Remains of Elmet

concerto for solo viola-vocalist, choir and sinfonietta

in six parts

based on the poetry collection by
Ted Hughes

music by
James Whittle

concept and design by
Victoria Bernath
and James Whittle

2012–13

Remains of Elmet (2012–13)

Commissioned by Terry Holmes as the winning proposal of the Terry Holmes Composer/Performer Award 2012 by James Whittle and Victoria Bernath.

Dedicated with gratitude and thanks to Terry Holmes.

Premiere   Victoria Bernath (viola-vocalist), The 24 choir with Jonathan Brigg (conductor), University of York Chamber Orchestra, Sir Jack Lyons Concert Hall, University of York, York Spring Festival of New Music, 8th May 2013.

Duration   30 minutes

Music   James Whittle

Text   Ted Hughes

Instrumentation

Viola-Vocalist (singing viola player, abbreviated as V-V)

Choir 1:   SAATTBB (minimum 16 voices)
Choir 2:   SATB (minimum 8 voices)

Solo String Quartet (listed below)

Sinfonietta:

Group 1		**Group 3**	
Leader:	Solo Violin 1	*Leader:*	Solo Cello
	Oboe		Bassoon 2
	Bassoon 1		Trombone 2
	Violin 3		Double bass 1
	Violin 4		Double bass 2

Group 2		**Group 4**	
Leader:	Solo Violin 2	*Leader:*	Solo Viola
	Cor Anglais		Piccolo
	Trombone 1		Alto Flute
	Cello 2		Clarinet in A
	Cello 3		Bass clarinet in B flat

Score in C. Double basses sound an octave lower than written, piccolo an octave higher than written.

Performance Notes

Free boxes

Example: Piccolo, bar 46, page 14
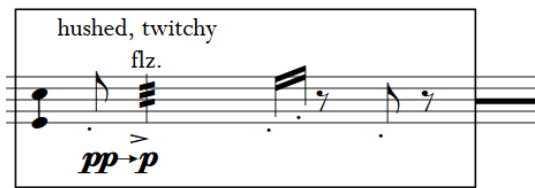
- general performance directions for the character of the material
- pitch range/s (inclusive)
- dynamic range
- blank noteheads: a suggested motivic contour to follow and develop
- suggested rhythm to follow and develop
- articulation to support the character of the material

Number Cue System and Co-ordination

Without a conductor for the majority of the piece, number cues are employed to enable the solo string quartet to communicate physically and aurally to each other and to their groups. Their parts include the Viola-Vocalist's part as a cue-line, from which to time individual cues. The quartet will need to work out who leads a cue when their cues coincide (e.g. bar 26, Solo Violins 1 and 2).

In 'Moors' and 'Remains of Elmet', material is notated as being only approximately in time. Instruments need only be in strict rhythmic unison during any hocketing patterns in pairs (e.g. bar 26, Oboe and Bassoon 1, Cor anglais and Trombone 1). These are written predominantly for instruments that sit directly next to one another. Other rhythmic unison in pairs need not be strictly in time (e.g. bar 26, Violins 1 and 2, Cellos 1 and 2). Tutti group entries cued by a Group Leader do not need to be in strict unison, but each player should aim to follow the cue immediately (e.g. bar 26, Group 3).

Noteheads

Instruments

diamond	strings: harmonics; wind/brass: breath noise
arrow	glissando as high as possible to a definite pitch on the string (don't slide off)
square	harsh scratch tone

Voices

cross/cross within ellipsis	various unpitched noise sounds, including the speaking voice
cluster chord	sing any pitch in this approximate range, independently – do not attempt to be in unison
blank notehead	reflect the contour of glissando lines within any pitch range
diamond	breath noise (inhalation/exhalation)

Abbreviations

Strings

arco on body	bow anywhere on the wood of the instrument
pizz.	pizzicato
trem.	tremolando, always very fast
spicc.	spiccato, bouncing bow
bow up/down fingerboard	fling the bow back and forth, parallel to/along the strings so that the hair creates a faint gristly sound
s.p.	sul ponticello (on the bridge)
m.s.p.	molto sul ponticello (extremely on the bridge)
s.t.	sul tasto (on the fingerboard)
m.s.t.	molto sul tasto (extremely on the fingerboard)
nat.	naturale (return to normal playing technique)
con/senza sord.	with/withou mute

Wind

multiphonic	play any possible multiphonic on the given note (if not possible, consult the score to find a multiphonic which fits the chord at the given moment)
flz.	flutter-tongue

Poems

All poems are taken from *Remains of Elmet* (1979) except for the extracts of 'Telegraph Wires', taken from *Elmet* (1994). The poems are set to music and printed with the kind permission of The Ted Hughes Estate with thanks to Faber & Faber Limited.

Moors

Are a stage for the performance of heaven.
Any audience is incidental.

A chess-world of topheavy Kings and Queens
Circling in stilted majesty
Tremble the bog-cotton
Under the sweep of their robes.

Fools in sunny motley tumble across,
A laughter – fading in full view
To grass-tips tapping at stones.

The witch-brew boiling in the sky vat
Spins electrical terrors
In the eyes of sheep.

Fleeing wraith-lovers twist and collapse
In death-pact languor
To bedew harebells
On the spoil-heaps of quarries.

Wounded champions lurch out of sunset
To gurgle their last gleams into pot-holes.

Shattered, bowed armies, huddling leaderless
Escape from a world
Where snipe work late.

Remains of Elmet

Death-struggle of the glacier
Enlarged the long valley of Calder
Down which its corpse vanished.

Farms came, stony masticators
That ate each other
To nothing inside them.

The sunk mill-towns were cemeteries
Digesting utterly
All with whom they swelled.

Now, coil behind coil,
A wind-parched ache,
An absence, famished and staring
Admits tourists

To pick among crumbling, loose molars
And empty sockets.

A Tree

Under unending interrogation by wind
Tortured by huge scaldings of light
Tried to confess all but could not
Bleed a word

Stripped to its root letter, cruciform
Contorted
Tried to tell all

Through crooking of elbows
Twitching of finger-ends.

Finally
Resigned
To be dumb.

Lets what happens to it happen.

Telegraph Wires (extracts)

Take telegraph wires, a lonely moor,
And fit them together. The thing comes alive in your ear.

In the revolving ballroom of space,
Bowed over the moor, a bright face

Draws out of telegraph wires the tones
That empty human bones.

Light Falls Through Itself

Loses most of itself
And all its possessions.

Falls naked
Into poverty grass, poverty stone,
Poverty thin water.

Sees, sudden-close,
The smoking breath of a poor cow
Standing in thin mud.

Sees skylines blue far
Trembling like flames flattened under wind.

Wind without hindrance
Blows on the threadbare light
And through it.

Light creeps in grass
And cries
And shivers.

The Word that Space Breathes

Through tumbled walls

Is accompanied
By lost jawbones of men
And lost fingerbones of women
In the chapel of cloud

And the walled, horizon-woven choir
Of old cares
Darkening back to heather

The huge music
Of sightlines
From every step of the slopes

The Messiah
Of opened rock.

Extended Programme Note

> The Calder Valley, west of Halifax, was the last ditch of Elmet, the last British Celtic kingdom to fall to the Angles. For centuries it was considered a more or less uninhabitable wilderness... Then in the early 1800s it became the cradle for the Industrial Revolution in textiles, and the upper Calder became "the hardest-worked river in England". Throughout my lifetime, since 1930, I have watched the mills of the region and their attendant chapels die. Within the last fifteen years the end has come... and the population of the valley and the hillsides, so rooted for so long, is changing rapidly.
>
> Ted Hughes, Preface to *Remains of Elmet*, 1979

> But I didn't want to write a historical work. Fay Godwin's photographs make a powerful, direct statement, and what they say is: the geological and climactic personality of the place is overwhelming.
>
> Ted Hughes, BBC Radio broadcast, 3rd May 1980

In the same BBC broadcast, Hughes described Elmet as a 'primeval gorge' reclaimed by nature: 'an elemental mass of the place is surfacing again through the ruins and scratchy temporary efforts to renovate something'. Throughout *Remains of Elmet*, accompanying the bleak black and white photographs of the landscape of his childhood, Hughes's skilful and complex turns of phrase never fail to strike the reader in their emotional precision. But in asking what remains of Elmet, we are asked to contemplate many kinds of landscape.

Reading this 'sequence', something other than a series of geological descriptions emerges. In his poetic-mythic world of primordial forces, Hughes combines social, religious, physical and psychological elements bound to the landscape and its people to weave a narrative meditating on their decay and spiritual rebirth.

In the opening poem we are placed in its 'cradle-grave' ('Where the Mothers'), in a desolate place where 'Nothing really cares. But soil deepens.' (Lumb Chimneys'). 'Moors' introduces a chaos of creatures; the cyclical drama of generation begins, growing to consume savagely in 'Remains of Elmet'. Yet, the promise of the regenerative power of nature remains: 'Before these chimneys can flower again/They must fall into the only future, into earth.' Even so, despondent nature 'Lets what happens to it happen' ('A Tree'). Such promise grows doubtful 'at the dead end of a wrong direction' ('Top Withens') so that at the darkest point we are thrust through 'A rip in the fabric/Out of nothingness into nothingness' ('Widdop'). Then, a transformation occurs: 'Light Falls Through Itself'. Destruction is breached, consoled by creation, their cycle reconciled as 'The Word that Space Breathes' is united with the 'huge music' of 'opened rock'. Hughes ends the sequence reflecting on words that, 'Joined with earth and engraved in rock,/Were under my feet'.

Five poems appear in their sequential order to convey Hughes's 'Pennine Sequence' in a compressed narrative. At the point of peripeteia are fragments of a sixth poem, 'Telegraph Wires.' This poem, originally from *Wolfwatching* (1989), was included in *Elmet* (1994), an anthology of poems about the landscape that omitted, renamed, and rearranged several poems from *Remains of Elmet*.

Writer and Ted Hughes expert Ann Skea has commented that all Hughes's poetic sequences work to 'tap the universal energies and to channel their healing powers towards the sterility and the divisions which he sees in our world'. Critics have often observed Hughes's shamanic appearance through his style, themes and forms. In *Remains of Elmet*, musical imagery is particularly significant to the transformation of Elmet.

Our *Remains of Elmet* draws on the sequence's images of duality, of decay and regeneration, creation and destruction, and transfers them to musical and theatrical material and events. Inspiration also came from poems which we have not set: 'the reeds of desolation'; 'The mad singing in the hills'; 'rock lumps for words'; 'Their vowels furl downwind'; 'Wild melody, wilful improvisations'; 'Trees, holding hands, eyes closed,/Acted at world'; 'the fragments/Of the broken circle of the hills/Drift apart.'

We sought to create a theatre work that would re-imagine the functional and typical elements of a concerto: the theatre of a protagonist and chorus scenario; the role of the conductor; the relationship between a soloist's material and the ensemble's; concepts of virtuosity. Our notion of the relationships between these components is perhaps expressed best by Ann Skea's remark that 'the focus of *Remains of Elmet* is on the real world, peopled by real people'.
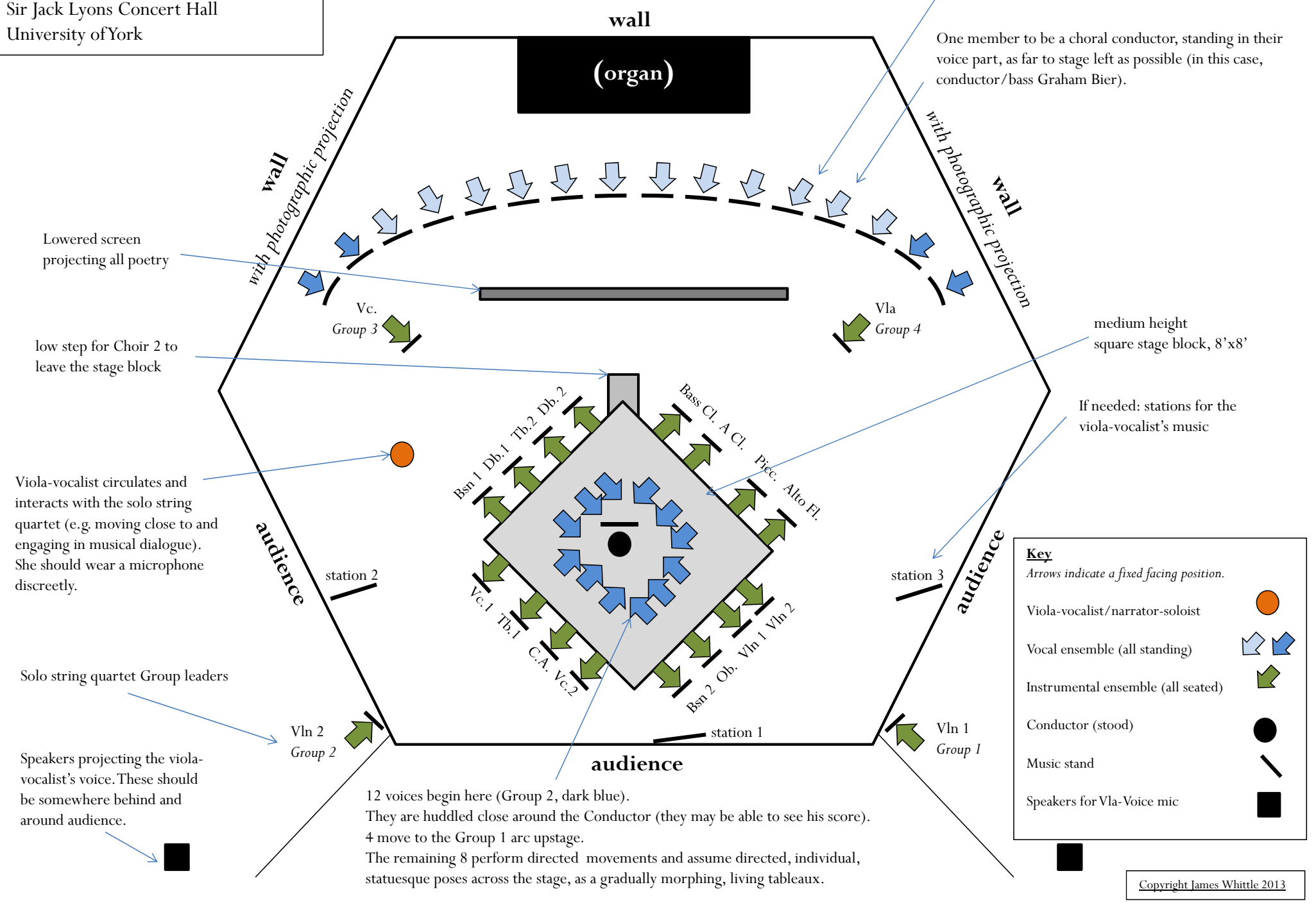
With a social, physical and psychological reading of Hughes's text, our work explores an antagonism between voice and instrument. The instruments alternate 'between pressurised stagnation and fermenting independence', as Hughes described the historical result of Elmet's position between early Scandinavian and Celtic pressures. A solo string quartet acts as their outspoken leaders, whom the viola-vocalist engages in a cycle of increasingly fraught arguments. The choirs form detached resonance chambers fixed on single words in 'confined separateness.' The viola-vocalist breaks her cycle, turning back to address a conductor-like form, as the texture of ensembles withers. The soloist approaches this conductor, who leaves the soloist to her introverted cadenza. In the silence afterwards, the solo quartet sounds a chord from which a melody is spun. The motto *in limine sapientiae* resonates as the viola-vocalist's rising melody unites the stage.

