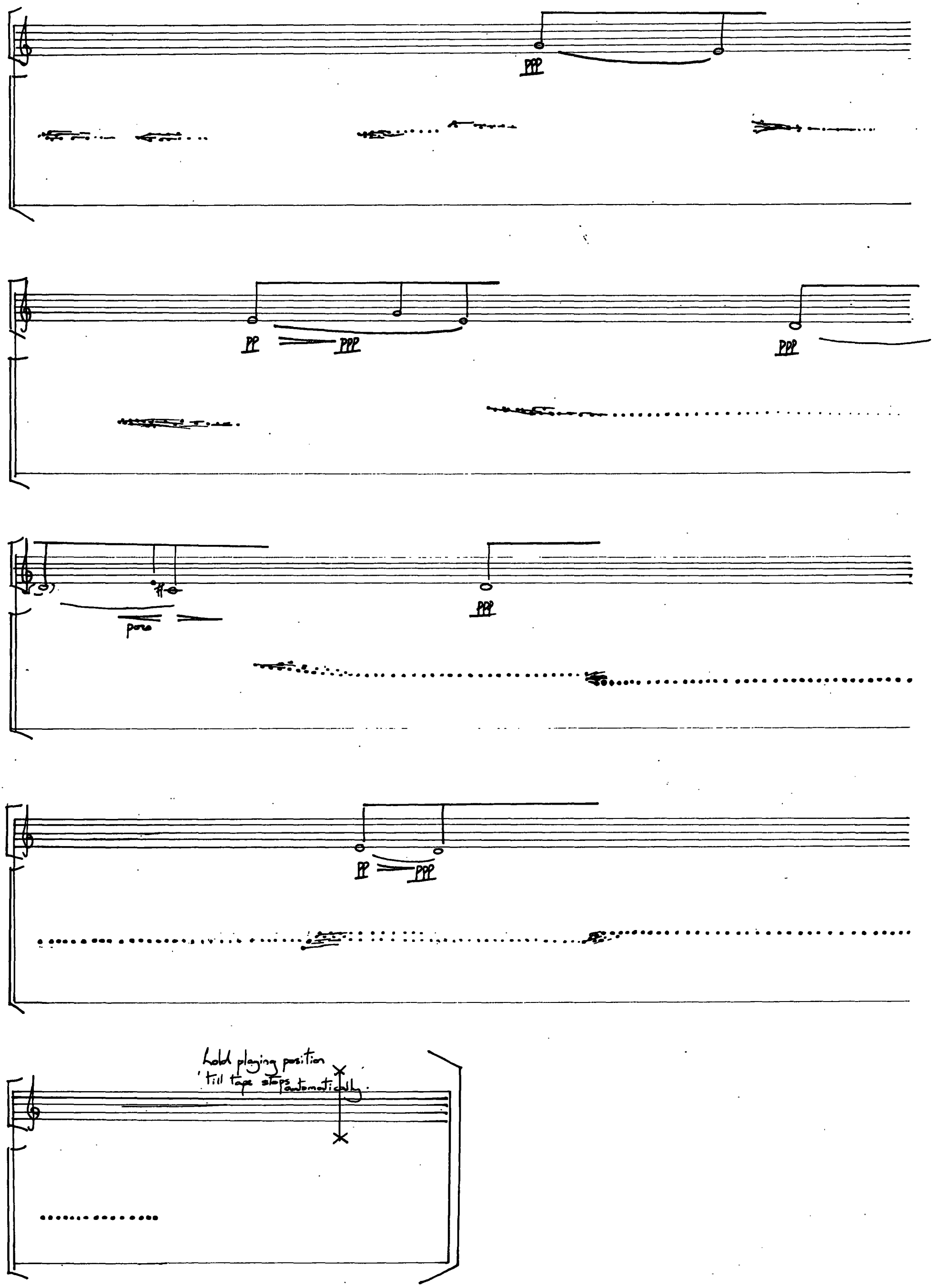
F

♩=c60

if nec. . . . . .

tape enters

on hearing tape break off immediately, wherever you are, & move to next page.


ppp
pp
ppp
ppp
pp
ppp
pp
ppp
Hold playing position
till tape stops automatically.

The flowers appear on the earth

Peter Wiegold.

"The flowers appear on the earth;
The Time of the singing of birds is come."

Song of Solomon.

flute (picc.)
clarinet (b.clarinet)
viola
'cello
harp
12-string guitar
percussion (1 player)

Commissioned by the BBC.

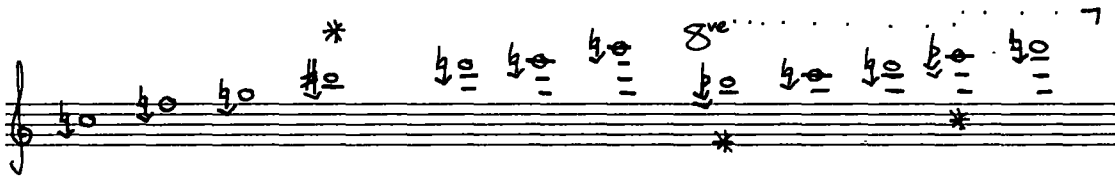
NOTES

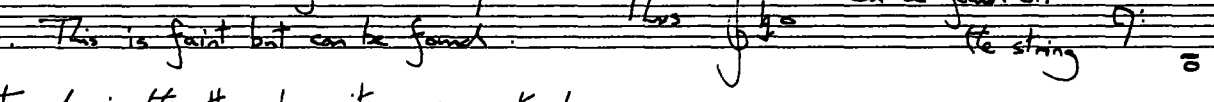
1) Tuning

The special tunings used in the piece are derived from the 'natural 7th' of the harmonic series. Thus the signs ♮ ♯ ♭ always mean $\frac{1}{6}$th of a tone flat not $\frac{1}{4}$ tone flat. $\frac{1}{6}$th is the usual amount that the natural 7th would be flatter than the tempered minor 7th. ♭ then means twice that amount ($\frac{1}{3}$ tone) being derived from the 7th of a 7th.

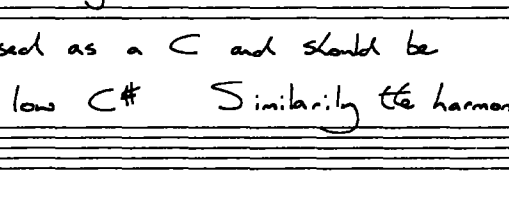
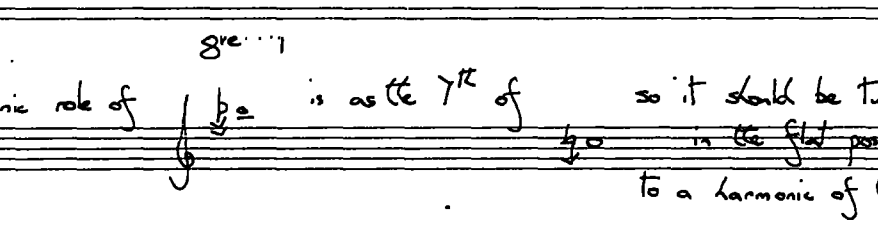
Harp Tuning

The harp should be tuned as normal, with the exception of the following notes, which should be tuned $\frac{1}{6}$ or $\frac{1}{3}$ of a tone flat as marked.



It is suggested that the notes should be tuned from the 7th partial of the appropriate lower string. This is faint but can be found. Thus  can be found on the string

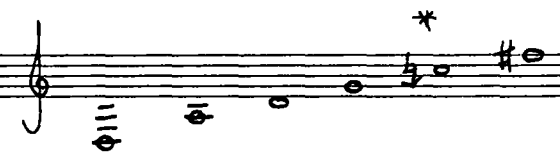
Notes marked * should be tuned in the ♯ or ♭ position as marked because this is where their harmonic function will be.

eg the B marked ♯ is used as a C and should be tuned using a low D not using a low C♯. Similarily the harmonic role of  is as the 7th of  so it should be tuned in the flat position to a harmonic of the C♮

Thus in the upper strings enharmonic changes from the composers markings should only be made with great care. sharpening ♮ does not produce ♯ !

Guitar tuning

Ignoring 8ve doublings on the 12-string guitar (which should be as usual) it should be tuned:

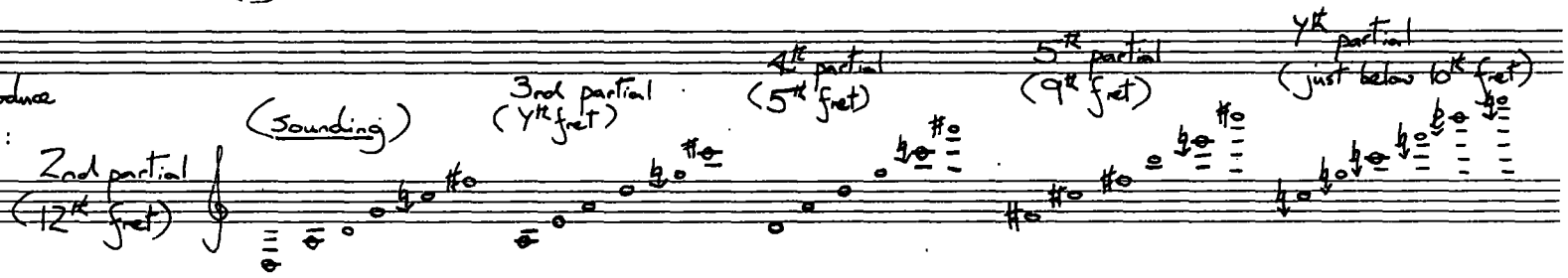


* The C is $\frac{1}{6}$ tone flat it should be tuned to the 7th partial of the lowest string, the node of which is just below the 10th fret.

The guitar part is played almost entirely on harmonics which are therefore written as sounding as they generally result in quite high pitches.

The occasional note played normally is written at the usual 8ve transposition.

Thus the harmonics produce the following pitches:



all the notes of the piece (with the exception of the occasional 'normal' note) will be found in these 5 chords.

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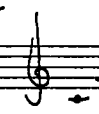
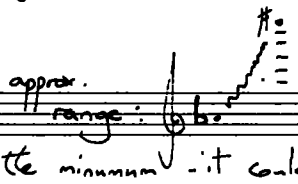
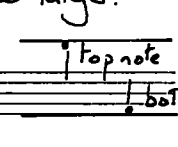
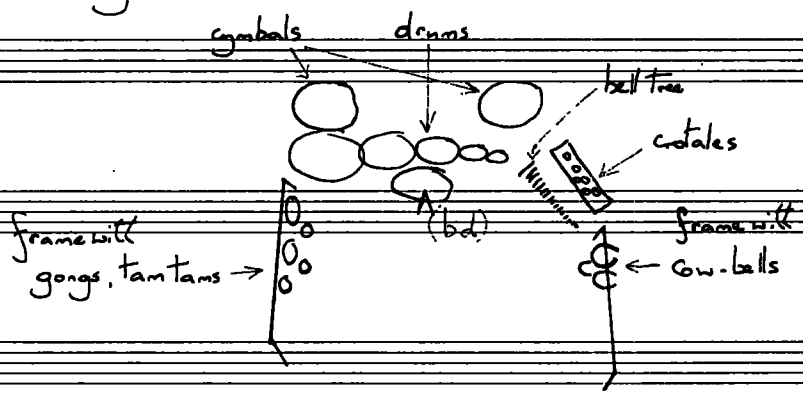
notes cont. . . . . .

2) Percussion

3 tom-toms
2 bongos
bass drum (with foot pedal)
3 gongs
2 tam-tams (not necessarily large)
2 cymbals (different sizes but both medium sized)
3 cow bells (large - average 10-12" across)

metal wind chimes (reasonably substantial in sound)
wood " "
jingles
tambourine
crotales  chromatic, sounding 8ve higher.
bell tree approx. range: 
- this is the minimum - it could be larger.
Pitches are notated proportionally in the range - shown thus: 

Suggested layout:



smaller items suspended on frames.

3) The score is written as sounding with usual 8va exceptions. (Guitar harmonics are written as sounding)
(Harp " " " " ")

4) Dynamics written are absolute - some of the guitar harmonics for example may need playing very strongly to achieve p. In fact it may be necessary to amplify the guitar, although this should be avoided if possible. It must be a 12-stringed instrument.

5) All grace notes ( ) are written proportionally. The proportions should be kept to as precisely as possible.

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The flowers appear on the earth

1

Peter Wiegold.

♩ = 46

guitar

harp

3 gongs

perc

p

flute

clarinet (A)

p con sord

viola

p con sord.

'cello

p

* before the beat

5

gt

hp

mp

pp

perc

pp

fl

ppp

mp

cl

ppp

mp

pp

Va

ppp

pp

Vc

ppp

pp

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9

gt.

harp

E F# G A
B# C D

perc.

fl

poch. a poch.

cl.

poch. a poch.

vn.

poch. a poch.

vc.

poch. a poch.

poco

13

gt

poco

hp

poco
C#

bell tree
(top)
(bottom)

gong

perc

poco

crotales

fl

poco

poch. a poch

cl

va

poch. a poch

vc

poch. a poch

* assuming it is not possible to tune the bottom string with the pedal, it should be tuned to C♮ beforehand.

D18 PANOPUS SCORE-SYSTEM®

18

gt

hp

Fb Ab
Bb Db

mp

P

P Bb

perc

bell tree

crot.

fl

mp sub

ppp

cl

(p) (p)

mp

ppp

Vla

ppp

Vc

ppp

24

gt

pp

pp

hp

Eb F#
Gb

mp

mf

(mf)

E#

perc

gong

pp

fl

pp

mp

mf

cl

pp

mp

mf

Va

pp

ppp

Vc

pp

ppp

2

30

♩= 115

gt.

hp.

P cresc

Eb Bb C# Ab Cb

per.

bell tree (gliss)

bd

gym (med.) soft stick

sempre

fl.

cl.

etc.

va.

vc.

remove mute

(senza dim)

poco

molto

37

gt

hp

per

fl

cl

va

vc

(senza sord)

(senza sord)

(gliss)

molto

* bend note up to ½ ♯ back to ½ tone flat

40

per.

fl.

cl.

Va.

molto

(norm)

Vc.

molto

(harmonic gliss)

43

gt.

hp.

E# F# G A
B# C# D

per.

crot.

fl

cl

Va

Con sord

Vc

Con sord

* double-stop - one part repeat D's
after gliss evenly to C♮

♩=46

(harmonics sempre)

gt.

hp.

perc.

(cym)

(bd)

fl

cl

va

vc

51

sul D'

sul G

gt

va

vc

54

gt

va

vc

* play proportionally to the 4/2 bowing.

57

5

va

vc

3

60

bell-tree

pp

perc.

fl

pp

cl

pp

va

pp

vc

pp

64

hp

Eb Fb G Ab
B C# D

mp

pp

5 2 9 9 1 3 5 3 (3)
4 4 8 16 4 8 4 8 (4)

metal wind chimes

3 comb.

med. sticks

mf

poco

mp

(leave ringing)

crit.

fl

ppp

pp

p poco

p poco

ppp

mp

cl

ppp

mp

p sub

va

ppp sub ppp

sub ppp

vc.

ppp sub ppp

sub ppp

72

gt

hp

B#

(hand sticks)

bell tree

perc

poco

fl

cl

va

vc

77

EFGA
BC#D

metal wind chimes

(leave ringing)

(f nec.)

(V)

sul C

sub ppp

sul G

(cello)

82

gt

hp

Ab

Eb

(med st.)

per

fl

poco

sub

mp

(V)

cl

poco

senza

va

poco

mp

vc

sul G

poco

89

gt

hp

Fb

mf

Fb

f

D#

A4

D4

F#

C#

wind ch.

mp (hard sticks)

*

3 cowbells (soft-med woven sticks)

3 tom toms

tam-tam

per

fl

mf

mp

f

cl

mp

f

va

mp

vc

sul G

mp

poco

mp

* leave wind chimes to rattle by themselves for a moment if necessary

95

hp

per

windch.

mf

fl

cl

pizzicco

Va

pp

Vc

103

gt

hp

F Ab
Bb Cb

poco

per

bell tree

f

fl

cl

poco

Va

Vc

108

fl

hp

perc

fl

cl

Va

vc

114

Va

vc

121

hp

perc

crot

fl

cl

Va

vc

poco

* 3rd harmonic on D♮A strings

128

(harmonics sempre)

gt

cl

va

vc

poco

134

fl

senza sord.

140

hp

E F G A
B C# D

perc

Wind

fl

cl

va

vc

* before the beat

145

gt

hp

Fb Ab
Ch

fl

cl

Va

Vc

151

(♩=46)

gt

hp

Eb Fb
B#

Fh
C#

sempre

perc

(soft→med. woven sticks)

sempre

(♩=46)

fl

cl

poco

pin

Va

poco

pin

Vc

poco

pin

156

hp

perc

3 tom-toms

(4/2)

fl

cl

va

vc

=ff

ff

4

159

hp

ff sempre (Cl.)

Bb

Eb F#

Bb (ped. gliss.)

Ab (gliss.)

Bb (gliss.)

Ab

Db

perc

3 gongs, 2 tam-tams.

3 cow bells

bd

*

fl

cl

va

vc

* play proportionally to tam-tam pulse

162

♩ = 161

harmonics sim.

gt

hp

perc

(hard sticks)

cont.

wind ch

Sm. gong

(cow b)

bell tree

fl

cl

167

gt

hp

perc

Sm gong

(gong)

♩ = 46

173

gt

hp

(not)

perc

(gong)

(soft sticks as before)

gongs

tam tams

fl

cl

* this will be the open, bottom D of course sounding 8va lower, as it is not a harmonic.

ϕ all spread chords begin on the beat, not before.

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178

hp

(gliss)

B♭ sff

sff

3 cowbells

perc

Va

Vc

181

hp

perc

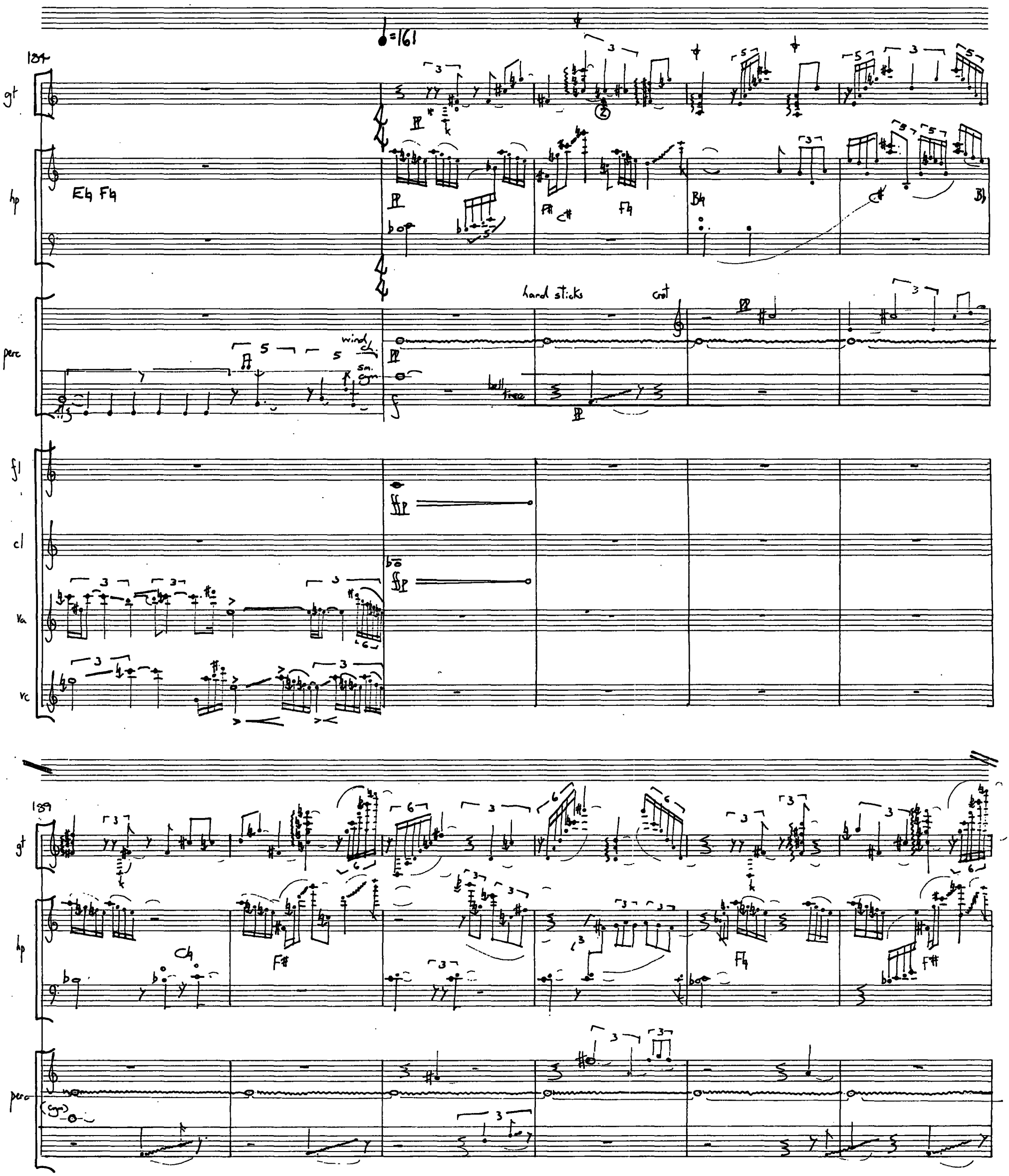
strings take pulse from drum

Va

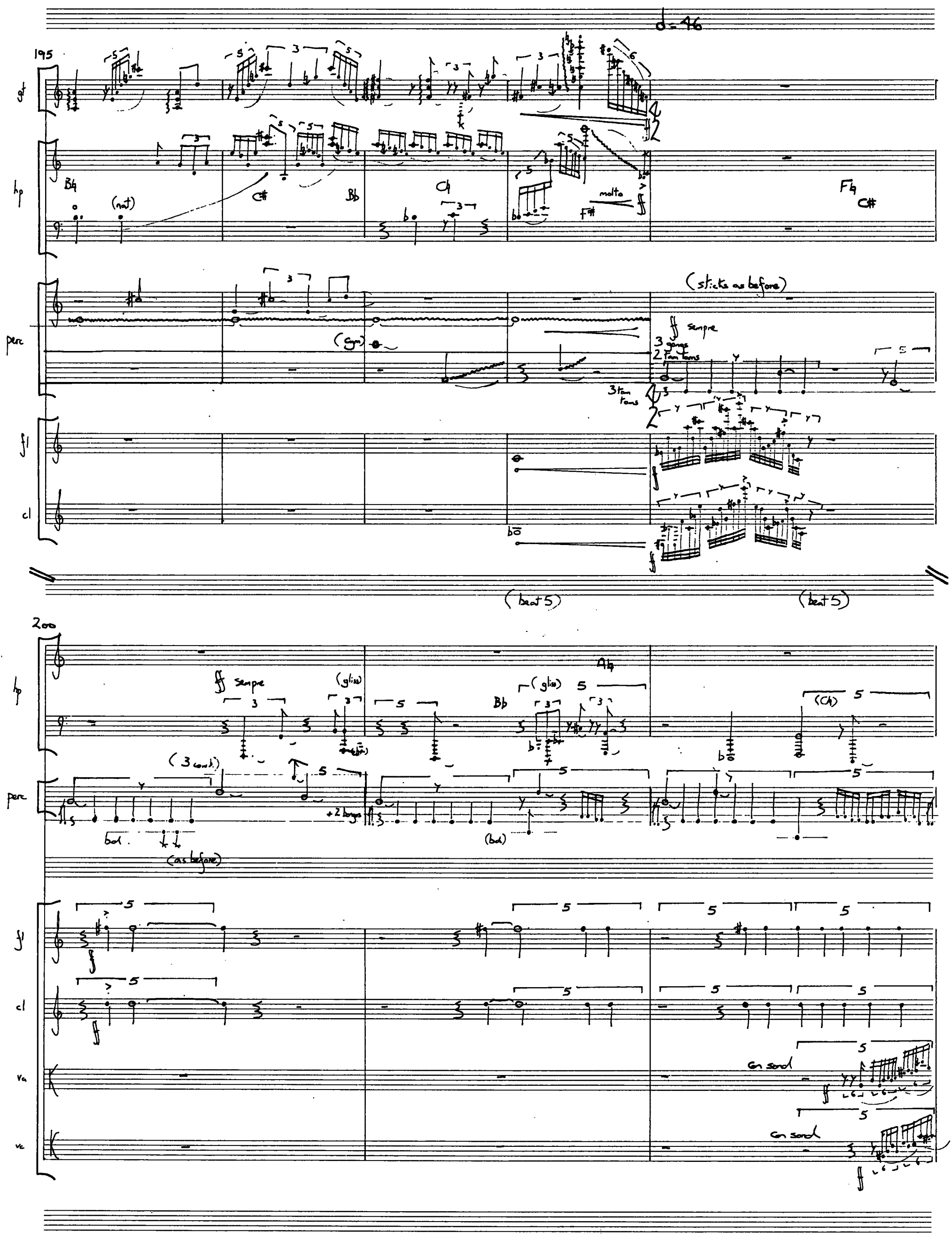
Vc

✠ very high note

* ie adjust into septuplet picking up last 3 attacks.



* as before. ϕ as before, on the beat.


♩= 46
195
gt
hp
perc
fl
cl
B♮
(nat)
C#
B♭
C♮
molto
F♯
F♮
C#
(sticks as before)
ff sempre
(sm)
3 congas
2 Tom toms
3 Tom toms
(beat 5)
(beat 5)
200
hp
perc
fl
cl
Va
Vc
ff sempre
(glis)
A♭
B♭
(glis)
(C♮)
(3 cond.)
+2 bongos
(bd)
(bd)
(as before)
Gn sond
Gn sond

203

hp

perc

sm gm

b. dr.

fl

cl

Va

vc

molto

sim

harm. sempre.

207

gt

Va

vc

210

gt

Va

vc

213

gt

Va

Vc

poco

5

216

gt

retune C→D

scord*

Va

sul G

Vc

sul G

poco a poco

* very bottom string only
- play usual 8ve double but don't retune.

