

# Twilight Songs

two settings for bass-baritone, alto and ten instruments

Benjamin Gait (2011)

*drinking alone by moonlight (Li Po, trans. Arthur Waley)*

*towards the sublime (Giacinto Scelsi, trans. Robin Freeman)*

## **Instrumentation**

Solo Bass-Baritone (G2-F4)

Solo Alto (E4-Eb5)

Flute (tacet in I)

Oboe (tacet in II)

Bass Clarinet in Bb (I)/Clarinet in Bb (II)

Piano

Celeste

Percussion 1 (Bass Drum in I, Tam-tam in II)

Percussion 2 (Vibraphone and Tubular Bells)

Violin

Viola

‘Cello

Score in C. Celeste sounds an octave higher than written.

## **Performance instructions**

Voices: where words are spoken rather than sung, this is indicated with a crossed note-head on a single-lined stave. These are either rhythmically written, or just presented as a line of text under a paused bar. Where they are written rhythmically, the rhythms are merely guidelines: the recitation should always sound as natural as possible. At all times, speak with character (perhaps slightly exaggerated, in an almost sprechstimme style), avoiding monotonic delivery.

Percussion: all beater indications last until cancelled by another one. The 1st player requires a large soft beater, medium soft beaters and a bow; the 2nd player medium soft beaters, a bow (can be shared) and a mallet for the tubular bells.

Tempi: The two movements are linked by a metric modulation. The triplet crotchets (piano r.h.) of the first movement ( $\text{♩} = 48$ ) become the crotchets of the second ( $\text{♩} = 72$ ).

Duration: c. 7' (I: 4', II: 3')

# Words

## **Li Po (trans. Arthur Waley)**

A cup of wine, under the flowering trees;  
 I drink alone, for no friend is near.  
 Raising my cup I beckon the bright moon,  
 For he, with my shadow, will make three men.  
 The moon, alas, is no drinker of wine;  
 Listless, my shadow creeps about at my side.  
 Yet with the moon as friend and the shadow as slave  
 I must make merry before the Spring is spent.  
 To the songs I sing the moon flickers her beams;  
 In the dance I weave my shadow tangles and breaks.  
 While we were sober, three shared the fun;  
 Now we are drunk, each goes his way.  
 May we long share our odd, inanimate feast,  
 And meet at last on the Cloudy River of the sky.

## **Giacinto Scelsi (trans. Robin Freeman) from 'Summit of Fire'**

I will go  
 towards the sublime and solitary point  
 one ash grey evening

deeply  
 in the splendour  
 of living eyes  
 that ray of light will glide  
 which once was clear expression

and night spilling down  
 on the reconciled son  
 shall throw open  
 soundlessly the network  
 of the harsh harsh  
 world of mercy.

# Twilight Songs

drinking alone by moonlight  
words: Li Po, trans. Arthur Waley

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3/4 = 48 (♩=96)      3+2+2/8      3/4      2+2+3/8      4/4      2/4      4/4      3+2+2/8      3/4

Oboe *mp* *ff* *mp* *ff*

Bass Clarinet in B♭ *pp* *pp* *ff* *pp*

Bass Drum large soft beater *mf* *p* *pp* *pp*

Tubular Bells *pp* *Ped.*

Vibraphone motor on *f* *mp* *f*

Bass-Baritone *mp* *p* *pp* *pp* *mp* *3* *3* *mp* *3*

Celesta *pp* *5:3* *5:3* *mp* *3:2* *3:2*

Piano *Ped.* *f* *8vb* *p* *sempre p* *f* *8vb* *f* *Ped.*

Violin *mp* *ff* *mp* *ff* *mp* *ff*

Viola *mp* *ff* *mp* *ff* *mp* *ff*

Violoncello *pizz.* *f* *ff*

*if pedal can be depressed permanently rather than manually, do so and ignore the pedal markings given throughout.*

*(spoken freely)*

*a cup of wine un-der the flow-er-ing trees i drink a-lone, for no friend is near rai-sing my*

11  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  Un poco più mosso ( $\text{♩} = 52$ )  $\frac{4}{4}$  A tempo ( $\text{♩} = 48$ )  $\frac{3}{4}$  5