12 voices of The 24 choir in an arc (Group 1, light blue)
4 from Group 2 join them during the piece (dark blue)

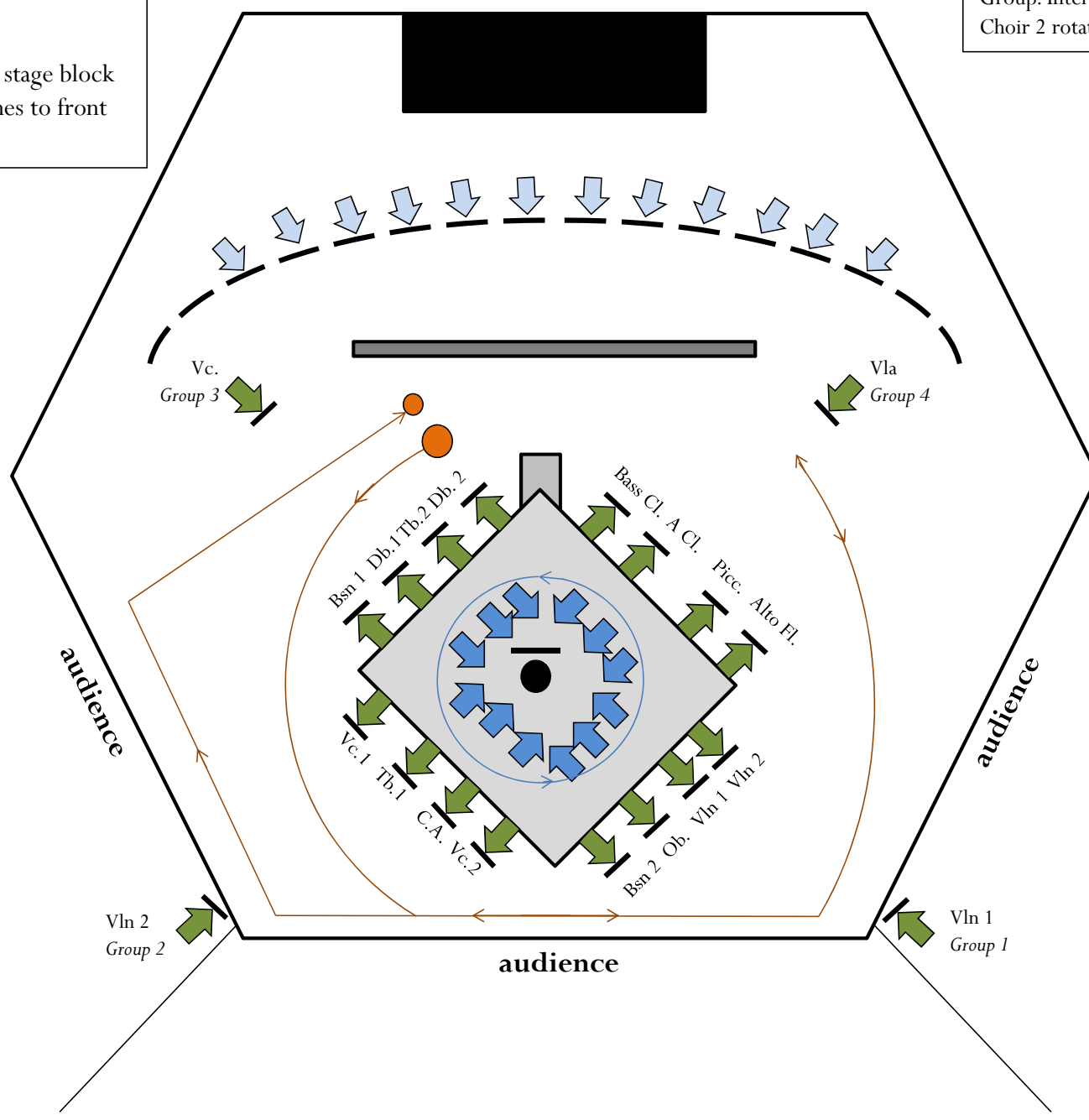One member to be a choral conductor, standing in their voice part, as far to stage left as possible (in this case, conductor/bass Graham Bier).

wall

(organ)

with photographic projection

wall

wall

with photographic projection

Lowered screen projecting all poetry

low step for Choir 2 to leave the stage block

Vc.
Group 3

Vla
Group 4

medium height square stage block, 8'x8'

Bass Cl. A Cl. Picc. Alto Fl.

Bsn 1 Db.1 Tb.2 Db.2

If needed: stations for the viola-vocalist's music

Viola-vocalist circulates and interacts with the solo string quartet (e.g. moving close to and engaging in musical dialogue). She should wear a microphone discreetly.

audience

station 2

station 3

audience

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

Solo string quartet Group leaders

Speakers projecting the viola-vocalist's voice. These should be somewhere behind and around audience.

Vln 2
Group 2

station 1

Vln 1
Group 1

audience

12 voices begin here (Group 2, dark blue).
They are huddled close around the Conductor (they may be able to see his score).
4 move to the Group 1 arc upstage.
The remaining 8 perform directed movements and assume directed, individual, statuesque poses across the stage, as a gradually morphing, living tableaux.

Key
Arrows indicate a fixed facing position.

Viola-vocalist/narrator-soloist

Vocal ensemble (all standing)

Instrumental ensemble (all seated)

Conductor (stood)

Music stand

Speakers for Vla-Voice mic

Lighting
- begin with blackout
- fade in, dim, spotlight on stage block
- fade up to full as V-V rushes to front stage centre

• Viola-vocalist is hidden, crouched.
• Conductor is hidden, surrounded by Choir 2.
• Instrumental ensemble & Choir 2 are in place.
• V-V moves to stage front. Each stanza is with a Group. Interacts with solo quartet and groups. Choir 2 rotates round Conductor.

Vc.
Group 3

Vla
Group 4

Bass Cl. A Cl. Picc. Alto Fl.

Bsn 1 Db.1 Tb.2 Db.2

audience

audience

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

Vln 2
Group 2

Vln 1
Group 1

audience

- Viola-vocalist is hidden, crouched.
- Conductor is hidden, surrounded by Choir 2.
- Instrumental ensemble & Choir 2 are in place.
- V-V moves to stage front: 'Moors are a stage…'

Vc.
Group 3

Vla
Group 4

Bsn 1 Db. 1 Tb. 2 Db. 2

Bass Cl. A Cl.   Picc. Alto Fl.

Vc. 1 Tb. 1

C.A. Vc. 2

Bsn 2 Ob. Vln 1 Vln 2

Vln 2
Group 2

Vln 1
Group 1

audience

audience

audience
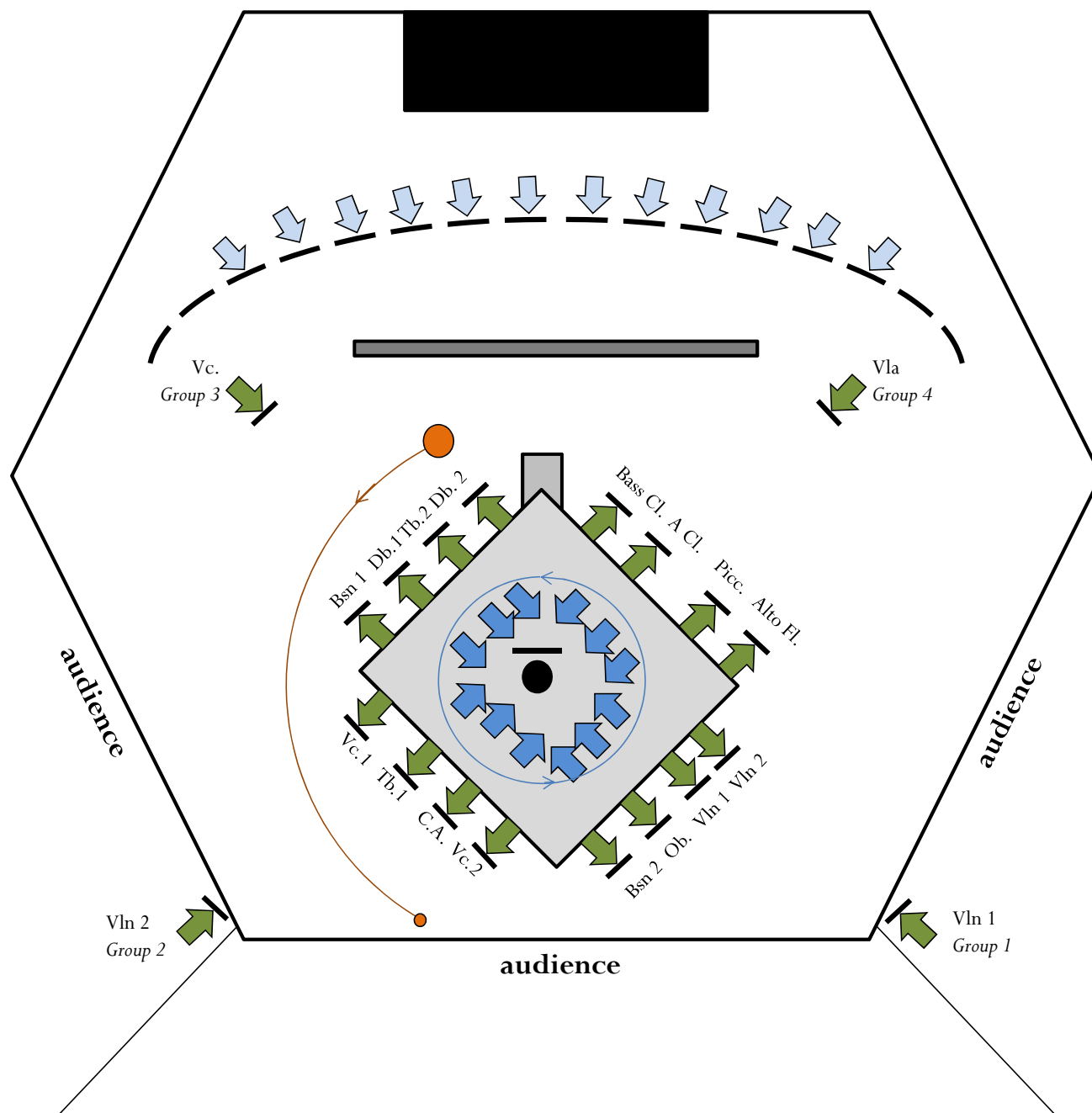
Staging Plan for *Remains of Elmet*

Moors (2)

- Each stanza is with a Group. V-V interacts with the solo quartet.
- Order:
    - passing Group 1 to Choir 2 'A chess-world'
    - Group 4 'Fools in sunny motley'
    - Group 1 The witch-brew boiling'
    - Group 2 'Fleeing wraith-lovers'
    - Group 3 'Wounded champions lurch'
    - Alone upstage 'Shattered, bowed armies'
- Choir 2 rotates round Conductor.

Vc.
Group 3

Vla
Group 4

Bsn 1 Db. 1 Tb. 2 Db. 2

Bass Cl. A Cl.   Picc. Alto Fl.

Vc. 1 Tb. 1

C.A. Vc. 2

Bsn 2 Ob. Vln 1 Vln 2

Vln 2
Group 2

Vln 1
Group 1

audience

audience

audience
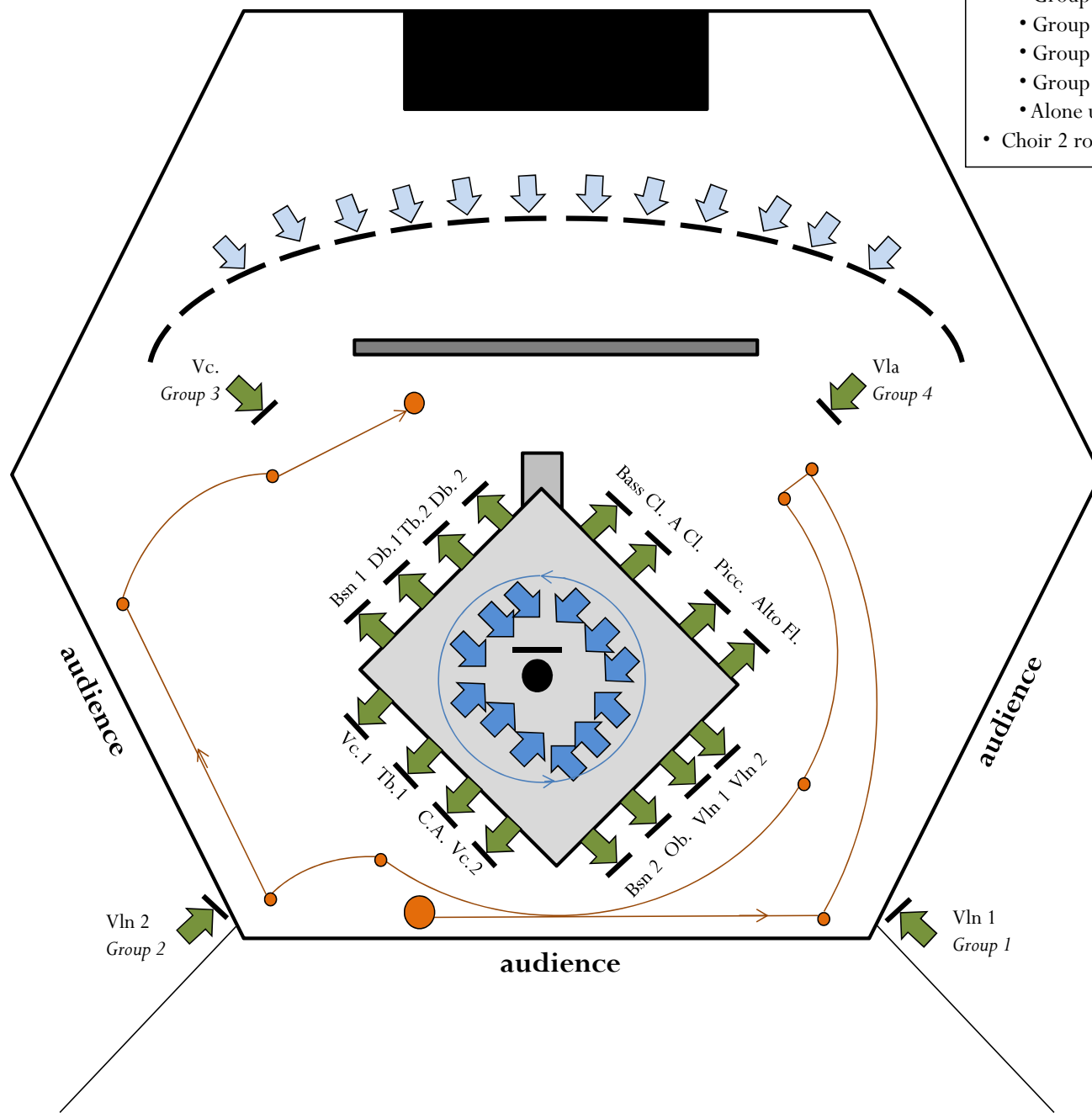
Lighting
- slightly dimmer: segue between poems.