221

gt

hp

Eb F G A
Bb C D

B♮ C♭ F♯ C♭

perc

bell-tree

with the wrong end of sticks (light wood)

fl

cl

Va

Vc

227

gt

Scord. (as before)

hp

E# F# G Ab B C D

per

fl

cl

va

vc

232

gt

non harm

Scord as before

hp

Eb Ab C# F#

Ab

per.

fl

cl

va

vc

* ie 3rd harmonic on bottom strings (the lower having been retuned to E.

238

hp

E♯ F♯ A♭
B♭ C♭ D

fl

cl

va

vc

244

hp

C♯ F♯ C♯ E♯ B♯ D♭ B♭ F♭

perc

fl

cl

va

(sul G)

vc

250

gt

hp

A#

mf

F#

perc

fl

cl

va

vc

senza sord

255

gt

sord

hp

mf

F♭

ff# cresc

metal w. chimes

perc

Snare sticks

2 bongos

va

vc

gliss

poco

più

260

gt

bend (sord)

perc

vc

* hit body of guitar

† accel but r3 at end implies suddenly faster so double step C chromatic B as B♮ movement

⊕ ad-lib between nut & tuning pegs (follow contour)

267

gt

retune D→Eb

perc

vc

* rattle stick between drums

276

gt

perc

vc

slide bow towards bridge (sul pod)

nat.

begin allsing on the beat, not before.

284

gt

hp

perc

fl

cl

va

vc

♩=115

♩=138

B♯ C♭ D♯

bd.

senza sord

molto

291

♩= 46 (♩= 92)

(ped. gliss)

hp

poss

perc

(+3 tom toms)

md sym

poco a poco

♩= 46 (♩= 92)

fl

cl

vc

297

hp

mf

fl

f

p

mp

va

col legno batt

mf

vc

304

fl

pp

mp

mf

poco

va

mp

gliss

vc

mp

311

fl

va

vc

(harms sempre)

317

(♩=46)

gt

hp

Eb Fb G A
Bb C# D

Cresc.

mf ↔ p

(hard sticks)

perc

metal wind chimes

2 tam tams

mp ↔ p

(stick so it sounds long & soft in tone.)

cl

va

arco

vc

pochiss a pochiss

321

gt

hp

Eb Eb Fb Eb Eb Eb Eb Fb Eb

perc

bell tree

va

arco

vc

* Throughout this section let lower notes naturally be louder than higher notes.

325

gt

hp

perc.

328

gt

hp

perc

331

gt

hp

perc

D18 PANOPUS SCORE·SYSTEM

334

gt

hp

Eb C# Eb Cb Fb Cb C# F# A#

per

337

gt

hp

Cb Fb

perc

2 tam-tams

Va

vc

poco liss

340

gt

hp

Fb (wind chimes)

perc

tam-tam

♩=69

cl

(sul G)

poco liss

Va.

vc

* highest possible note (on G string)

344

cl

va

poco

poco

poco

370

fl

cl

poco

poco

va

vc

376

accel → ♩=92

383

fl

poco

poco pin

poco

poco

cl

poco

va

poco

poco

vc

poco

384

cl

(5)

poco

pizz arco

pin

va

poco

391

hp

EFGA C#

perc

metal wind chimes

cl

poco a poco

va

poco

poco

pin

vc

396

(bell tree)

crot.

fl

cl

Va

Vc.

pockiss

401

fl

cl

Va

Vc

mf sub

pizz

poco

408

fl

cl

Va

Vc

arco

pizz

arco

poco

sub

poco

414

hp

(accel)

mp

perc

crot.

fl

cl

poco

sub

va

vc

420

hp

perc

fl

cresc. poco a poco

(cresc)

cl

arco

va

vc

cresc poco a poco

D18 PANOPUS SCORE-SYSTEM®

428

(accel from ♩'s)

(gliss)

(damp)

hp

fl

cl

va

vc

poco

434

tamb

(thumb roll)

perc

fl

cl

va

vc

pizz arco

pizz

arco

442

(hard sticks)

perc

2 bongos

fl

cl

va

vc

poco

(stringa cresc)

cresc. pochiss. a pochiss.

D18 PANOPUS SCORE-SYSTEM©

448

(as before)

scord.

(hit body)

gt

perc

fl

cl

va

vc

small (gliss)

(poco) (più) (molto)

455

(as before)

(proportional)

bend (scord.)

gt

perc

vc

(accel)

gliss (c-c#)

463

gt

perc

vc

* rattle stick between drums, as before.

471

gt

perc

fl

cl

va

vc

poco

† begin on the beat.

479

2 bongos, 3 tomtoms

♩=115

♩=138

♩=115

perc

b.dr.

fl

cl

va

vc

♩=92

485

accel

♩=138

hp

E F# C A
Bb C D

c Y"

perc

rit, gradually f it with harp.

cl

va

vc

491

♩=161 ♩=46

(harms. sempre)

gt

hp

Fa

Fb Cb

3 comb.

b.d.

per

fl

cl

va

vc

497

gt

per

bell tree

(not to top)

fl

cl

va

vc

501

perc

(bell-tree)

Crot.

poco

molto

pass.

fl

cl

va

poco

molto

vc

poco

molto

508

perc

bongo (high)

cl

va

pizz

vc

pizz

512

cl

poco cresc.

va

cresc.

arco

vc

cresc.

517

perc.

fl

cl

arco

Va

cresc. poco a poco

Vc

arco

pizz

(gliss)

524

perc.

fl

cl

cresc

Va

(cresc.)

arco

pizz

arco

Vc

cresc.

cresc.

* just loud enough to be heard.

532

cl

Va

pizz

arco

(gliss)

Vc

539

perc

fl

cl

va

vc

546

perc

fl

cl

va

vc

553

fl

cl

va

vc

560

per

tom tom

(bell Tree)

poco a poco

fl

cresc.

cresc.

cresc.

cresc.

cl

cresc

cresc.

va

cresc.

vc

(cresc)

cresc.

566

hp

E F# G A#

B# C# D

D#

per

3 cow bells

jingles

poco

fl

cl

va

vc

574

hp

perc

fl

poco

581

hp

(follow flute)

perc

3 comb.

Wood chimes

fl

* each time this appears, snatch the wood chimes together the, after a moment, gently release, making a little sound in doing this.

♩=69

590

gt

hp

(accel)

poco

perc

(jingles)

poco a rit

♩=69

fl

598

gt

hp

perc

wood chimes

metal wind chimes

fl

604

gt

hp

perc

jingles

wood

fl

Con sord.

Va

610

gt

hp

perc

wind chimes

cresc.

fl

Va

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616 ♩= 46

gt — ad-lib between* nut & tuning pegs — (react to perc.)

hp — Eb F Gb Ab B C D — ad-lib within range given. — E F G A B# C# D

perc — soft-med woven sticks — 3 cowbells — 3 tom-toms — 2 bongos — wood chimes — bd.

fl — Keytaps φ

cl

Va — col legno 'wrong' side of bridge. — (react to perc.)

Vc

619

gt

hp — Ab (5) — Gb Bb Cb

perc — wind chimes — (hard st.) — crotale — (soft-med) — cowbell — tom-toms — (wood ch.) — crot. — (bd.)

fl

cl

Va

Vc

* Keep close to the number of notes written. Attacks not necessarily to be regular (follow contour)

φ or some other appropriate percussive sound.

622

gt

react to perc.
(start & finish)

hp

perc

(clamp)

tom toms

fl

(gently)

cl

Va

react to perc.
(start & finish)

Vc

625

gt

hp

perc

sub

fl

podiss a podiss.

Key Taps

cl

sub

Va

con sord

Vc

* that is the gliss should last for ffff relative to the previous durations (although the accel still applies)

† or some other appropriate percussive sound.

6

628

gt

(pleclrum ad-lib) pp etc

♩=138 ♩=46

hp

strum with plectrum pp etc

Cb

per

(accel.)

poco

fl

cl

behind bridge pp etc

Senza sord

va

vc

Senza sord

♩=138

634

gt

etc

mf

hp

Fb

mf

Fb

per

poco

mf

mf

poco

fl

mf

cl

mf

va

etc

vc

etc

640

gt

cresc poco a poco

hp

(pp) cresc poco a poco

F#

perc

cresc poco a poco

(accel)

fl

cresc poco a poco

etc

cl

cresc. poco a poco

etc

va

cresc poco a poco

etc

vc

cresc poco a poco

♩=138

649 ♩=46 (♩=92)

gt

hp

Bb

etc

B♯

perc

(accel)

♩=46 (♩=92) ♩=138

In the Time of ♩ ♩♩ over 2 bars but for one bar only

fl

etc

cl

etc

va

etc

vc

etc

* The pedal marks here assume the low C to be unaffected by the pedal.

658

etc

(5va)

etc

Bb

Fb

F#

(3)
(accel)

fl

cl

va

vc

etc

etc

668

♩ = 46

hp

A♭ B♭

gliss

perc

3 gongs, 2 tam tams

3 cowb.

Sempre

(drums)

Sempre

fl

cl

va

vc

671

hp

B♮ C♭

per

fl

(add flutter)

take piccolo

cl

(add flutter)

va

vc

* take pulse from drum, as before.

674

hp

C♮

(gliss)

F♮ C♭

(♩=92)

per

2 cymbs

b dr.

(♩=92)

piccolo

pc

poco

cl

(highest note)

va

(highest note)

vc

678

perc

pc

glissto
highest poss.

cl

pizz

arco

va

pizz

arco

vc

684

hp

E F♯ G A
B♭ C♯ D

(sym)

3 gongs,
2 tam-tams

perc

pc

va

vc

688

hp

(cow bell)

perc

fx

as before

cl

va

vc

691

as before

♩=138

gt

hp

with plectrum 8va

as before

etc.

perc

♩=138

fx

cl

va

vc

DI8 PANOPUS SCORE-SYSTEM®

698

gt

hp

Ab

Bb

per

pc

cl

va

vc

708

gt

hp

Cb Db

(gliss)

(normale)

(plectrum)

per

(bd)

(cow b)

$\frac{2}{2}$ ♩=46

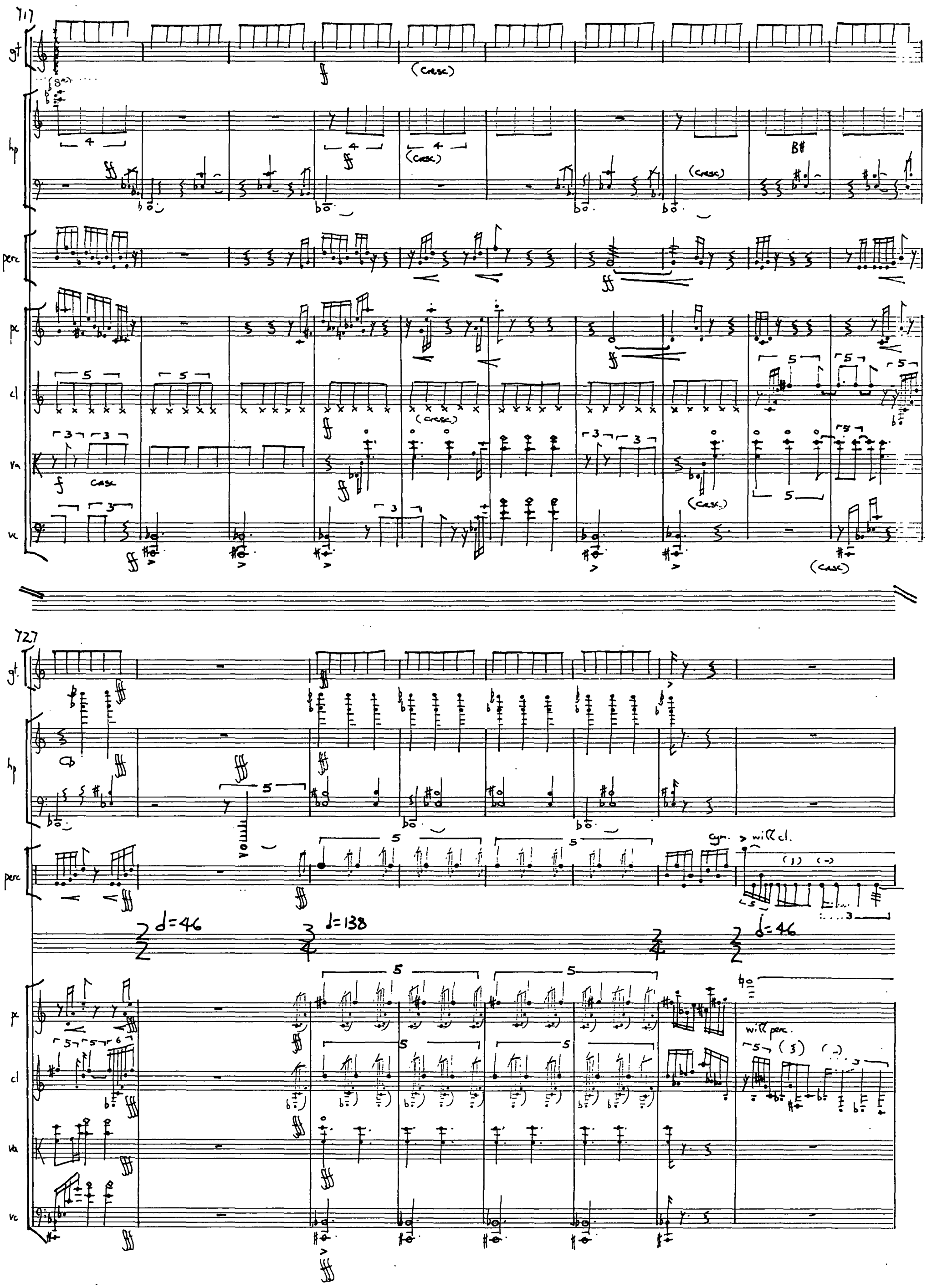
$\frac{3}{4}$ ♩=138

pc

cl

va

vc


gt
hp
perc
pc
cl
va
vc
(cresc)
B#
cresc
d=46
d=138
cym.
will cl.
will perc.

735

perc

fx

To bass clarinet

bass clarinet

cl

va

739

hp

E# Fb Gb A
Bb C D

very fast ad-lib within the given limits.
Both hands. Vary position of gliss.

in tempo (♩=161)

bell tree

gong

when ready
(as soon as pass)
metal wind
chimes

perc

(bd)

to flute

fx

to A clarinet

bcl

va

vc

743

♩=161

rit poco a poco

(harms sempre)

gt

hp

cresc. poco a poco

as before but from now on always keep within pitch limits of previous gliss.

perc

cresc. poco a poco

Y47 ♩=138 (nit) ♩=115

gt 8va

hp Cb B# F# Eb A# (cresc)

per (cresc)

(nit) cresc. poco a poco

Y51 ♩=92 (nit)

gt 8va

hp F♮ E# C♮ D#

per

♩=69 (nit) ♩=46

Y57

gt 8va

hp D♮ C# A♭

per crot.

fl breathe unobtrusively when nec.

cl breathe unobtrusively when nec.

va Con sord

vc Con sord

763

♩=♩=46

(short)

fl

cl

va

vc

pochiss

767

(short)

fl

cl

va

vc

771

(not too fast)

(harms. sempre)

fl

cl

va

vc

pochiss

(if poss.)

* the clarinet should leave out notes or phrases impossible to tune

natural harmonic. The note here will produce the 7th partial

General note to strings: It is appreciated that it will be sometimes necessary to shorten notes to prepare harmonics. Phrase marks are retained to show musical shaping.

775

gt

hp

(poco accel)

(crot) (never louder than guitar)

bell tree

fl

cl

va

vc

780

fl

cl

va

vc

pochiss

784

fl

cl

va

vc

pochiss

D18 PANOPUS SCORE-SYSTEM®

788

fl

cl

Va

Vc

poch.

792

fl

cl

Va

Vc

pp

etc

p

rattenuto

797

gt

hp

perc

(crot.)

fl

cl

Va

Vc

ppp

802

fl

cl

va

vc

ppp

807

fl

cl

va

vc

ppp

pochiss

p

811

fl

cl

va

vc

pppp

p

mp

ppp

D18 PANOPUS SCORE-SYSTEM®

814

gt

not too fast

hp

per

bell tree

fl

cl

va

vc

819

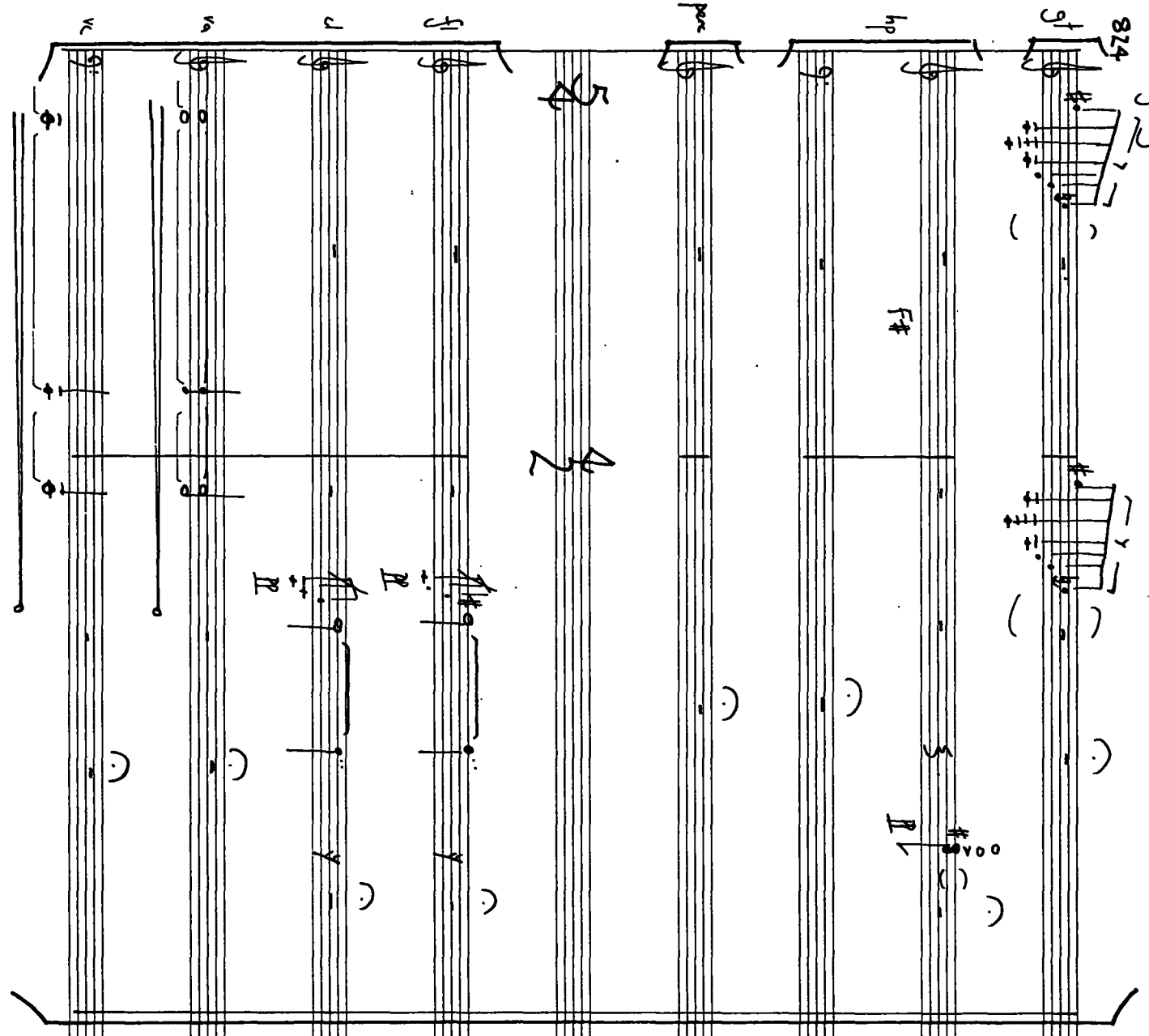
gt

hp

per

va

vc


874
gt
hp
pcc
fl
cl
va
vc
F#
Y
Y
R
R
Y
Y
Y

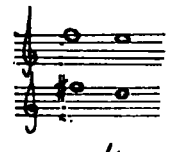
ANYONE LIVED

PETER WIEGOLD

NOTES

(1) The singers play percussion instruments as follows:

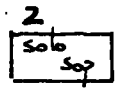
Sop 1 : tambourine 1
sop 2 : tambourine 2
alto 2 (or 1) : jingles
tenor 1 & 2 crotales :
bass 1 & 2 crotales :



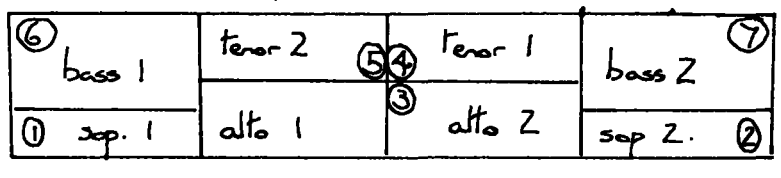
sounding 8ve higher.

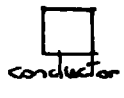
(2) There should not be too many 'tutti' sopranos - ideally about half as many as altos say : 2 solo sop. 4 sop 8 alto 8 tenor 8(-10) bass or multiples thereof.

(3) Layout: Spare sop. might just play percussion.



– raised if possible.





1 tamb. 1
2 tamb 2
3 jingles
4 crotale F
5 " E
6 " F#
7 " D.

(4) Words with capital letters represent the linear unfolding of the text and should generally be more distinct. Part-words should sound as they do in the text.
Brackets after a word [WIN(n)] or underlined letters [Spring] indicate what is to sound immediately after initial attack.

(5) Breaths should be staggered on long notes.

(6) - - - - → between sounds : change gradually & evenly from one sound to the other, with no break.

(7) cresc/dim from/to nothing.

(8) Tambourines : tp = tap
sh = shake

commissioned by the English Chamber Choir with funds provided by the Arts Council of G.B.

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did.

Women and men (both little and small)
cared for anyone not at all
they sowed their isn't they reaped their same
sun moon stars rain

children guessed (but only a few
and down they forgot as up they grew
autumn winter spring summer)
that noone loved him more by more

when by now and tree by leaf
she laughed his joy she cried his grief
bird by snow and stir by still
anyone's any was all to her

someones married their everyones
laughed their crying's and did their dance
(sleep wake hope and then) they
said their nevers they slept their dream

stars rain sun moon
(and only the snow can begin to explain
how children are apt to forget to remember
with up so floating many bells down)

one day anyone died: guess
(and noone stooped to kiss his face)
busy folk buried them side by side
little by little and was by was

all by all and deep by deep
and more by more they dream their sleep
noone and anyone earth by april
wish by spirit and if by yes.

Women and men (both dong and ding)
summer autumn winter spring
reaped their sowing and went their came
sun moon stars rain

e.e. cummings by permission

anyone lived

Peter Wiegold

♩ = 40

2 solo sopraní — Spring --> ah

(tamb) 1 — Spring

Sop. (tamb) 2 — Spring

alto (jingles) 1 — Spri * --> ng si * --> ng LI . V.DA. nn . TOW . N (m)

alto (jingles) 2 — Spri * --> ng si * --> ng ONE (m) DIN (nn) HOW --> ww

(crotale) 1 tenor — Spri * --> ng si --> ng NY --> nn i . rd TTY --> nn

(crotale) 2 — Spri * --> ng si --> ng AN (m) i . rd PRE . tow . m

(crotale) 1 bass — Spring --> ah rr . ring --> ah . rrr ring --> ah --> ww WITH

(crotale) 2 — Spring --> ah rr . ring --> ah . rr . ring --> ah --> ww WITH

* held i's towards an 'ee' sound.

♯ jingles ♩ throughout except where, once or twice, marked differently.

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HE . . DANCED HIS DID

UP) . . . . . → oh TING

Sun (m) . . . . . .

. . PSO . . FLOA(T) . . .

Sun (m) . . . . . .

. . SO . . . TING

MAN (m) . . . he . . . .

Su → m . . . . MEN . . →

UP . . FLOA(T)

NY → ((. . . he . . . . .

(p sempre)

Su . . → m . . . AN . . D

UP . . FLOA(T)

BELL ((( ) . . S. HE . . . . .

Su . . . → m . . MEN (m) . . →

. . SO . .

S. DOWN (m) HE . . . .

Su . . . . → m WOM (mm) . .

. . . . . .

HE . . SANG . HIS . DI DN (nn) . T

Sun . . rr run . . . . →

. . . . . .

HE . . SANG . . HIS . . DI DN (nn) . T

Sun . . rr run . . . . →

(a2)

SUN (nn)

FOR . NY . - - → nn .

CARE(D) . . D ONE (nn) NOT AT

overall dynamic

→ mm BOTH . . SMALL - → (((

AN . . . .

THEY . . . SOWED . IS N . . REA(P)

nn . AN . - - → nnn

CARED . . NY . . ONE . (nn) . . . TA(LL) . . . . . SOWED IS THEY → ee

→ mm . . . TLE(((. - - → m

CARED . . NY - - → m . . . . TA(LL) . . . . . THEIR S. IS THEY . . . →

. . . . LI . . → ((. . . - - → (((FOR . .

SOWED . . THEIR IS N ey . .

→ oh . . . ‡ - - → (c) CARE - - - → ah . . → ss

STAR . . SS

→ ah . . . . ‡ - - → (c) CARE - - → ah . . → ss

STAR . . SS

overall dynamic

‡ towards, but not reaching 'c'.

* intensify.

CHIL . . DREN GUESSED

au(n) . . . . . n Su . . . . mm . er . . .

au(n) Su . . . . . mm . er . . .

. . . PD rr . RA(N) . . . . . n A FEW AN . THEY . GOT . . A(S) . . . SUP . . . . THEY

. . . THEIR . . . rr . . RA(N) . . . . n A FEW DOWNFOR . . . . A(S) . . . . . UP . . . .

. . . -> ee -> eir . . . SAME . . . BUT ONLY . . . . . m . U(P) . . . . P GREW

ee -> eir . . . SAME . . . ONLY . . . . . m AS U(P) . . . P THEY

WIN . . TER

WIN . . TER

Very still

THAT Spri -> mm BY MORE . . . . WHEN . . .

Sprimm . . . MO(RE) . . . (ŏ) - - - - - - - -> or . . . . . .

Sprimm . . . . . MO(RE) . . . (ŏ) - - - - - - -> or . . . . . ee - - ->

div.

