

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

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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

Leader: Solo Violin 1
Oboe
Bassoon 1
Violin 3
Violin 4

Group 3

Leader: Solo Cello
Bassoon 2
Trombone 2
Double bass 1
Double bass 2

Group 2

Leader: Solo Violin 2
Cor Anglais
Trombone 1
Cello 2
Cello 3

Group 4

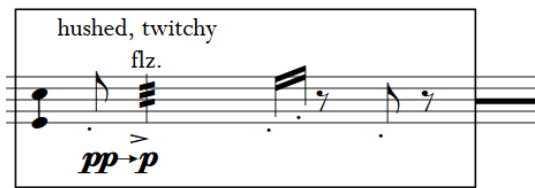
Leader: Solo Viola
Piccolo
Alto Flute
Clarinet in A
Bass clarinet in B flat

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/without 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'.

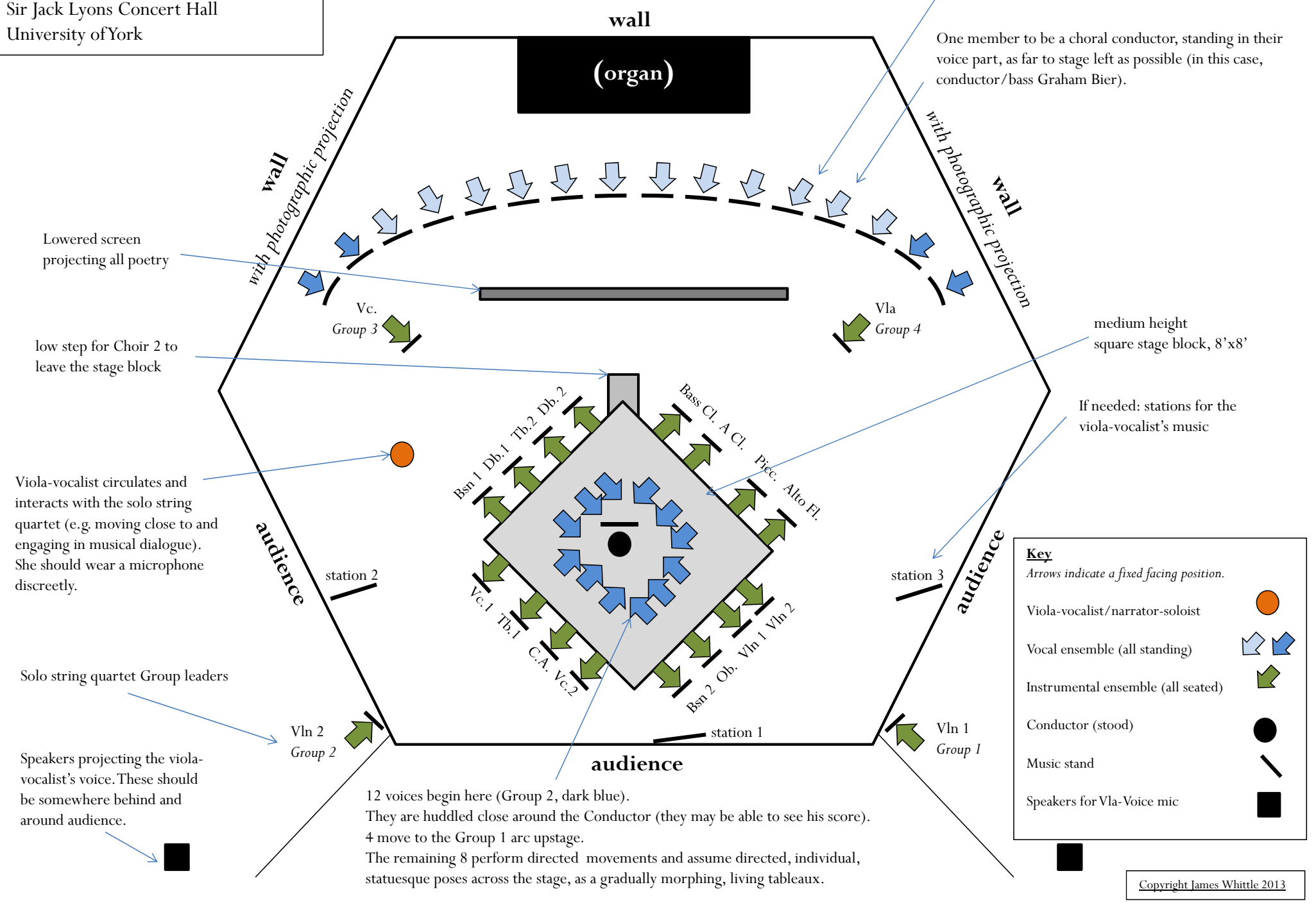
With a social, physical and psychological reading of Hughes's text, our work explores an antagonism between voice and instrument. The instruments alternate 'between pressurised stagnation and fermenting independence', as Hughes described the historical result of Elmet's position between early Scandinavian 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.

Remains of Elmet is dedicated to Terry Holmes with deepest thanks and gratitude for commissioning this collaborative work. We would like to thank Celia Frisby, Alicia Oakes and the Spring Festival committee, John Stringer and Jonathan Brigg, Lorraine Wales and Ben Eyes, and all the members of The 24 choir and the University of York Chamber Orchestra.

Staging Plan for Remains of Elmet

York Spring Festival of New Music
8th May 2013
Sir Jack Lyons Concert Hall
University of York

