what fruite of immortality

a booke of laudes or praises

for Choir, String Ensemble, Percussion and Narrator

Edward Caine
Graham Bier
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Music by Edward Caine
based on a psalter by Archbishop Matthew Parker (1559-1575)
and psalm settings by Thomas Tallis (1505-1585)
edited by Graham Bier

Commissioned by the Sir Jack Lyons Celebration Award in collaboration with Graham Bier.
Premiered by The 24 and students of the University of York, cond. Graham Bier, narr. Jason Darnell.
Sir Jack Lyons Concert Hall, University of York 20/6/12.
Performance Directions

General

Performance should be accompanied by a slideshow, which can be found in the accompanying CD in Apple Keynote, Microsoft Powerpoint and Adobe PDF format. Slide cues are given in the score.

With some practice the narration could be performed by the conductor.

3. “On the Psaltery (Boyau)”

The aim of this movement is to reproduce the sound of a psaltery playing a monody, found in the “{structure}” line. Some creative use of espressivo and dynamics can be used to bring out the monody, but the ratio of the dynamics between the parts must remain constant.

Choir

1. Prelude and 9. Epilogue

Pitches can be cued by either the conductor, by words spoken by the Narrator or specific notes sung by the Counter-tenor solo as indicated.

= pitch to be held

= length of pitch (time-space notation)

= notes joined by a dotted line to be perform simultaneously

syllables sung are based on IPA and derived from the poem:

| “It is a glasse: a myrrour bright, |
| for soule to sée his state: |
| A garden fayre: all fully dight, |
| with herbes most delicate.” | It Is a glas a mîrór brait |
| for sol tu sî hîs stet | a gardan fîr al fûli dait |
| with herbs most delicet |

Exaggerate the consonants and the rolled “r”s.

6. Psalm 23 “The Lord so good, who giveth me food”

[m] = held consonant or vowel. Based on the IPA (m, n, ñ, o, a, e, i). While performing these pitches, move the tongue to the back of the throat to bring out overtones.

bars 53-56 - overtone gliss optional, if you have someone able to produce clear overtones.

= b.64 growl tone (produced by vibrating the vestibular fold on its own). This can be sung by any male member of the choir and does not need to be sung from the Tenor 1 position. Optional.

= b.64 subtone (produced by vibrating the vestibular fold sympathetically an octave below the sung note). Optional and can be sung from any male position.
bb 64-76 Bass 2: slow rising overtone glissando. Can be sung in the isokere voice (produced by vibrating the vestibular fold sympathetically at the same pitch as the sung note) or using a clear voice and placing the tongue at the back of the throat. Optional and can be sung from any male position.

7. Together Clap Ye Hands

Ideally this movement should be performed from memory, but stands can be used to facilitate the clapping of hands.

\[
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{inhale/exhale} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{air tone. This should be reasonably loud but not too forced.} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{sotto voce or whispered} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{voiced} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{sprechgesang} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{undetermined glissando. This should explore the full range of pitch including falsetto.} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{clap your hands}
\]

9. Epilogue

\[
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{improvisatory cell. Move between any of the cells at your own pace, leaving lots of space, and in a relaxed manner.} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{conductor cue. When the conductor cues you, move in your own time (not immediately) to the cell indicated and then move to the next section, tied across as indicated.}
\]

Ensemble

Strings

Resultant harmonics and natural harmonics are notated at pitch rather than an octave down.

\[
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{play the wood of the bridge (on the side or under the strings depending on available time)} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{white noise: play the side of the instrument} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{play the tail-piece}
\]

Percussion

\[
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{cup hand and tap the open end of the metal tube} \\
\text{\textbullet} \quad \text{\textcircled{\textbullet}} = \text{blow through the metal tube, angling it sideways to amplify the white-noise sound}
\]
1. Prelude and 9. Epilogue

Ensemble is cued by either the conductor or the counter-tenor solo, with a couple of cues coming from the Narrator.

\[\text{\textasteriskcentered}\text{\textasteriskcentered}\text{\textasteriskcentered}\] = short indeterminate note

\[\text{\textasteriskcentered}\text{\textasteriskcentered}\] = long indeterminate note (line indicates length of time to be held)

3. “On the psaltery”

The level of dynamics is important, and derived from spectral analysis. Each ensemble should be playing as one instrument. The aim is to replicate the sound of a bowed and plucked psaltery.

Percussion - if it proves too difficult to perform both pitches arco in a diad, play only the lowest pitch.

**Details of the Premiere**

Several aspects of the performance (including the physical setup) of this piece are variable. In particular the arrangement and text of the Tallis settings and the nature of the narration.

The premiere used the following directions:

2. Tallis Tune 4:

As written.

4. Tallis Tune 5:

Verse 1: Solo tenor leads, tenors join in first line in octaves, congregation join in second line, women up an octave, all singing tenor line in unison.

Verse 2: Tenors mf as written, SAB pp singing “Ioo” in their own parts.

Verse 3: as written.

Verse 4: as written, with 3 sopranos on the tenor line an octave up.

5. Tune 6

Verse 1: as written.

Verse 2: tenor line louder then the other parts.