THAT NO ONE LOVED HIM MORE BY MORE . . MO(RE) . . . (ŏ) - - - - - - -> or m . . . . . NO -> W - - -> oree . - - ->

GREW ONE LOVED HIM . (mm) MORE BY . . MO(RE) . . . (ŏ) - - - - - - -> or . . . . . .

MORE NO ONE LOVED HIM MORE BY . . MO(RE) . . . (ŏ) - - - - - - -> or . . . . . .

THAT MORE NO . ONE LOVED MORE BY MORE . . MO(RE) . . . (ŏ) - - - - - - -> or . . . . . .

rrr Spri . . . . -> mm . . rrr . MO(RE) . . . (ŏ) . . . . . -> or . . . . . TREE

rrr Spri . . . . -> mm . . rrr . . MO(RE) . . . ŏ . . . . . -> or . . . . . TREE

BIRD) . . . → m . . . . . WHEN . . (a2) BIRD . . .

(or) . . . . . → ((. . SHE . . .

((. LEAF) → ((. . . . . STILL . . NOW . SHE . .

(or) . . → ((. LEAF) → ((. . . . . → m . . BY . NOW . . SHE LAUGHED HIS JOY . ANYONES ANY WAS BY SNOW . .

(or) . . . . . → ((→ m . . . BY . NOW . . SHE LAUGHED HIS JOY . ANYONES ANY WAS BY SNOW . .

(or) . . . → ir . . . → m . . . STILL . (( ) . . BY LEAF → m . CRIED . HIS GRIEF . . . TREE . BY

(or) . . . → ir . . . → m . . . . . → ((. . BY LEAF → m . CRIED . HIS GRIEF . . TREE . BY

SNOW . . . . STIR . . . . TREE . . . SNOW . . . .

SNOW . . . . . STIR . . . . TREE . . . SNOW . . . .

GRIEF

STILL . . SHE . . . CRIED . . HIS . . . . . ALL . . . TO HERSOME ONES MARRIED THEIR E. EVERYONES

SHE . . HIS . . JOY . . . ANYONES ANYONES ANY ALL . . . . WAS

LEAF . . LAUGHED JOY . . . ANYONES ANYONES ALL . . . . . ANY WAS

TREE . . BY . . → ee . . . . . HI(S) . . . ANYONES ANYONES ALL . . . . . ANY WAS

LEA(F) . . (ea . . . . . HI(S) . . . . . ANYONES ANY ALL . . . . . WAS

AN . . NY . . ONES ANYONES ALL . . . . . ANY WAS

. . TREE . . BY . . AN . . NY . . ONES ANYONES ALL . . . . . ANY WAS

LEAF SHE . . LAUGHED HIS . . JOY . . . HIS . . . GRIEF . . . ALL . . . . . .

STILL SHE . . CRIED . HIS . . . GRIEF . . ALL . . . . . .

LAUGHED THEIR CRY: INGS AND . . . DID . . THEIR DANCE SLEEP . . WAKE HOPE AND SLEEP . . . WAKE . HOPE AND WAKE

lee . . . .

11

Solo sop.

(a2)

HOPE AND THEN SAID THEY THEIR NE . . VER THEY . . . SLE . . . PT THEIR . . . SU(N) . . . . . m

Sop.

(ee) . . . . . → mm . . . . . nn . . . . .

(ee) . . . . . → mm . . . . . nn . . . . .

alto

mm . . . . . moo . . . . . THE . . . . . .

mm . . . . . moo . . . . . LY → m . . . . .

tenor

T.ON. (m) . . . . . .

BU. Tm . . . . . .

bass

STA(R) . . . . . RS BUT. ON. LY. THE. SNOW . . . CAN. BEGIN

STA(R) . . . . . RS BUT. ON. LY. THE. SNOW . . . CAN. BEGIN

poco cresc

WITH . . . . . PSO . . FLOA . . . . . .

poco cresc

WITH . . . U(P) . . . . . → ɑ . . . . . TING .

poco cresc

ARE . . . GET . mm . Memm PSO . . . . TING . MAN

sempre

DREN . FOR . . . . U(P) . . . . FLOA . . . . NY .

poco cresc

CHIL . . . . . TO . . . TO → mm . U(P) . . . FLOA . . . . BEAL

poco cresc

HOW . . . . . AP(T) . . . TRE → mm Memm PSO . . . .

poco

. . . . TO . . . EX. PLAIN . . . . . → w . . . WITH . . . .

poco

. . . . TO . . . EX. PLAIN . . . . . → w . . . WITH . . . .

BY . . . .

. . man(m) done . . . . ell - - - → nn . . . . an . . . dine . ăn . . . (nn) . . LI . . TTLE BY LI . TTLE .

(any) (and)

- → (((ee - → ((an . . . . dn ny . → n ee - - - → nn . . . . BUSY FOLK BURIED THEM SIDE BY SIDE ((. . . tte

((((bell . . . nn . . . . AND NO ONE STOOPED TO KISS HIS FREE nn nō . . . . . them . . . . . .

SDOWN ONE . DAY ANY ONE DIED I GUESS die - → nn one . . no . . Ki . . . . . ss one . . . . side . . by . . .

Ki . . . . . ss side . . . . .

Ki . . . . . ss side . . . . .

WA . . . . . S

WA . . SWA . . . . . S A . . . LL DEE . . P

. . BY . . WA . . . . . S A . . . LL DEE . . P

WA S BY . . . WA . . . . . SA . . . . LL BY A . . . LL DEE . . . . . P BY DEE . . P

. . . BY . . WA . . . . . SA . . . . LL BY A . . . LL DEE . . . . . P BY DEE . . P

WA . . . S WA . . . . . S A . . . LL DEE . . . P MORE . . . . .

. . BY WA . . . . . S A . . . LL DEE . . P MORE . . . . . .

WA . . . . . S A . . . LL DEE . . P

WA . . . . . S A . . . LL DEE . . P

THEY . . . . . DREA(M) M . . . M

MORE . . . DREA . . . . . M. THEIR . . . ONE . . AND NOONE AND ANYONE

MORE . . . DREA . . . . . M. THEIR . . . ONE . . AND . . A NYONE NOONE AND ANYONE

MORE . . . DREA . . . . . M THEIR . . . AN . . NYONE NOONE AND ANYONE

MORE . . . DREA . . . . . M THEIR . . . DREAM . . . . . NOONE AND ANYONE

. . BY MORE . . . DREA . . . . . M THEIR . . NO . . ONE . . AND . . NOONE AND ANYONE

. . BY MORE . . DREA . . . . . M THEIR NO . . ONE . . AND . . A NYONE NOONE AND ANYONE

MORE . . DREA . . . . . M THEIR . . DREA . . . . . M EARTH)

MORE . . DREA . . . . . M THEIR . . DREA . . . . . M EARTH)

BY . . . . Ā . . . . PRIL . . IF . . . .

WISH WISH SPI . . . YE(S) . .

WISH WISH RIT YE(S) . .

Ā . . . . WISH WISH Ā . . . BY . . . . YE(S) .

PRIL(L) . . WISH PRIL BY . . . . YE(S) .

BY . . . . BY . . . . . WISH PRIL . . . . . BY . . . SPI . . . YE(S)

BY . . . . BY . . . . . WISH Ā . . . . . BY . . . . RIT . YE(S)

EAR(TH) . . . . WISH EAR(TH) . . . . . (f) EAR(TH) . . .

EAR(TH) . . . . . EAR(TH) . . . .

solo sop.

YES BY IF WISH YES WISH AND Ā . . . . . PRIL EAR(TH)

Sop.

. . . S IF BY IF SPIRIT YES AND Ā . . . PRI(L) . . . . . L Spring

. . . . SWISH BY YES BY YE S WISH YES A . . N. Ā . . . . PRI(L) . . . . . L Spring

alto

. . SPIRIT . IF BY YES SPIRIT YES WISH YES SPIRIT A . . N A . . . PRI(L) . . . . . L Spri → ng . . . sing

. . S BY SPIRIT WISH IF . . SPIRIT YES IF A . . N Ā . . . PRIL EAR(TH) . . . . . TH Spri → ng . . sing . . . .

BY

tenor

. . . . SWISH BY YES SPIRIT WISH IF . . YES A . . N A . . PRI(L) . . . . . L Spri . . . → ng . . sing . . . .

. . . . SWISH BY IF . . YES SPI RIT WISH A . . . N EAR(TH) . . . . . TH Spri . . . . → ng sing . . . .

YES

bass

. . . . . Ā . . . . . PRIL EAR(TH) . . . . . TH Spring → ok rr . ring → ok rr .

. . . . . EAR(TH) . . . . . TH Spring → ok rr . ring → ok rr . .

solo sop.

Sop.

alto

sing ... i ... si ... → ah → ng ... MEN → mm BOTH

sing ... i .. si ... → ah ... → ng ... AN. D ... m .. AN.

tenor

sing ... ng ... → i ... si ... → ah ... → ng ... MEN m → mm .. ONG

sing ... i ... si ... → ah ... → ng .. WOM (mm) .. DONG.

bass

ring → ah rr . ing → ah . rr . ring ... → ah ... rr ... ring ... →

ring → ah rr . ing → ah . rr . ring ... → ah ... rr ... ring ... →

very gradually change

SPRI - - - - - -> NG

SPRI - - - - - -> NG

SPRI - - - - - -> NG

pp overall dynamic

DING . . . -> mm TUMN TER SPRI - - - - - -> NG REA . . . . PP THEIR

(mm) . . -> mm mm . . AU . . WIN . SPRI - - - - - -> NG REA . . . . . .

-> mm . . -> mm MER . . WIN . . . . . SPRI - - - - - -> NG REA . . . . . PP

DING . . . . . SUM . . . TER . . . SPRI - - - - - -> NG REA . . . .

ah . . . . . rr . . rumm . . . WIN . . . . TER . . . . . .

ah . . . . . rr rumm . . . WIN . . . . . TER . . . . . .

pp overall dynamic

solo sop

SUN . . . . . .

sop

SUN . . . . . .

SUN . . . . . .

mf pp p p

alto

. . . SOWING WEN . . . T rr RAI . . N MOON . . .

THEIR SOW AND . . D THEIR . . . . rr RAI . . . N MOON . . .

tenor

REA. P'D SOW A(N) . . . m - - → eir . . CAME . . . . MOON . . .

. . P'D THEIR SOWING m . . . . - - → eir . . CAME . . . MOON . . .

bass

STARS . . (RAIN) let vibrate

STARS . . (RAIN)

mf pp

SING LULLABY

Péter Wiegold

for June & Barry

♩ = c52

A ♩ = c63 always together

soprano

double-bass

si . . . . . ng ll . . . . . la by

(actual sound)

arco

without amp.

pizz.

ptăptătă că

tăc ptă

† half-pressure snap

* ad-lib half-pressure notes

fade with bass

sim

slower-accel

sub mf

căptăn ta hă tm . . . . . tăcăptăctă tăhăptăă tn . . . . . tăăptă tlah că tlahcătă ă ăăă tm . . . . . ll a by

accel - - poco - - a - - - poco - - -

li tl fi kă well kă ă sti ē ck li tl fi to to

arco

poco

C

bē te ē i Kă o(w) w bow wow r rrr

arco glis

amp off

* ad-lib
percussive notes

tempo I ♩=c52

Kă tă kă ah rkă ă ă ă bum ē(r) r rr ber dē rrr

poco rit

hammered

pizz

WA-WA:

arco

w A w A w A hammering

glis

amp off

B tempo I (♩= c52)

♩= c84

by too ah hŭ lă by lă m

arco (actual sound)

pizz

ad-lib half-pressure high on strings III & IV

b hŭ shaky ă m ĭ Kă ow tă ĭ tă stick to mb

rattenuto

più mosso ♩= c96

ah lă by hu sh ă m ĭ kă ow fi n dă

arco (pizz) (pizz) (arco) pizz

accel. poco più mosso

rit. poco

brŭ că

că ke

gon ă

nai . . . (lingă

nai.. lingă

flă

ăing on m

Lea

pizz ord

poco a poco

a tempo (♩= 88)

rit poco a poco

si . . . . n ag . . . . ŏ . . . . .

plea . . . sing

lah . . . . . .

r ah . . . . . --> ă . . nă . s

come

gră . . . n

ă . . . . . s

♩= c72

gone

ă . . . . . -> n

flea

sing

arco

E

tempo I (♩= c52)

(actual sound)

oo . . . . n oo . . . . n (mn oo

A w w<A w A

(hammer) (normal pizz)

sim.

si . . . . . (ve(r) . . . . .

p gliss

si . . . . . ng

(arco) p

pizz

p

sing (gliss)

(lu

mf

(slap as opening)

D

f

♩ = c 88

sub pp

(lă (intensify) ad-lib pizz + l.h. above c.h.

bă ccă coo

c.h. hammering pp

si . . . n

pizz ord. III

p

(intensify) nnnn cry as before

mf

pp

čacah

mf

fah . . . . i . . . . g

pizz ord.

mf

pp

bră că

p

gă

ff

* not always on string being hammered - use half-pressure etc ad-lib on other strings.

mf pp

ŏn ă

mf

flă

mf

ă

poco

(flă ă ă flăl

f p

ling

mp p

fah

p

the . . . . . r rr

(intensify) (but no tremolo)

pizz ord

mf pp mf

ord

p

pizz ord.

f f

mf

mp p

G

poco a poco

pizz

poco accel

arco

gliss

poco

poco più

hammered

più mosso

♩=c100

rit.

♩=c92

♩=c102

sub

(as before)

tah

arco

F

♩= c92

la by ng hŭ sha by bah tăm bă

pizz arco

amp

* high percussive sound

hu sha m (m)y pizz

sub p poco

arco

off

* Kă tă tă snă pă

* high percussive sound with C#

& gliss reattacking while sliding

fah ther s the go n a

gliss

off

mf accel

r.h. ad-lib above l.h. as before

K+ +p+ + K... ad-lib merge into d-b.

snă ..... pă ă ă ă ă

(damp)

l.h. hammering as before

mf ff

sparse at first, growing denser

slee ..... p

(ord)

* pizz ord.

ă ..... slē ....

pp

off

alternate sides of l.h.

* damp lower (ord) side leave upper (fingerboard) side ringing

I pp fast as poss. (always together)

(♩ = c 102)

mf

m... ī ..... lē ..... n ō ē ..... i .. (Ka Ka Kah ah ah ah or gone

gone

I

mf

rit. rall poco a poco

ă wā ..... gone to the si (ver gō ..... n ..... to ă ō ..... n ..... a slee ..... p on ..... ă

subpp mf mp sub p

p mf mp p p p

you you a să . . . p nor . . sel . . . ling . . m . . l . . . ng pă . . . p plē ēs si . . ng să . . . . . pă ă

(pizz) (v. high pure note)

lă că tă că tm ca ca ca ca cm . . . . . ă you . . . . . he . . . ((beat you

accel accel

H

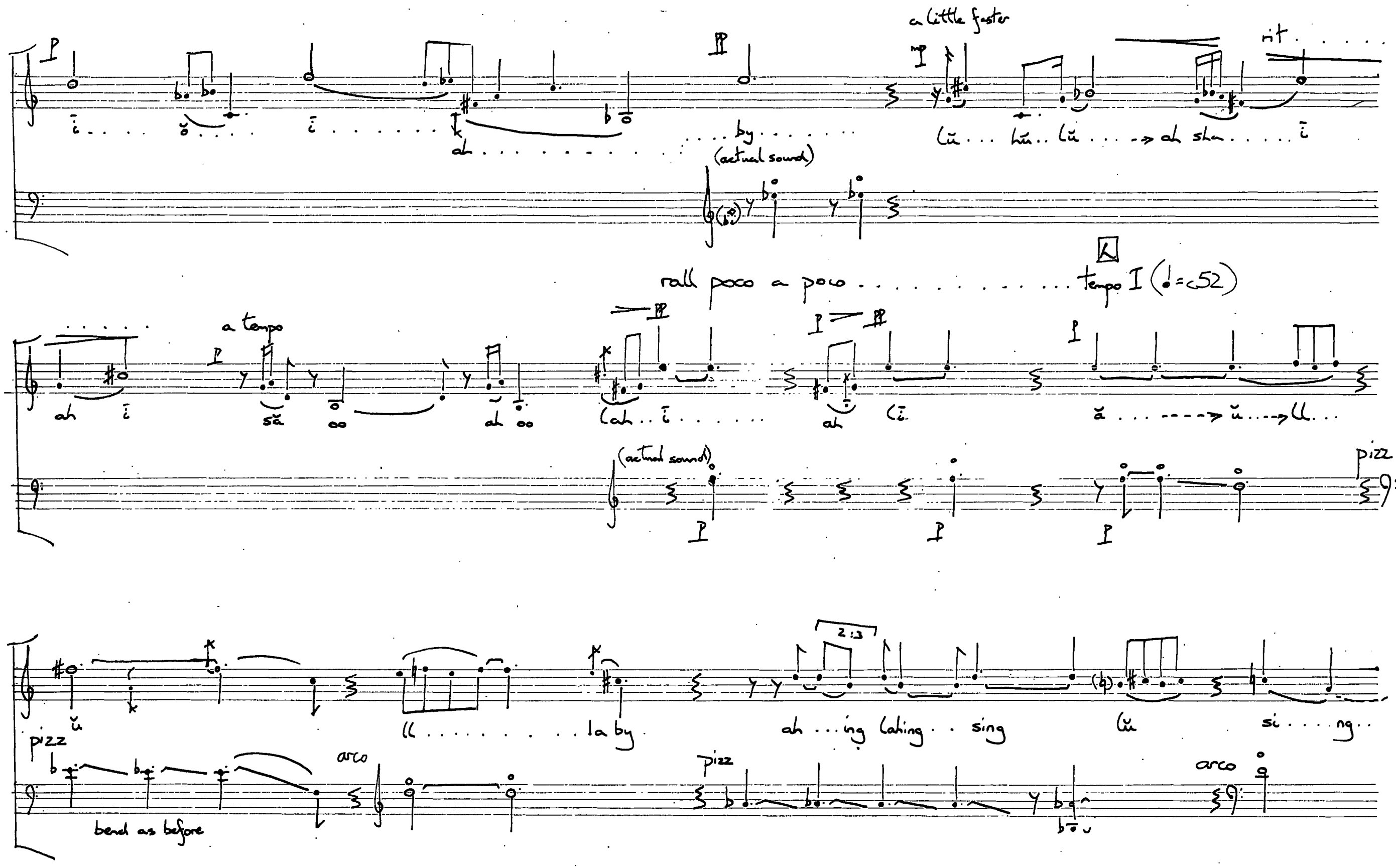
sub

hell ē . . . . . t you hell să . . . . . p pk K ptk

III

subf unvoiced

pizz


a little faster
rit.
by
(actual sound)
rall poco a poco
tempo I (♩=c.52)
a tempo
(actual sound)
pizz
pizz
arco
pizz
arco
2:3
la by
ah ...ing (ahing . . sing
si . . . ng
bend as before

J (♩ = c52)

tempo I

('dental' tremolo)

WA-WA

arco

poco

ad lib wawa-

sustain a pitch

(harmonic gliss-)

harmony

gliss

ad-lib wawa

ad-lib

(sust.)

(mp)

(lh pizz)

slow gliss

pizz ord.

niente

off

* bend gently

* ice-wood

K

fade with bass

♩ = c60

poco sub

retune E → C A → B♭

pizz

wah . . . m . . . . . wi . . (deer cum . . (. . . . ng . o . ping by . . . . . bir . die croo . . n . . . . . .

(pizz ord) arco

ad-lib wa-wa - - - - - -

sim

ad-lib as before

etc

. . . . m(n . till noon m(mn ho . . me noon m(. . ull m y lu m . . . . . a la by

ad-lib wa-wa

more Bb string than C string

Concentrate more & more on upper Bb

etc

fade C

off

repeat ad-lib.

lu ll la by lu ll la by lu ll la by

nicely

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M

freely (♩= 50-80)

lă . . . . . si . . . ng lu . . . lla by . . . . . a . . . . by . . . lŭ . . lăm . . . . . lŭ . .

WA-WA

w<A w<A

etc

* f harmonic on Bb string

* as in lamb

m . . . . . ŭ . . n . . . . . bah l mnm . . . -> ĭ . . . -> l Kmn l. ă -> mn-ng lŭ . . . . . ll m . . . -> ĭ -> l . . ing -> ĭ . . . -> ĭ

(intensity)

w<A w<A

pp*

arco

wa-wa ad-lib

* ad-lib sometimes making sometime picking out pitches

etc

* gentle hammering on I & II

. . . l mnm . . . si . . . ng -> ĭ . . by

(intensity)

the bĕ . . . ll s ring lnn Kmnm ĕlming -> ĭeln lă . . . . . hu m . . . . . .

. . . wa-wa ad-lib . . .

(arco)

etc

Tomorrow shall be my dancing day
I would my true love did so chance
To see the legend of my play
To call my true love to the dance

Sing O my love, oh my love, my love, my love.
This I have done for my true love.

Then I was born of a virgin pure
Of her I took fleshly substance
Then I was knit to mans nature
To call my true love to my dance

Sing oh....

In a manger laid and wrapped I was
So very poor this was my chance.
Betwixt an ox and a silly poor ass
To call my true love to the dance.

Sing oh....

Then afterwards baptised I was
The Holy Ghost on me did glance
My Fathers voice heard from above,
To call my true love to the dance

Sing oh...

Into the desert I was led
Where I fasted without substance.
The devil bade me make stones my bread,
To have me break my true loves dance.

Sing oh...

The Jews on me they made great sport,
And with me made great variance,
Because they loved darkness better than light,
To call my true love to the dance.

Sing oh...

For thirty pence Judas me sold,
His covetousness for to advance,
Mark whom I kiss, the same do hold,
The same is he shall lead the dance.

Sing oh...

Before Pilate the Jews me brought,
when Barabbas had deliverance;
They scourged me and set me at nought,
Judged me to die to lead the dance.

Sing oh...

When on the cross hanged I was
When a spear to my heart did glance,
There issued forth both water and blood,
To call my true love to the dance.

Sing oh...

Then down to hell I took my way
For my true loves deliverance,
And rose again on the third day,
Up to my true love and the dance.

Sing oh...

Then up to heaven I did ascend,
Where now I dwell in sure substance,
On the right hand of God
that man may come into the general dance.

Sing oh....

THE DANCING DAY

A CAROL

Peter Wiegold

trumpet I
trumpet II
horn (F)
trp I
trp II
hn
trp I
trp II
hn
trp I
trp II
hn
trp I
trp II
hn

trombone (tenor/bass)

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25

A

più mosso ♩ = c 76

trp I

trp II

hn

trb

tuba

mf

pp

mp

Con sord (straight)

poco f

mf

gliss

gradually mute with hand

mp

p

pp subito

poco f

p

(poco)

30

gradually remove mute → senza sord

mp

mf

mf

mp

poco f

p

p

p

p

36

Con sord (str)

(grad. remove mute)

mf

f

f

mf

p

(grad mute)

mf

f

mf

f

f

p

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41

trp I

trp II

hn

trb

tuba

con sord

niente

poco

poco f

46

Con sord (str)

poco f

gliss

51

B

Senza sord

Senza sord

meno f

poco f

f P subito

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57

trp I

trp II

hn

trb

tuba

62

trp I

trp II

hn

trb

tuba

66

trp I

trp II

hn

trb

tuba

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C

tp I
tp II
hn
trb
tuba

tp I
tp II
hn
trb
tuba

tp I
tp II
hn
trb
tuba

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82

trp I

trp II

hn

trb

tuba

mf f subito

mf poco

mf f subito

mf f subito

87

trp I

trp II

hn

trb

tuba

rit.....