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



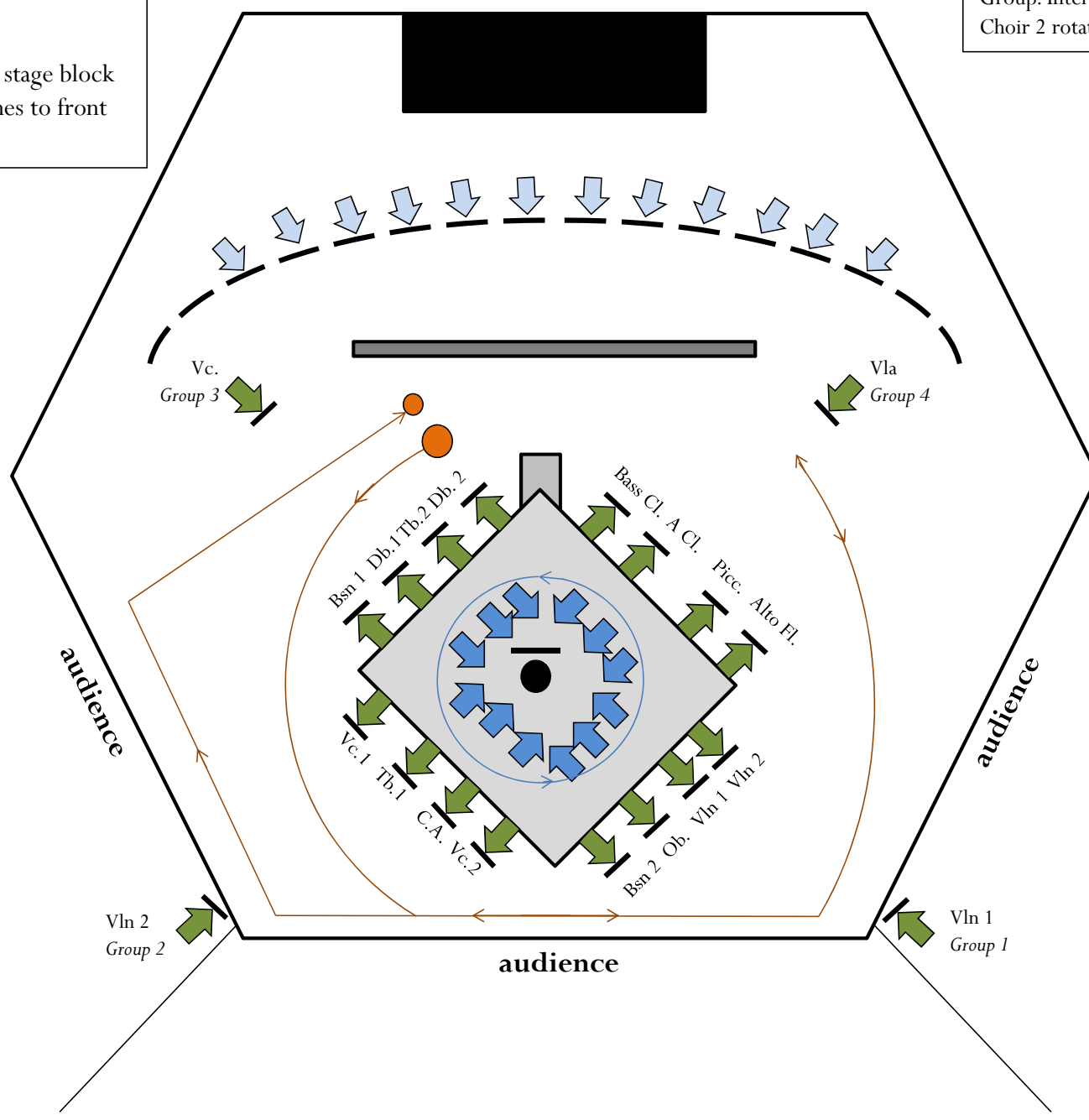
Staging Plan for Remains of Elmet

Moors (summary)

Lighting

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

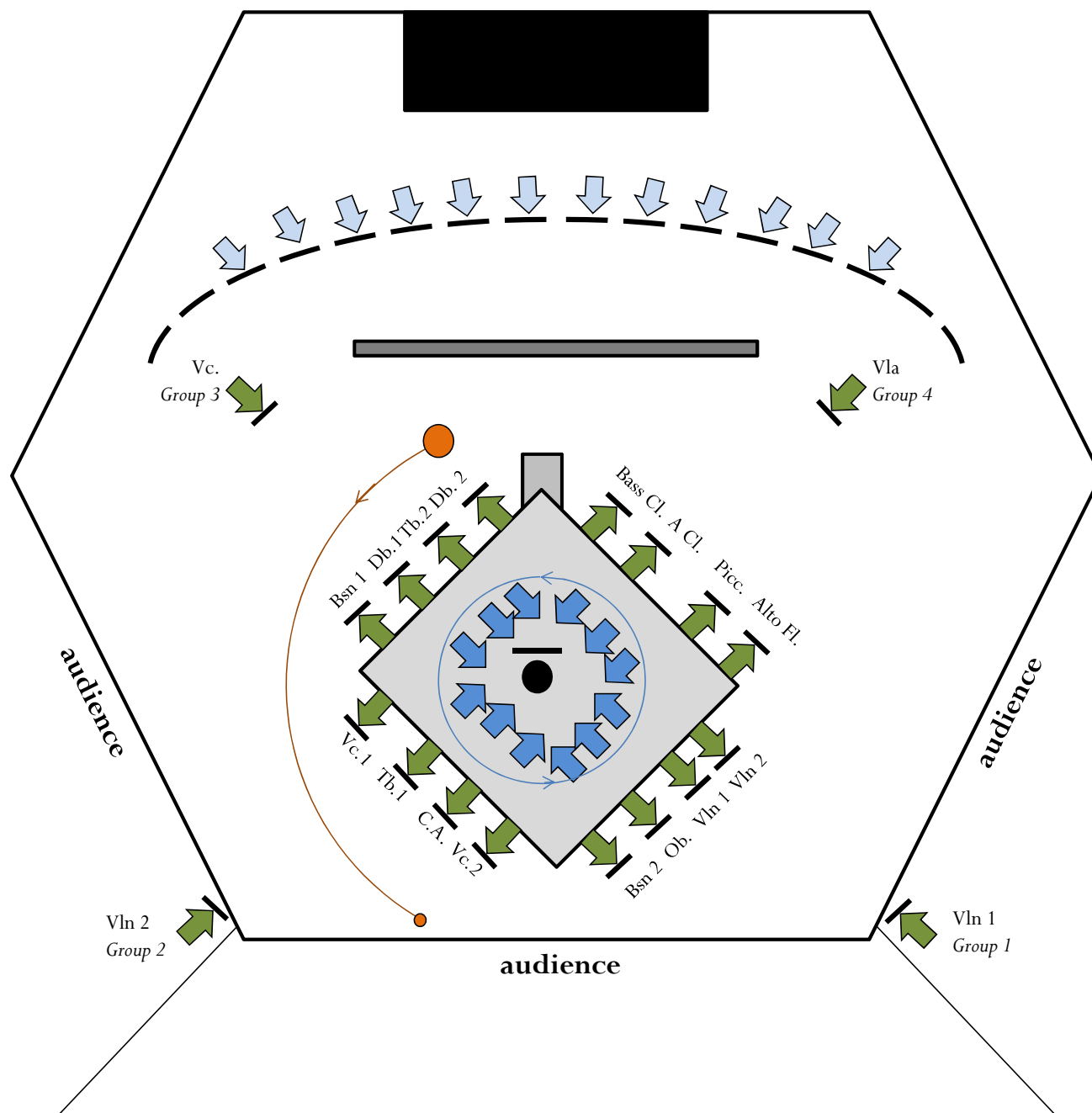
- Viola-vocalist is hidden, crouched.
- Conductor is hidden, surrounded by Choir 2.
- Instrumental ensemble & Choir 2 are in place.
- V-V moves to stage front. Each stanza is with a Group. Interacts with solo quartet and groups. Choir 2 rotates round Conductor.