• V-V circles stage block, approaching quartet leaders who react by triggering an accelerating ricochet around the stage.
• Choir 2 begins moving off stage block. As they do, Conductor rises to stand (facing Choir 1).

Vc.
Group 3

Vla
Group 4

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl.

Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

audience

audience

Vln 2
Group 2

audience
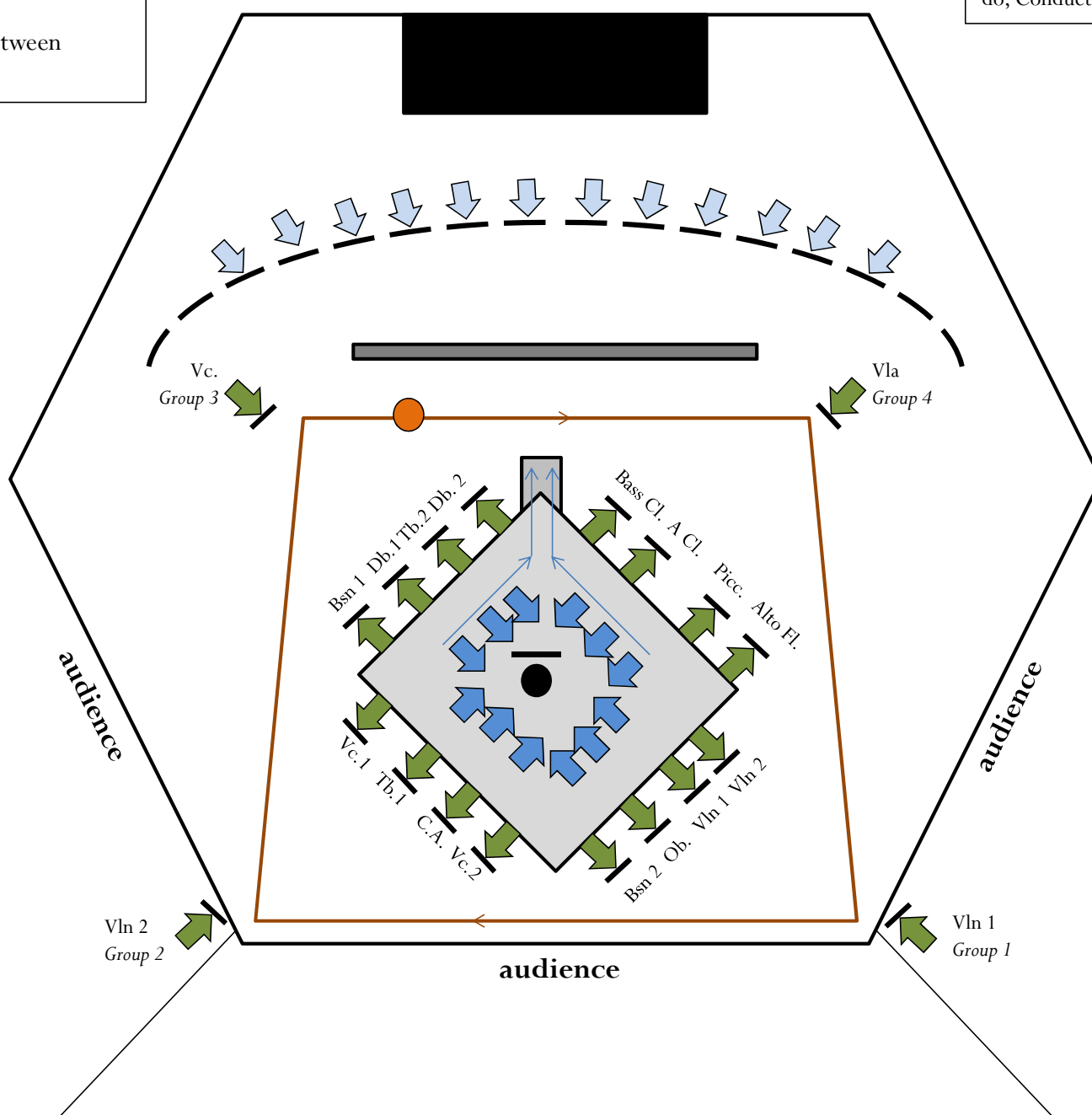
Vln 1
Group 1

• V-V processes, transfixed, towards S.Vla
• curious, but assertive inspection of S.Vla
• stretching a long unison note to Group 4, which evaporates —V-V disregards all and leaves.

Vc.
Group 3

Vla
Group 4

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl.

Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

audience

audience

Vln 2
Group 2

audience
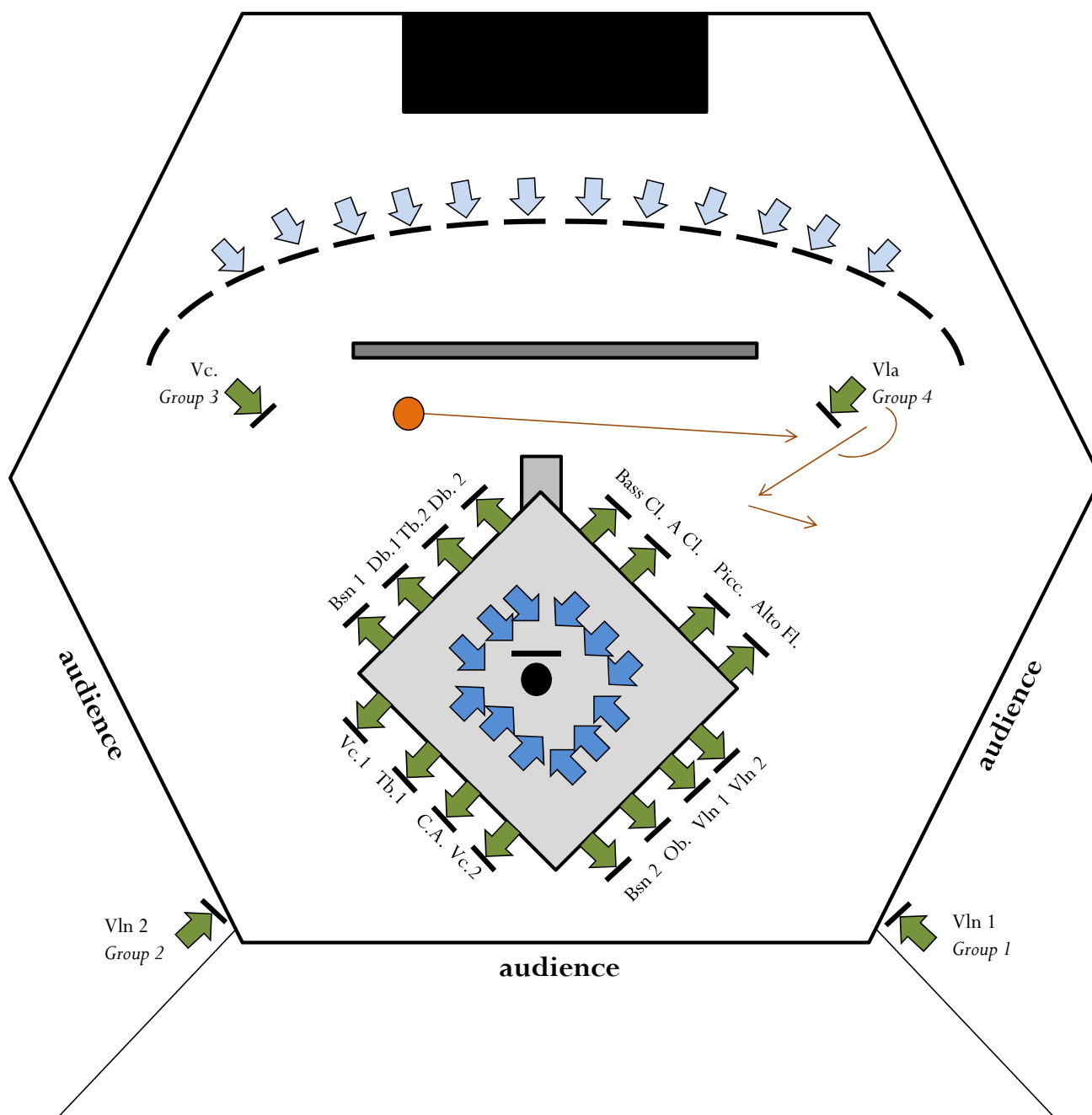
Vln 1
Group 1

- V-V moves quickly to S Vln 1, accusatory.
- intensity/tension heightens as V-V is bullied by all 3 Vlns, who V-V approaches (Ob and Bsn punctuate with staccato)
- They stop – V-V is destitute and moves forlornly away.

Vc. *Group 3*

Vla *Group 4*

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl. Picc. Alto Fl.

Vc.1 Tb. 1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

audience

audience

audience

Vln 2 *Group 2*

Vln 1 *Group 1*

- V-V processing sombrely towards S.Vln 2
- Sardonic disbelief/disgust at S.Vln 2, who is even more savage than S Vln 1.
- V-V is drawn back into Group 2 – at the last V-V breaks free and flees.

Vc. *Group 3*

Vla *Group 4*

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl. Picc. Alto Fl.

Vc.1 Tb. 1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

audience

audience

audience

Vln 2 *Group 2*

Vln 1 *Group 1*
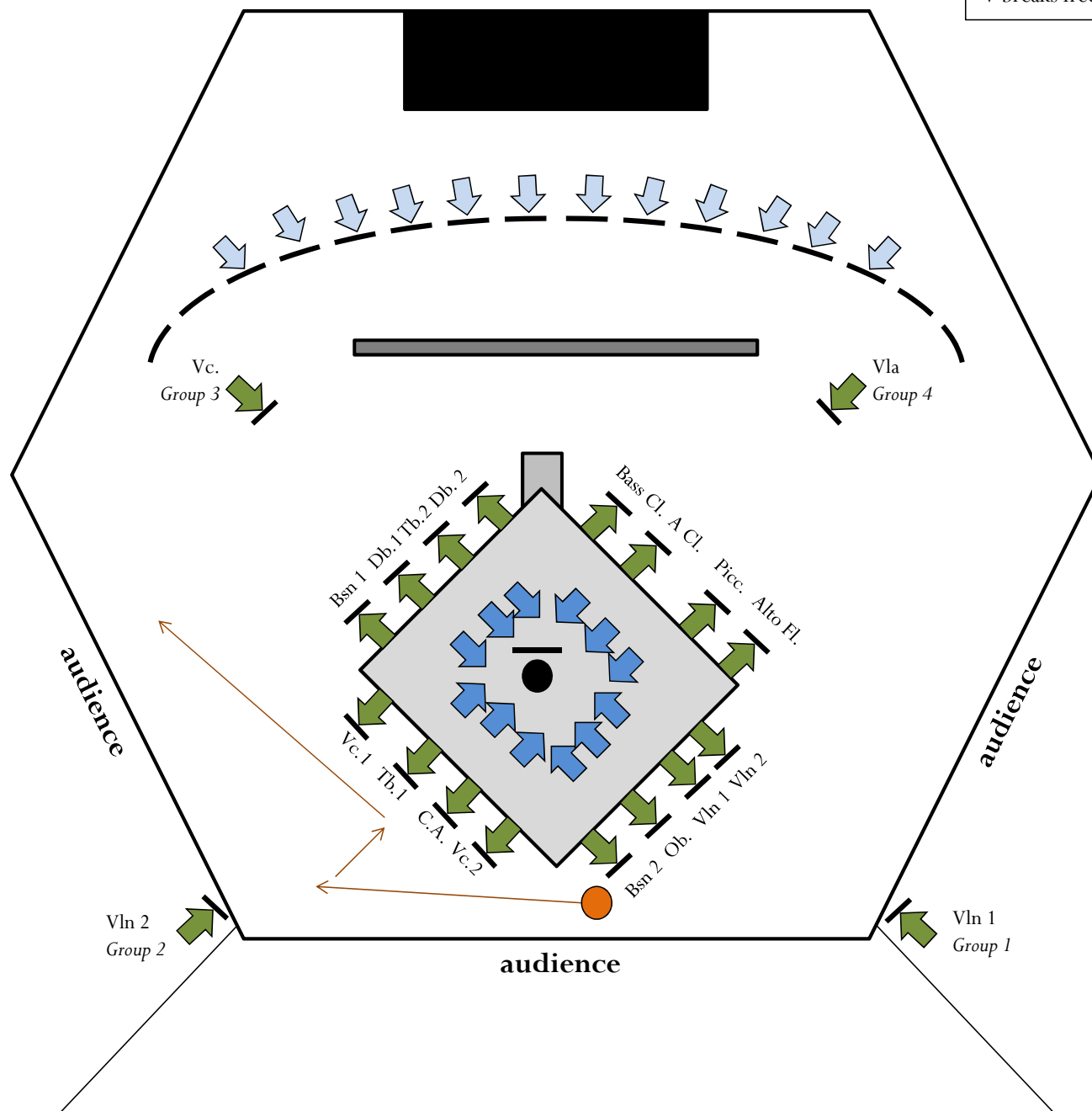
- V-V gazes out, then turns in, sadly. SVc begins a yearning line.
- V-V rushes towards Group 3 but instantly stops at SVc's tumult.
- V-V hardens and looks to Choir 2 from further upstage.

Vc.
Group 3

Vla
Group 4

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl.

Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

audience

audience

Vln 2
Group 2

Vln 1
Group 1

audience
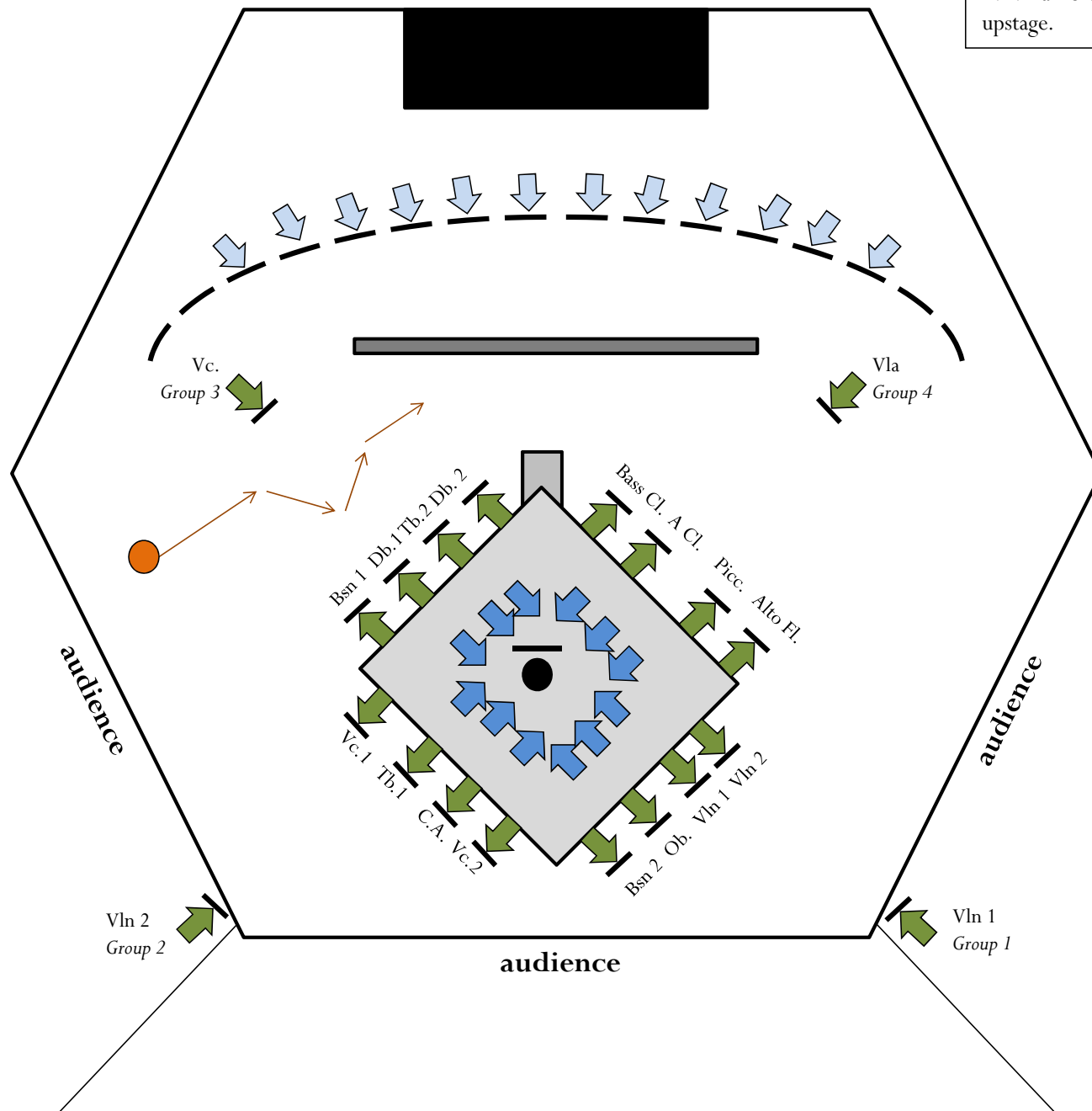
- V-V looks at Choir 2, calling to them
- Choir 2 begin leaving the stage block.
- V-V moves round to the downstage stand, summoning Choir 2.

Vc.
Group 3

Vla
Group 4

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl.

Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

audience

audience

Vln 2
Group 2

Vln 1
Group 1

audience
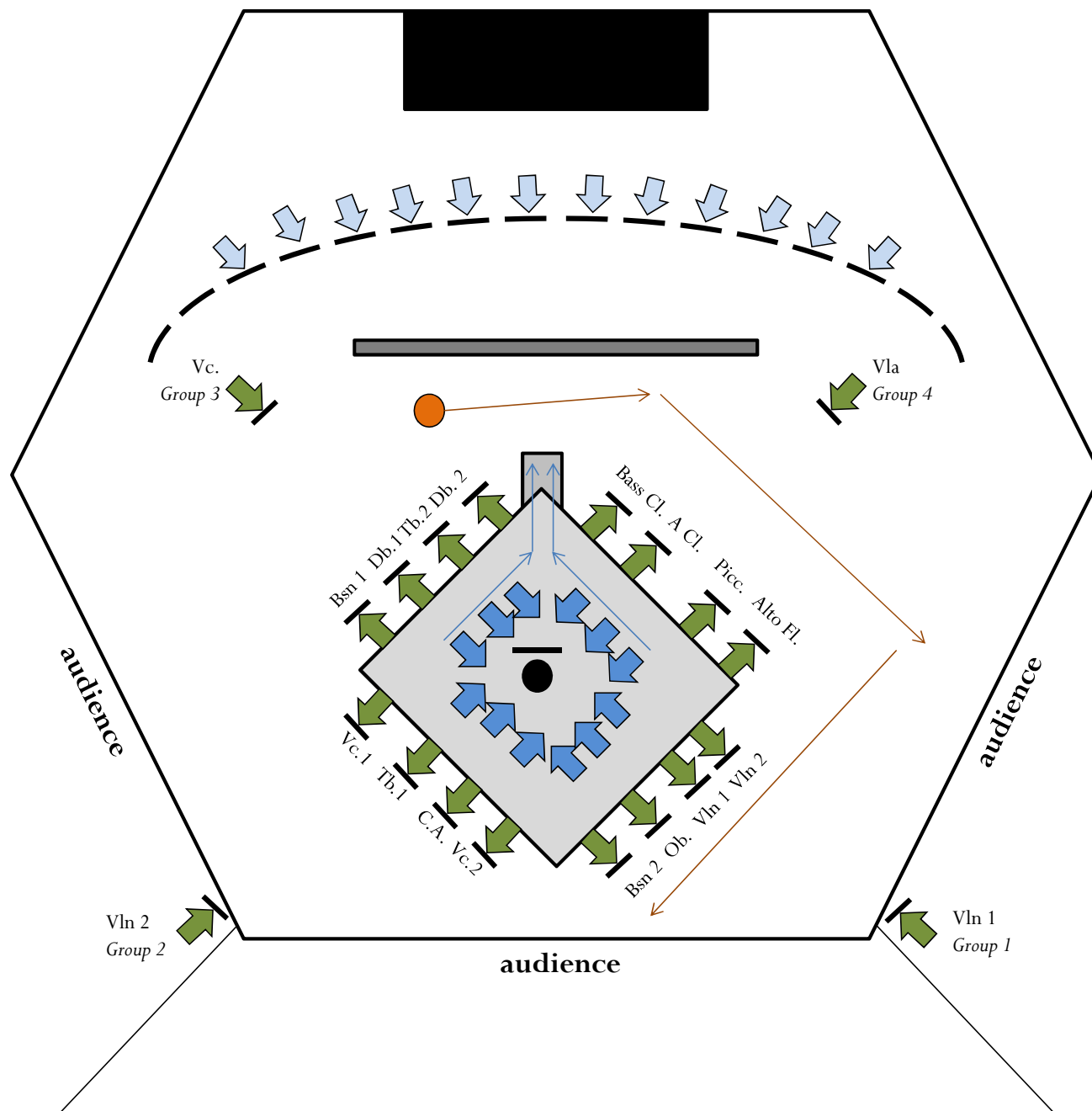
Staging Plan for *Remains of Elmet*

A Tree (1)

Lighting
- slightly dimmer, spotlight emerging on Conductor on stage block.

• Choir 2 continue moving towards sculpture positions.
• One Choir 2 member who joins Choir 1 moves the Conductor's stand.
• The Conductor controls the 4 Groups with his arms, stretching out in a physical improv (with musical consequences).
• Choir 2 reach their positions, now upright: tree movements.

Vc.
Group 3

Vla
Group 4

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl. Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

audience

audience

Vln 2
Group 2

Vln 1
Group 1

audience
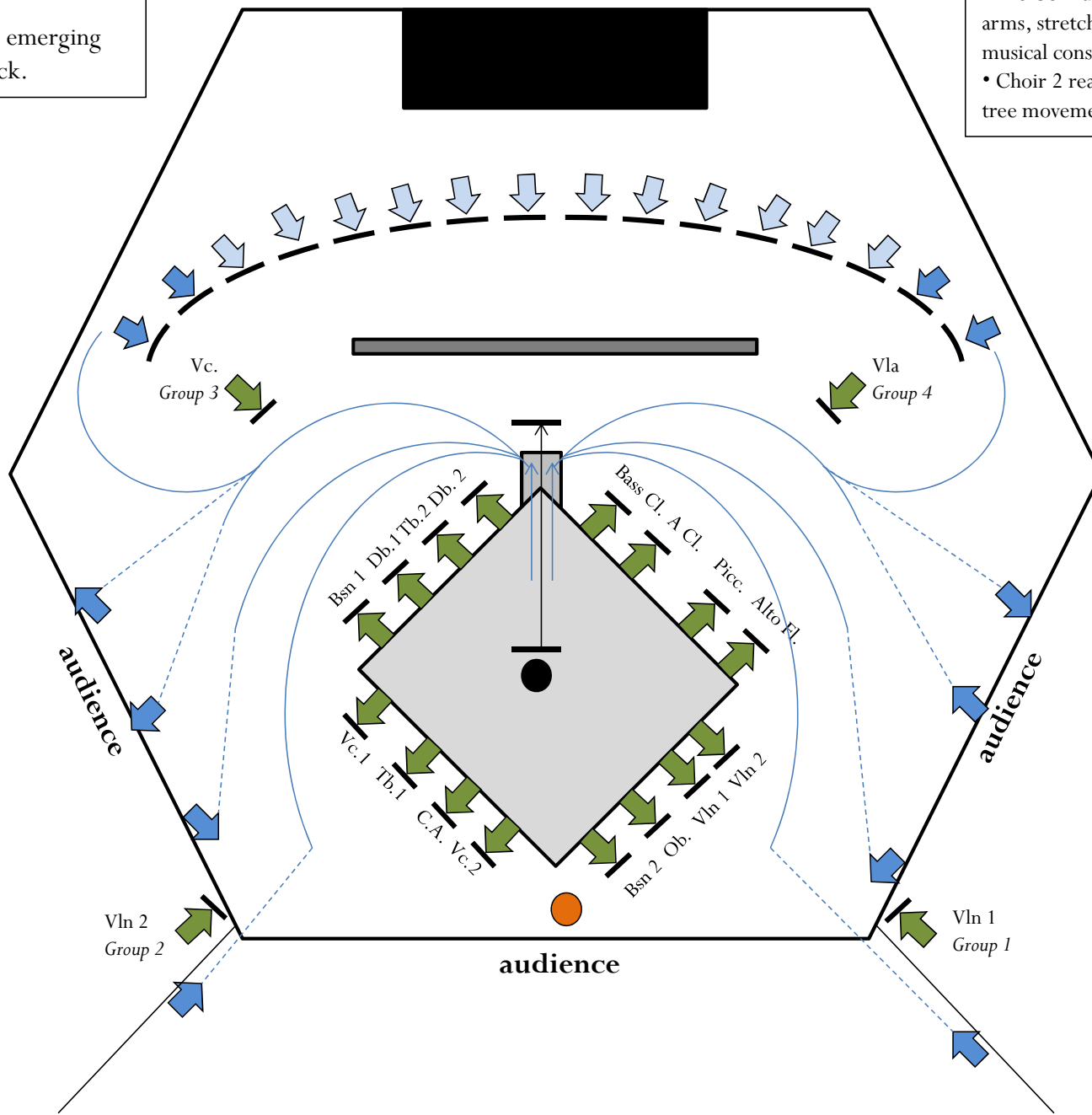
Staging Plan for *Remains of Elmet*

A Tree (2)

• Choir 2 continue moving towards sculpture positions low to the ground.
• The Conductor controls the 4 Groups with his arms, stretching out in a physical improv (with musical consequences).
• Choir 2 reach their positions, now upright: tree movements.
• V-V circles the stage block anticlockwise, always addressing the Conductor except for the last 4 lines.

Vc.
Group 3

Vla
Group 4

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl. Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

audience

audience

Vln 2
Group 2

Vln 1
Group 1

audience
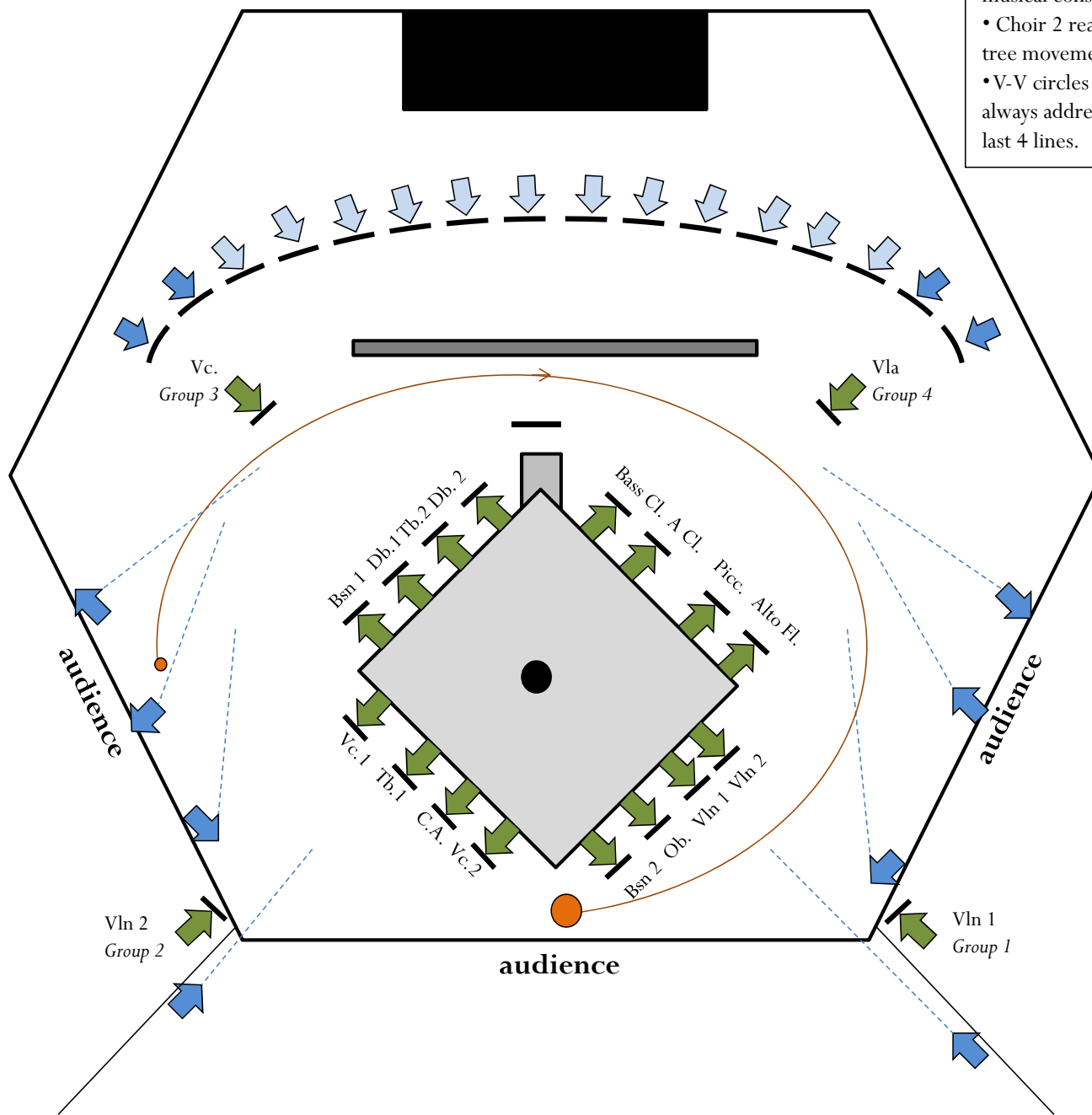
Staging Plan for *Remains of Elmet*

Telegraph Wires

Lighting
- Slightly dimmer: spotlight on stage block stronger.
- All getting brighter as V-V moves towards and onto stage block.