Verse 3: sopranos and tenors louder than the other parts.

Verse 4: SAT only until bar 44 where basses join in as written.

Verse 5: Altos and basses louder for the first line. Two altos add the tenor line up an octave from bar 44-end.

8. Tune 7

Verse 1: as written

Verse 2: Altos and Tenors on the tenor line for the first half, second half as written.

The Narrator, Jason Darnell, read the part in an approximation of a 17th Century English accent. However, the piece can also be narrated in a modern accent.
Setup

Setup can be variable, depending on the space available. The two ensembles should be arranged antiphonally. The following is the setup for the premiere of the piece:

![Diagram of Sir Jack Lyons Concert Hall with ensemble layout]

Choir and soloist positions for each movement

1. Prelude
2. Tallis Tune 4

![Diagram of choir positions]

3. On The Psaltery - Choir disperses, Ensemble only.
4. Tallis Tune 5
5. Tallis Tune 6
6. Psalm 23 “The Lord so good, who giveth me food”

7. Together Clap Ye Hands
8. Tallis Tune 7
9. Postlude
what fruit of immortality

1. Prologue

[Music notation]

X

Body unfolding, following the narrator

exaggerate consonants

S

A

T

B

Nar.

(declamatory) The psalm is the rest of the soul, the rodde of peace
it still eth and pa·ci·fi·eth the  

Of the good friend this make I come,
raging bellows of the mind
it in duceth chaoti
where reigneth wantonness, it maketh amity where there was discord
it knitteth friendes together, it returneth enemies to unitie again
so that the song of the psalme worketh cha-rë-tie play the tailpiece cup-top and with hand cup-top and with hand blow sideways on through tube mixed B.D very soft sticks
which is the greatest treasure of all goodness that can be,
The Fourth Tune

Matthew Parker
Psalm 95

O come in one to praise the Lord and him recount our stay and wealth, all hearty joyes let
us record to this strong rock our Lord of health. His face with praise let us prevent,
his facts in sight let us denounce, join we I say in
glad assent, our psalms and hymns let us pronounce.

Graham T. Bier, 2012
NARRATOR:

This booke is called [...] a Psalter, by the name of a Musickall instrument: Whereunto (as to some others) these Psalms were sung.
3. "On the Psalter" (Boyce)

[Laetus me con meo, con meo subito et expressivo, as if playing on one instrument]

: 50-60

Vln. I

Vln. II

Vln.

Vc.

Db.

Cord.

Ensemble 2

Db.

Vib.

sempre con $5^\text{a}$
NARRATOR:

If thou hast a desire to Godward, and hearest thine enemies to vpbrayde thée, bée not troubled, but consider what fruit of immortalitie ryseth to thée for this desire: comfort thy soule with hope to God, and so therein relea|uyng and asswagyng the heauines of thy lyfe

The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to suche as will syng or play them privatelye.
The Fift Tune

Matthew Parker
Psalm 42, verses 1-5, 7 and 12

Verse 1: SLIDE 7: "The tenor of these parts"
Verse 2: SLIDE 8: "The Fift Tune"
Verse 3: SLIDE 9: "Even like the hunted hind" facsimile

Thomas Tallis

Graham T. Bier, 2012
The Sixt Tune

Matthew Parker
Psalm 57, verses 4-9 and Psalm 92, verses 10, 12-14

Thomas Tallis
all the earth to stay. 4. My horn and power shall yet be rais’d as un

psalms with mu-sic play’d. 5. Deep plan- ted they in roots a-way in God’s sweet

will in pay-nyms’ sight.

corn’s is seen. Ev’n now I seem as sweet-ly the dew’d with oil of o-live green.
  house to bide shall flour-ish like, in both the courts of this, our God and guide.

The true e-lec-t and righ-teous man shall flour-ish like the palm.
  In age most sure they shall in-crease their fruit a-bun-dant-ly.

As ce-dar tree in Ly-ba-nus him-self shall spread with balm.
  Well li-king they and fat shall be to bear most fruit-ful-ly.

Graham T. Bier, 2012
6. Psalm 23 "The Lord so good, who giveth me food"
How can I want or suffer scant when he defendeth my side

The who food

Lord

So with

Good me

When he defendeth my side

When he defendeth my side

When he defendeth my side

The who

Lord

So with

Good me

When he defendeth my side

When he defendeth my side

When he defendeth my side
SLIDE 13: Parker vs. King James "He maketh me lie down in green pastures"

con moto (c. 75)

S. Solo

To feed my need

He fourth brought me in LIBER-TIE

A. Solo

He will me lead

He fourth brought me in LIBER-TIE

Bar. Solo

in pastures green and fat

He fourth brought me in LIBER-TIE

to waters de-li-
The image contains a musical notation page with a title at the top reading "SLIDE 14: Parker vs. King James "He restor eth my soul"." The notation includes musical symbols, time signatures, and text in brackets indicating vocal parts and phrasing. The notation is for a musical composition with sections labeled S. Solo, A. Solo, Bar. Solo, and T. The text in the music is partially obscured, but it appears to be a religious or spiritual song with phrases like "right-ness" and "convert to me". The notation is set to a quicker tempo indicated by "(¢ 100)".
S. Solo

A. Solo

Bar. Solo

pp soft voce

(div a2)

(pp soft voce)

optional solo harmonics

(div a2)
S. Solo

I fear no dart: with me thou art.