Staging Plan for Remains of Elmet

Moors (1 – introduction)

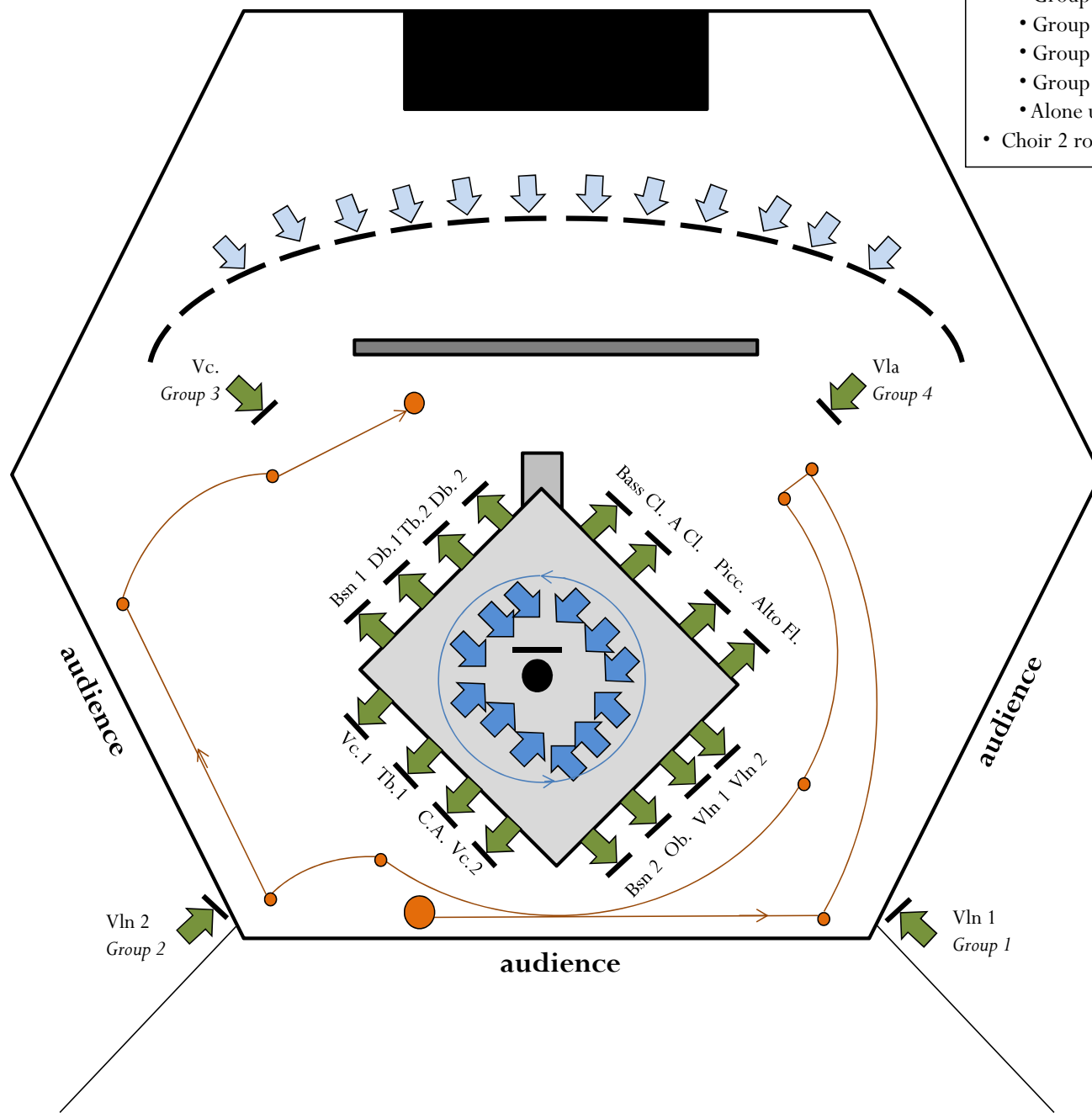
- Viola-vocalist is hidden, crouched.
- Conductor is hidden, surrounded by Choir 2.
- Instrumental ensemble & Choir 2 are in place.
- V-V moves to stage front: 'Moors are a stage...'



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.