- Choir 2: tree → viola movements
- V-V turns to stage left, faces Conductor and walks slowly to stand by him.
- Conductor turns his head to face V-V., waits until V-V moves onto stage block and stops.
- Choir 2: viola → wire movements
- Conductor walks off the stage.

Vc. *Group 3*

Vla *Group 4*

audience

audience

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl. Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

Vln 2 *Group 2*

Vln 1 *Group 1*

audience
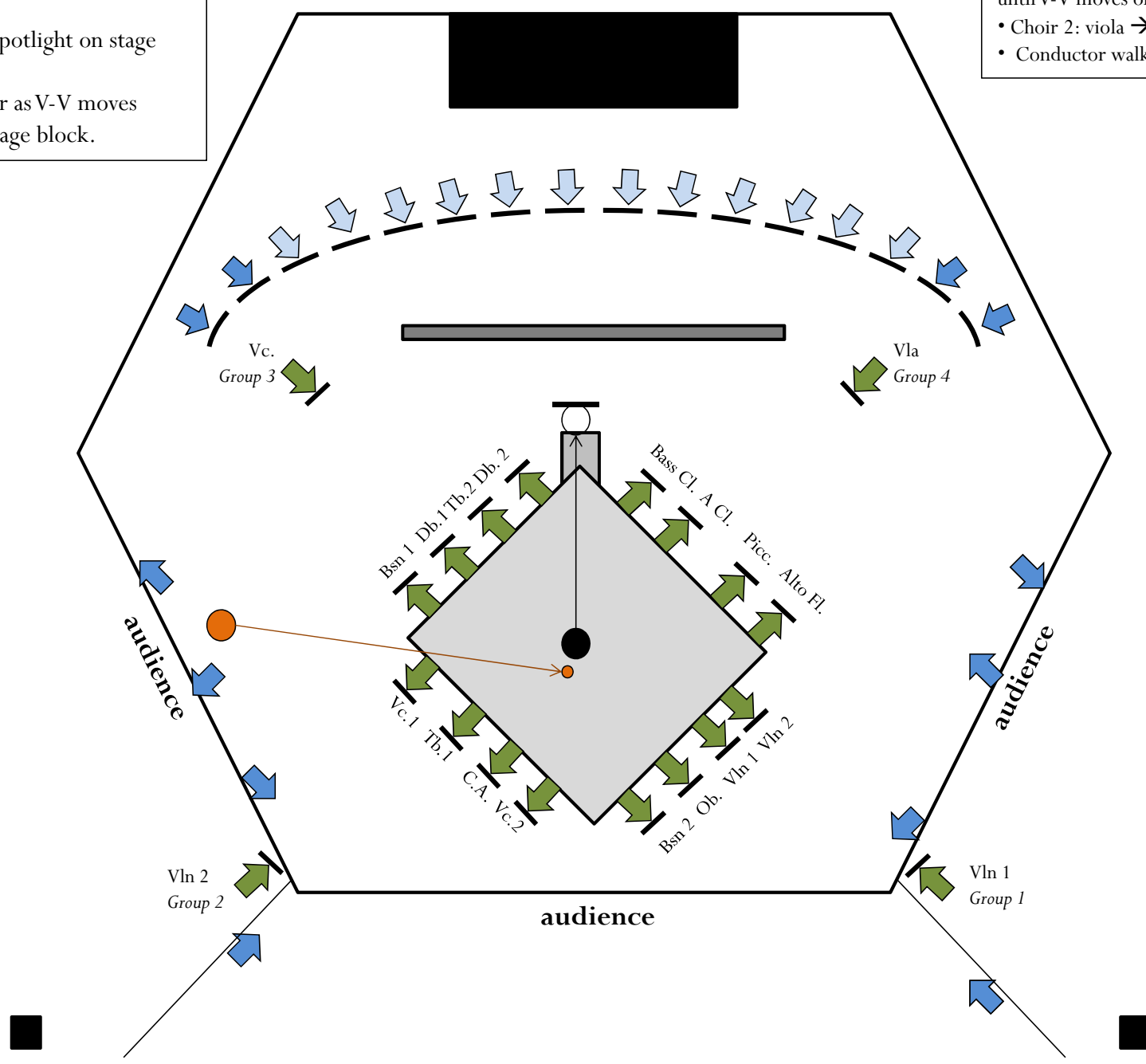
Staging Plan for *Remains of Elmet*

Light Falls Through Itself

Lighting
- Quick fade out all except spotlight on stage block (V-V).

- V-V is alone on the stage block for the improvised cadenza.
- V-V can move anywhere on the stage block, desperately, frantically.

Vc. *Group 3*

Vla *Group 4*

audience

audience

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl. Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

Vln 2 *Group 2*

Vln 1 *Group 1*

audience
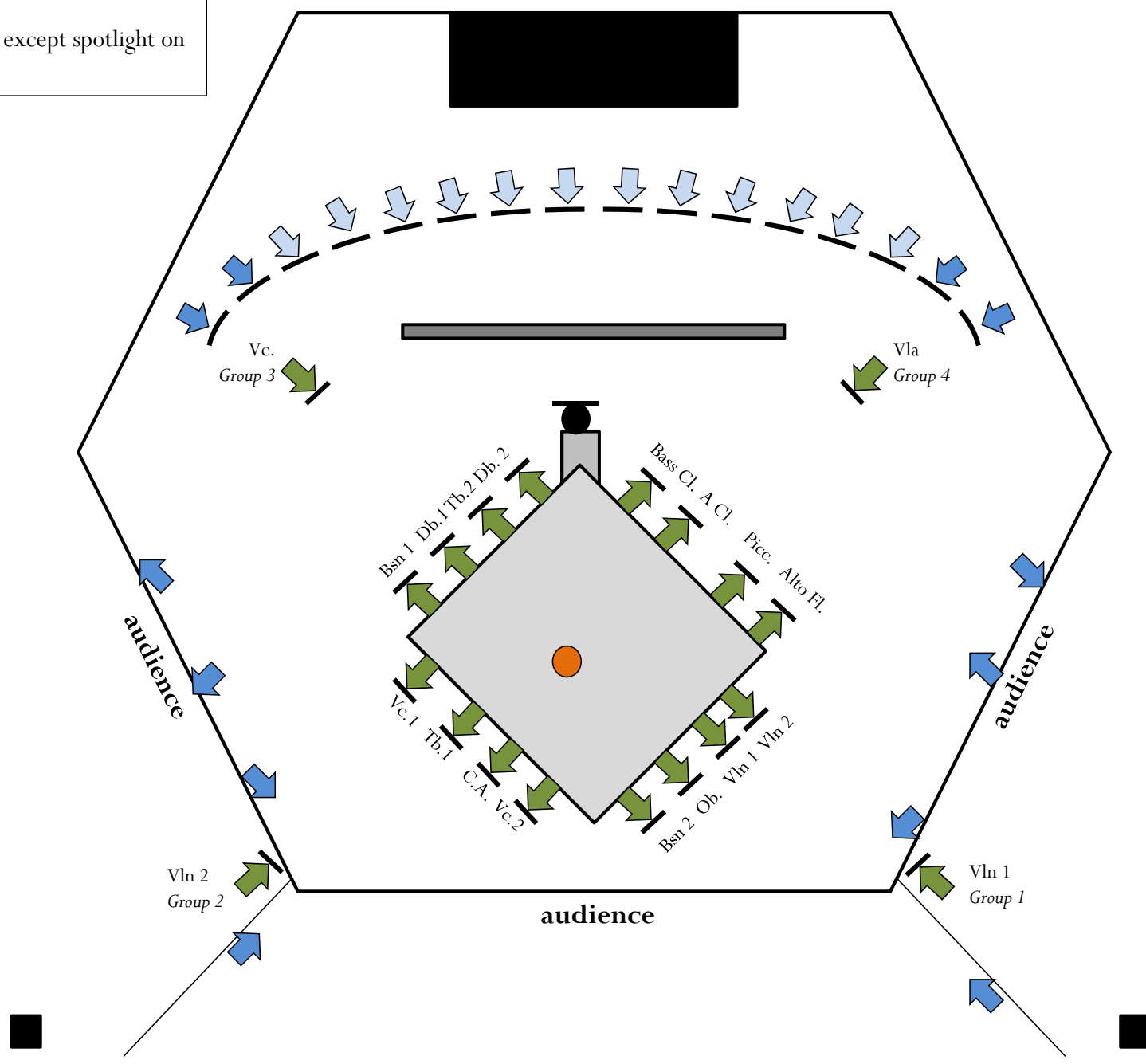
Staging Plan for *Remains of Elmet*

The Word That Space Breathes (1)

Lighting
Throughout this movement, lighting pulses up and down slowly.
Initially, each pulse gets brighter until Choir 2 are on the stage block – full brightness.

• After the string quartet begin, and V-V hums the 'in limine sapientiae' melody, Choir 2 begin to sing it and slowly process to the stage block.
• V-V finds a central spot, approaching cradle-grave foetal position.

Vc. *Group 3*

Vla *Group 4*

Bsn 1 Db. 1 Tb. 2 Db. 2

Bass Cl. A Cl.   Picc.   Alto Fl.

audience

audience

Vc. 1 Tb. 1
C.A. Vc. 2

Bsn 2 Ob. Vln 1 Vln 2

Vln 2 *Group 2*

Vln 1 *Group 1*

audience
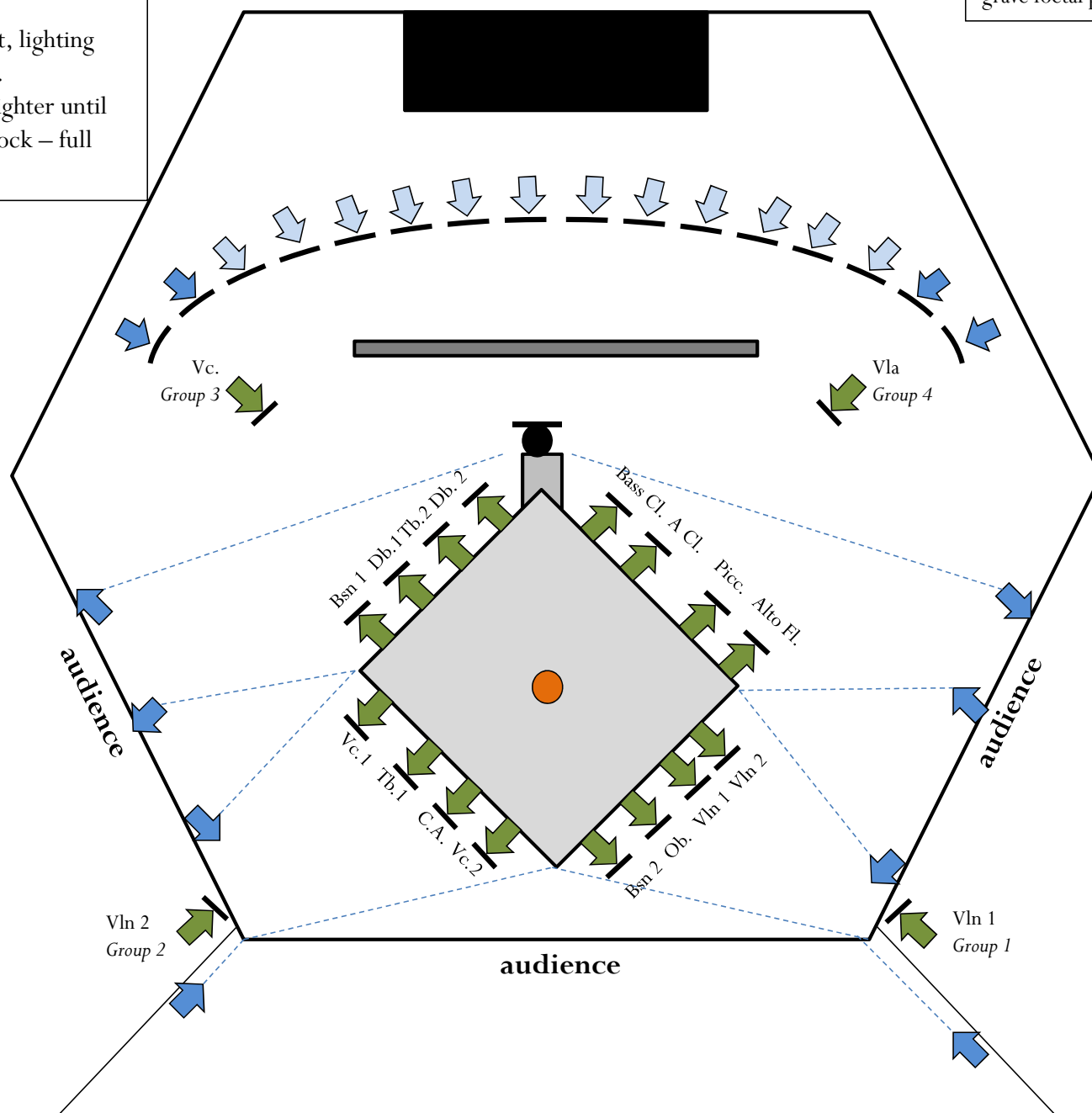
Staging Plan for *Remains of Elmet*

The Word That Space Breathes (2)

Lighting
As the music grows louder, the pulsing reverses, dimming the outsides rapidly to leave a focused pulse on the stage block.