A. Solo

I fear no dart: with me thou art.

Bar. Solo

show down I fear no dart: with me thou art.

S.

A.

T.

B.

S.

A.

B.

S.

A.

T.

B.
A lento

wyth staffe and rod to guide

A Solo

wyth staffe and rod to guide

Bar. Solo

art, wyth staffe and rod to guide

S.

S.

A.

T.

B.

S.

A.

B.

S.

A.

B.

S.
NARRATOR:

And who that noth: and hath it waighde,
how Psalms by Metre go:
Can blame no art: by rythme so layde,
nor musike squard therto.

And that in some: reportes be found,
and wordes as spare put to:
They may be lest: the sence yet sound,
though Metre varyth so.

If some be blamde: to rythme too thicke,
transpose the wordes ye may:
The lesse by right: may Momus kicke,
the beame so soone away.
7. Together clap ye hands

natural harmonics indicated at有关pitch.
(on opposite to achieve above)

v = shika/whale
- = air tone
= = selv voice/whispered
* = mixed
= = speech/gasong
Oh, Ha - ppy be thy Whose sins be
re - ve a - lled Who hath their o - fle Whose sins be
Stil by re - quest. And ha - ppy the man Who - God shal -

Chair

To meet with love in close - ly - de -
and place as days do that, ye make
To also to love And all a - rough will spell the train,
To turn to these let flow of ways the peace - ful praise,
Oh, God, all peace as due it is The peace - ful whole might these as - t - tell,
To turn to these let flow of ways the peace - ful praise,
Oh, God, all peace as due it is The peace - ful whole might these as - t - tell,
Oh, God, all peace as due it is The peace - ful whole might these as - t - tell,
Oh, God, all peace as due it is The peace - ful whole might these as - t - tell,
Through troubles a-rise, as floods where they grow; Ye shall they not flow, They set a-ver flow.
(Ensemble)
1. This Lord's deserved; (lead and) praise Yah; and Rash: give thanks again, to his good name (most due) always.

2. This Lord's deserved; (lead and) praise Yah; and Rash: give thanks again, to his good name (most due) always.

3. Exile he doth: ungodly man, to scatter them (most wide) he said/it.

4.  [Slight touch as in (ii) p. 7]

5. to scatter them (most wide) he said/it.

6. Exile he doth: ungodly man, to scatter them (most wide) he said/it.

(Ensemble)
SLIDE 18: "The Seventh Tune"

The Seventh Tune

Matthew Parker
Psalm 52, verses 1, 5, 7-8

Thomas Tallis

Why bragst in malice high? O thou in mischief stout. God's
lo the man himself that made not God his aid, that

Vln. I (mp 2nd time)

Vln. II (mp 2nd time)

Vla. (mp 2nd time)

Vc. (mp 2nd time)

Db. (mp 2nd time)

Vln. I (mp 2nd time)

Vln. II (mp 2nd time)

Vla. (mp 2nd time)

Vc. (mp 2nd time)

Db. (mp 2nd time)

Graham T. Bier, 2012
String Arrangement by Edward Caine
last, to root thee out of land.
been in God's good grace for ay.

been in God's good grace for ay.

been in God's good grace for ay.

last, to root thee out of land.
been in God's good grace for ay.
9. Epilogue

Free, take in your own time, everyone at a different tempo.

Conductor signals to move to these calls. Once you have performed this call move onto the next section in your own time.

More freely between the calls (from both parts), in your own time. Sempre legato.
My readers all: now must I pray,
in worth to take my payne:
I meant but well: as well they may, meane well, and winne some gayne.

As some beforne: the lyke hath playde, of Psalmes to pike their choyce:
And them in ryme: so fyne have layde, to sing with musikes voyce.
Herein because all men's delight been diverse founde in mynde I tournd the Psalms: all whole in sight, in rythmes of divers kynde.
And where at first: I secret ment, but them my selfe to sing:
Yet frendes requestes: made me relent, thus them abrode to bring.
Though Scripture booke: sayth Athanas., of vertue rule it bee.
Yet Psalter booke: of soule it base, the state for eche degree.

In other bookes: where man doth looke, but others wordes seeoth he:
As proper hath: this onely booke, most wordes his owne to be.
\[ \sum_{i=1}^{n} a_i = \text{sum} \]

\[ \prod_{i=1}^{n} b_i = \text{product} \]

\[ \int_{a}^{b} f(x) \, dx = \text{integral} \]

\[ \frac{\text{numerator}}{\text{denominator}} = \text{fraction} \]

\[ \text{equation} = \text{solution} \]

\[ \text{formula} \]

\[ \text{graph} \]

\[ \text{diagram} \]
It is a glasse: a myrrour bright, for soule to see his state: A garden fayre: all fully dight, with herbes most delicate.
A treasure house: ye may repute, this book of all good lore:

All wholesome salve: to distribute, to eche mans grieve and sore.