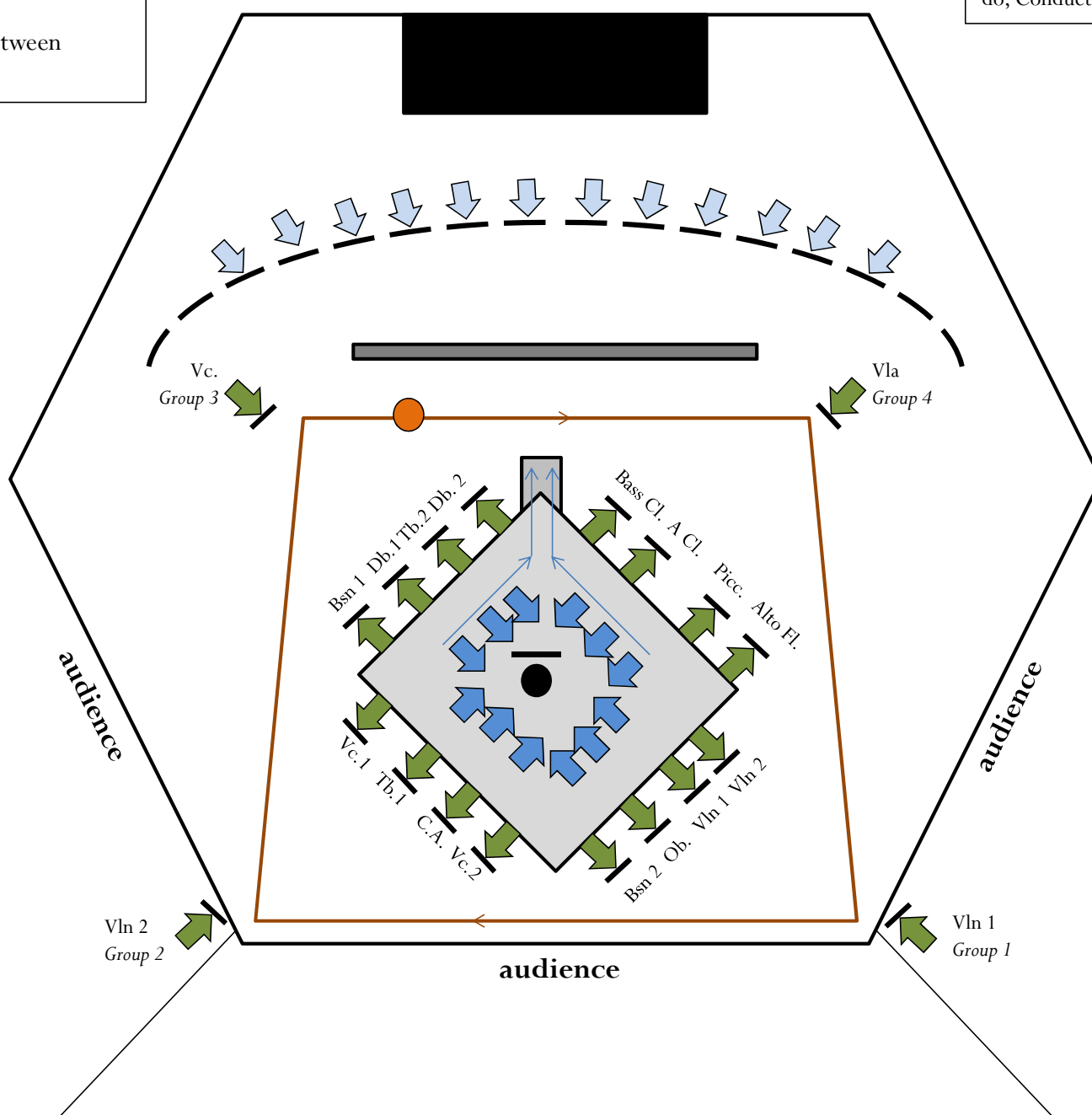
Staging Plan for Remains of Elmet

Remains of Elmet (summary)

Lighting

- slightly dimmer: segue between poems.

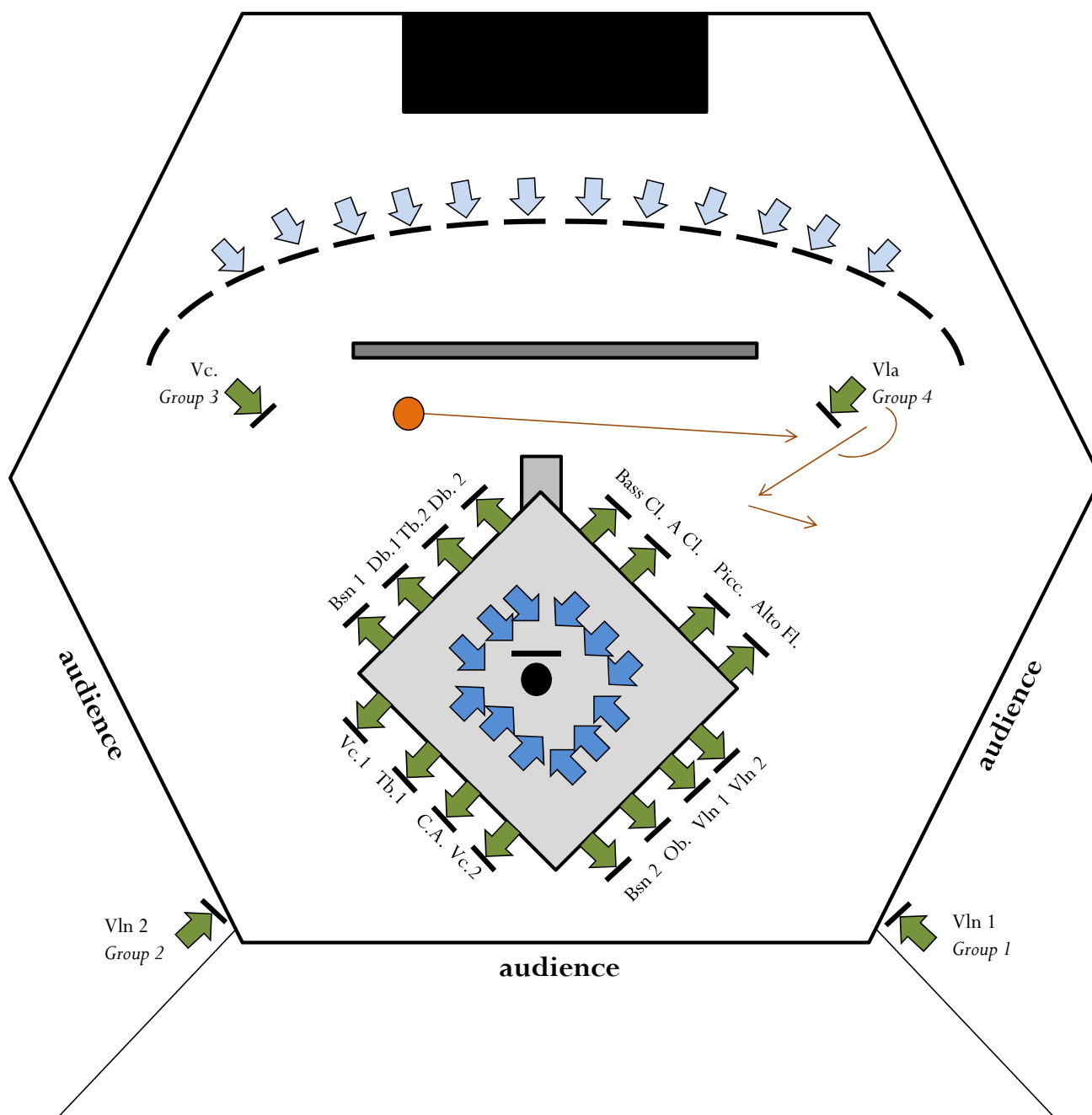
- V-V circles stage block, approaching quartet leaders who react by triggering an accelerating ricochet around the stage.
- Choir 2 begins moving off stage block. As they do, Conductor rises to stand (facing Choir 1).



Staging Plan for Remains of Elmet

Remains of Elmet (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.



Staging Plan for Remains of Elmet

Remains of Elmet (2)