• Choir 2 move onto stage block.
• All players slowly begin joining in the canon.

Vc. *Group 3*

Vla *Group 4*

Bsn 1 Db. 1 Tb. 2 Db. 2

Bass Cl. A Cl.   Picc.   Alto Fl.

audience

audience

Vc. 1 Tb. 1
C.A. Vc. 2

Bsn 2 Ob. Vln 1 Vln 2

Vln 2 *Group 2*

Vln 1 *Group 1*

audience
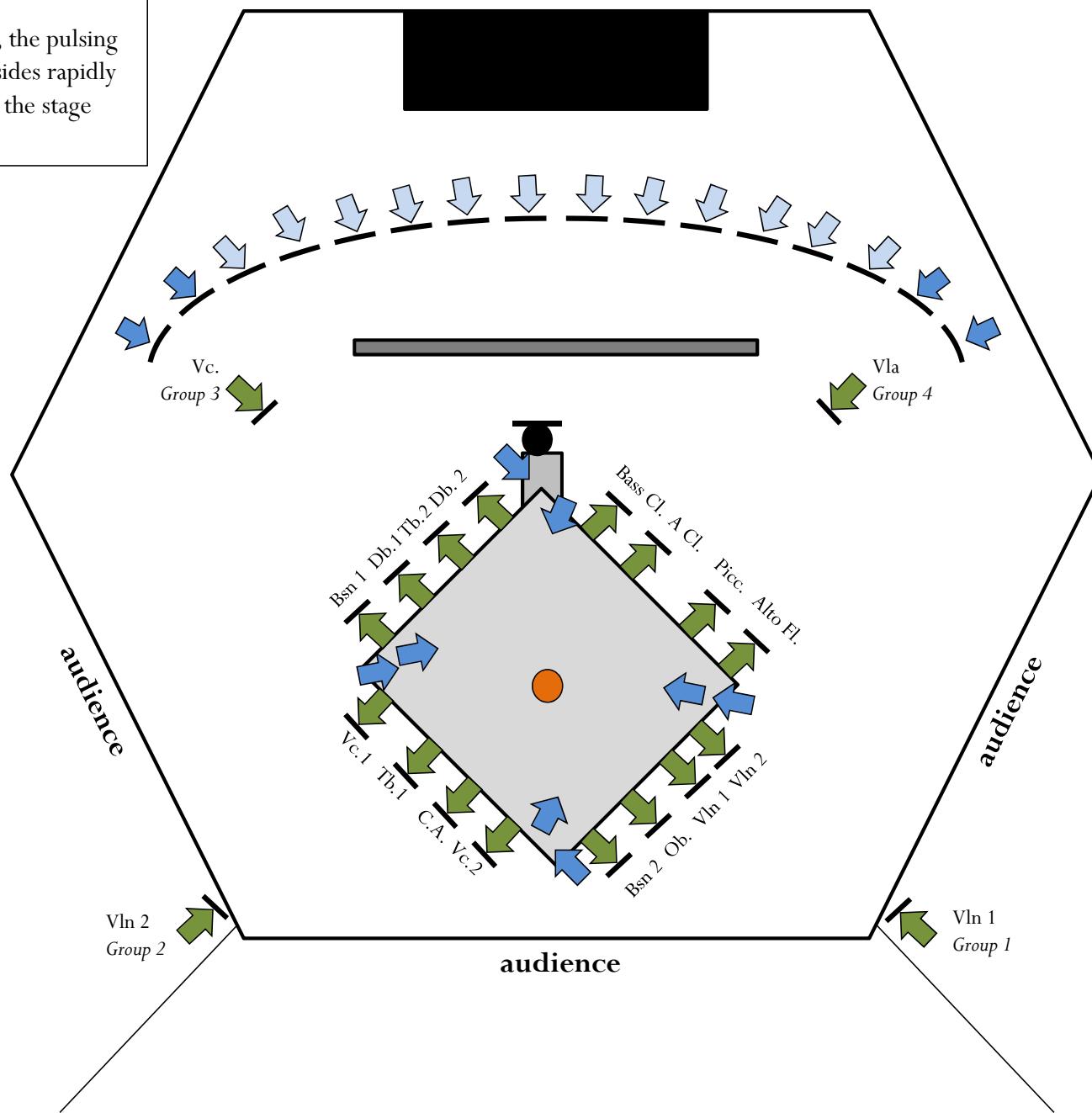
Staging Plan for *Remains of Elmet*

The Word That Space Breathes (3)

Lighting
As Choir 2 approach V-V, the pulse on the stage block gets dimmer.

• Choir 2 circle V-V.

audience

audience

audience

Vc.
Group 3

Vla
Group 4

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl.

Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

Vln 2
Group 2

Vln 1
Group 1
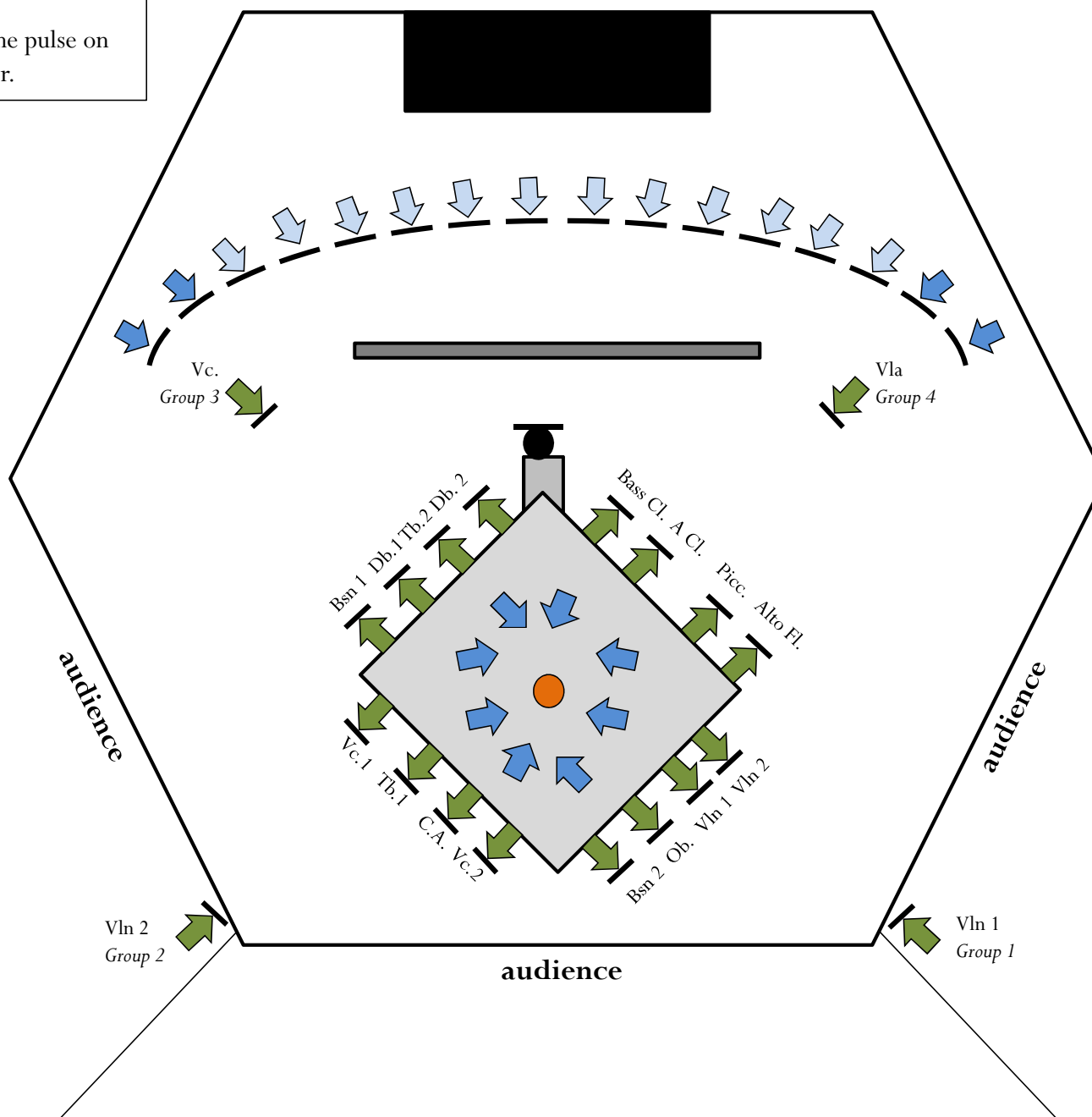
Staging Plan for *Remains of Elmet*

The Word That Space Breathes (4)

Lighting
As soon as V-V is completely concealed the pulse plunges the stage into darkness.

• V-V, crouched, is surrounded and concealed by Choir 2.
• As soon as the stage is completely dark, each player crescendos dramatically to play their final fragment. They crescendo to maximum on their last repeat, and finish. (The piece ends with silent darkness after the last player performs this.)

audience

audience

audience

Vc.
Group 3

Vla
Group 4

Bsn 1 Db.1 Tb.2 Db. 2

Bass Cl. A Cl.

Picc. Alto Fl.

Vc.1 Tb.1

C.A. Vc.2

Bsn 2 Ob. Vln 1 Vln 2

Vln 2
Group 2

Vln 1
Group 1

Score in C

commissioned by, and dedicated to, Terry Holmes
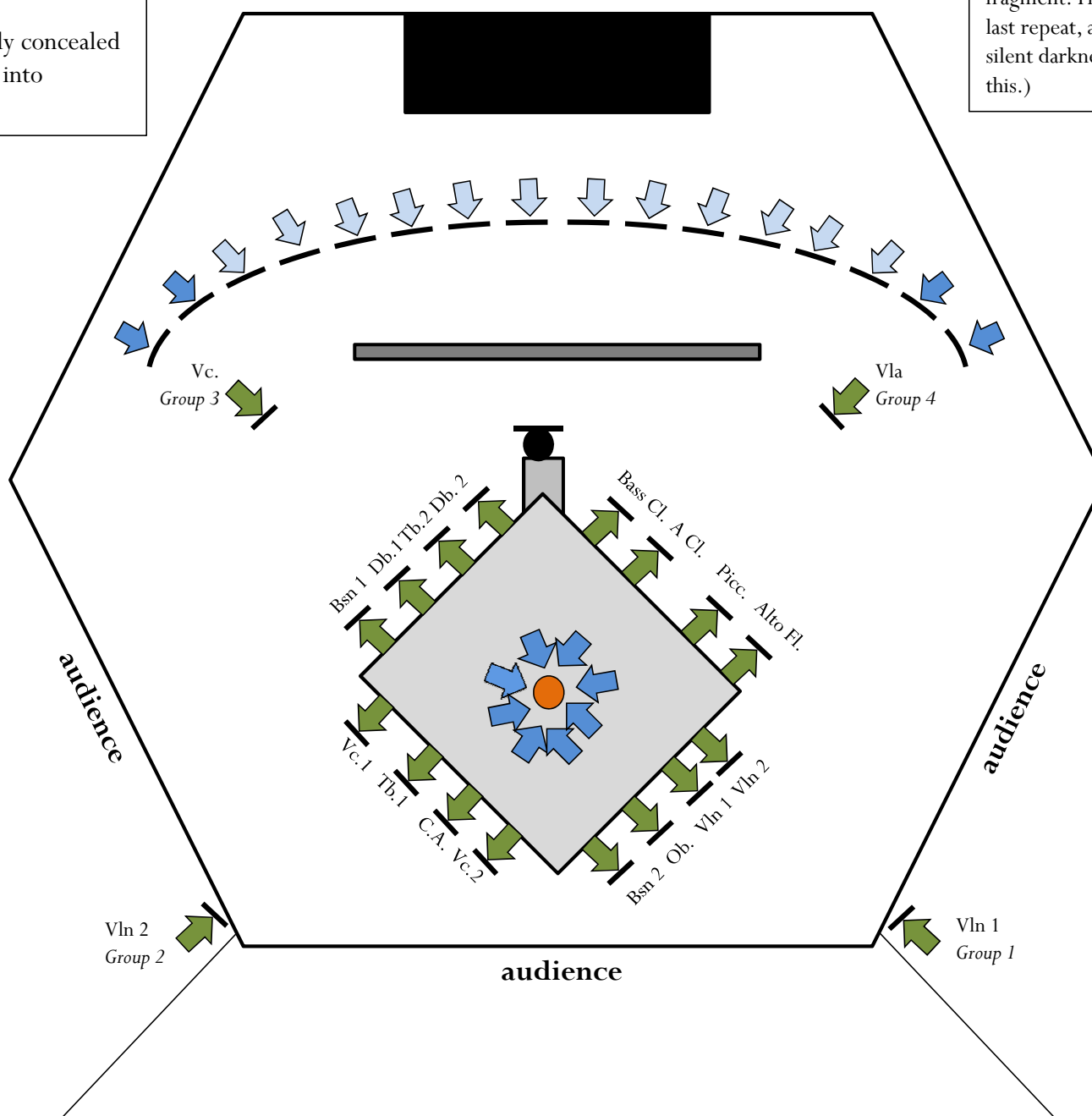
REMAINS OF ELMET

Ted Hughes (1930-1996):
Remains of Elmet (1979)
Elmet (1994)

James Whittle
October 2012-April 2013

I. Moors

BLACKOUT

LIGHTS FADE UP TO DIM SLOWLY

Primeval

Soprano

pp
ss

Alto

pp
ss

Tenor

Bass

Choir 2

a tribal shout *f*
moor
f
moor
f
moor   ss

moor   moor   moor   ss

Alto Solo

p parlando: a weary moan   *più f*   *p*   *mp*   *fp* — *mf*
or_____   or_____   mo_____   oor_____   or_____   mo_____   or_____   moor_____

Viola

GROUP 1

Solo Violin 1

Oboe

Bassoon 1

Violin 1

Violin 2

GROUP 2

Solo Violin 2

Cor Anglais

Trombone 1

Violoncello 1

Violoncello 2

GROUP 3

Solo Cello

Bassoon 2

Trombone 2

Double Bass 1

Double Bass 2

GROUP 4

Solo Viola

Piccolo

Alto Flute

Clarinet in A

Bass Clarinet
in B♭

© James Whittle 2013

Choir 1: stagger breathing as necessary

alternate syllables and pitches *ad lib.*
(drop in and out)

tutti poco a poco cresc.
with V-V trem.

INDIVID.
slow cresc. to maximum and STOP

LIGHTS FADE UP FULLY

SOLO
(♩ = 80 ca)

Move to DOWNSTAGE CENTRE

FREEZE looking at audience.

Spoken to audience. Bitter.