Ob.  $f$   $mp$   $mp$   $3:2$   $3:2$

B. Cl.  $p$   $mp$

B. D.  $f$   $mf$   $p$

Tub. B.  $pp$   $mp$

Vib.  $pp$   $ff$   $mf$   $p$

Bar.  $3$   $mf$   $3:2$   $3:2$   $3:2$   $p$

cup i be-ckon the bright moon for he, with my sha-dow will make three men the moon a-las is no drin-ker of wine

Cel.  $p$   $5:3$   $f$   $p$   $3:2$   $3:2$

Pno.  $f$   $mf$   $mp$

Vln.  $mf$   $f$   $mp$

Vla.  $mp$   $f$   $mp$  sul pont.  $mp$

Vc.  $mp$   $f$   $p$

6  $\frac{2+2+3}{8}$   $\frac{3}{4}$   $\frac{3+2+2}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{3+2}{8}$  accel.  $\frac{4}{4}$   $\frac{3}{4}$

20

Ob. *pp*

B. Cl. *pp* *p* *mp* *mf*

B. D. *pp* *pp* *p* *mp* *mf*

Tub. B. *mp* *f*

Vib. *mp* *mp* *3*

Bar. *list - less my sha - dow creeps - a bout my side yet with the moon as friend and the sha-dow as slave i must make mer-ry be-fore the spring is*

Cel. *mf* *pp* *5:3* *3:2*

Pno. *p* *8vb*

Vln. *mp* *fp* *mp* *pizz.*

Vla. *fp* *mp* *pizz.*

Vc. *mp* *espress.* *3:2* *mf* *pizz.*

28  $\frac{3}{4}$   $\frac{4}{4}$  A tempo ( $\text{♩} = 48$ )  $\frac{2+2+2+3}{8}$   $\frac{3}{4}$   $\frac{2+2+3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$  accel. 7

Ob.  $mf$

B. Cl.  $mp$

large soft beater

B. D.  $f$   $mf$   $p$

vibraphone beater

Tub. B.  $ff$   $p$   $mp$

Vib.  $p$   $mp$

Bar.  $spnt$  to the songs i sing the moon - fli-ckers\_ her beams in the dance i weave-my sha-dow tan-gles and breaks

Cel.  $f$   $mp$   $pp$   $5:4$

Pno.  $f$   $5:4$   $pp$   $7$   $4:3$   $7:4$

Vln.  $arco$   $mf$   $mp$   $arco$

Vla.  $mp$   $p$

Vc.  $mf$   $pizz.$   $f$   $3$

8

**2+3** **3** **A tempo** (♩ = 48)

37 **8** **4**

Ob. *mf*

B. Cl. *mf*

B. D. *mf* *f* *ppp* *p* *ppp* *mallet*

Tub. B. *pp* *pp*

Vib. *ff* *f*

Bar. *while we were so-ber, three shared the fun* *now we are drunk, each goes his way* *may we long share our*

Cel. *pp* *f*

Pno. *f* *mf*

Vln. *mf*

Vla. *mf* *arco*

Vc. *mf* *pizz.* *mf* *arco*

**3+2+2+2** **2**

**8** **4**

**Slower** ♩ = 36 **accel.** **A tempo** (♩ = 48)

\*if not available, omit (do NOT transpose down an octave)



46  $\frac{2}{4}$   $\frac{3}{4}$  accel.  $\frac{3+2}{8}$   $\frac{2}{4}$   $\frac{3}{8}$  ( $\text{♩} = 120$ )  $\frac{1}{4}$  tempo\* ( $\text{♩} = 48$ )  $\frac{3}{4}$  54

Ob.  $f$   $ff$

B. Cl.  $mp$   $ff$

B. D.  $ff$

Tub. B.  $mp$   $ff$

Vib.

Bar.  $3:2$   $3:2$   $odd$   $in - an - im - ate$   $feast$   $f$   $and$   $meet$   $at$   $last$   $on$   $the$   $clou - dy$   $3:2$

Cel.  $mp$   $6:5$   $5:4$   $4:3$   $3:2$   $ff$

Pno.  $pp$   $mp$   $mf$   $ff$   $f$

Vln.  $mf$   $ff$

Vla.  $mp$   $ff$

Vc.  $mp$   $ff$

\*A tempo occurs on the second quaver of bar 51  
tempo of bars 52 and 53 determined by baritone; conductor restarts at 54.