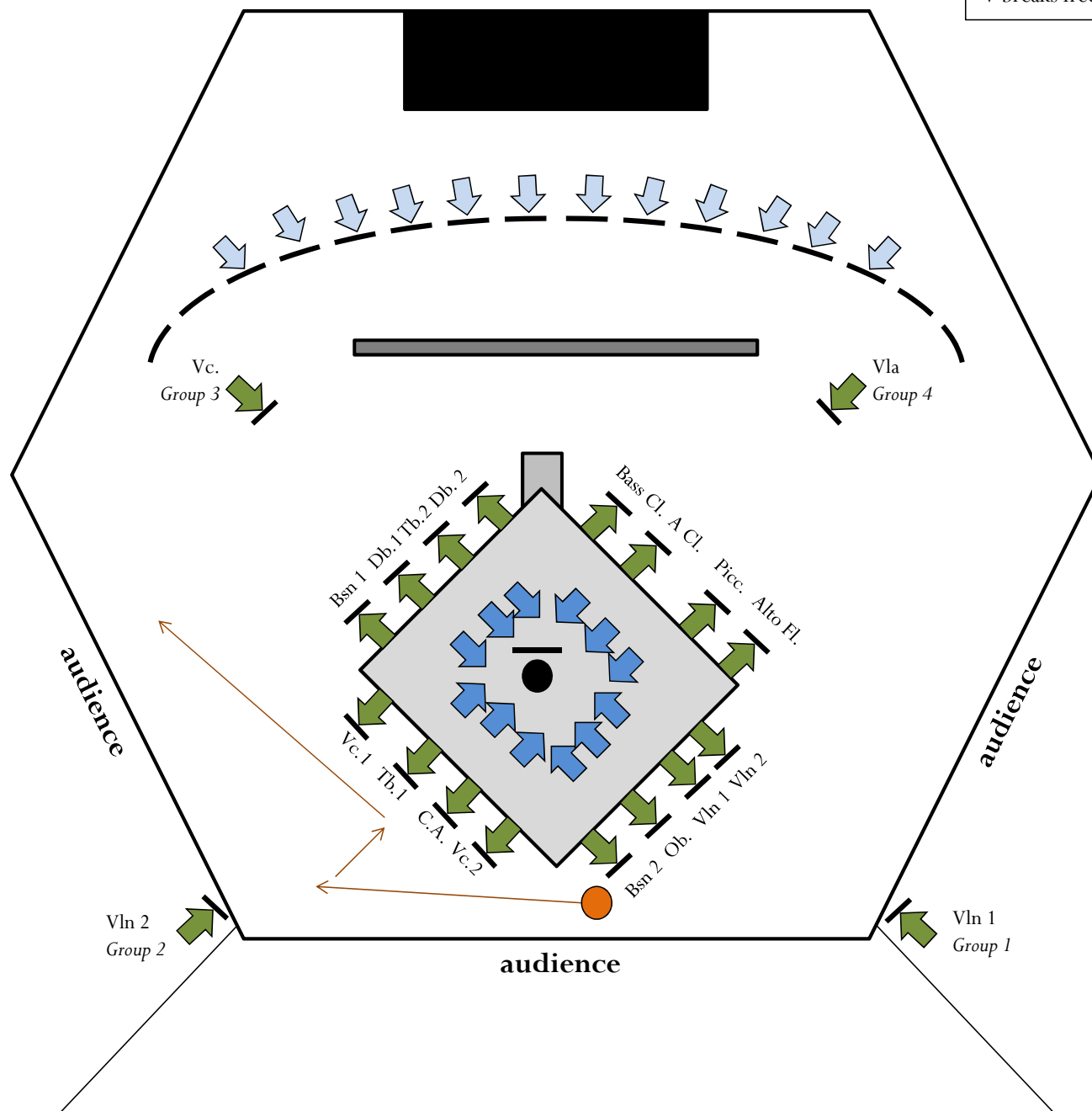
- V-V moves quickly to S.Vln 1, accusatory.
- intensity/tension heightens as V-V is bullied by all 3 Vlns, who V-V approaches (Ob and Bsn punctuate with staccato)
- They stop – V-V is destitute and moves forlornly away.



Staging Plan for Remains of Elmet

Remains of Elmet (3)

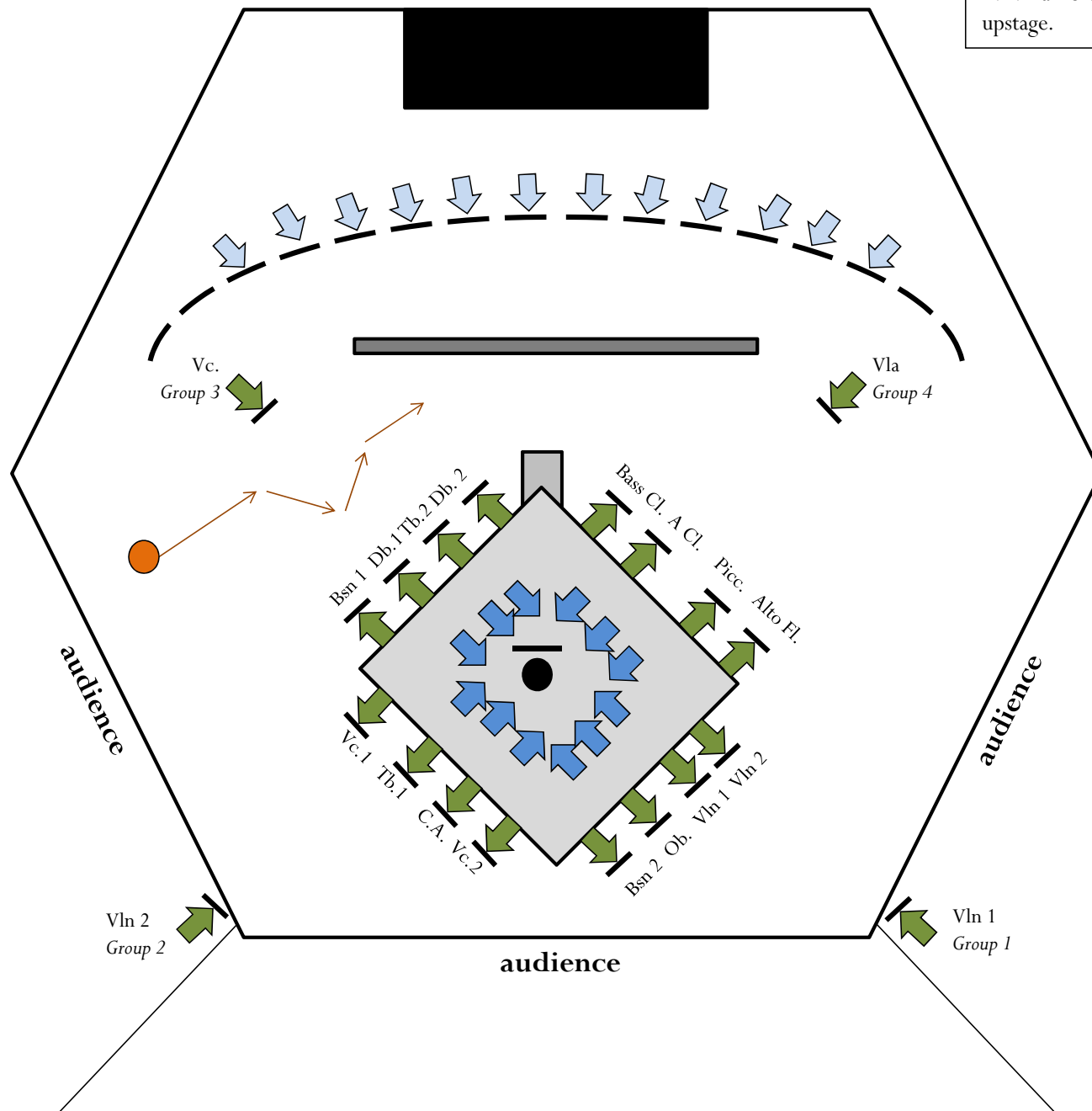
- V-V processing sombrely towards S.Vln 2
- Sardonic disbelief/disgust at S.Vln 2, who is even more savage than S.Vln 1.
- V-V is drawn back into Group 2 – at the last V-V breaks free and flees.