(mf)

(mf)

92

trp I

trp II

hn

trb

tuba

D = c 60

meno mosso

V (if nec)

distant

con sord

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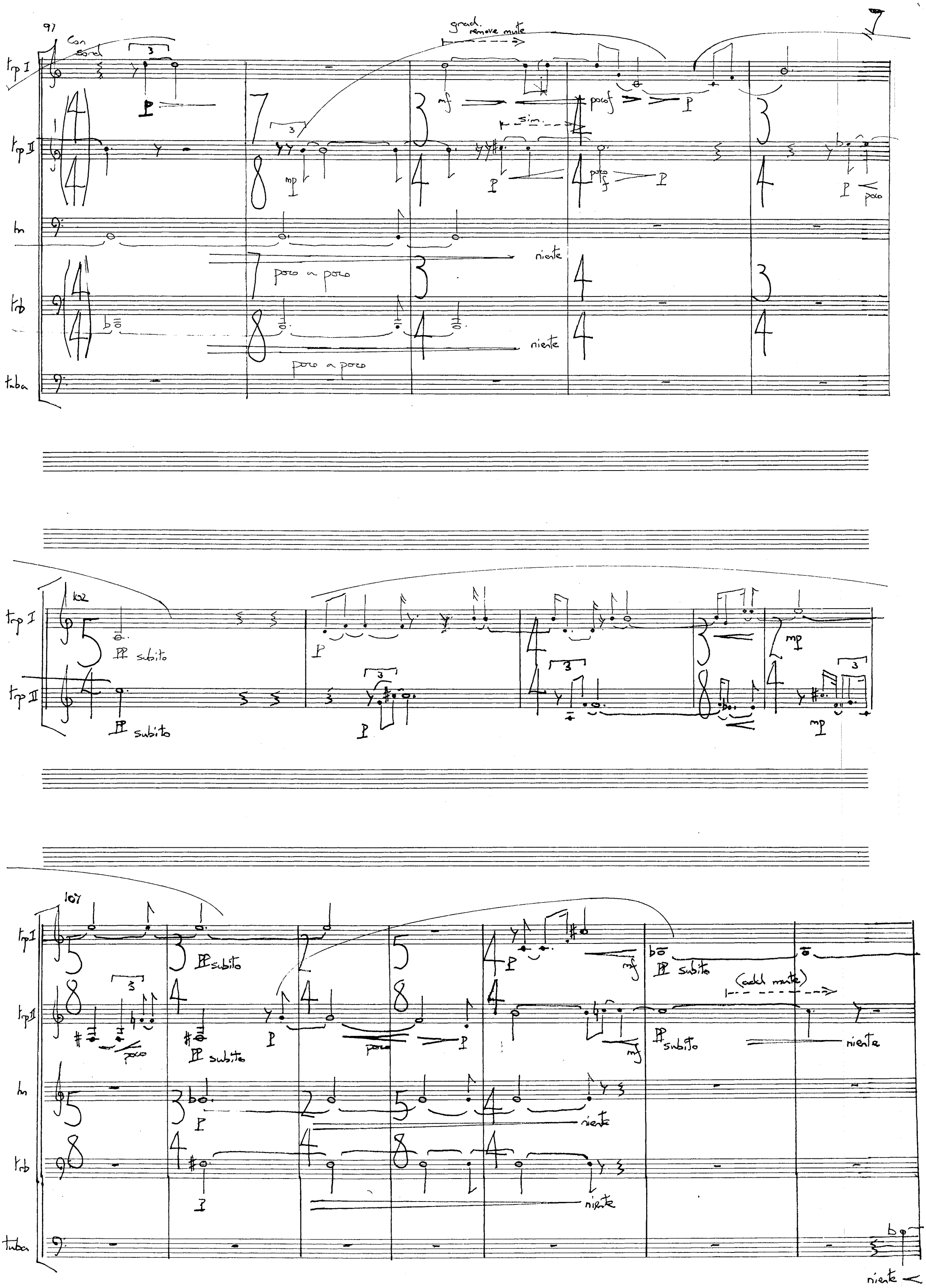

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accel. . . . . più mosso ♩=c86

114

trp I — niente — niente — poco — f — p (Con sord)

trp II — grad. mute — quasi glissando — sf — ff

hn — niente — poco f — p

trb — Con sord (str.) — sf — ff

tuba — p — poco

E

119

trp I — (4)

trp II — glissando — ff

hn — Con sord

trb — bell-like — mf — bell-like — mf — p f subito — mf — mf — f subito

tuba — Con sord — mf — p f subito — mf — f subito

(4)

126

trp I — (Con sord) — mf — f

trp II — (Con sord) — bell-like — mf — f — f

hn — Con sord — p — p f sub. — p — f sub — f — f sub

trb — f — f — f — f — p f sub — f — f sub

tuba — f — f — mf — p — mp — f

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132

trp I

trp II

hn

trb

tuba

bell-like

gliss

poco

sub

140

sub. to

senza sord

senza cresc

F

147

bell-like

con sord

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155

trp I

trp II

hn

trb

tuba

161

trp I

trp II

hn

trb

tuba

G

167

trp I

trp II

hn

trb

tuba

change to cup mute

Con sord

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poco meno mosso

♩=c80 cup mute

172

trp I

trp II

con sord

hn

gliss

poco f subito

trb

gliss

poco f subito

tuba

116

trp I

trp I

hn

gliss

change to cup mute

cup mute

trb

subito

tuba

181

trp I

niente

trp II

niente

hn

trb

tuba

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184

trp I

trp II

hn

trb

tuba

(con sord)

niente

poco rit

188

Senza sord

(Senza cresc)

subito

poco

♩ = c70

H

rit . . . . . slowly

♩ = c56

192

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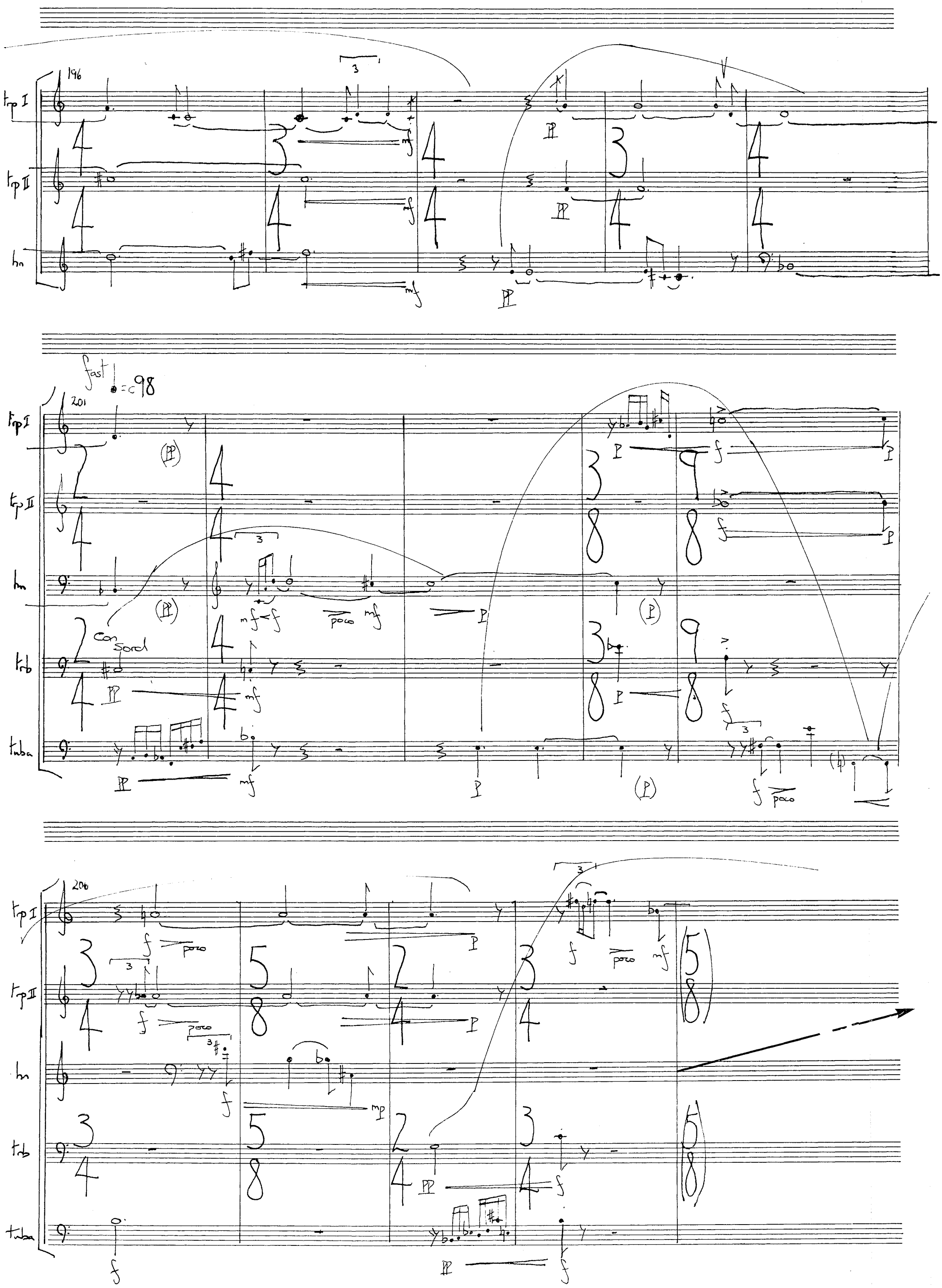

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210

tp I

tp II

hn

trb

tuba

poco

meno f

senza sord

215

mp

pp

poco

piuf

mf

(ff)

I

rit.

rallentato

♩= c.84

220

poco!

sff

ff

tp I

tp II

hn

trb

tuba

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a tempo (♩=c.98)

225

tpt I

tpt II

hn

trb

tuba

230

tpt I

tpt II

hn

trb

tuba

233

tpt I

tpt II

hn

trb

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235

tpt I

tpt II

hn

trb

tuba

240

tpt I

tpt II

hn

trb

tuba

rallentando

245

tpt I

tpt II

hn

trb

tuba

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a tempo ♩= c 98

249

tpt I

tpt II

hn

trb

tuba

254

tpt I

tpt II

hn

trb

tuba

259

tpt I

tpt II

hn

trb

tuba

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262

tpt I

tpt II

hn

trb

tuba

poco

(pinf)

K

267

pinf

sub.

sliss

272

poco

glss

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rit.

277

trp I

trp II

hn

trb

tuba

rattenuto

♩ = c56

282

trp I

trp II

hn

trb

tuba

poco

agitated, faster

♩ = c102

281

trp I

trp II

hn

trb

tuba

intensively

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293

trp I

trp II

hn

trb

tuba

'strangle' the note

sf sub.

M

298

strangle as before

poco f

molto f

poco

303

poco

* very flatly (half value?)

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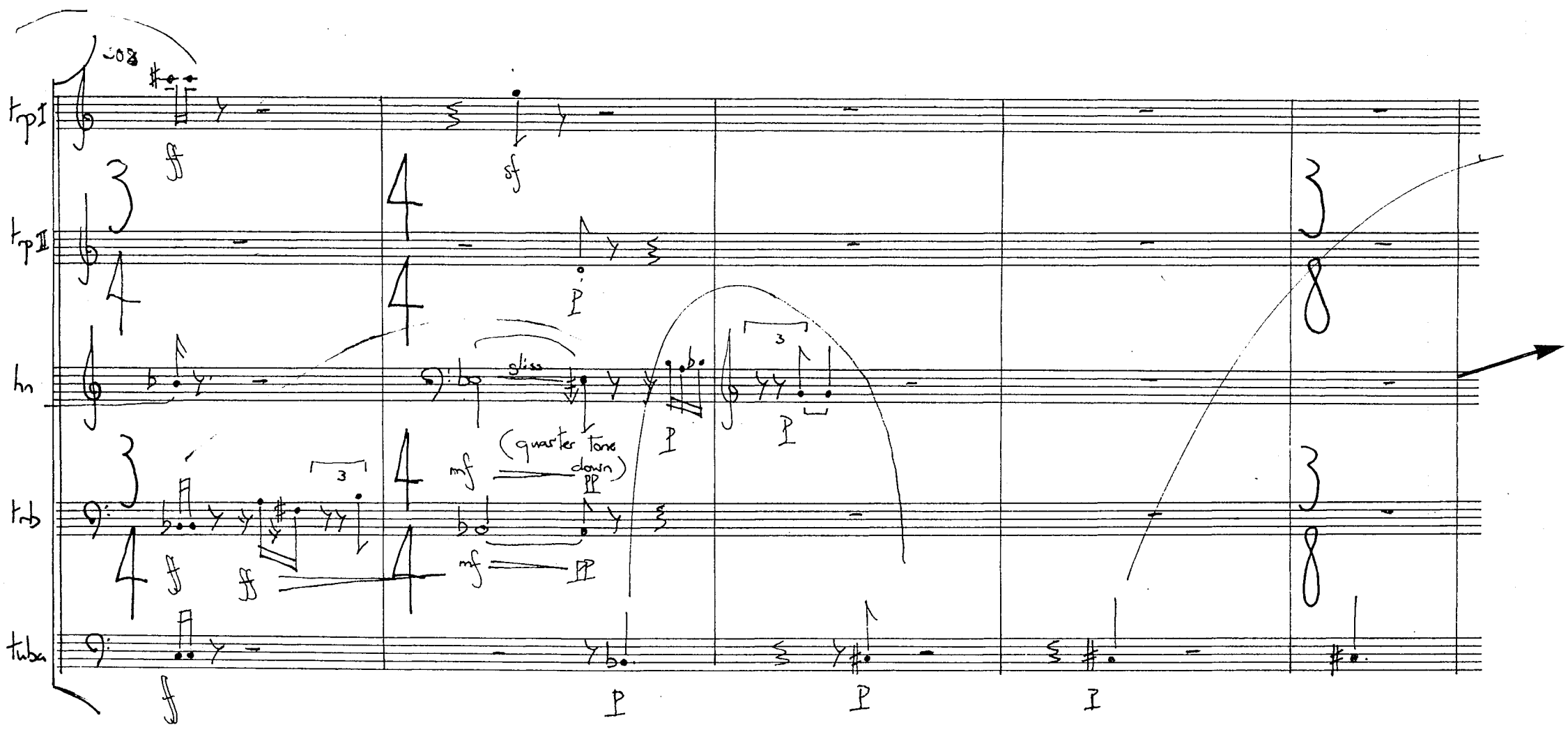

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22

N

313

trp I

trp II

hn

trb

tuba

strangle note

sim

poco

molto

guasi gliss

gliss

bend the note

(max deviation semi-tone)

'bend' the note

(max. deviation semi-tone)

* exaggerated vibrato

** greatly exaggerated vibrato

317

trp I

trp II

hn

trb

tuba

sim

guasi gliss

molto

322

trp I

trp II

hn

trb

tuba

molto

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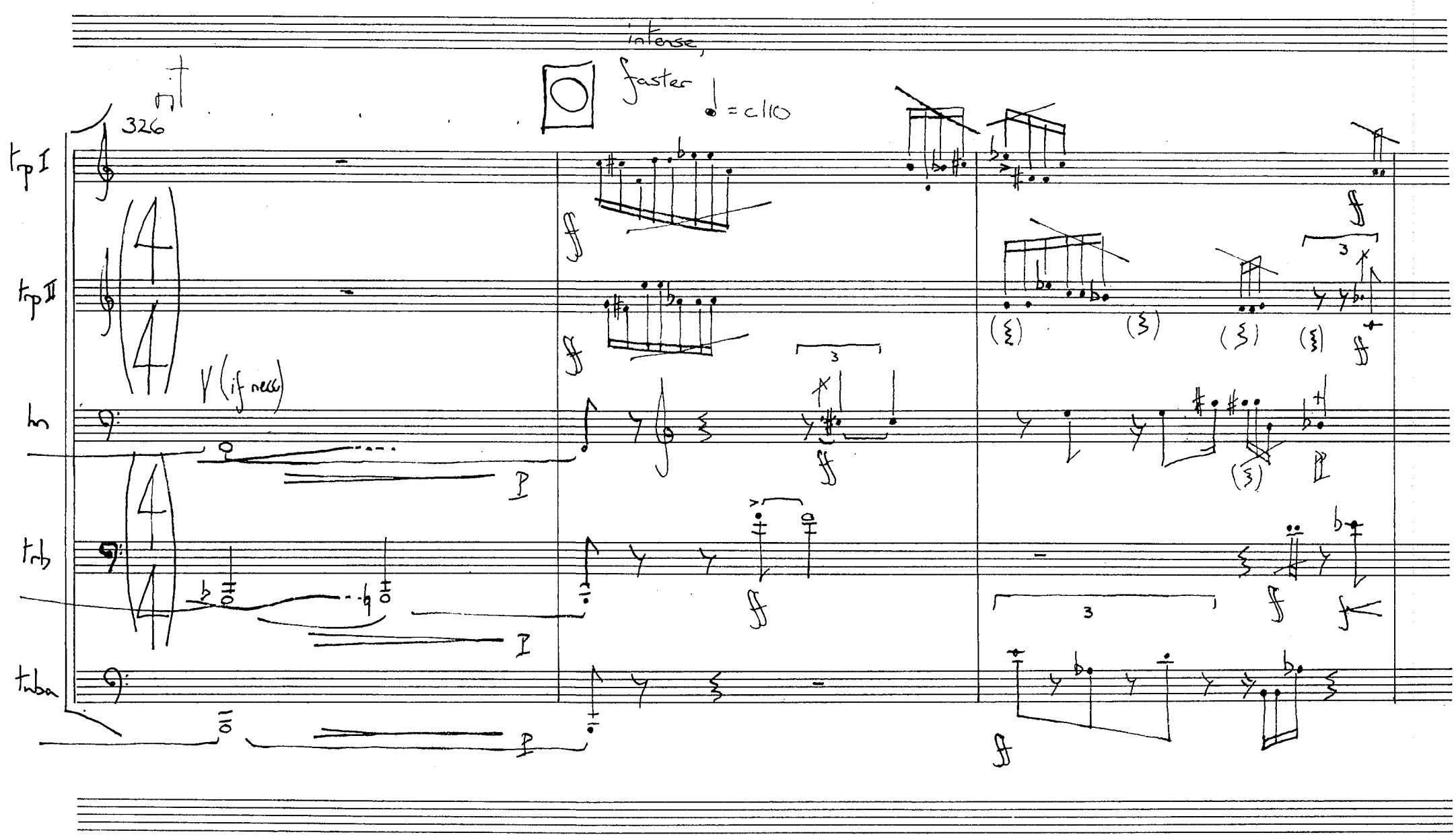

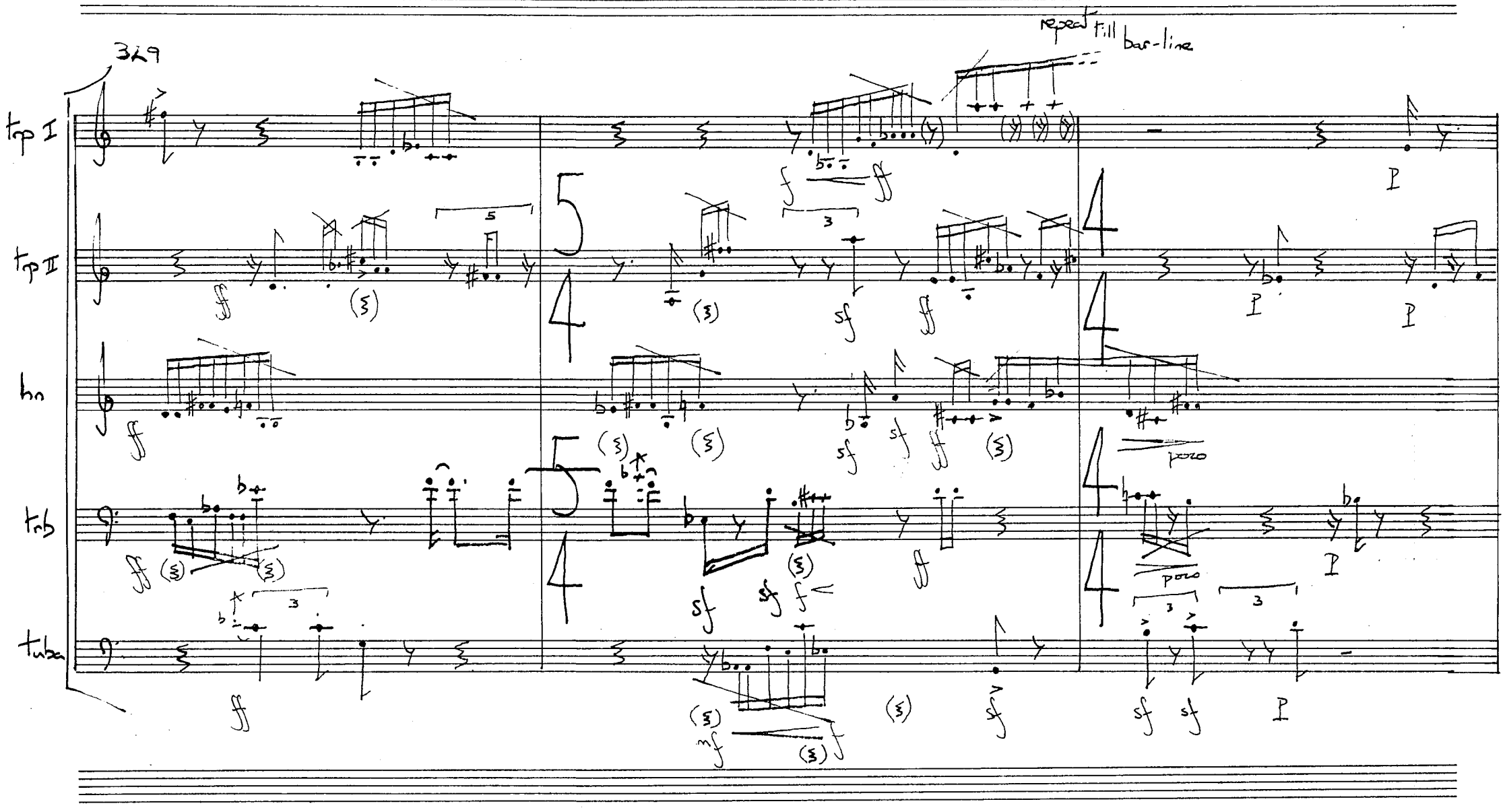

Grace notes to be played in own time "as fast as possible" — although not so fast as to lose clarity and articulation

Rests under phrases are merely to help regain position in bar.
Rests between grace notes should approximate to their usual value.

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332

tpt I

tpt II

hn

trb

tuba

poco

335

repeat till bar-line

repeat till bar line

338

tap keys

clicks

click

ad-lib till end of bar

senza cresc

niente

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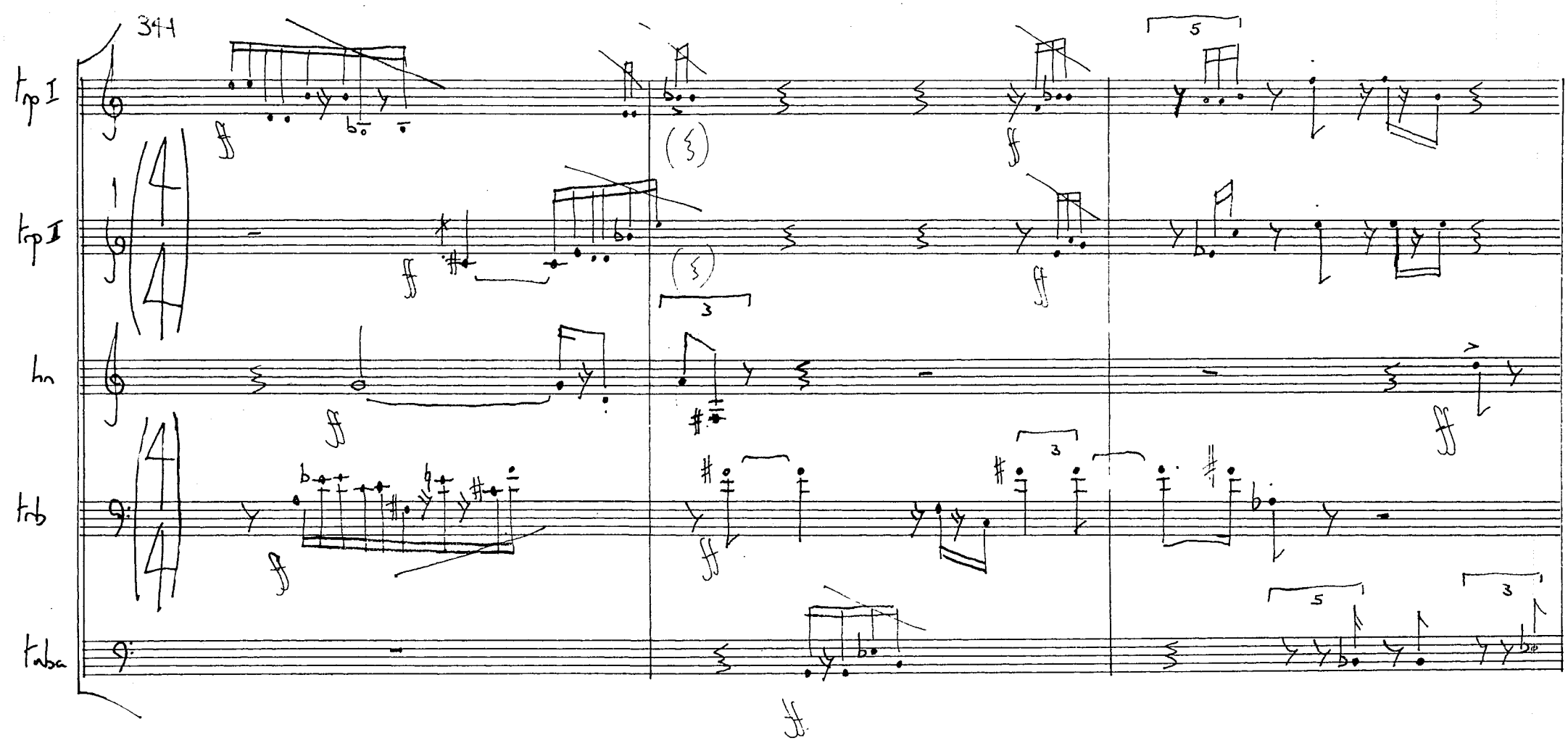

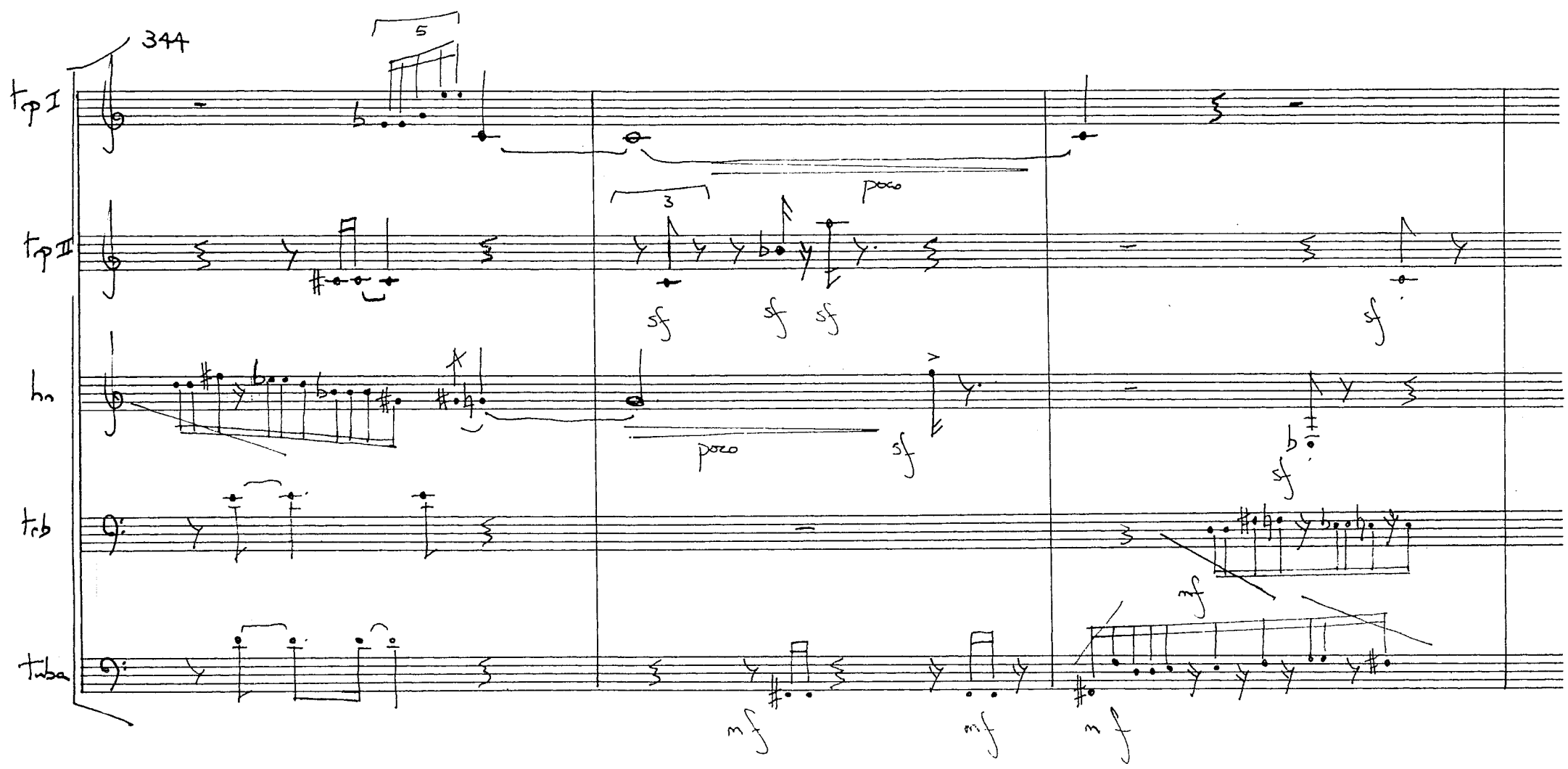

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347

trp I

trp II

hn

trb

tuba

sf sf f ff p

tap keys f poss.

sf mf cresc (§) (§) ff

ad-lib till bar-line

mf cresc f cresc

clicks f poss.