10

53  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{3+2+2}{8}$   $\frac{2}{4}$  *attacca*

Ob. *mp*

B. Cl. *ff* breath noise To Cl.

B. D. *pp* *ppp*

Tub. B. *soft beater* *ped. p*

Vib. *ped. ppp*

Bar. *ri - ver of the sky*

Cel. *mp* *5:3* *3:2* *3:2* *7:3* *3*

Pno. *pp* *5* *3* *3* *3* *p* *sempre p* *sempre p*

Vln. *arco* *mp* *arco*

Vla. *mp*

Vc. *ff* *mf* bow on body or bridge (imitate b.cl. breath noise)

towards the sublime  
words: Giacinto Scelsi, trans. Robin Freeman

1  $\frac{4}{4}$  ♩ = 72 (←  $\overset{-3}{\text{♩}}$  = ♩ →) \*

Fl. *pp possible* *f* *mp espress.* *mp* *f*

Cl. *pp* *large soft beater* *swipe with reverse end of beater* *mp*

T.-t. *p* *mf*

Tub. B.

Vib. *arco* *mf* *mf* *pp* *soft beaters* *mp* *p* *mp*

Alto *i will go to-wards the sub-lime and so-li-ta-ry point one ash grey ev-en-ing*

Cel. *mf* *mp* *p* *f*

Pno. *p* *pp* *p* *pp* *ff* *pp*

Vln. *ppp* *p* *mf*

Vla. *ppp* *p* *pp* *f* *mf*

Vc. *ppp* *pp* *f* *p*

\*the flautist is a secondary soloist in this movement, in duet with the alto  
therefore observe the dynamic markings as "soloist" dynamics

[illegible]

21  $\frac{4}{4}$  A tempo ( $\text{♩} = 72$ )  $\frac{2+2+3}{8}$   $\frac{4}{4}$   $\frac{2+3}{8}$   $\frac{4}{4}$   $\frac{2+2+3}{8}$  13

Fl.  $f$   $p$  possible  $mf$

Cl.  $pp$   $mp$   $mf$

T.-t.  $mf$  arco  $mp$

Tub. B.

Vib.  $mf$   $pp$  Ped.  $p$

Alto that ray of light will glide which once was clear ex - pres-sion and the

Cel.  $mf$   $f$   $mp$

Pno. (8)  $mp$   $pp$   $mp$  Ped.

Vln.  $p$  pizz.  $mf$  arco  $p$

Vla.  $mp$   $mf$   $p$

Vc.  $pp$

14

4/4

33

Fl.

Cl.

T-t.

Tub. B.

Vib.

Alto

Cel.

Pno.

Vln.

Vla.

Vc.

large soft beater

*pp*

*mp*

*f*

*mf*

*mf poco espress.*

*pp*

*ppp*

*mf*

*ppp*

*mf*

*ppp*

*mf*

night spill-ing down on the re - con-ci - led son shall throw o-pen

43  $\text{V}^*$   $\frac{2+3+2}{8}$   $\frac{4}{4}$   $\frac{3+2+2}{8}$   $\frac{4}{4}$  whispered

Fl.  $\text{Cl.}$   $\text{harsh}$   $\text{whispered}$   $\text{pp}$   $\text{mf}$   $\text{5}$

\*optional breaths, but try and still treat it as one long phrase

T-t.  $\text{p}$

Tub. B.  $\text{mallet}$   $\text{5}$   $\text{5}$   $\text{5}$   $\text{5}$   $\text{5}$   $\text{pp}$

Vib.  $\text{whispered}$   $\text{pp}$   $\text{harsh}$   $\text{pp}$

Alto  $\text{3}$   $\text{p}$   $\text{harsh}$   $\text{pp}$

sound-less-ly the net-work of the harsh world of mer-cy

Cel.  $\text{mp}$   $\text{ppp}$   $\text{ppp}$   $\text{5}$

Pno.  $\text{whispered}$   $\text{harsh}$   $\text{ppp}$   $\text{ppp}$   $\text{5}$

Vln.  $\text{p}$   $\text{pp}$   $\text{gliss.}$   $\text{gliss.}$   $\text{gliss.}$   $\text{gliss.}$   $\text{whispered}$   $\text{harsh}$

Vla.  $\text{p}$   $\text{pp}$   $\text{whispered}$   $\text{harsh}$

Vc.  $\text{p}$   $\text{p}$   $\text{harsh}$