Staging Plan for Remains of Elmet

Remains of Elmet (4)

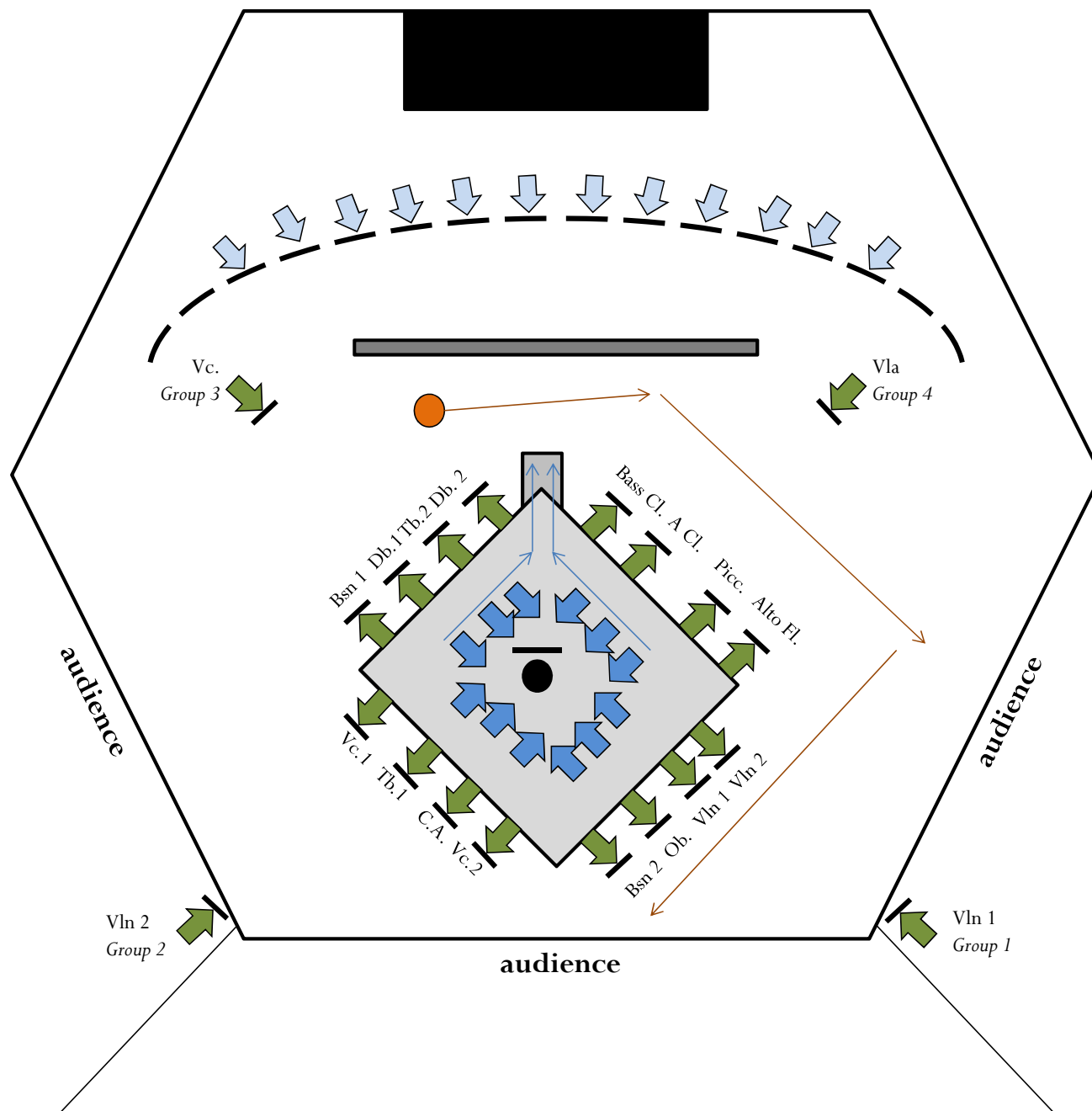
- V-V gazes out, then turns in, sadly. SVC begins a yearning line.
- V-V rushes towards Group 3 but instantly stops at SVC's tumult.
- V-V hardens and looks to Choir 2 from further upstage.



Staging Plan for Remains of Elmet

Remains of Elmet (5)

- 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.