Q

350

tap keys f poss

trp I

trp II

clicks f poss

hn

clicks f poss

trb

f poss

tuba

p

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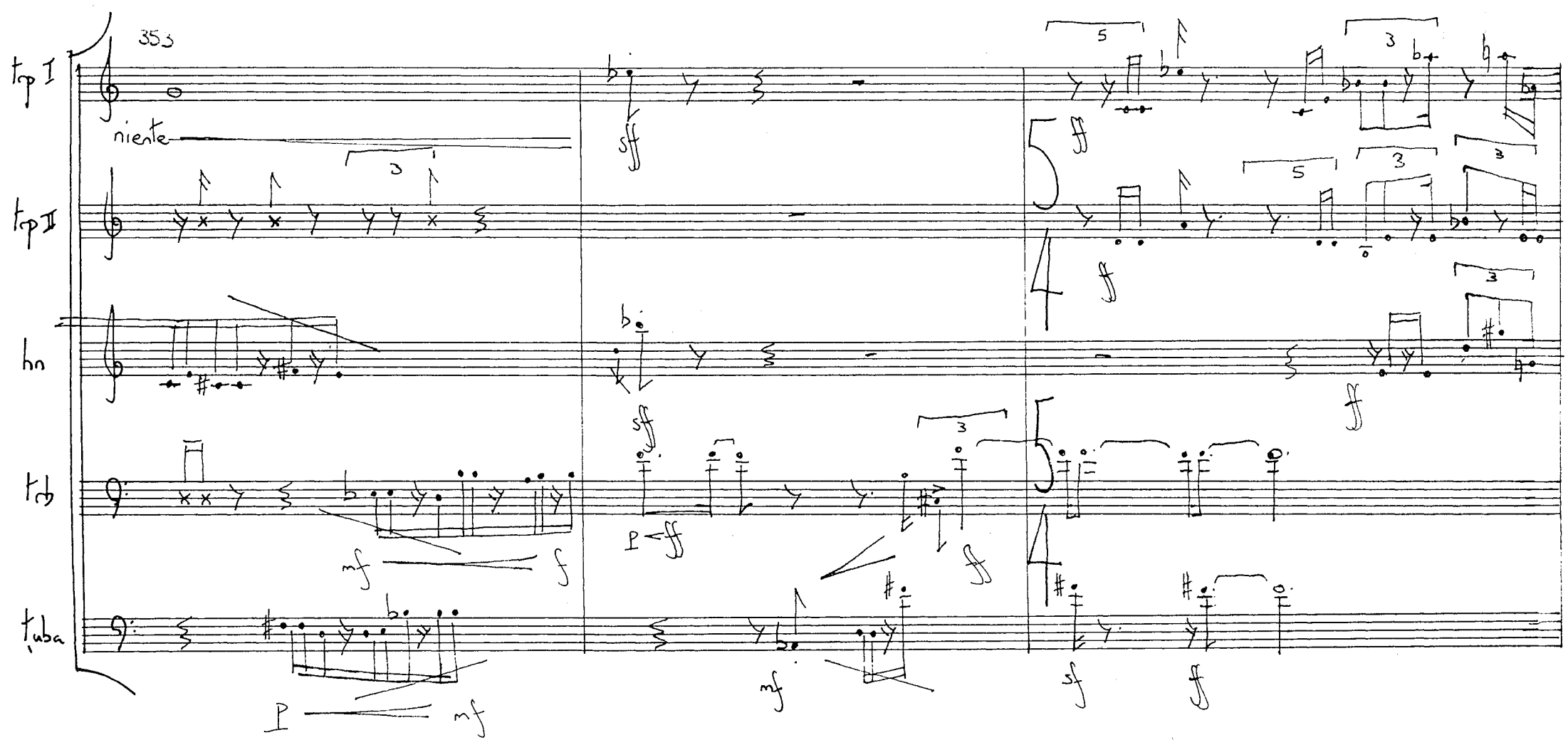

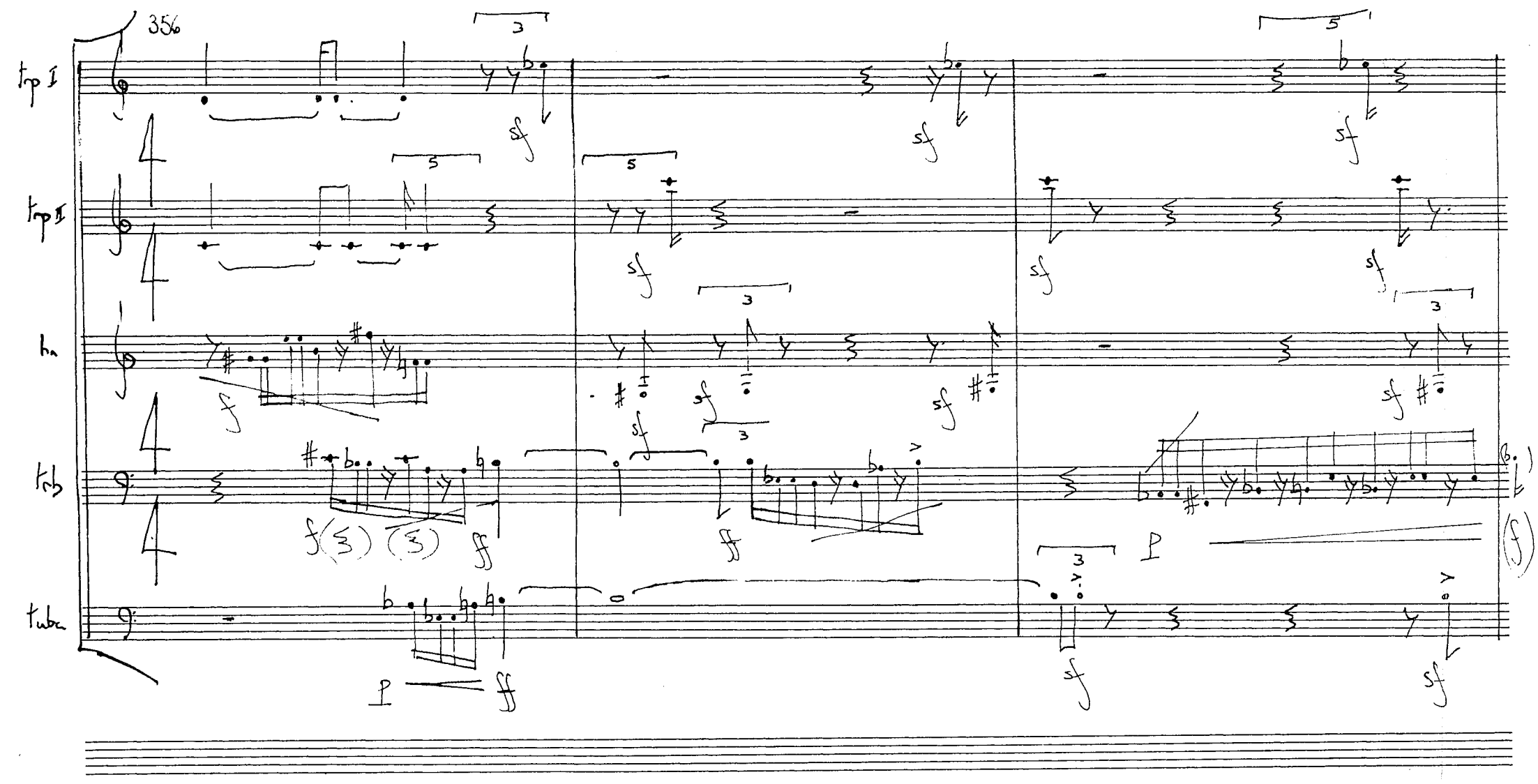

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359

Trp I — mf cresc poco a poco — (sf) (sf) — ad. lib till bar-line

Trp II — p cresc poco a poco — ad. lib till bar line

hn — p cresc poco a poco — (sf) — ad. lib till bar-line

Trb — f p cresc poco a poco

tuba — p cresc poco a poco — (sf) — ff

K 362

Trp I — mf ppp — (bell-up) — fff poss.

Trp II — ppp

hn — pp — cresc. poco a poco . . .

Trb — pp — cresc poco a poco . . .

tuba — (ξ) (ξ) pp — cresc poco a poco . . . .

365

Trp I — (bell-up) — ppp — fff poss

Trp II — fff poss — mf ppp — fff poss. — ppp

hn — cresc — cresc — cresc

Trb — cresc — cresc — cresc

tuba — cresc — cresc — cresc

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tpt I

tpt II

hn

trb

tuba

pp

fff poss

fff poss.

cresc

ff

bells-up.

371

SINGLE TONGUING

gliss

fff poss.

fff poss

fff pos.

fff poss

374

G. P.

Very long

G. P.

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S freely, desolate

(S - T to last about 1' 30")

375

trp I — Con sord — sf

trp II — Con sord — gliss

hn — Con sord — p — poco f — mf — sf

trb — Con sord — pp — p — poco f — mf

tuba — Con sord — (flutter) — pp

trp I — flutter — (without flutter) — f — pp — pp — mp — p

trp II — mf — f — mp — pp — p

hn — mf — gliss — mf — senza sord — niente

trb — f — p — gliss — mf — pp — mf — p

tuba — p — poco

T

376

Very slowly ♩ = c 56

trp I — (p) sub f — (no flutter) — niente

trp II

hn — p — p

trb — (p) sub f

tuba — Senza sord — niente — p — niente

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380

trp I — Senza sord — p — mp

trp II — Senza sord — pp

hn — niente — niente

trb — Senza sord — p — p

tuba — niente — p

384

trp I — p — pp sub

trp II — (pp) — p

hn — p — (p) — p

trb — p — niente p

tuba — niente — niente — p

meno mosso

388

trp I — poco cresc — mp — poco — ppp — lunga

trp II — poco cresc — mp — mp — p — lunga

hn — poco cresc — poco — ppp — niente — p — lunga

trb — poco cresc — mp — mp — p — niente — lunga

tuba — mp — poco — pp — niente

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C

And he showed me a pure river of water of life

Peter Wiegold

For soprano, 3 clarinets, crotales & vibraphone.

And he showed me a pure river of water of life,
clear as crystal,
proceeding out of the throne of God and of the Lamb.

In the midst of the street of it,*
and on either side of the river,
was there the tree of life,
which bare twelve manner of fruits,
and yielded her fruit every month:
and the leaves of the tree were for the healing of the nations.

And there shall be no more curse:
but the throne of God and of the Lamb shall be in it;*
and his servants shall serve him.

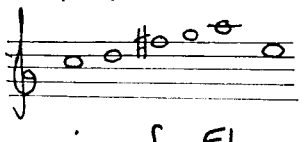
REVELATION 22, 1-3.

* the Holy City.

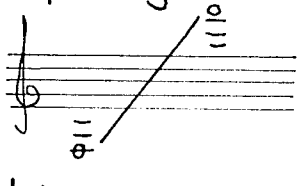
NOTES

(1) The work is scored for soprano, 3 clarinetists and a percussionist playing crotales & vibraphone.

clarinet 1 – B♭ & E♭ instruments clarinet 2 – B♭ & bass clarinet clarinet 3 – B♭ & bass clarinet (down to low C)

crotales –  sounding 8va higher (the E is not needed until the very end)

plus a free pair of E♭ crotales used to play the fixed set.

vibraphone – 

The score is notated in C.

(2) The soprano is required to alternate between two positions; a forward position in front of the others in a 'solo soprano' role, and a back position behind the others playing an equal role with them.

(3) In the text:
. . . . maintain same sound
- - - - > change gradually & evenly from one sound to another, with no break.

(4) The tempo should be felt to be the same throughout although within this there might be not only short term rubato but also long term rubato, whole sections being slightly slower or faster for expressive purposes.

(5) ♯̇, ♭̇ – quarter-tone up, down.

Commissioned by Cedfrith Arts, Sunderland, with funds provided by Northern Arts.

And he showed me a pure river of water of life

for the Matrix.

♩ = 90

Peter Wiegold

clarinet 1 (E♭)

clarinet 2 (B♭)

clarinet 3 (B♭)

crotales

A

molto secco

poco f

molto

molto secco

poco f

molto secco

damp gently

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14

cl. 1

cl 2.

cl 3

poco

molto

poco

poco

poco

poco

sub

sub

19

poco

poco

poco

sub

sub

BACK POSITION

AA

24

Soprano

cl 1

cl 2

cl 3

crotales

* ces

* ys

stal

face with crotale

† French (e

† (e

to B♭ clarinet

poco

molto

sub

(p)

28

fade with rotate

(pp)

as clear . . . . . rrr . . . ys tal . . . . . .

(no flutter)

(no flutter)

(poco)

poco a poco

walk forward . . .

B 31

FORWARD POSITION

tempo rubato

ten

And he showed me a pure . . ri. ver . .

sim

PPP

mp

proportionately = ½ inch = ♩ =

of water of life . . clear . . as crystal . . proceeding out of the throne of God and of . . . the Lamb . . .

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BB

32

walk back . . .

BACK POSITION

* single r - do not roll.

ve . . . -> r

35

o . . ve . . . -> i

a ri . . . ve -> r -> o ve . i . . . -> ve li

41

(* with 'y')

o . . r w o . . . -> ah . . . . . te(r) . . . -> r

(P)

V (if rec.)

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46

* ie 'pew'

a pū . . . re . . . oo . . .

50

(unvoiced)

rea

mf

li . . . ver . . ver . . . a

meno f

55

* as in 'water'

C

pū . . . ri ver of . . . . Life . . . . ve au* . . . . ter cae deeng under the

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60

thrō nov gō ...→ve the gō . . . dō . . v east ing

poco

'bend'

poco

molto

'bend'

poco

molto

sub

65

(with d2)

(* out)

ter ees cee ou tō . . . ve the ee stov thresh ing . . . . . → ah frm

poco

(with sop)

molto

CC

wa . . . . . → ah

ah . . → m . ō . . . → w hē . . . . . → n ă

poco

molto

poch.

più

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76

(dental trem)

poco

pūr ĭ ve r ov wī ty plĕ

(echo)

poco

molto

82

shŏ mm ee ăr lĕ shŏ me ă

pock a pock

pock a pock

pock a pock.

87

ĕ dri nk of thee mm ah the r ŏ m

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93 D

Thrō-mm. prō . . . -n of cee . . . cee . . . ding ou . . . tŏ-

poco a poco

poco a poco

poco a poco

* attacking every note while gradually changing sound

** 'e' as in 'the'

99

-mm . . . the-ă cee . . . -mm ah . . . ah that ŭ . . nder the cee ŭ . . . n der(ə).ri . . . nn. wunder

poch. a poch.

poch. a poch.

poch. a poch.

* as 'drawn'

105

of. a dro . . . -w na ĕ ro. w nof ĭ . . . ng the ee ĕ . . . ng ahahahah the ring drĭ . . . n Kee . . . st

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DD

113

why . . . . . the east- ward oh . . . . under flō oh . . . pō . . .

sim.

sim

sim

119

ce under- ward ah . . . . . oh . . . ah . . . ū . . . nder the oh . . . nissued east ward der ces ū . . . nder

sim

sim

sim

126

oo . . . the tō . . . . . grō . . . under the . . east ward flō . . . too . . gō . . . pō . . . . . ces- out the ward

6:5

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134

molto

mf p

flō . . → m . . oh

oh . . wō . . he . . . . show . . thee . → mm . . nō . . v

pp sub

poco

he . . mm vō . . vī . . ((→ ŭ ve . . . . → w . . e(r) . . → r

E

f sub

139

cee . . n ding pro ree ding

144

p pp f

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152

ou . . . . . t ō . . . . . vit the ū . . vri . . n . g

158

vit ten the ī . . . . . vn ring tn our

163

teen ē eing outing of flō ī eing ti ver ov ring sing God Gozahd ōzahd ah . .

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170

* as 'water'

* soft 'j'

sim

li . . ve li . . . fo or wa . . wa . . wa . . → ver . . wa . . jer . . → n or

poco a poco

poco

poco a poco

poco a poco

poco

F

poco meno mosso

plě . . . . shŏ nō . . . if the . thrō . . the flo . → wī . prō . thy . . . . → ve

poco

poco

to bass clarinet.

BASS CLARINET

match all dynamics to crotale

(mf dim poco a poco)

crotales

183

i . . f in . . . mi . . . . . st iff dis

V *

* quick breath if necessary

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186

poco

sub mp

poco

in the mee . . . . . n . . in the mm . . ssee . . . . . .

as before

191

thee . . . . . i . . nn mist or een na streen nn . . . . . sto ist an mm . . i

(V if nec.)

196

of the stree . . . . m . . i . . . n nor the stri . . . . . the

poco

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200

on . . . . . → mf ve a u un giv dis. mm . . . . . i. st

206 a tempo

o . . . . → n the . . . . ei . . . ther mi i i mii

cresc

molto leg.

cresc

poco a poco

* play fixed crotales with a free pair of Eb crotales.

210

G poco più mosso

begin when clarinet will be just perceptible under crotale resonance.

molto legato

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215

molto leg.

cl 2 (B♭)

cl 3 (bass)

crotales

221

Sop

to . . the . . bare tree . . . on . midnight

cl 1

cl 2

cl 3

crotales

228

poco

poco

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234

cl 1 (Bb)

cl 2 (Bb)

cl 3 (bass)

molto leg.

molto

molto

239

245

Sop.

cl 1

cl 2

cl 3

s

tree . . of . life . . . will in mgardnishimō . dis

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251

poco rit . . . . . sub . . . . . tempo

pp mp

ō non wen stō . m . an . . sō . . all full . . . dsō . . all ->

poco a poco

p

pp

p

pp

p

pp

pp

DAMP

257

cl. 1

(pp)

cl. 2

(pp)

cl. 3

H

263

f

f

tree . . . . . in the . emm . . . . . .

mf sub

p

f

f

f

(4)

f

(with sop.)

f p

mf sub

p

(4)

f

f

f

f

p

f

f

pp

f

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268

there . . . . . bare . . . . . ah.

poco a poco

273

poco

ar . . dn ah . . gree . . cee . . to i . . cee cry . . . . ll i . . . . . t

280

twe . . . . ll . ve . . . . ll ah . the . . r o . . v frū . . . . ah vre . . . . ll thrū . . . tē . . (ā ell . . . .

poco a poco

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285

poco cresc

lō vell lō . rō . --> ah vell lō -> ah -> ē . lō rō . --- -> ah -> ē | lah jū . . . ---> ah ē

(if nec)

291

poco a poco

(hard c)

vē čom in thrō . . . tve cee . st in . m . dis ah . . vn . an mis ō rī cntm . . ((ō cm . .

296

molto

ov n ī gm . . . ō frē ō . . . . . -> nē ver frō . . -> n ī . ver cee crō . . . . -> mm

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301

Lightly

p

pin

sub mf

molto

sub p

mp

306

sub

molto

sub f

312

molto

mf

subf

f

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319

Sop.: tsing . . . . . ev er everă thă tive ō ō ve..r..nŏn.. tissŏ. . . m. ĭcŭ. . m sō issgŏ. . . n

cl 1 (Bb): molto

cl 2 (Bb): sub pp — molto

cl 3 (bass): sub pp — molto

325

to cărăpĕ. n . . . . . oken bar. . . . . there . . . . . .

330

mm . . . . . I thy . . . . wa . . ter . . . . there . tree i

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335

sho . . wthee . . I flo . . wI . . . fro . . . . . thru . . . . . .

339

thou . . . a(r) . . . r true v

poco

345

grah . . . ă ee . . . tă ă . . . . . kŭ . . . > m . take eat cree. free . . ob . . . > n .

(if nec.)

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351

(* i)

(with d 2)

poco a poco

ē → ō → ah . . . try . . . ly . . . vō . . . r

poco a poco

(with sop)

poco a poco

poco a poco

356

ppp

mf

ppp

thou . . . frē . . . . . .

poch.

p

361

mf

ppp

there . . cree . . bare . . . . . ah . . . . . .

p > ppp

p

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365

cresc poco a poco

lŏ . ah . re . . grō ah . . tree

cresc poco a poco

cresc. poco a poco

370

the . . . . ov ă tŏ . . ah . .

cresc poco a poco

(ppp) cresc poco a poco

II

375

* soft c

tăll er . . e . . mĭ . . . rr ŏ vĕ . . as iva ter groo . . ĕ pă . . . . . ă . . pă . . ah . . cĭ . . cĭ . .

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382

llŏ . . ve tte→ah lah . . . . → ĭ ving . true . Ci . . . . . gĭ . . ve rū . trū . . . . → ĕll la pă . . rā . mell . rear .

RIT POCO A POCO - -

388

ŏ . . → rr . ell . rĭ . . . . → ah bah . . . . the rĭ . . the bŏ . . . . → ah pah . . gŏ . . over . ah the the

(RIT)

396

sempre

. . Ĭvah pah . bah to . ĭvah bĕ . . llovcry . . . . givah cry . . . . cry . . . .

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TEMPO (poco meno mosso)

405

J

poco a poco

ff sempre

poco a poco

poco a poco

ff sempre

poco a poco

409

ee → ah

414

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419

ppp

pp — ppp

(ppp)

pp — ppp

pp

424

JJ just before crotale dies away

where necessary, rest & breath during grace notes.

sempre

marc molto secco

mp

sempre

very fast (with crotales)

very fast (with cl I)

(pp but this note must be quite long)

FORWARD POSITION

dynamics reflect those of cls. and cots.

walk forward . . . ♩ = c 90 tempo rubato

in the

Sim.

mf

mf

f

ff

face with crotales

ff

face with crotales

marc with cl I

f

ff

face with crotales

Sim

mp

mf

f

ff

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(but never falling below p)

mi . . . dst of the street of ; . . . t and on ei ther . . si . . de of the ri. ver . . . was there tree . the

(dim)

(dim)

(dim)

427

poco

sub mp

poco più f

mf

of . . life . . . . . which 7/8 bare . . . twelve . . 5/4 ma. nner of frui . . ts and 7/8 yiel ded her frui . .

(to nothing with crotales)

to bass clarinet

BASS CLARINET

mf

(to nothing with crotales)

mp

f

(to nothing with crotales)

430

f poco

ff

2/4 . . . t 4/4 ev . . ery . . month 3/4 and the 5/4 lea. ves of the tree . . were for the

to Eb clarinet

Eb CLARINET

PPP

f

mp

f

ff

f

ff

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435

walk back . .

K

hea. ling. of. the na. tions.

poco a poco

molto

poco a poco

441

cl 1 (Eb)

cl 2 (bass)

cl. 3 (bass)

crotales

448

(ppp)

poco a poco

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455

Legatiss.

Legatiss.

462

to Bb clarinet

468

KK

cl 1 (Eb)

cl 2 (Bb)

cl 3 (bass)

MEDIUM STICKS

VIBES (motor off)

VIBES

sempre più f

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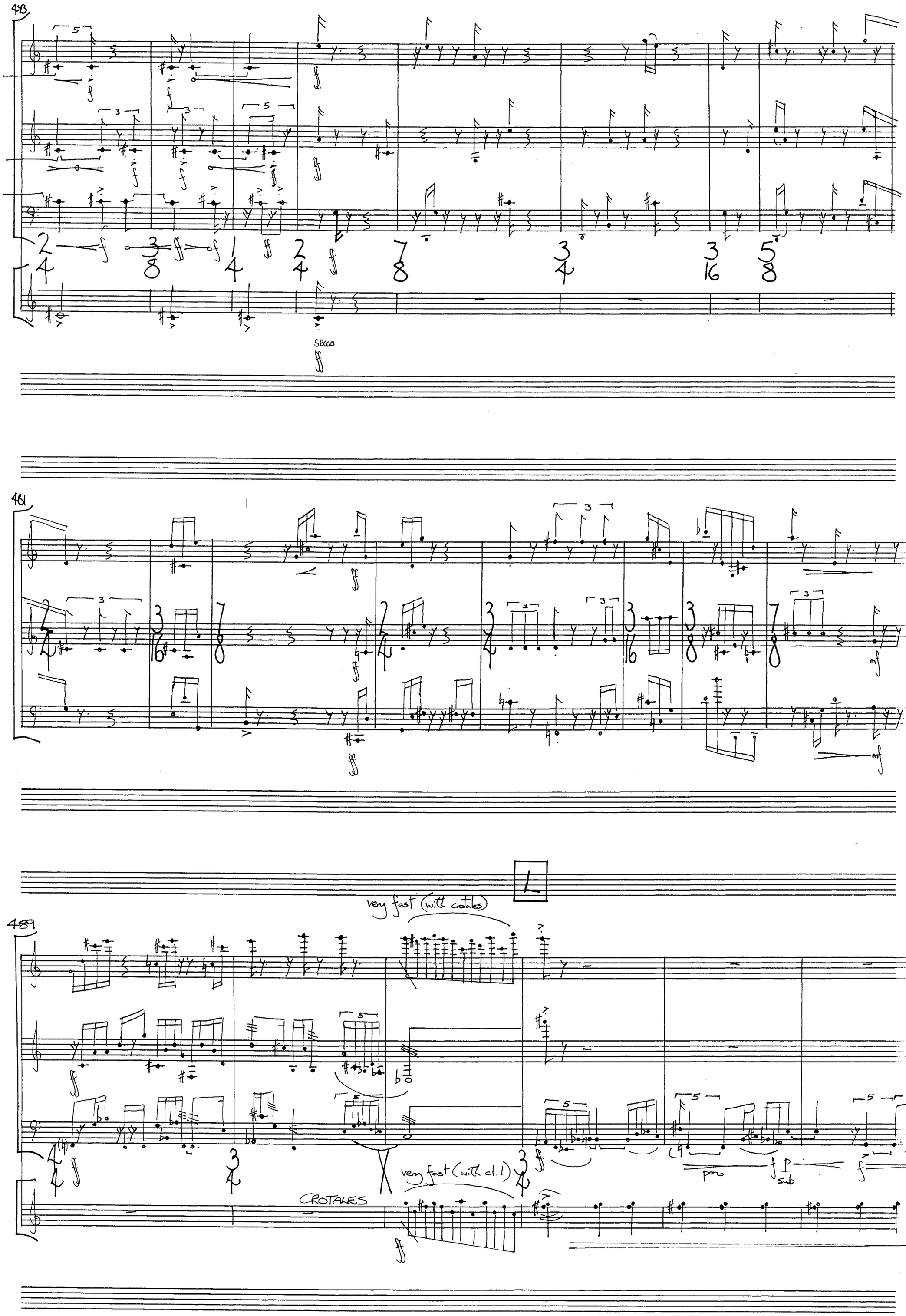

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495

poco

poco

poco

sub

sub

499

pochiss a pochiss

pochiss a pochiss

(P)
HARD STICKS
VIBES

503

sim

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(BACK POSITION)

508

and the leaves of the trees . . were for the hea . ling of the na . tions . . .

to Bb clarinet

Bb CLARINET

CROTALES

pochiss a pochiss.