A. Solo

f   *sf*   *sfp* *sf* *sfp* *f*

moor   moor   moor___   oor   moor___

pizz.   arco   pizz.   arco s.p.   **accel.**

Vla.

f   *sff*   *sf*   *sf*   *sf*   *sf*   *sfp* *f*

Moors are a stage for the performance of heaven.
Any audience is incidental.

B A bustling, chittering, trembling mockery (♩ = 88 ca)

When not performing notated material, Choir 1 should
create a soundscape exploring the phonetic content of:

moors /mʊəz/

Always very quiet: short, sparsely repetitive, or sustained sounds,
related to the notated material. Rest for as long as you wish.

Against this background texture, the notated material
should be performed outwardly as foregrounded sound.

D Scathing, shrieking

E Romance with false tenderness

S.

A.

T.

B.

Choir 2

shaking head (lip trill)
mp annoyed
or or

shaking head (lip trill)
mp annoyed
or or or

A. Solo

Turn to Group 2, approach slowly

f *mp* To Solo Vln 2
mp gravely

Flee - ing wraith-lov-ers twist and col-lapse In death pact lan-guor

Vla.

annoyed
mf
pizz.
with passion
arco
f *mp* *fp*

Solo Vln 1

1 twitchy
ppp → p
2
mf *pp*
pp

Ob.

1 instantly very quiet and sparse

Bsn 1

1 instantly very quiet and sparse
STOP
with Solo Vln 1

Vln 1

1
sff
2
mf → mad → p
sim. but romantic
con vib. e portamento
sempre *pp* con dim. al niente

Vln 2

1
sff
2
mf → mad → p
sim. but romantic
con vib. e portamento
sempre *pp* con dim. al niente

Solo Vln 2

on body
f poss.
after V-V pizz.arco spicc. s.p.
p
1 nat. con vib. espress.
p dolce
2
mp *p*

C. A.

p più *p* *fp* *f*
1 begin at the top of Vc's cresc.
pp *p* *p*

Tbn. 1

p
STOP with Solo Vln 2
pp

Vc. 1

1 con sord.
pp
2
pp *p*

Vc. 2

1 con sord.
pp
2
pp *p*

Solo Vc.

arco on body
f poss.
hushed, twitchy
ppp → p
→ trem. → nat.
pp *mp*

Bsn 2

Tbn. 2

after Tbn.1 entry
p
STOP
during Solo Vc. harmonic
pp

Db. 1

bow up/down fingerboard III/IV
pp *f poss.*

Db. 2

bow up/down fingerboard III/IV
pp *f poss.*

Solo Vla

on body
f poss.
after V-V pizz.
(with Solo Vln 2) arco spicc. s.p.
p *f*
m.s.t. disjunct trem. (con accel. e rit.)
ppp

Picc.

A. Fl.

Cl. in A

STOP
with Solo Vla

B. Cl.

after picc., alto fl. and clt
pp → p

52

S.

A.

T.

B.

Choir 2

A. Solo

Vla.

Solo Vln 1

Ob.

Bsn 1

Vln 1

Vln 2

Solo Vln 2

C. A.

Tbn. 1

Vc. 1

Vc. 2

Solo Vc.

Bsn 2

Tbn. 2

Db. 1

Db. 2

Solo Vla

Picc.

A. Fl.

Cl. in A

B. Cl.

Fade in one by one, mimicking Choir 2: very slow gliss.
ppp→pp senza cresc.

a while after Sopranos begin:
Fade in one by one, mimicking Choir 2: very slow gliss.
ppp→pp senza cresc.

Fade in one by one, mimicking Solo Vln 1+2: very slow gliss.
ppp→pp senza cresc.

mimicking Solo Vln 1+2: very slow gliss.
ppp→pp senza cresc.

lighter

To be-dew hare-bells   On the spoil-heaps of quar-ries.

mf — *pp*   *mp*   *mf*

III, very slow gliss., non vib.
ppp→pp

slowing and calming down, poco a poco meno vib.

III, very slow gliss., non vib.
ppp→pp

slowing and calming down, poco a poco meno vib.

III, very slow gliss., non vib.
ppp→pp

[4] infrequent, nervous, 1-6 strokes on body and/or bridge (no pitch)
mf

[3]
pp

[3]
pp   *p*   *p*   *p*

[3] after C.A.

[3] after C.A.
p   *pp*   *pp*   *ppp*

II s.p. [4] very slow gliss.
pp   *pp*   *p*   *pp*   *p*

[3] after C.A.

II s.p. [4] very slow gliss.
pp   *pp*   *p*   *p*   *p*

nat.   [1]   [2]   [3]   [4]
p   *p*   *pp*   *ppp*

[4] after Solo Vc.
STOP on Solo Vc. entry
pp

[1] after Solo Vc.'s 3rd trem. e cresc.   [2]   STOP [3] with Solo Vc.   [4]
p

[2]   [3]   STOP after Bsn 2 enters
p   *pp*   *p*

[2]   [3]   STOP after Bsn 2 enters
p   *pp*   *p*

[1]   [2] scratch   [3]   [4] non vib.
p   *mp*   *ppp*

at top of Solo Vla's cresc. [1] flz.   [2]   STOP [3] with Solo Vla
p   *p*

[2] STOP with Solo Vla scratch   [4]
p

STOP during Solo Vla   [4]
pp→p

F Wounded, sulking

57

S.

A.

a while after Altos begin:

Fade in one by one, mimicking Choir 2:
very slow gliss.

T.

ppp → pp *senza cresc.*

B.

ppp → pp *senza cresc.*

Choir 2

A. Solo

p ——— *mp* —

mf >

Wound - ed cham-pi-ons

lurch out of sun set

To gur-gle their last gleams in-to pot - holes.

Vla.

Duet with Solo Vc.

s.p.

p ——— *mp* —

pp — *mf*

< *mp*

p

Solo Vln 1

STOP
on Solo Vla entry

(joining Solo Vln 2)
infrequent, nervous, 1-6 strokes
on body and/or bridge (no pitch)

mf ———

Ob.

Bsn 1

Vln 1

when Solo Vln 1 stops, rit. to a halt
(independently)

Vln 2

when Solo Vln 1 stops, rit. to a halt
(independently)

Solo Vln 2

1 Solo Vln 1 joins: cue Tbn. 1 and cellos

C. A.

once Tbn. 1 has begun: | on any (not every) Tb. breath noise

ppp → p ———

Tbn. 1

1 on any (not every) Vc. 1 trem.:
breath noise

ppp → p

Vc. 1

1 with infrequent short bursts of trem. (nat.→s.p.) ———→ light (quiet) scratch

Slowly fluctuate light→heavy scratch
+ infrequent trem. bursts. Pause occasionally.

sempre pp

ppp → p

Vc. 2

1 with infrequent short bursts of trem. (nat.→s.p.) ———→ light (quiet) scratch

Slowly fluctuate light→heavy scratch
+ infrequent trem. bursts. Pause occasionally.

sempre pp

ppp → p

Solo Vc.

Duet with V-V
poco vib.

pp — *ppp*

mp > *p*

p *pp* *mp*

p *mf* <

Bsn 2

on any (but not every) Db. spicc.:

pp

Tbn. 2

sparse, clean, blank
always 2 notes a semitone apart

pp

ppp → pp

Db. 1

two fragments: unhurried, *ad lib.*

spicc.

LH half-press, scrape

ppp < *p* >

pp

Db. 2

spicc.

LH half-press, scrape

ppp < *p* >

pp

Solo Vla

Picc.

A. Fl.

Cl. in A

B. Cl.

***Woodwind: either breathy pitch or any airy noise
(e.g. using reed, removing part of instrument, etc.)**

G **Numb**

Choir 1 INDIVID., enter independently in the wake of the strings chord.
Alternate the 2 syllables and sustain a pitch Change pitch after a breath. Drop in and out.

♩ = **72 ca**, but spaciously

p *wearily numb*

poco cresc.

Shat-tered, bowed arm - ies, huddl-ing lea-der-less

con sord. flautando (poco vib.)

mute after Solo Vla con sord.

very slow and calm*
with slow circular movement
air ⟶ pitch/noise

very slow and calm*
with slow circular movement
air ⟶ pitch/noise

mute after Solo Vln 1 con sord.

after Tbn.1 very slow and calm*
with slow circular movement
air ⟶ pitch/noise

very slowly

mute after Solo Vln 2 con sord.

after Tbn.2 very slow and calm*
with slow circular movement
air ⟶ pitch/noise

very slowly

mute when all of Group 4 are playing con sord.

very slow and calm*
with slow circular movement
air ⟶ pitch/noise

when you hear Cl.in A very slow and calm*
with slow circular movement
air ⟶ pitch/noise

when you hear B.Cl. very slow and calm*
with slow circular movement
air ⟶ pitch/noise

when you hear Picc. very slow and calm*
with slow circular movement
air ⟶ pitch/noise

Es - cape from a world

Where   snipe   work   late.

sul pont.

(woodwind enter)

(woodwind fade out)

dim. when V-V stops

dim. when V-V stops

dim. when V-V stops

dim. when V-V stops

STOP
with C.A.

STOP
with Bsn 2

attacca

II.   Remains of Elmet

When not performing notated material, Choir 1 should
create a soundscape exploring the phonetic content of:

'glacier' /'glæsɪə(r)/

Always very quiet: short, sparsely repetitive, or sustained sounds,
related to the notated material. Rest for as long as you wish.

Against this background texture, the notated material
must be performed outwardly as foregrounded sound.

Alternate between the 3 pitches *ad lib.* (do not rearticulate consonant).

Alternate between the 3 pitches *ad lib.* (do not rearticulate consonant).

Inspect the Solo Viola

Enlarged · the long · gul-let · of · Cal-der · Down which · its corpse

Cue Vc.1 and 2 in time with Db. 1 and 2: ♩ = 72

♩ = 72 Once cued, carry on independently at a constant tempo, with Db. 1 and 2, until cued again.
m.s.t. Infrequently, miss out a chord and slice the air with the bow once.

m.s.t. Infrequently, miss out a chord and slice the air with the bow once.

Infrequently, miss out a chord and slice the air with the bow once.

(Vc. 1 and 2 join in)

Infrequently, miss out a chord and slice the air with the bow once.

(Vc. 1 and 2 join in)

Lyrics under A. Solo: "Of ge - ne-ra-tions that ate__ each o-ther To no-thing in-side them."

gla - - ci - - er

gla - - ci - - er

gla - - ci - - er

gla - - ci - - er

Horrified, move back from Solo Vln 2 into Group 2.

(Bsn 1)

m.s.p.

(Bsn 1)

(Bsn 1)

m.s.p.

(Tbn. 1 and Vc's)

m.s.p.

m.s.p.

m.s.p.

m.s.p.

m.s.p.

m.s.p.

m.s.p.

K Appalled and woebegone

L

119

S.

A.

T.

B.

Choir 2

From here until Part VI, Choir 2 are silent. When V-V stops singing and speaks, Choir 2 begins moving off the stage block.

Instantly forgetting Solo Vc. and focusing on Choir 2   move back downstage, looking mainly at Choir 2 while addressing the audience

A. Solo

mf   *mp*   *f*   *p*   *mp*   spoken, harsh   final line after Db. 1+2 and Vc. 1+2 stop

Now,   coil   behind coil,   A wind-parched ache,   An ab-sence,   fa-mished and   sta- ring,   Admits tourists   To pick among crumbling, loose molars   And empty sockets.

Vla.

Solo Vln 1

Ob.

Bsn 1

Vln 1

Vln 2

Solo Vln 2

C. A.

Tbn. 1

Vc. 1

sub. pp   *ff*

Vc. 2

sub. pp   *ff*

Solo Vc.

Bsn 2

Tbn. 2

Db. 1

sub. pp   *ff*

Db. 2

sub. pp   *ff*

Solo Vla

Picc.

A. Fl.

Cl. in A

B. Cl.

III.   A Tree

M **Raucous ♩ = 152**

Choir 1 begin soon after V-V's last line from Part II.

Noisy shouting and calling, at Choir 2:
moor! /mɔɑ/
Very hectic. Spoken voice, full pitch range.

As Choir 2 moves off the stage block they reveal the Conductor, who, crouched, rises slowly, facing Choir 1 with their back to the audience.

Wind and Brass: play in sequence when you hear the previous pair, cresc. to ***f***, and stop abruptly.
Clarinets begin with Choir 1, soon after V-V's last line from Part II.
♩ = 152 ca

The Conductor is stood up straight, except for keeping his head bowed crookedly.
After a pause he slowly raises his arms to a contorted shape (uneven - not symmetrical).

The Conductor's first cue triggers letter N. Any gesture the Conductor makes towards a Solo Quartet member is a cue which they will or will not play off.

Viola-Vocalist part

N | **Brittle, searching** ♩ = 72 ca
(played at your own pace whilst circling the stage)

Moving slowly around the stage block, gazing fixedly at the Conductor when further upstage. | passing Group 1

A. Solo — *p introspective* — *mf* — *mp*

A Tree | Un - der | un - end - ing in - ter - ro - ga - tion | by wind | Tor - tured | by huge scald - ings | of light

Vla. arco — *p* — s.p. — *mf sempre* — nat.

passing Group 4

A. Solo — *mf — imploring* — *mp* — *poco sf* — *p* — *f* — *mp*

Tried to con-fess all | but could not | Bleed a word | Stripped | to its root let - ter,

Vla. m.s.p. — *mf* — (m.s.p.) — *f*

A. Solo — *f* — *mf* — *f* — passing Group 2 — *mf macabre* — *p*

cru - ci - form | Con - tor - ted | Tried to tell all | Through crook - ing of el - bows | Twitch - ing of

Vla. (m.s.p.) — *f* — *sf* — scratch / sim. — *ff* — *mf* — *p*

Stop in between Groups 3 and 2,
parallel with the Conductor.
Face the audience and address them.

cynical, bored, apathetic — *becoming quietly threatening*

A. Solo

fin - ger-ends. | Fi - nal - ly | Re - signed | To be dumb. | Lets what hap-pens to it hap-pen.

Vla. — *p* — nat. — *p* — m.s.t. scratch — *fp*

Choir 1 part

BASS 1
p
tr — tr — *pp* — ee ee ee
p — *p*
tr — tr

ALTO 1
pp — *pp*
tr → vocal fry — tr → r

pp — *p* — *sf*
tr — t t t

BASS 2
f — vocal fry — *p*
t t t t — r

f (air)
tr

SOPRANO
pp — *p* — *pp* — *p*
tr → ee — tr → ee

pp
tr

fpp — *p*
tr

TENOR 1
p — *pp* — form a cluster within the range — 1... 2... 3...
ee? — r... r... r...

Choir 1 creates a 'tree' soundscape.
Each vocal group chooses to perform events individually, to perform to another group or respond to another group. Each choice determines which event the group performs.