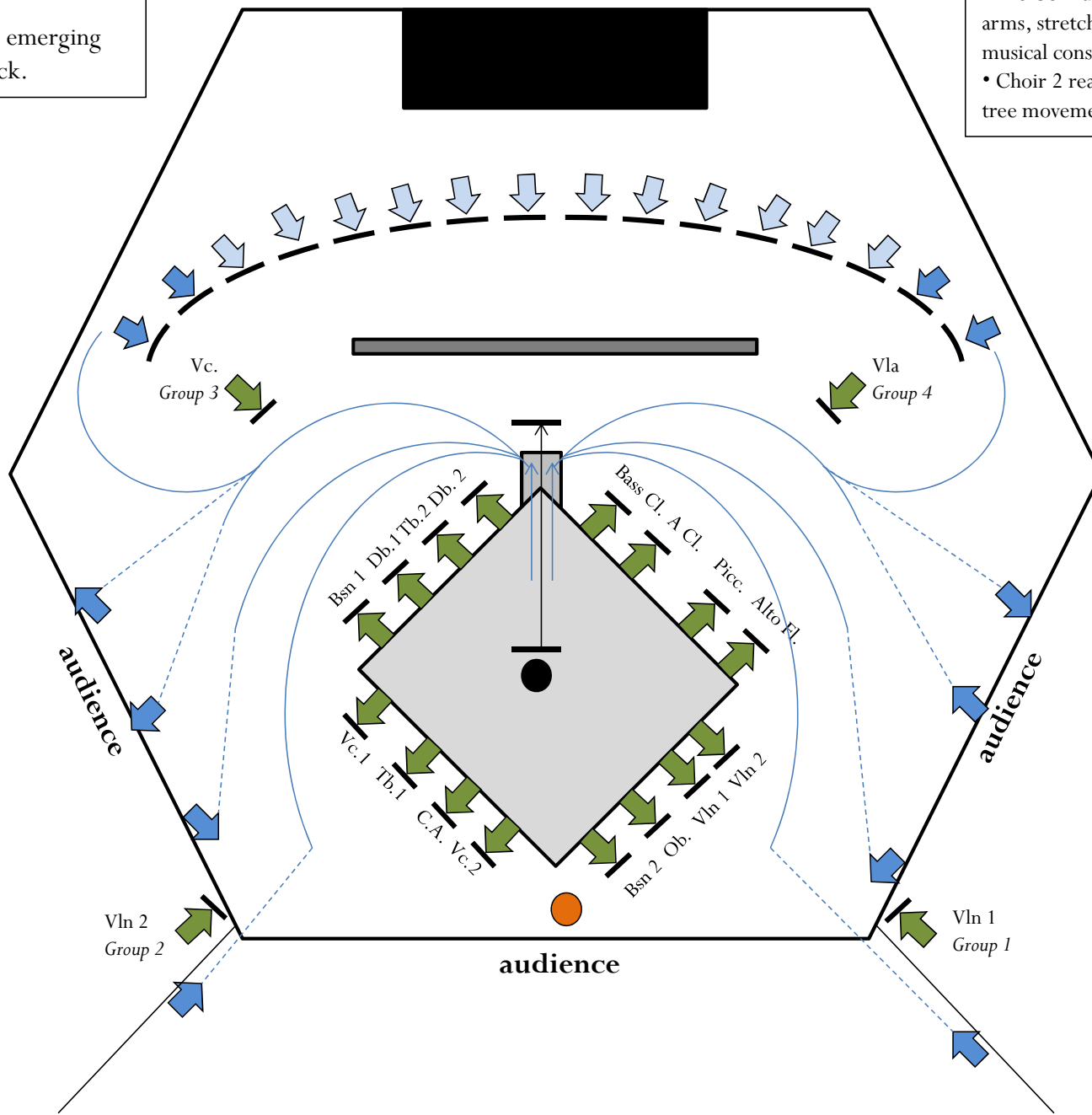
Staging Plan for Remains of Elmet

A Tree (1)

Lighting

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

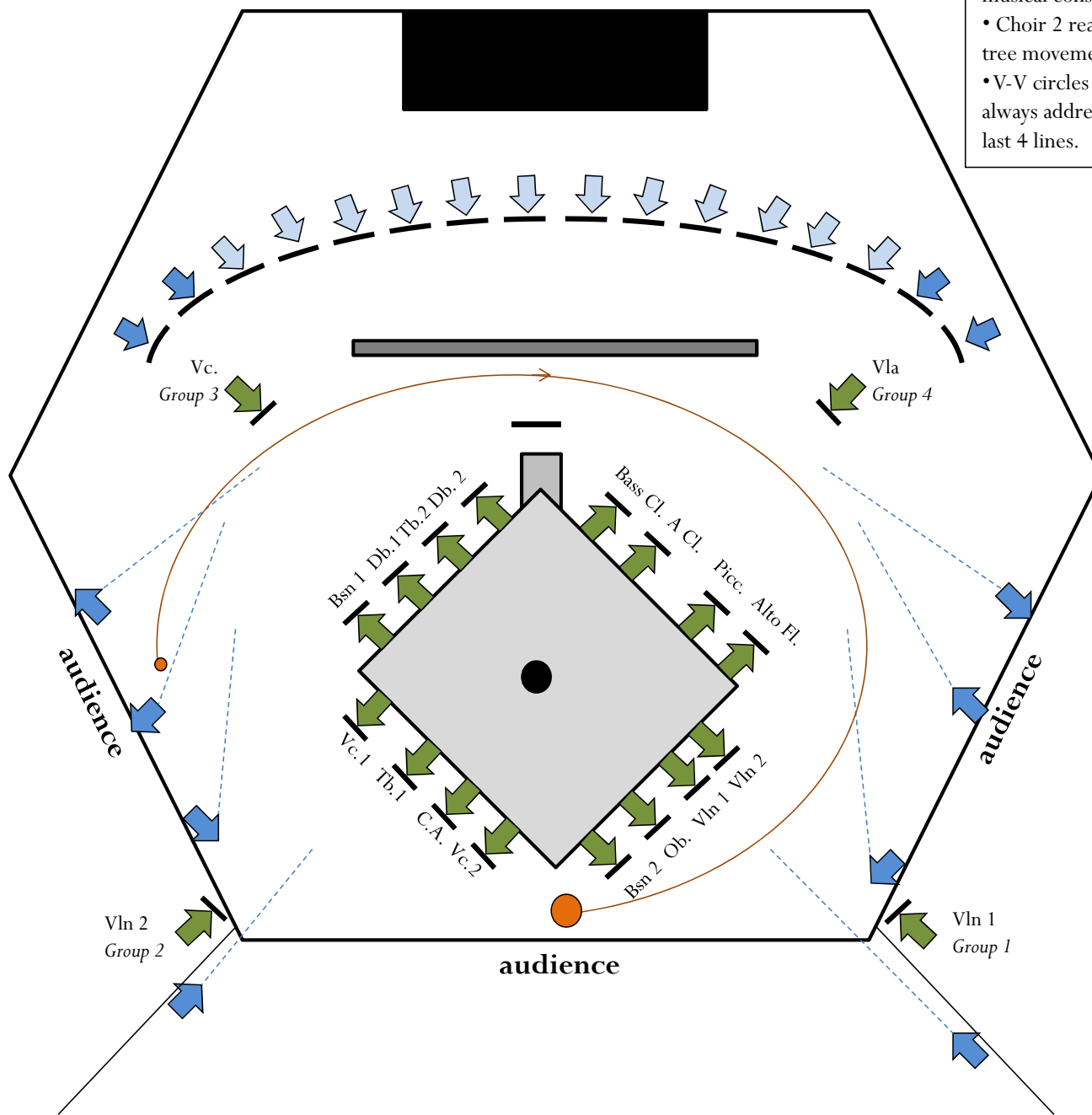
- Choir 2 continue moving towards sculpture positions.
- One Choir 2 member who joins Choir 1 moves the Conductor's stand.
- The Conductor controls the 4 Groups with his arms, stretching out in a physical improv (with musical consequences).
- Choir 2 reach their positions, now upright: tree movements.



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.