512

sā mm . . wā mm . will mm . . ū . n twē . . →llah . . . vrū ah . n yū .

poco

to Bb clarinet

MEDIUM STICKS

VIBES (motor off)

motor on

Ped. . ⌋ Ped.

(damp)

517

* as joy

cwē . →llnō . →* oyyū to . | . ver joy thrū . than joy ī . . . cee yū light oh . he . . show . mm .

Bb CLARINET

motor off

motor on

Ped. . Ped. . . Ped. . .

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522

poco p (dental trem) pp poco p

ee . . . → ă pū . . . → r ĭ vĭ . . . . . re . . r ŏ . . rŏ lĭ . . . . . vah . . . → ŏ . → w ĭ

poco p pp poco p pp p p poco p

pp poco p pp p pp p p poco p

fast as poss. fast as poss.

pp p pp p pp p

527

poco pin mf

. . . . . thy . true . he

ĕ . . vah . . → ĭ try . thee ĭ

poco pin mf pp p mf

pp mf

motor on motor off pp poco

(y) (y) (y) (y) (y y)

mf Ped. . . pp Ped. . . poco

532

too . . ah . . → nĭ vee fŭ tare . ē . vĕn . thou take thou brŭ . .

mf mp mf mf f

poco pin mf p poco pin mf mp mf

pp poco pin mf p poco pin mf

pp poco pin mf

motor on

(3) pp mp mf mf mf

Ped. . . .

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537 M

ff sempre

..Ke hē heal lea take thee vow . . . . . oh . .

ff sempre

ff sempre

ff sempre

motor off

f (damp)

(*soft j)

542

yē yē jū sawl . . . . . tare the fm there

Cives still iss n vess show m ně nă mĭ st(a) shall fi all so slow wi . . (3)

(motor off) hard sticks

secco

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555 MM

Soprano

thrē shē . twardtwlea- sure underje ee . . s ued joy . . . . east wa (rod). toy . - - - >

cl 2 (Bb)

cl 3 (Bb)

Vibes

563

ee. shall ā tare . . . try . . . . Li awe . . . . d shy . - - - > n to

571

try . . . . thee ō . . - > w tare yū . - > ah . - - - > ī - > ē | saw . . (

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580 N

poco

I ō . . . . . ver come . . . . . oh . . . I e . . . . . .

Sempre

Secco

584

poco

ver i . . . . re river of . . . . . (i . . . . .

Secco

MEDIUM STICKS

Con ped.

Sempre

589

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595

(pp sempre)

(pp sempre)

(pp sempre)

(pp sempre)

599

(pp)

(pp)

secco

(p)

gradually release pedal.

605

(pp)

mp

mf

f sempre

(pp)

mp

f sempre

pp

mf

f

f sempre

pp

ff

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611

617

cl 1

cl 2

cl 3

crotales

vibes

VERY HARD STICKS *

ff sempre

Ped.

* upper vibes to sound as close to crotales as possible

624

(ff sempre)

Ped.

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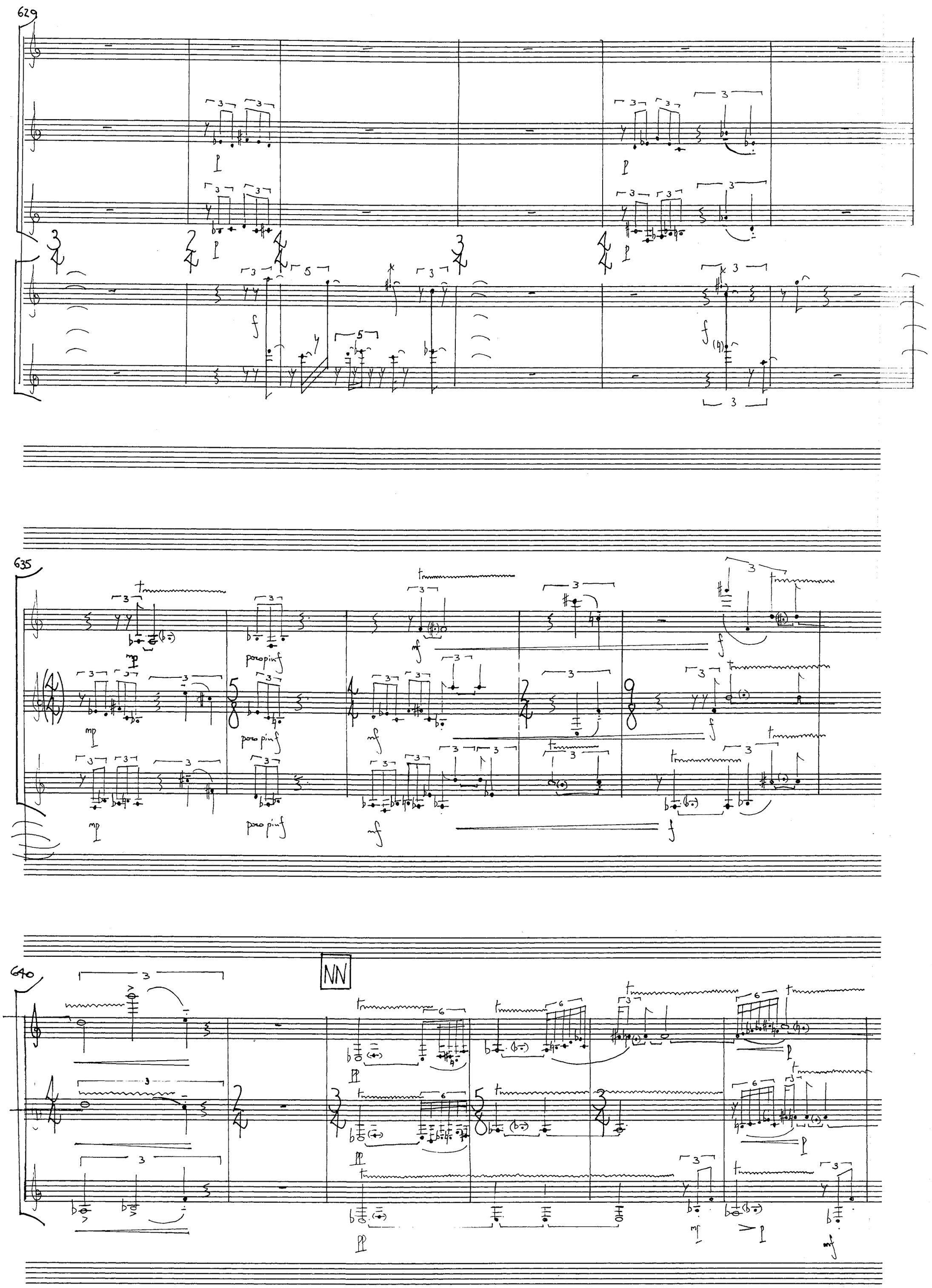

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646

(in tempo)

(senza trill)

very fast

CROTALES

VIBES SOFT STICKS

motor on

dim pochiss.

652

Soprano

Sim.

i . . . i . . . f i . . . vi . . . ver i . . . veri . . . verr i . . . . verri . . . ss

cl. 1

cl. 2

cl. 3

vibes

a pochiss.

dim pochiss a pochiss.

657

sim

i . . . ssue . . sh i . . . ver rrr i . . . ssue . . . vă . . . shue . . ss ĭ . . . shă . . . sh

MEDIUM/SOFT STICKS

motor off

secco

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662

a . . . sh a . . . sh ue . . rr oo . . . rrr oo . . . rrrrr

trem.

trem.

trem.

663

trem.

(f)

p

f

(p)

f

f

f

f

f

(p)

p

(f)

p

* Keep repeating till new material is reached.

673

f

f

p

f

f

(p)

p

f

f

f

f

f

p

f

p

gliss

f

gliss

('black' ('white'))

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679

f

(p)

l sub

685

f sempre

sim.

(f)

mp

mf

f

690

ff

sim

(f)

f

ff

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695

cl 1 (B♭)

cl 2 (B♭)

cl 3 (B♭)

vibes

P

CROTALES

701

mp sempre

oh . . mm . . . oh . . ee . . oh . . . mm . . . he . . i . . . va(r) . . me . . ah . . → oo ri ver. → ah . .

poco f

poco f

mf

mp

poco

poco f

f

f

mf

f

mf

f

(* as 'boy')

706

mmi . shō . → m ă pū ree . . → m . an . . d he . show . ed me ă pure

PP

mp

mp

p

tempo rubato

f

ve lloy ī trū . . .

*

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soprano

(unpitched)

. . oh . . → m. ne thou toy . . . . I . . (thee . . show . . mm. me . . he ā ke thee ee ee oh

tare. tā . . → m oh yee . . tame he crī . . . . . stě ře. see to. tě . . sure east cees ees

(clatal trem)

crī . . . → rrr. . ah . . stěl. ří . . vah. ŏ. . . v lĭ . . . v mm . . . . ver . . he . shō. mah . .

* 'lāy'

ah . . . oh crī lĭtăta ă lĭit crū . tā itāv pū . . rrĭ . . . . → ee stā . . lystā . lystā . lystāle . . . → ee . .
liss until iss n rivn

. . . show . . . mm . . . he . . show ed me a pure ri . . . . ver . . . ă . . . ŏ . . . . . ah . . .

Q

soprano

cl 1

cl 2

cl 3

poco a poco

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712

ppp

pp

ppp

p

ppp

ah

ū

717

mp

pp

li

ō

ah

m

mp

720

f

f

molto

f

mf

p

he

ah ā

tā

ī oh

oh

ān

p

mp

mf

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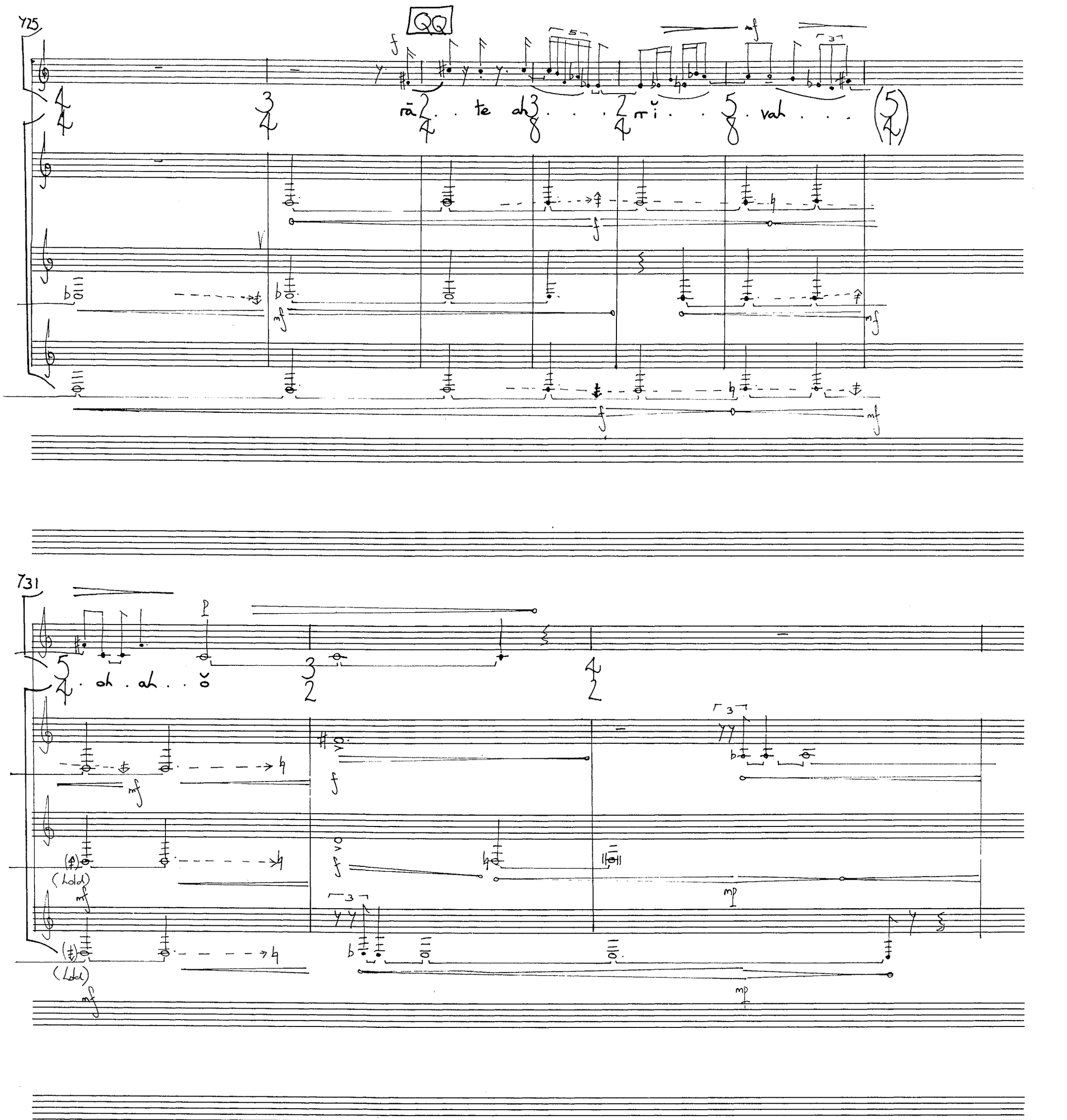

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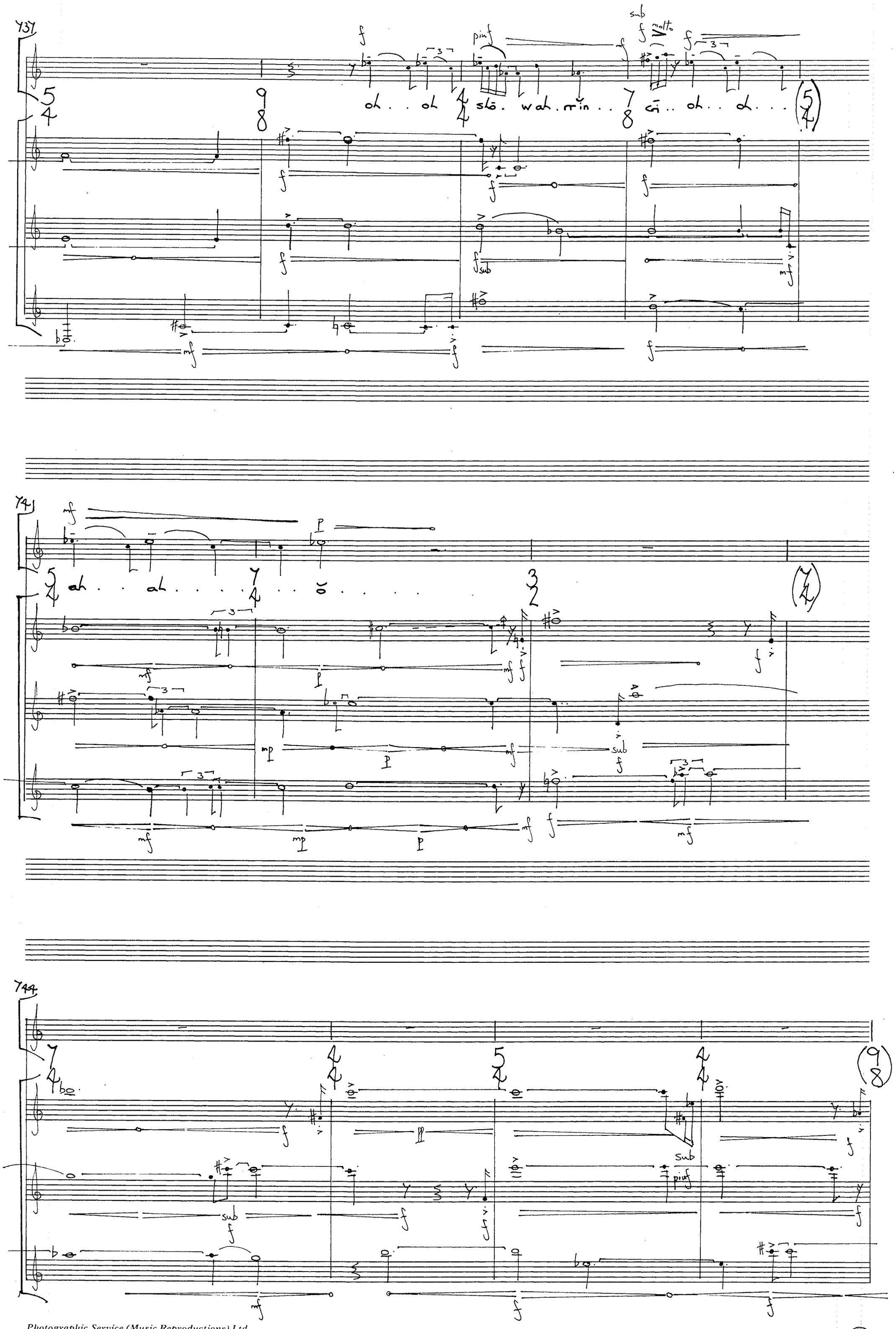

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Y48

Y52

Y56

R

* combination of these two sounds ad-lib.

Soprano

Sotto voce Walk forward . . .

mf

* mm/ah . . . . . .

cl 1

cl 2

cl 3

cowbells

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FORWARD POSITION

f project!

Y60

and . . . . he. showed. me. a . . pure . . ri . . . ver . . . of wa . . ter. of . . life . . . . clear . . .

f

f

Y65

Soprano

. . as. cry . . . . stal . . . . pro . . . cee . . ding out of the throne of . . God . . and of . . the . Lamb . . . . . .

cl 1

cl 2

f

crotales

Y70

. . . . In the . midst . . of the street and on ei . ther side of the river . . . . . was . there the tree . . of . . .

of it

p f p

p f

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Y75

life . . . . . which bare . . twelve . ma . . . . n ner of fruits . and yiel . . ded her fruit .

Y80

RR

ev . . . ery . . . month and the leaves of the tree . . were for the

poco

(rotate)

VIBES
(motor on)
SOFT
STICK

Y85

hea . . ling . . of . . the . na . . tions . . . . . .

to bass clarinet

BASS CLARINET

hoot!

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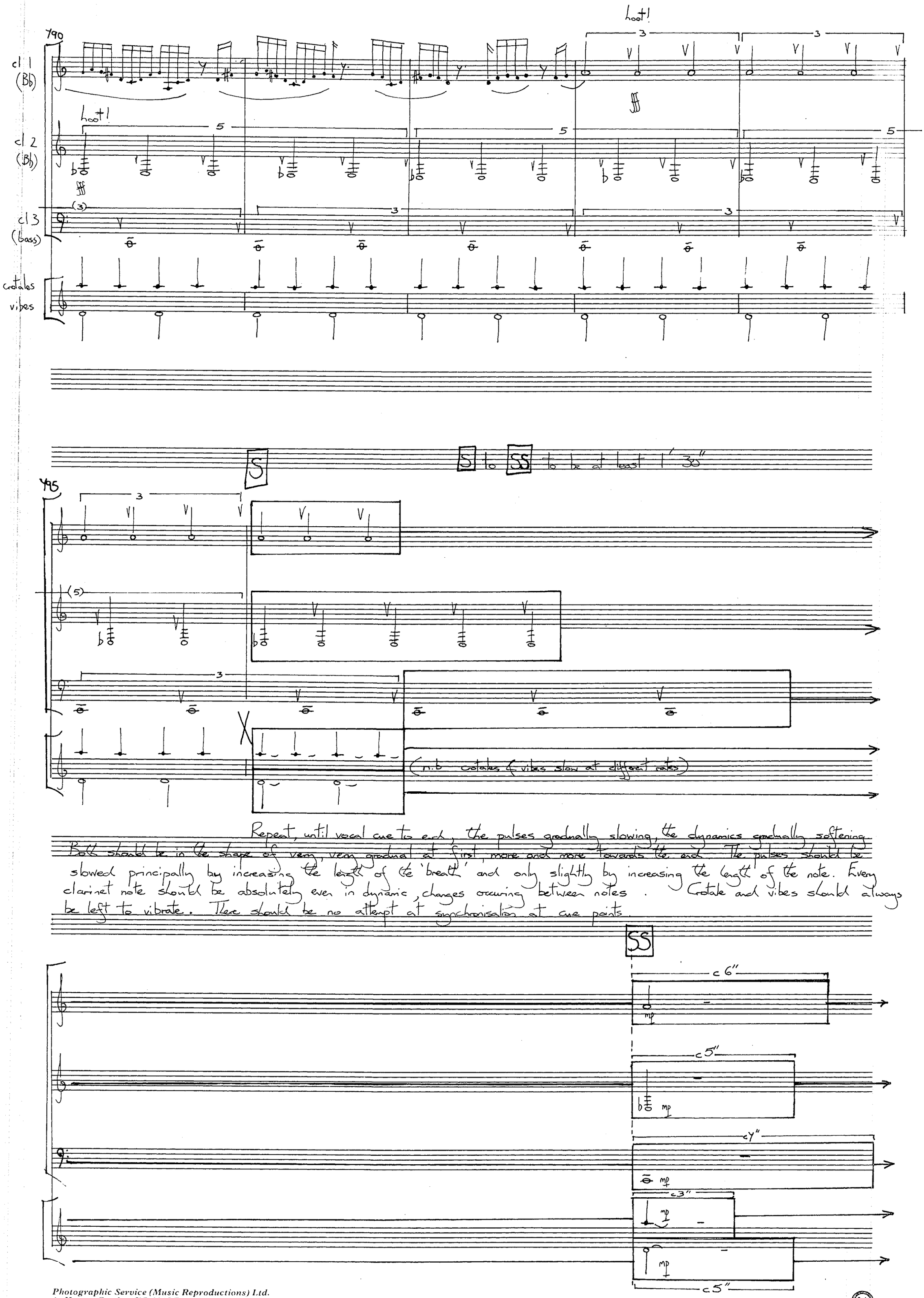

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slowly, freely

T

and there shall be no . more . curse . . . but the throne of God . . . and of the Lamb

<c 4"> * <c 6"> * <c 10"> *

* overlap to complete note if necessary.

soprano

rit.

shall be in . it . . and his ser. vants . shall . . serve . . him . <c 6"> . . . . . .

crotales
vibes

<c 8">

one
more . .

voice and
clarinets fade
with crotales & vibes

TT

(V)

with vibes

p

p

p

with cl. 1.

VIBES

CROTALES

p

p

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GEMINI

Peter Wiegold.

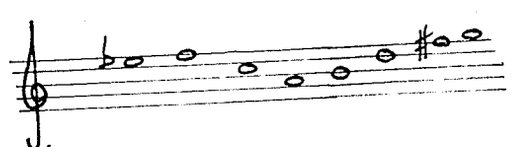
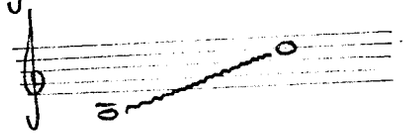
for 2 clarinetists (both playing B♭ & E♭ instruments)

& 2 percussionists:

PERCUSSION I.

triangles (2)	tri
maraccas	mc
cowbells (2) (deep as possible)	cow b.
cymbals (2) (high & medium)	cym
tam-tam (large)	T-T
wood-blocks (3)	wb.
bongos 2&4	bg
snare drum.	sn dr.
tom-toms (3)	t-t
bass-drum	b.d.
VIBRAPHONE, MARIMBA	both down to low C.

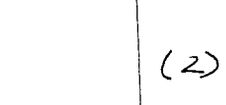
PERCUSSION II.

triangle	
jingles	
tambourine	tamb
hi-hat cymbal	
cymbals (2) (medium & low)	
tam-tam (medium)	
temple-blocks (5)	tem.bl
bongos 1&3	
snare drum	
tom-toms (3)	
tablas	
CROTALES	
BELLS	

NOTES.

(1) This is a performing score - clarinets written at transposed pitch throughout.

(2) performing position: perc I, cl I, cl II, perc II

(3) grace notes () are to be played proportionally throughout. That is, at the approx. position at which they appear in the bar. At some places because of the space allotted then & the tempo this will mean. "as fast as possible".

(4) .. accel .. rit.

(5) .. play for the length of the line

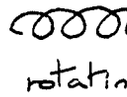
(6) X .. time signature suspended.

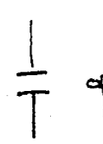
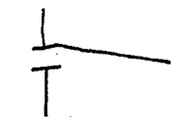
(7) .. play simultaneously. play immediately after.