• Unboxed events can be performed individually at any point (e.g. when ignoring other groups).
• Boxed events are performed either in response to a group or to another group, as indicated by the arrows

When performing to another group, the group should make this clear by facing and making contact with the other group.

A leader in each group may indicate which event the group should perform. Events should be performed as a group, but performers are free to interpret material individually. Sounds within each event do not need to be synchronised absolutely.

The soundscape lasts for the duration of the Viola-Vocalist's text and should end suddenly when the Viola-Vocalist plays a loud double-stop when stood still on stage right, at the start of **Telegraph Wires**.

Note: *straight line = straight glissando, wavy line = erratic, wobbling glissando.*

pp — *mp* — *pp*
t — r

ALTO 2
mp — *p* — 1... 2... 3...
pp
tr — ee — ee — ee

p — *pp* — *mp* — *pp*
r — tr — tr

TENOR 2
mp — *p*
tr — r

form a cluster within the range
pp — 1... 2... 3...
r... r... r...

Ensemble parts

The Conductor performs physical cues through movement towards each Solo Quartet member.
When cued, the Solo Quartet members begin playing fragment 1, 2 or 3. While playing, they may change fragment at any time.
The Group members play if their Solo Leader plays their fragment, 1 or 2 and 3.
Solo Leaders choose when to stop their Group players' sound with a STOP cue, played once or repeated until it is heeded (Leaders then also stop unless cued again).

Overall, fragments should become longer and slower. In Groups 1-3, the frequency of the strings' fragments must increase.

1

8va optional

a slight break, then repeat with disjunct rhythms, e.g.:

STOP cue
pizz.

sempre pp

2

con sord./sul tasto: sustain 1 or 2 notes (single/double stop).

e.g.:

STOP cue
arco

p

Violins
Begin as fast as you can.
Transform: *nat.→sul pont.→molto sul pont.→*scratch.
Transform: *staccato→sostenuto.*

Vln 1 and 2: eventually sustain a constant quiet scratch into **Telegraph Wires.**

8va optional

a slight break, then repeat with disjunct rhythms, e.g.:

sempre pp

8va optional

a slight break, then repeat with disjunct rhythms, e.g.:

sempre pp

pp

pp

Oboe and Bassoon 1
Always start anywhere along the line. If you reach the end, repeat. Always move forwards. Begin as fast as you can (*sempre pianissimo legato*). Each time play more slowly than the last. Do not move together. Breathe/rest briefly *ad lib.* End excessively slowly, or when you reach silence, in which case do not play in this section again.
Transform: *legato→staccato.*

3 Tutti improvisation
Play any sound any number of times. Begin as fast as you can with the highest possible density of sounds. Each time play more slowly than the last, decreasing the frequency of your sounds and the density of the Group. End excessively slowly or when you reach silence, in which case do not play in this section again.

slaps and knocks on the body   bow body: short bursts   muted pitch pizz.

key clicks   sucking in/reed sounds   air: *ad lib.* dynamic contour

key clicks   sucking in/reed sounds   air: *ad lib.* dynamic contour

slaps and knocks on the body   bow body: short bursts   muted pitch pizz.

slaps and knocks on the body   bow body: short bursts   muted pitch pizz.

1 Solo Violin 2
Single/double-stop 1 or 2 notes. Come off abruptly each time.

STOP cue
arco m.s.p.

mp   *pp→p*   *mfp>*

Cellos
Begin as fast as you can: single-stop on IV, or double-stop III/IV - moan.
Fluctuate the frequency of *glissandi.*
Transform: *nat.→sul tasto→molto sul tasto→*scratch.

Eventually sustain a constant quiet scratch into **Part IV Telegraph Wires.**

ppp→p

ppp→p

2 arco nat., legato/staccato ad lib., accel./rit. ad lib.

STOP cue
pizz.

pp   *mf*

≪ pp sim.

≪ pp sim.

Cor anglais and Trombone 1
Always start anywhere along the line. If you reach the end, repeat. Always move forwards. Begin as fast as you can. Each time play more slowly than the last. Do not move together.
End excessively slowly, sustaining a pitch.

3 Tutti improvisation
always fast
arco nat./s.p. (optional 8va)   a slight break, then repeat with disjunct rhythms, e.g.:

pp

legato/staccato ad lib. Begin fast, each time play more slowly; end excessively slowly.

pp

any very slow gliss. between these pitches

pp

Cellos
Sustain any chord. Break, and sustain another. Always very slow.
Transform: *nat.→*scratch.

pp→mp

pp→mp

1
Always slow, tender, with slow vib., tenuto flautando.

STOP cue
pizz.

mp>p mp mp   *mp*   *mp*   *ppp*   *sf*

Solo Cello and Double basses
Begin at a moderate tempo.
Transform: *nat.→sul pont.→molto sul pont.→*scratch.
Transform: *tenuto→sostenuto.*

Play in any order. Play off Db. 2.
Eventually sustain a constant quiet scratch into **Part IV Telegraph Wires.**

ppp→p

Play in any order. Play off Db. 1.
Eventually sustain a constant quiet scratch into **Part IV Telegraph Wires.**

ppp→p

2 arco tenuto, poco vib.

STOP cue
arco s.p.

p sim.

pp tenuto

con sord.

pp tenuto

Bassoon 2 and Trombone 2
Always begin at the start of the line and move forwards. Begin at a moderate tempo. Do not move together. Each time play more slowly than the last and play one less note. End excessively slowly, or when you reach (9), in which case do not play in this section again.

3 Tutti improvisation
Solo Vc., Tbn.1, Db: gliss. from A3 to a pitch in the range (Tbn.1 may start on any pitch). All end excessively slowly or when you reach silence, in which case do not play in this section again.
III poco vib., very slow gliss.

pp

Begin at a moderate tempo. Each time play more slowly and play one less note.
poco gliss.

p sim.

Any very slow gliss. from a pitch within this range.

pp

III poco vib., very slow gliss.

pp

III poco vib., very slow gliss.

pp

1 IV sul tasto flautando
non vib. ———→ vib. ———→ non vib.

STOP cue
pizz.

mp   *p*

sempre pp

sempre pp

Flutes
Begin at a moderate tempo. Each time play more slowly than the last.
Do not move together. End excessively slowly.
Transform: *sostenuto→staccato.*

2 arco nat. ———→ vib. ———→ non vib.

STOP cue
arco

ppp→p   *p>*

Clarinets
Play the crescendo and diminuendo at a moderate tempo. Each time play more slowly than the last. Do not move together. End excessively slowly.

ppp→p

ppp→p

3 Tutti improvisation
Each time sustain for longer than before, leaving increasingly longer breaks in between pitches. Pizz./sustain the notated pitches in any order, resting in between each. End excessively slowly or when you reach silence, in which case do not play in this section again.
pizz. l.v.

ppp→pp

Wind
Optional: multiphonics using any notated pitch as a fundamental, sempre p
Optional: flutter-tonguing

ppp→pp

ppp→pp

ppp→pp

ppp→pp

IV.   Telegraph Wires

Viola-Vocalist: at your own pace.
Choir 1: wire soundscape
Choir 2: silent
Solo Quartet: after V-V begins, play any notated pitches, in sequence (Solo Violin 2 begins), transforming from a low to high to low density of sounds.
Strings: maintain a scratch from 'A Tree'.
All Wind and Brass TACET

O

| Cue Line | PROJECTED UNSUNG TEXT | | Take telegraph wires, a lonely moor, | And fit them together. | The thing comes alive in your ear. |

S.

A.

T.

B.

Choir 2 — Transform tree movements to wire movements

A. Solo — Turn very slowly from facing the audience to face the Conductor. — Move very slowly to the stage block, always facing the Conductor. — Step onto the stage block. Stop as near to the Conductor as possible, standing perpendicular to him and facing him directly.

Vla. — [6-chord reducing cycle] m.s.p. scratch →nat. — sim. — Sustain each chord longer than the last.
(p) f f f f f f sf f f f

LOW (slow) to HIGH (fast) density: gradual accel. around the quartet (Solo Vln 2 begins)

Solo Vln 1 — any note. *sempre sf* 2 3 4 5 6 7 8 9

Ob.

Bsn 1

Vln. 1 — sustaining scratch from 'A Tree'

Vln. 2 — sustaining scratch from 'A Tree'

Solo Vln 2 — Begin shortly after V-V's first chord. — Always play after Solo Vln 1, any note. *sempre sf* 2 3 4 5 6 7 8 9

C. A.

Tbn. 1

Vc. 1 — sustaining scratch from 'A Tree'

Vc. 2 — sustaining scratch from 'A Tree'

Solo Vc. — Always play after Solo Vln 2, any note. *sempre sf* 2 3 4 5 6 7 8 9

Bsn 2

Tbn. 2

Db. 1 — sustaining scratch from 'A Tree'

Db. 2 — sustaining scratch from 'A Tree'

Solo Vla — Always play after Solo Vc., any note. *sempre sf* 2 3 4 5 6 7 8 9

Picc.

A. Fl.

Cl. in A

B. Cl.

Cue Line

In the revolving ballroom of space, Bowed over the moor, a bright face

Draws out of telegraph wires the tones

That empty human bones.

S.

A.

T.

B.

Choir 2

CONDUCTOR: when V-V is on the stage block, after at least 3 more chords take very slow steps forward to move away and off it. With each chord, stop abruptly.

A. Solo

When the Conductor begins moving, chords and pauses may shorten dramatically in length to control the speed of the Conductor's movement.

Vla.

lunga

f $>$ $\hat{f}$ $>$ *più* f $>$ f $>$ f $>$ $\hat{f}$ $>$ f $>$ f $>$ $\hat{f}$ $>$ ff $>$ $f\!f$

Viola-Vocalist on the stage block.
Quartet: HIGH density.
Strings: cresc. and stop in sequence.

Conductor leaves stage block:
HIGH to LOW density (rit.)

Solo Vln 1

Ob.

Bsn 1

Vln. 1

1   during high density

cresc. to mf and stop abruptly

Vln. 2

5   after Vc. 2

cresc. to mf and stop abruptly

Solo Vln 2

C. A.

Tbn. 1

Vc. 1

3   after Db. 1

cresc. to mf and stop abruptly

Vc. 2

4   after Vc. 1

cresc. to mf and stop abruptly

Solo Vc.

Bsn 2

Tbn. 2

Db. 1

2   after Vln 1

cresc. to mf and stop abruptly

Db. 2

6   after Vln 2

cresc. to mf and stop abruptly

Solo Vla

Picc.

A. Fl.

Cl. in A

B. Cl.

V. Light Falls Through Itself

P | Solo Quartet rit. to a halt.

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S. — *sim. cresc.*

A. — *sim. cresc.*

T. — *sim. cresc.*

B. — *sim. cresc.*

Choir 2

The Viola-Vocalist shrinks back low
into a corner of the stage block.

f *dim.*
a shriek of terror and sadness
(cutting off the viola and all other music)

She speaks to herself, alone on the platform.
She is still, or moves timidly (slowly), nervously (more quickly), searching for a way out.
Her viola is grief-stricken and can barely speak.
[*expressive markings in italics below*]

A. Solo

Light Falls Through Itself

A very long, drawn-out accelerando, always bringing the
bow away from the strings (becoming soft only in volume).
The bow struggles against the strings: rotate bow, trem.

nat. ⟶ half-press to mute strings

Vla. *ff*

desolate	Loses most of itself And all its possessions.
destitute	Falls naked Into poverty grass, poverty stone, Povery thin water.
with sad eyes looking out	Sees, sudden-close, The smoking breath of a poor cow Standing in thin mud.
yearning yet shy	Sees skylines blue far Trembling like flames flattened under wind.
a weary anguish	Wind without hindrance Blows on the threadbare light And through it.
delicate, quieter vulnerable	Light creeps in grass And cries And shivers.

Solo Vln 1 — rit. - grind to a halt

Ob.

Bsn 1

Vln. 1

Vln. 2

Solo Vln 2 — rit. - grind to a halt

C. A.

Tbn. 1

Vc. 1

Vc. 2

Solo Vc. — rit. - grind to a halt

Bsn 2

Tbn. 2

Db. 1

Db. 2

Solo Vla — rit. - grind to a halt

Picc.

A. Fl.

Cl. in A

B. Cl.

VI. The Word that Space Breathes

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R ♩ = 60 Gradually gathering strength

S.

A.

T.

B.

pp sempre legato

ro(ck)

Choir 2 move slowly onto the stage block.

INDIVID.: meditatively sing at your own, varying speed (start ♩ = 60 ca), poco a poco accel.
Begin as V-V sings each pitch.

*sempre **pp** sotto voce*

Choir 2

IN LI - MI - NE SA - PI - EN - TI - AE

*sempre **pp** sotto voce*

IN LI - MI - NE SA - PI - EN - TI - AE

♩ = **60 ca**
p (hum)

A. Solo

m_____

Spoken: meditative, unhurried and spacious, with hope. *poco a poco cresc.*
(Dash notation indicates where approximately in the bar to begin each line:
mostly when sustaining a pitch on the viola.)

The Word that Space Breathes | Is accompanied | By lost jawbones
Through tumbled walls | | of men

Vla.

nat.

***pp** poco a poco cresc.*

fade out after V-V's melody
trem.
STOP after Solo Vln 2

Solo Vln 1

Ob.

Bsn 1

Vln 1

Vln 2

fade out after V-V's melody
trem.
STOP after Solo Vc.

Solo Vln 2

C. A.

Tbn. 1

Vc. 1

Vc. 2

fade out after V-V's melody
trem.
STOP after Solo Vla

Solo Vc.

ppp

Bsn 2

ppp

Tbn. 2

Db. 1

ppp

Db. 2

ppp

fade out after V-V's melody: STOP first
trem.

Solo Vla.

Picc.

A. Fl.

Cl. in A

ppp

B. Cl.

ppp

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ro(ck)

ro(ck)

ro(ck)

Choir 2

A. Solo

And lost fingerbones of women

In the chapel
of cloud

And the walled, horizon-woven choir

Of old cares

Darkening back to heather

con sord.

Solo Quartet cue cresc.

STOP during tutti cresc.

By now Choir 2 should surround V-V.

The huge music

Of sightlines

From every step
of the slopes

The Messiah

Of opened rock.

Solo Quartet cue cresc.

BLACKOUT

Viola-Vocalist: join after Choir 2's first *cresc.* If you run out of *cresc.*, repeat and/or sustain the last so that you are the final sound heard.
Choir 1: 5 *dim. al niente e cresc.* Each singer *accel.* in their own time. The fifth is a **fp** and *cresc.* to maximum dynamic then silence.
Choir 2: 5 *cresc. e accel.* in unison, increasing in dynamic, then silence.
All instruments: 6 **fp** *e cresc.*, each performer *accel.* in their own time, before *cresc.* to maximum dynamic and silence.