(8) percussion notes

.. rim shot (or in some cases 'inflection')

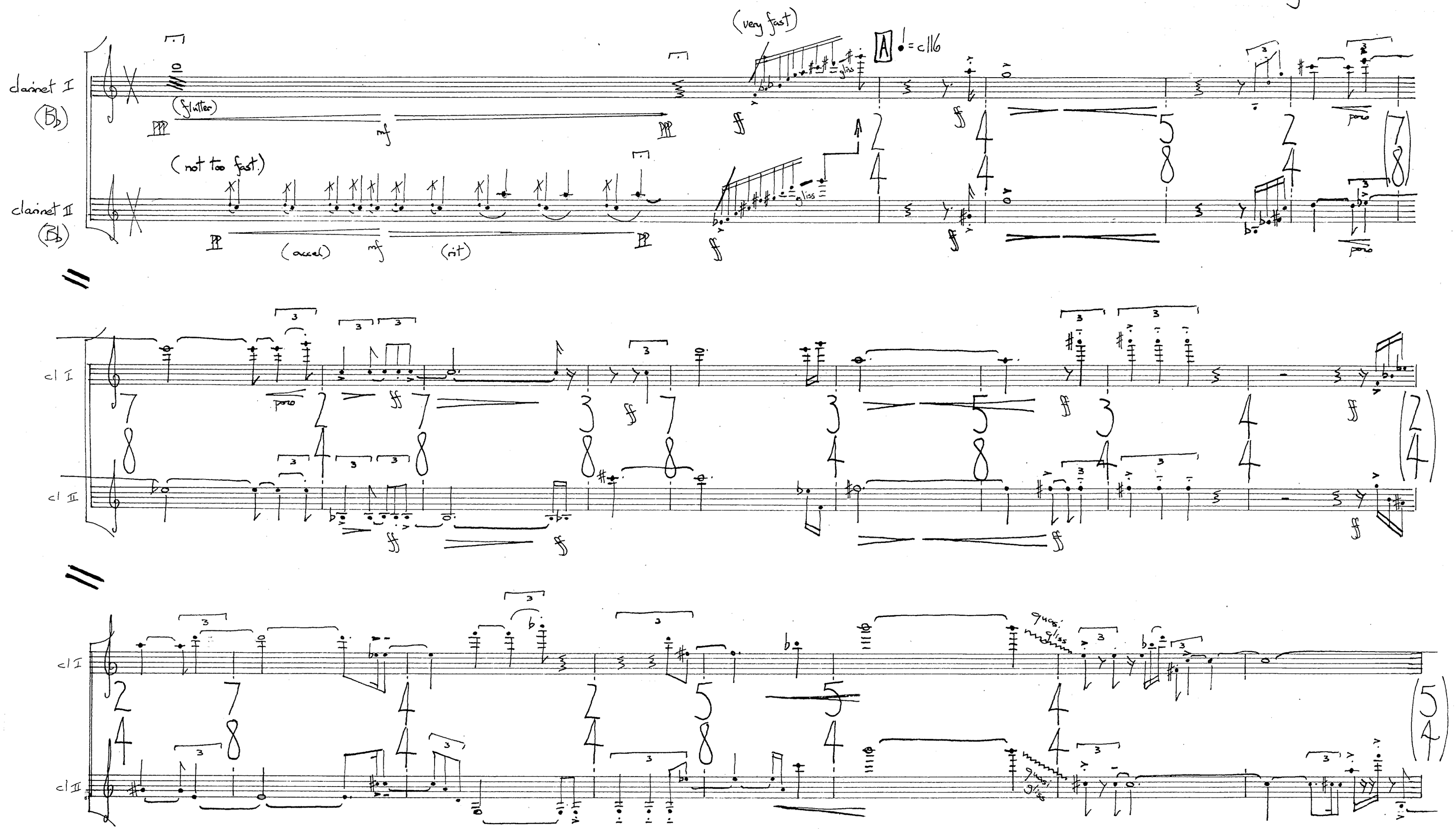
 .. 'bell' sound on dome of cymbal.

 brush on drum, rotating, always in contact with surface.

hi-hat ...  open closed gradually open  grad. close

GEMINI

Peter Wiegold



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RIT.

cl I

cl II

mp

f sub

poco a poco

♩ = c84

niente

perc I

bg

t-t

SOFT STICKS

AA

(accel)

(rit)

gliss

attacca

B ♩=c 92

cl I

cl II

perc I bg tt

perc II tablas

pp mp pp mf pp poco f pp sub. niente f f pp (echo) p f pp (echo)

pp mf pp poco f pp sub niente p f

SNARE STICKS

bg poco molto f

f mf f mp

cl I

cl II

perc I tt

perc II tablas

mp mf f mp pp mp pp mp p pp pp mf pp mf f

H. cym pp mf pp poco f sub pp poco f

(mp)

BB

cl I

cl II

perc I { H cym, bd, sn dr, t-t

HARD Sticks

perc II { bg, t-t, tabla

HARD STICKS

perc I { wb, bg, sn dr, t-t

perc II { tem.bl, t-t, tabla

tem.bl.

wb

bg.

tabla

t-t

sub

pp < mf > pp

C

cl I

cl II

perc I: cym, wb, bg, t-t

perc II: ti, cym, t-t, bg, t-t

(echo)

*bell sound on dome of cymbal

CC

cl I

cl II

perc I: Ti, wb, bg, sn. dr, t-t

perc II: temb, bg, sn dr, t-t

cl I

poco a poco

cl II

molto

perc I

tris

cym

sn dr

t.t.

b.d.

H cym

(damp)

perc II

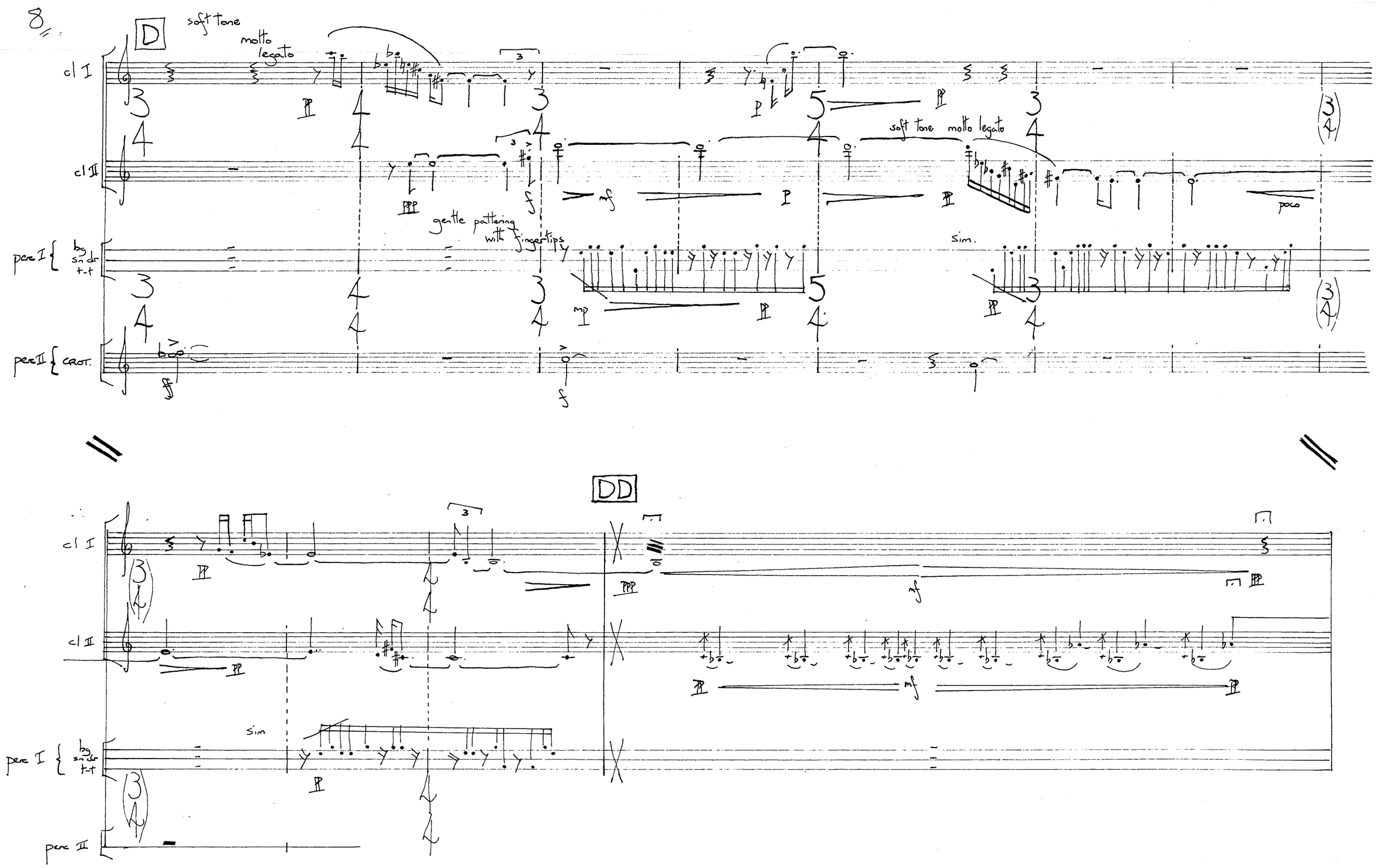
ten bl.

bg

sn dr

t.t

CROTALES


8
D
soft tone
molto legato
cl I
cl II
soft tone molto legato
poco
gentle pattering with fingertips
sim.
perc I
big sn dr t-t
perc II
CROT.
DD
sim
perc I
big sn dr t-t
perc II

E

♩ = c 116

cl I

cl II

molto legato

pere I { bg, sn. dr, t-t

fingertips

pere II { cym, tem bl., bg, sn. dr, t-t, CROT

M. cym

CROT

bg sn. dr

cl I

cl II

pere I { gr.

pere II { tem bl., bg, sn. dr, t-t

SOFT & SNARE STICKS

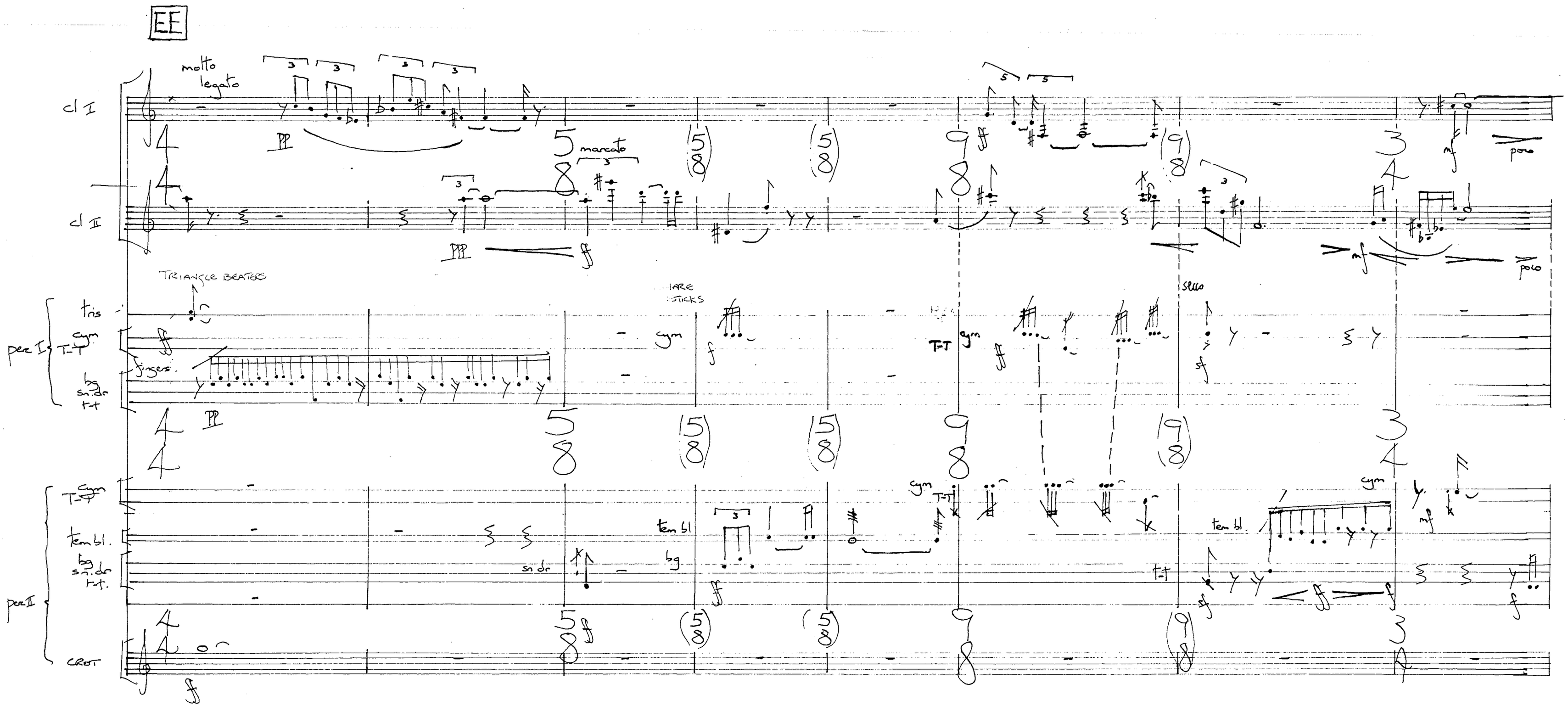
M gm

(bounce snare stick)

tem bl.

poco

CROTALES


EE
molto legato
cl I
cl II
marcato
poco
TRIANGLE BEATERS
tris
per I
T-T
fingers
bg
sn.dr
t-t
SQUARE STICKS
sym
per II
tem bl.
CROT

Rit. . . . . calando . . . . . ♩=c 60 F ♩=c 96

cl I

cl II

perc I: tri, cow b., T-T, bg

perc II: hi-hat, cym, T-T, tom b., bg, snare, t-t

niente

leggiero

HARD STICKS

cow b.

T-T

cym

bg

Hi-hat

(accel)

fingertips

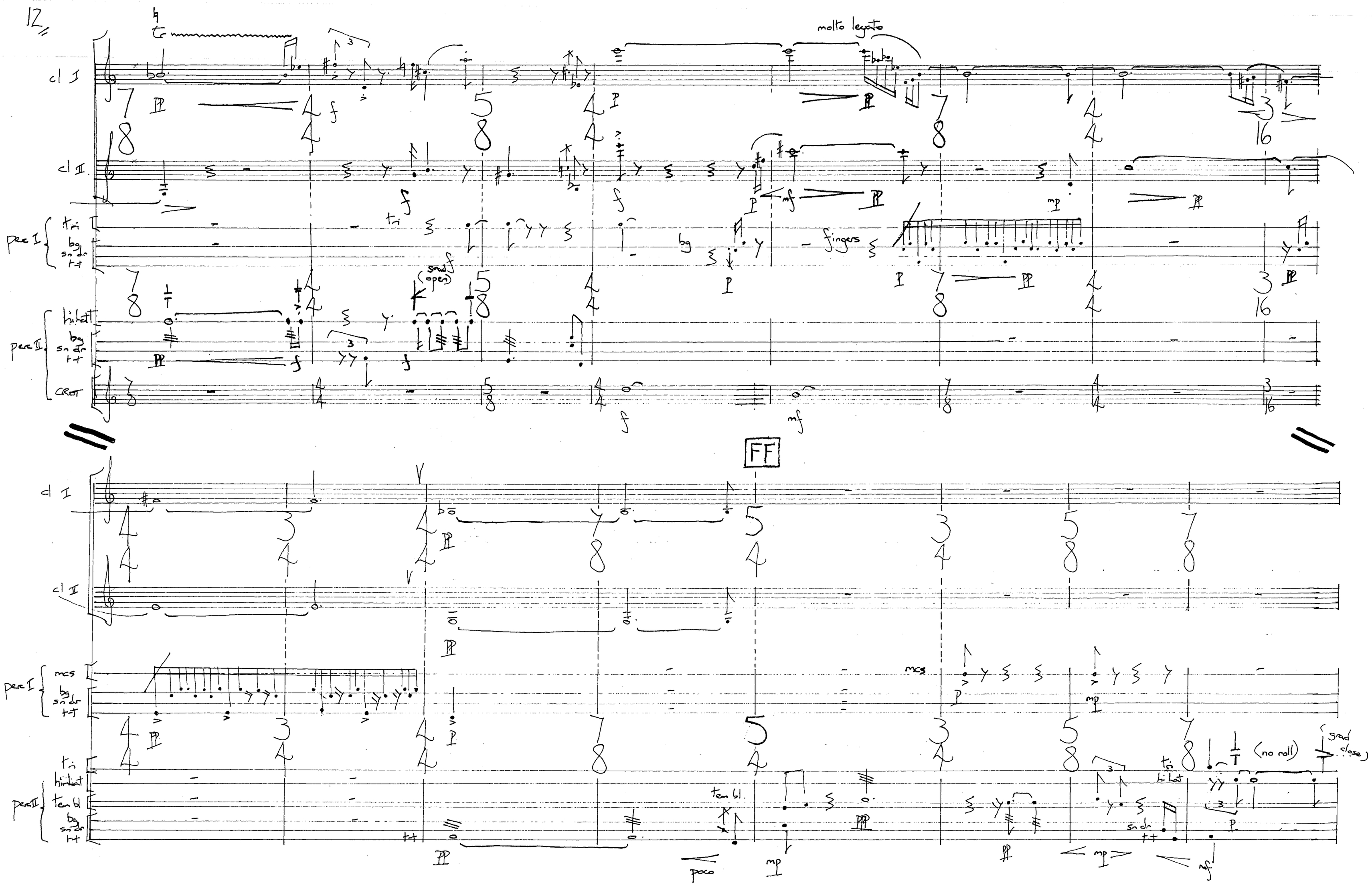
(fingers)

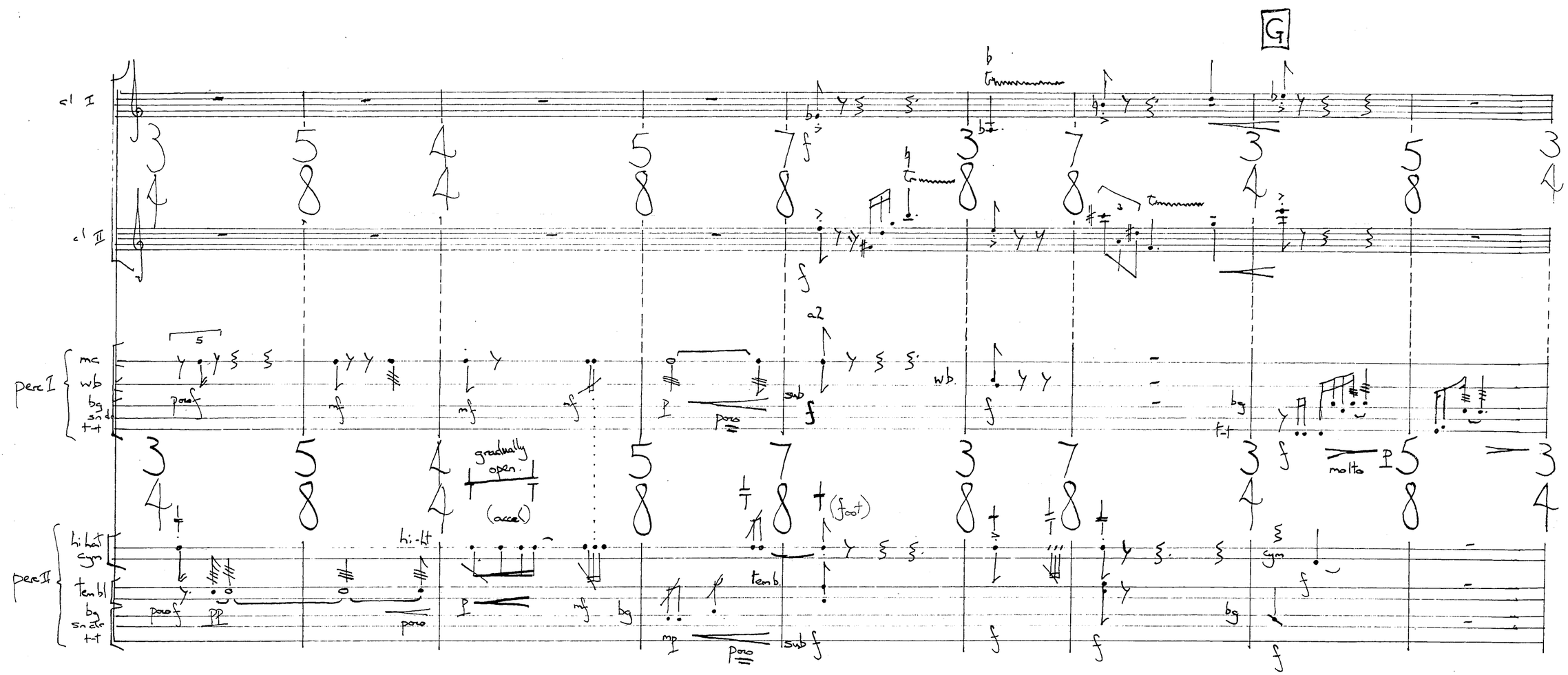
poco

hi-hat

cym

T-T


12
cl I
cl II
perc I
perc II
CROT
molto legato
fingers
snd (open)
FF
mcs
tem bl.
poco
snd close
(no roll)


G
cl I
cl II
perc I
mc
wb
bg
sn dr
t-t
perc II
hi-hat
cym
tem bl
tem b.
poco f
poco
pp
mf
f
p
sub f
a2
gradually open
(accel)
hi-hat
(foot)
molto
cym

GG poco più mosso

cl I

cl II

perc I: mc, w.b

perc II: tamb, hi hat, sn, tembl, bg, sn dr, t-t

shake

(tap handles on w.b)

(with foot)

(foot)

(accel)

H

perc I: mc, wb, bg, sn dr, t-t

perc II: tamb, hi-hat, bg, sn dr, t-t

(thumb)

hi-h.

* inflected notes.

cl I

cl II

perc I: mc, bg, sn dr, t-t

perc II: tri, tamb, hi-hat, cym, tembl, bg, sn dr, t-t

poco a poco

(tap handles on drums)

sim

bg

t-t

mf

(hit then imm. open)

slowly close

(no roll)

(tap)

tamb

hi-hat

cym

(shake)

tap

tembl.

p

(mf)

(sim with handles)

cresc. poco a poco

w.b.

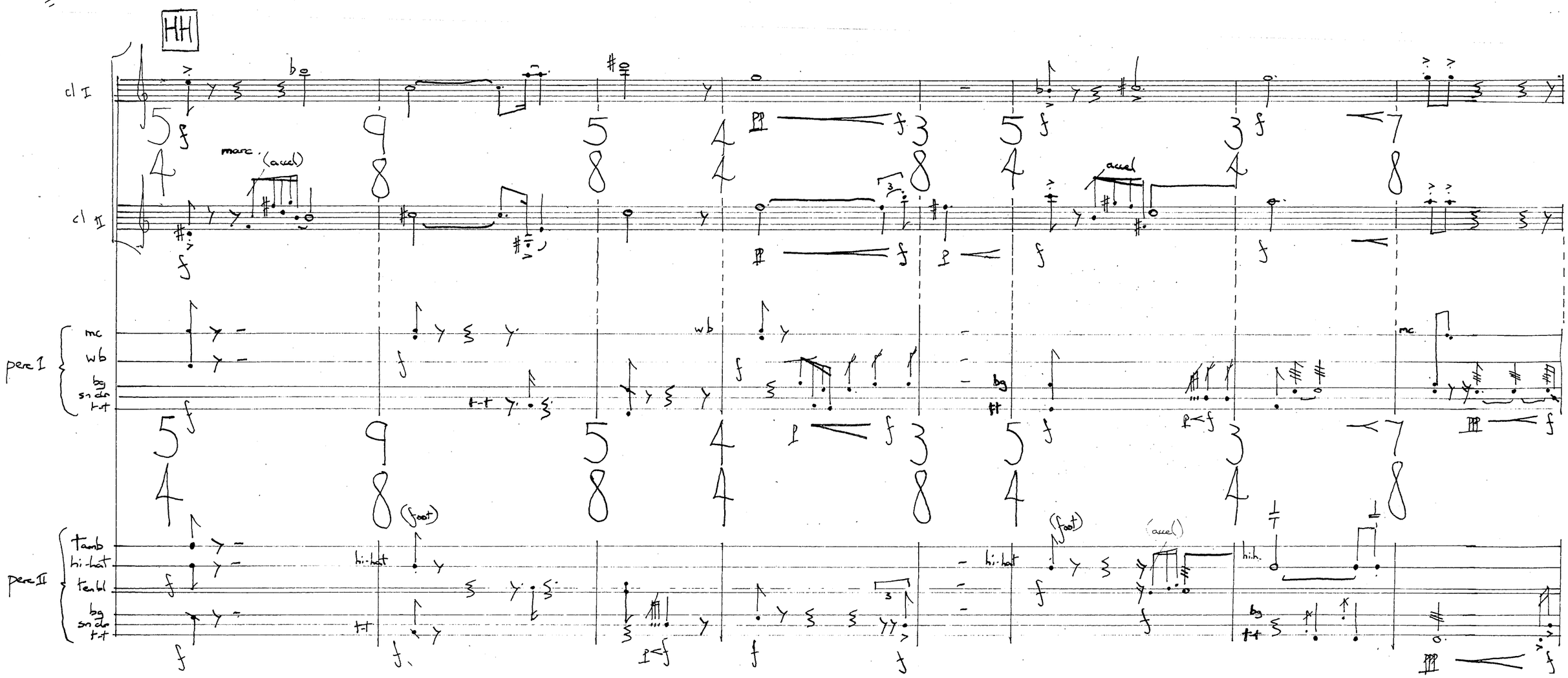
(poco)

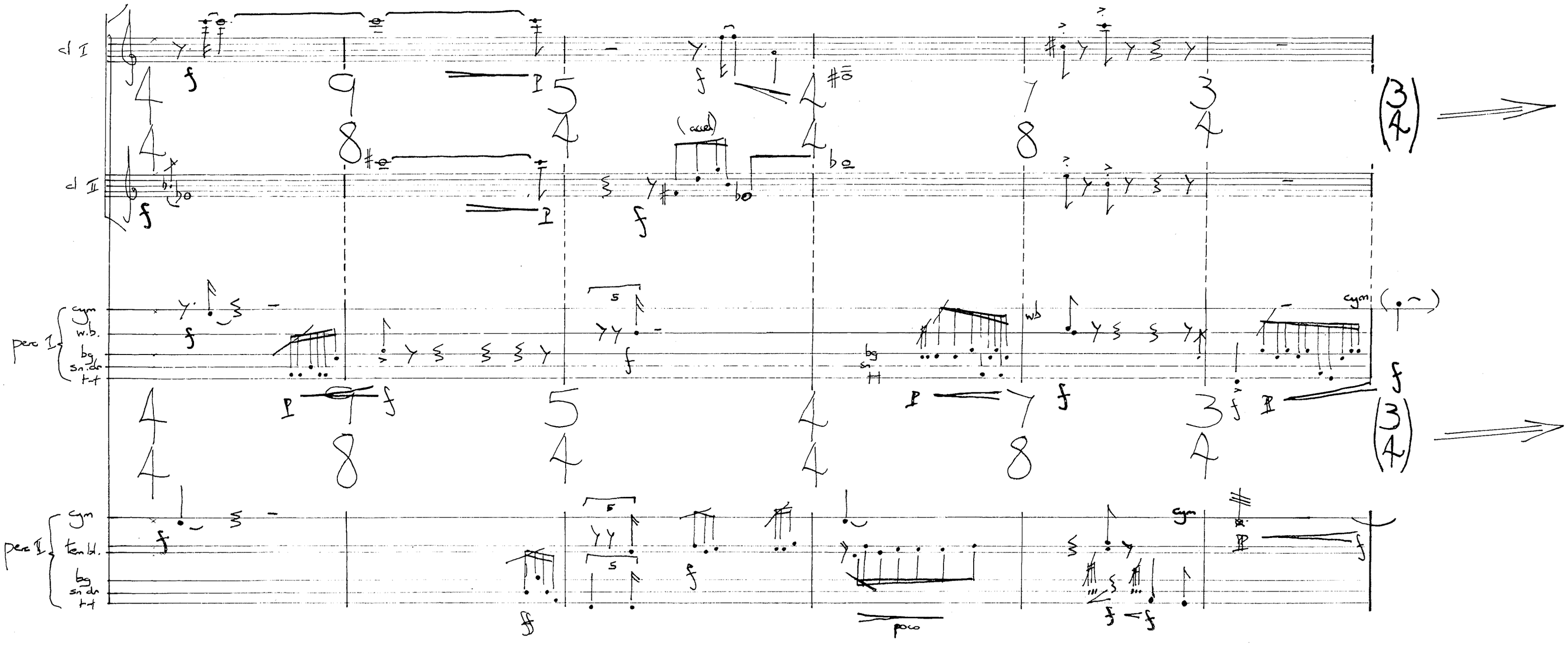
mp

poco f

* inflected note

⊛ one-handed roll.


HH
cl I
cl II
marc.
(accel)
accel
perc I
mc
wb
sn drum
t-t
bg
perc II
tamb
hi-hat
tenbl
sn drum
t-t
(foot)
(accel)
hih.


cl I
cl II
(accel)
perc I
cym
w.b.
bg
sn dr
t-t
perc II
ten bl.
poco

I

cl I

cl II

perc I: tri, gong, bg, sn. dr, t-t

SNARE STICKS

perc II: gong, bg, s. drs, t-t, tabla

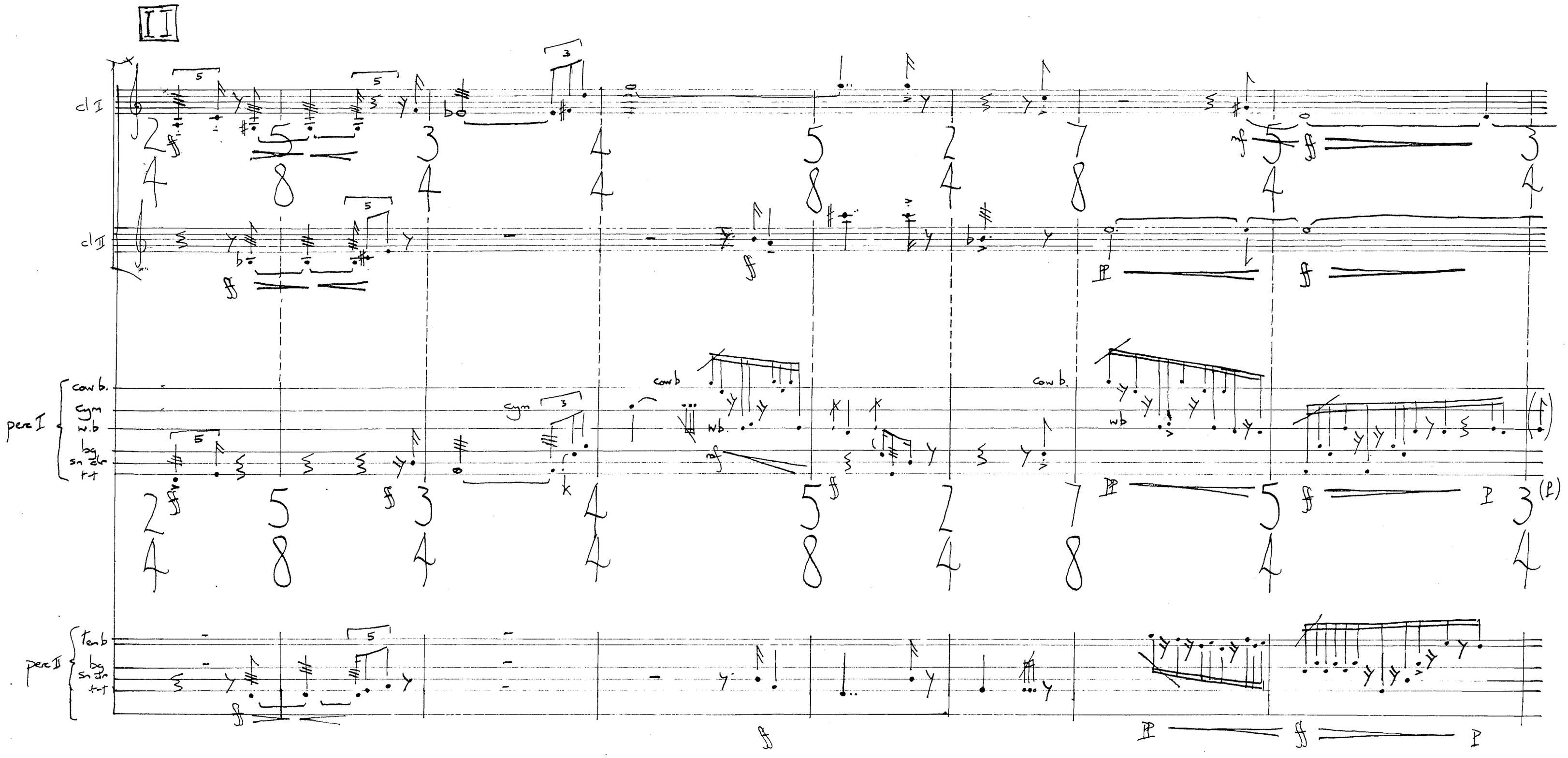
Hgm

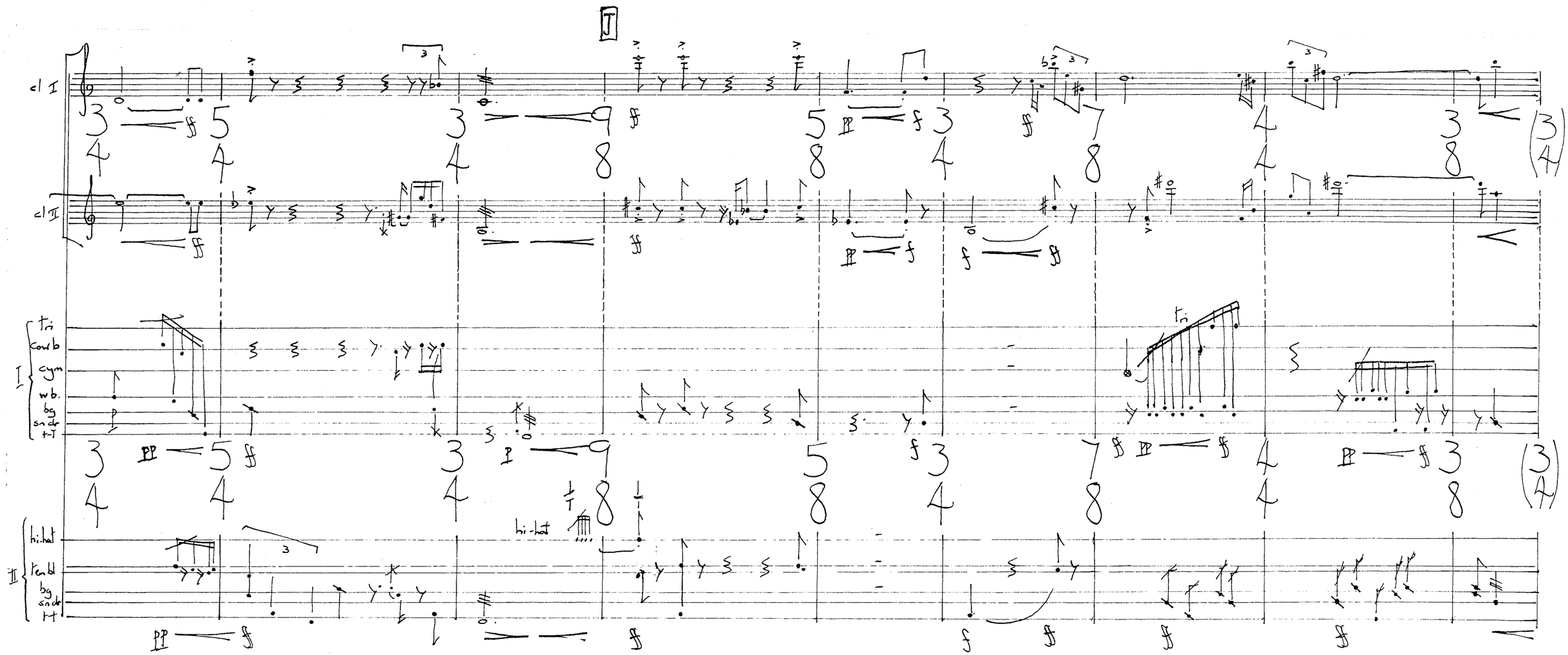
Hgm

perc I: wb, cow b., bg, sn. dr, t-t

wb

perc II: gong, temp bl., bg, sn. dr, t-t


II
cl I
cl II
perc I
cow b.
cym
w.b
sn dr
t-t
perc II
ten b
bg
sn dr
t-t


J
cl I
cl II
I
tri
cowb
cym
wb.
bg
sn dr
t-t
II
hi-hat
tenbl
bg
sn dr
t-t
hi-hat

JJ ♩= c 84

cl I

cl II

perc I: cow b, cym, wd. bl, sn dr, t-t, b.d.

perc II: hi-hat, temp bl, sn dr, t-t, tabla

REPEAT

REPEAT

ff poss.

gentle pattering.

BRUSHES by snch

molto legato

accel e cresc.

(foot)

mf

pp

p

mf

p

nit & dim

(accel)

(nit)

(accel)

HARD STICKS

SOFT STICKS

(HARD)

K

cl I

cl II

perc I { cow b. / cym / bg / sn dr / t-t

perc II { cym / CROT

pp

poco

poco

niente

pp

mp

pp

(3/4)

poco

poco

niente

pp

mp

poco

poco

(SOFT)

mp

pp

mp

molto leg.

cl I

cl II

perc I { cow b. / cym / sn dr / t-t

perc II { cym / CROT

pp

senza cresc

pp

mp

KK

♩=c 116

rit . . . . . ♩=c84

cl I

cl II

f

fp

f

fp

niente

p

mp

f

mp

p

pp

perc I

HARD STICKS

perc II

ten bl

bg

sn dr

t-t

f

fp

poco

mf

poco

bg

pp

♩=c116

rit. . . . . ♩=c84

cl I

cl II

f

fp

f

fp

f

mf

pp

perc I

perc II

ten bl

sn dr

t-t

f

fp

L

♩ = c116

♩ = c84

cl I

cl II

perc I

cowb.

cym

bg

sn. dr

t-t

perc II

tem bl.

bg

sn dr

t-t

CROT

♩ = c110

♩ = c84

LL

cl I

cl II

perc I

cowb

cym

bg

sn dr

t-t

perc II

tem bl

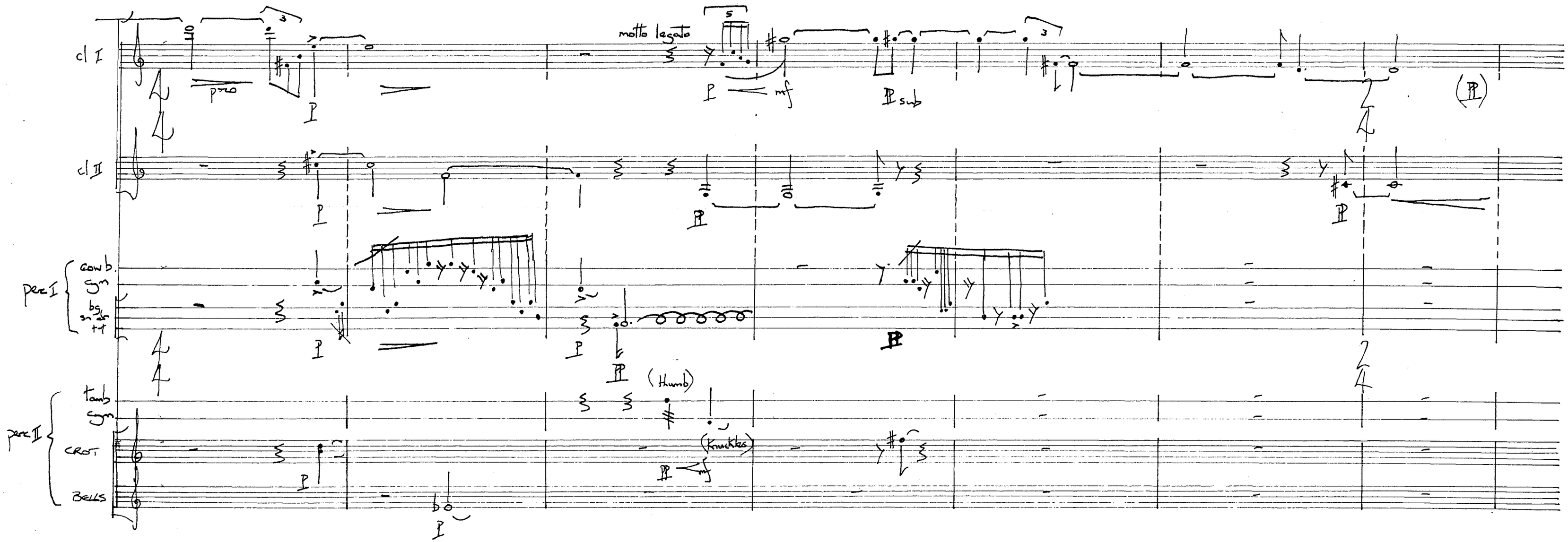
bg

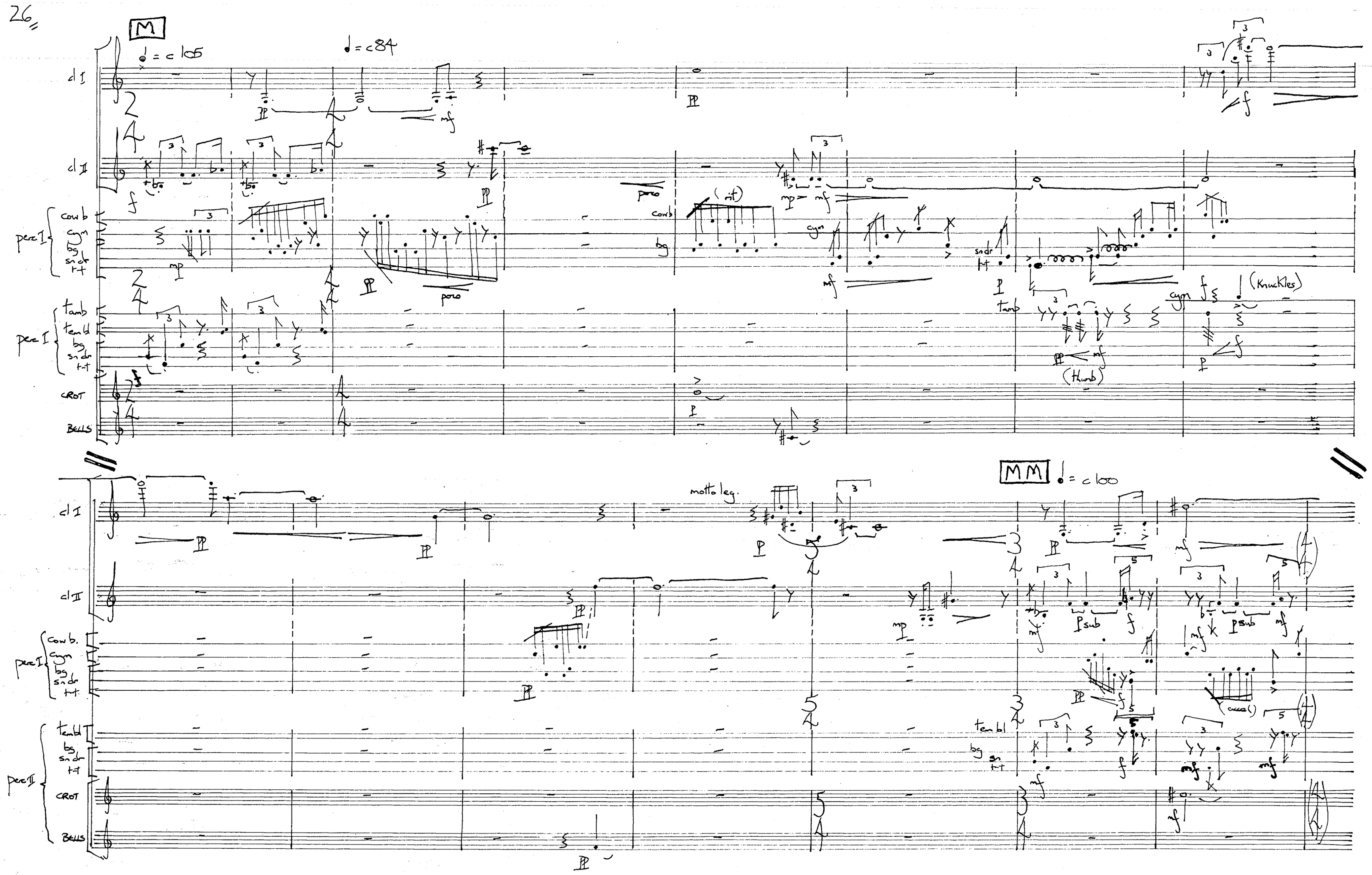
sn dr

t-t

BELLS

BELLS


cl I
cl II
perc I
cowb.
Sm
bg
sn dr
t-t
perc II
tamb
Sm
CROT
BELLS
molto legato
p
mf
sub
(Thumb)
(Knuckles)


26
M
♩ = c 105
♩ = c 84
cl I
cl II
perc I
cowb
cym
bg
sn dr
t-t
tamb
tem bl
CROT
BELLS
poco
(rit)
(Knuckles)
(Thumb)
MM
♩ = c 100
motto leg.
p sub
cowb.

♩ = c84

cl I

cl II

perc I: cowb. / cym / bg / snr dr / t-t

perc II: tamb / cym / CROT / BELLS

molto legato

poco

fade with bell

accel

(Knuckles)

N

♩ = c95

♩ = c84

(accel)

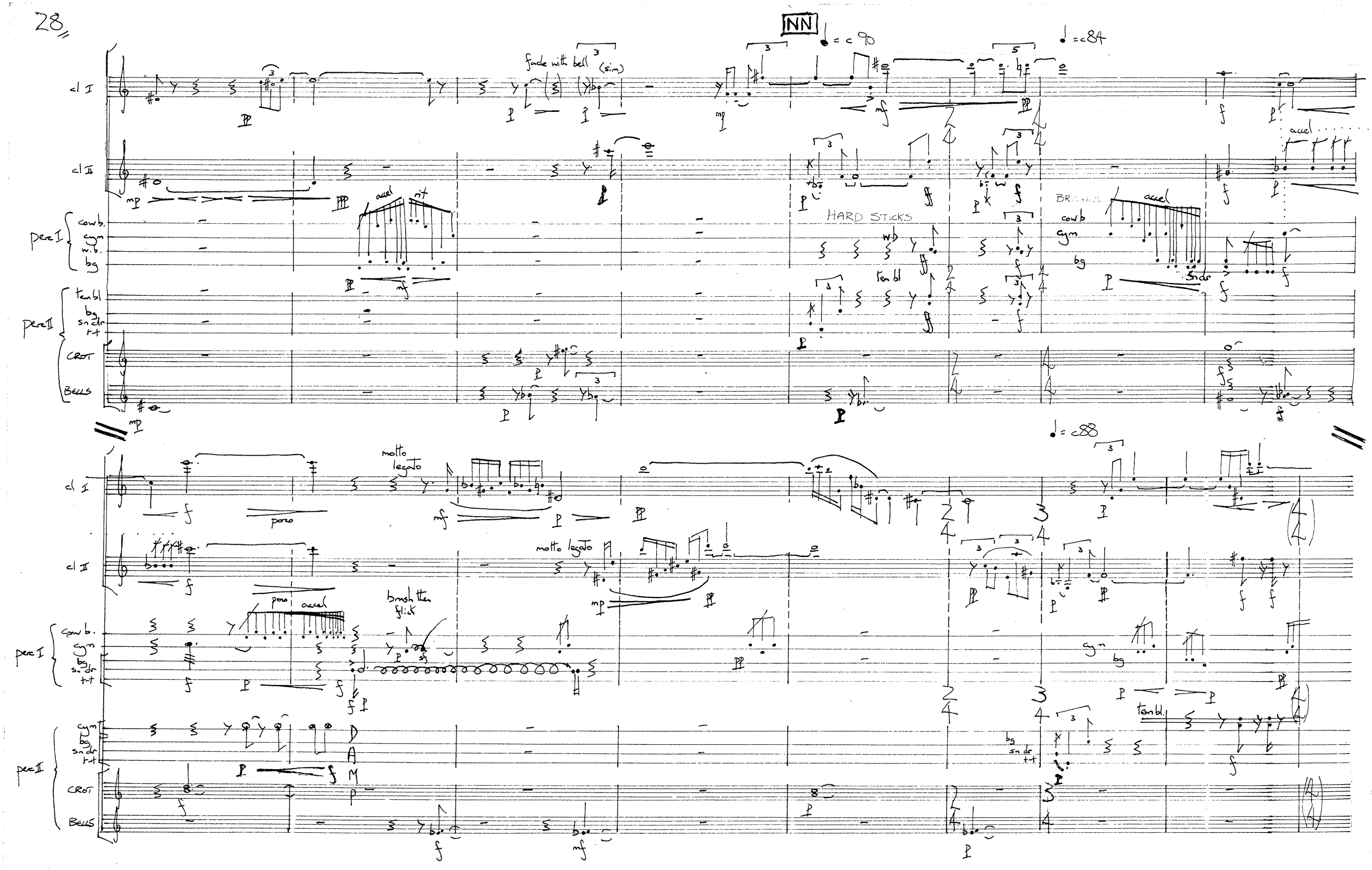
(rit)

subp

perc I: cowb. / cym / wb. / bg

perc II: tenbl / bg / snr dr / t-t / BELLS

* use 'wrong' end of brush.


NN
♩ = c 90
♩ = c84
♩ = c88
fade with bell (sim)
cl I
cl II
perc I
cowb.
cym
w.b.
bg
perc II
tenbl
bg
sn dr
t-t
CROT
BELLS
HARD STICKS
BRUSHES
accel
molto legato
poco
poco accel
brush then flick
sf

♩ = c84

cl I

cl II

perc I: cow b., cym, bg

jingles, CROT, BELLS

molto legato

fade with bell

(accel) (rit)

(shake)

(3/4)

O

fade with bell

molto leg.

5:3

perc II: cowb, cym, bg, jingles, tembl, bg, snare, hit, CROT, BELLS

(poco accel) (poco rit)

tembl

fade with bell

cl I

cl II

with bell

perc I

perc II

CROT

BELLS

00

RIT.

cl I

cl II

no accel / no rit

perc I

cowb

cym

bg

poco

perc II

jingles

ten bl

bg

sn dr

t-t

ten bl

poco

♩ = c50

P

perc I: cow b, sm cym, bg

jingles

perc II: CROT, BELLS

poco

cym T-T, vibes

T-T

SOFT STICKS

vibes

motor on (slow)

jingles

poco

perc II: CROT, BELLS

PP

cl I

cl II

(accel)

(rit)

perc I... vibes

poco

perc II CROT

BELLS

TO PERC I POSITION

fast

poco f

Q

cl I

cl II

PLAY IN AND AROUND THE VIBRATIONS OF THE VIBRAPHONE

GENTLY REINFORCE NOTES AS THEY DIE AWAY *

perc I VIBES

SOFT STICKS

perc II MARIMBA (at perc I position)

fast

always fast

* do this throughout this section (Q - R) but with less movement each time. (not at all at R)

QQ

cl I

cl II

perc I VIBES

perc II MARIMBA

poco a poco

R

♩ = c 50

cl I

p

dim

cl II

p

dim

VIBES

p

mp

(slightly reinforce)

mf

MARIMBA

assist perc I

mf

niente

mf

RR

♩ = c 50

cl I

TO Eb CLARINETS

cl II

(very slightly reinforce)

VIBES

p

MARIMBA

(assist perc I)

niente

55 ♩=c116
hysterical

AFTER c5 CHORDS

cl I (E♭)
cl II E♭

poco

5

absolutely rigorously

VIBES

cl I
cl II

CONTINUE

VIBES

T

gently

cl I T-T
cl II gym

p (med) (low)

repeat ad-lib

repeat ad-lib

(cls)

AFTER A MOMENT, PUT DOWN INSTRUMENTS & WALK SLOWLY TO PERC II POSITION. BEGIN LAST SECTION WHEN READY.

WHEN READY

gently

perc I : gym
perc II : T-T

repeat ad-lib.

(leave to die away)

PLAY ANOTHER 5 CHORDS AFTER TAM-TAM ENTRY, THEN LEAVE LAST CHORD, (WHICHEVER IT IS) RESONATING.

(CONTINUE)

VIBES

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