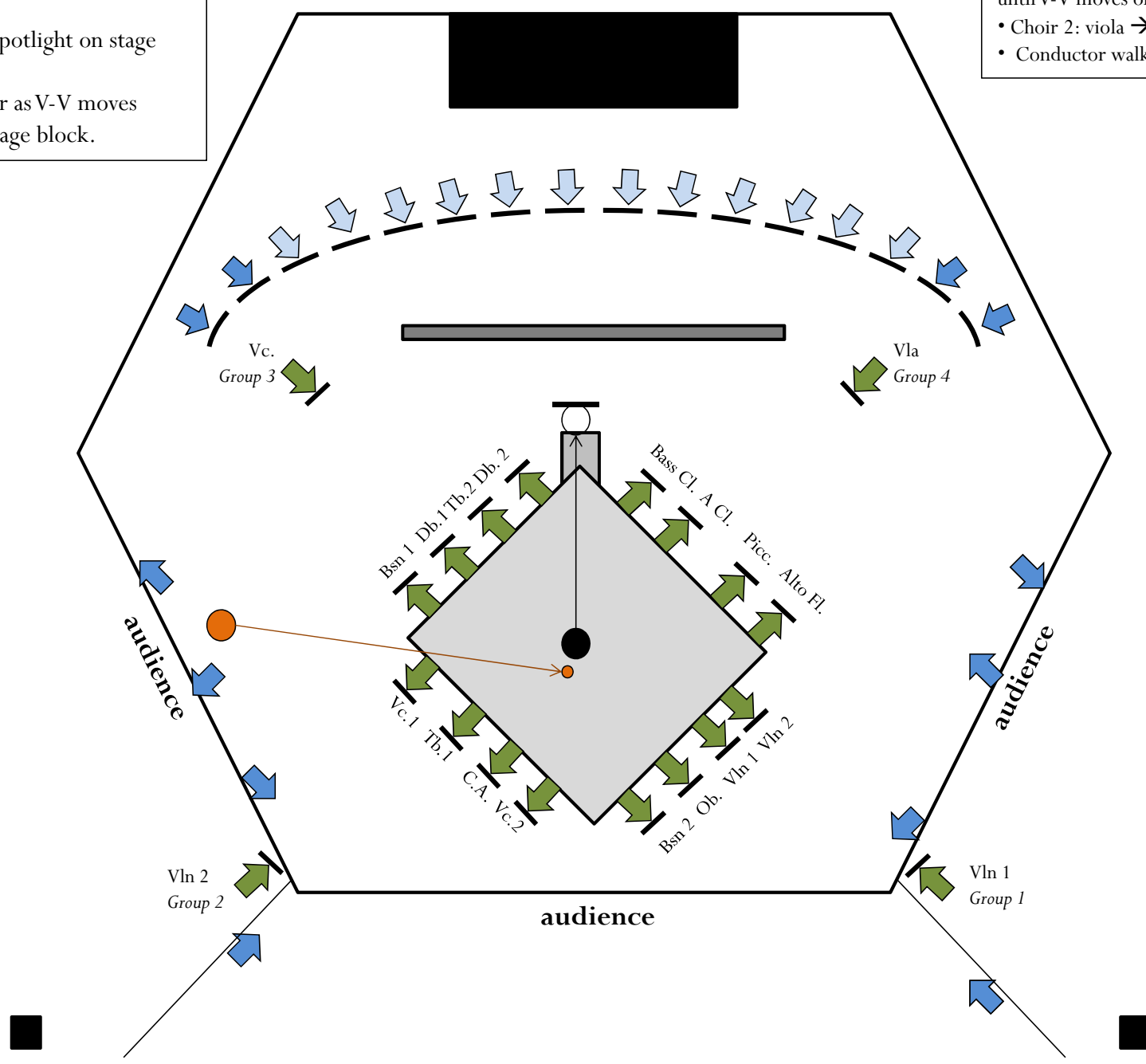
Staging Plan for Remains of Elmet

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.



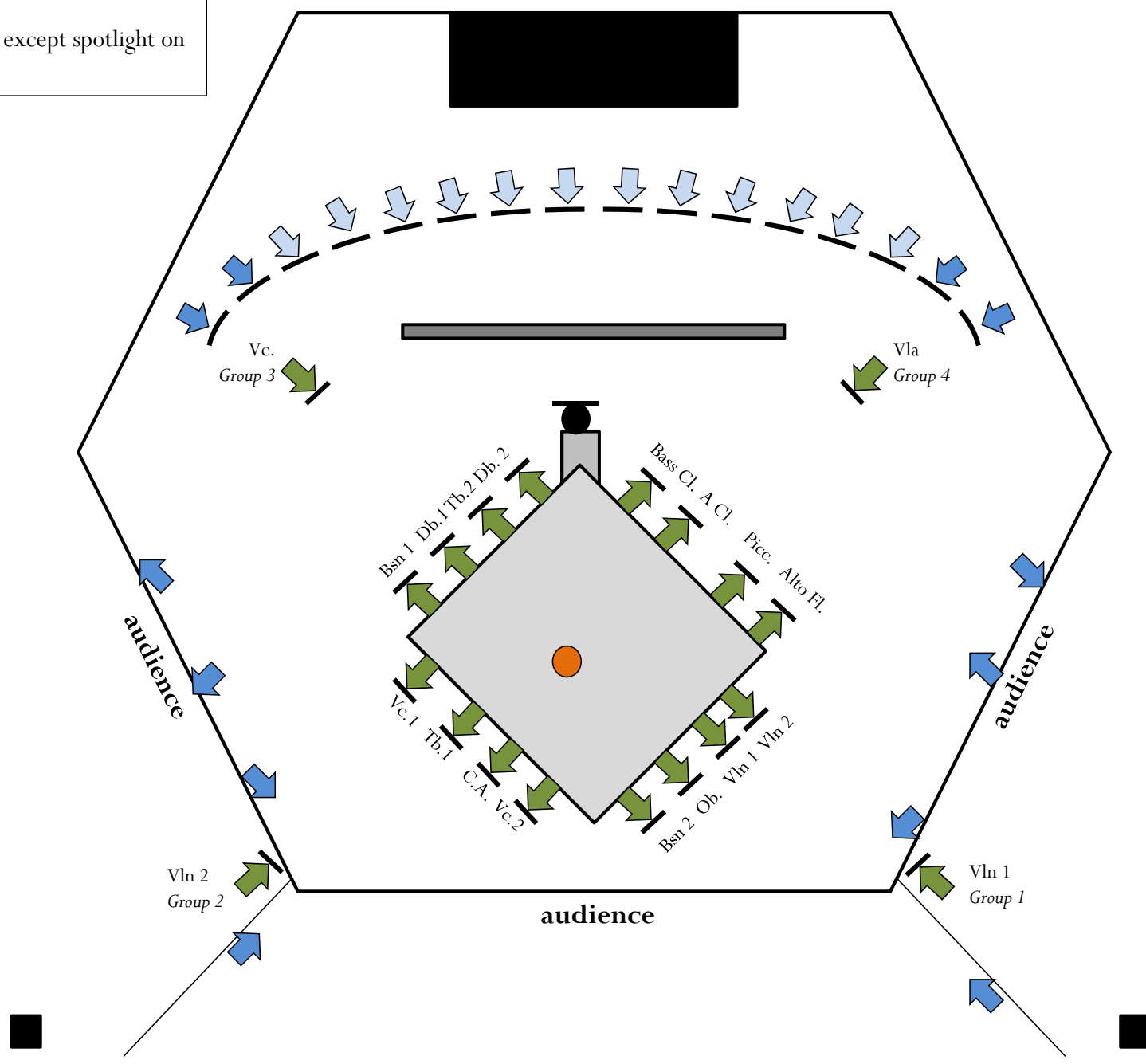
Staging Plan for Remains of Elmet

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.



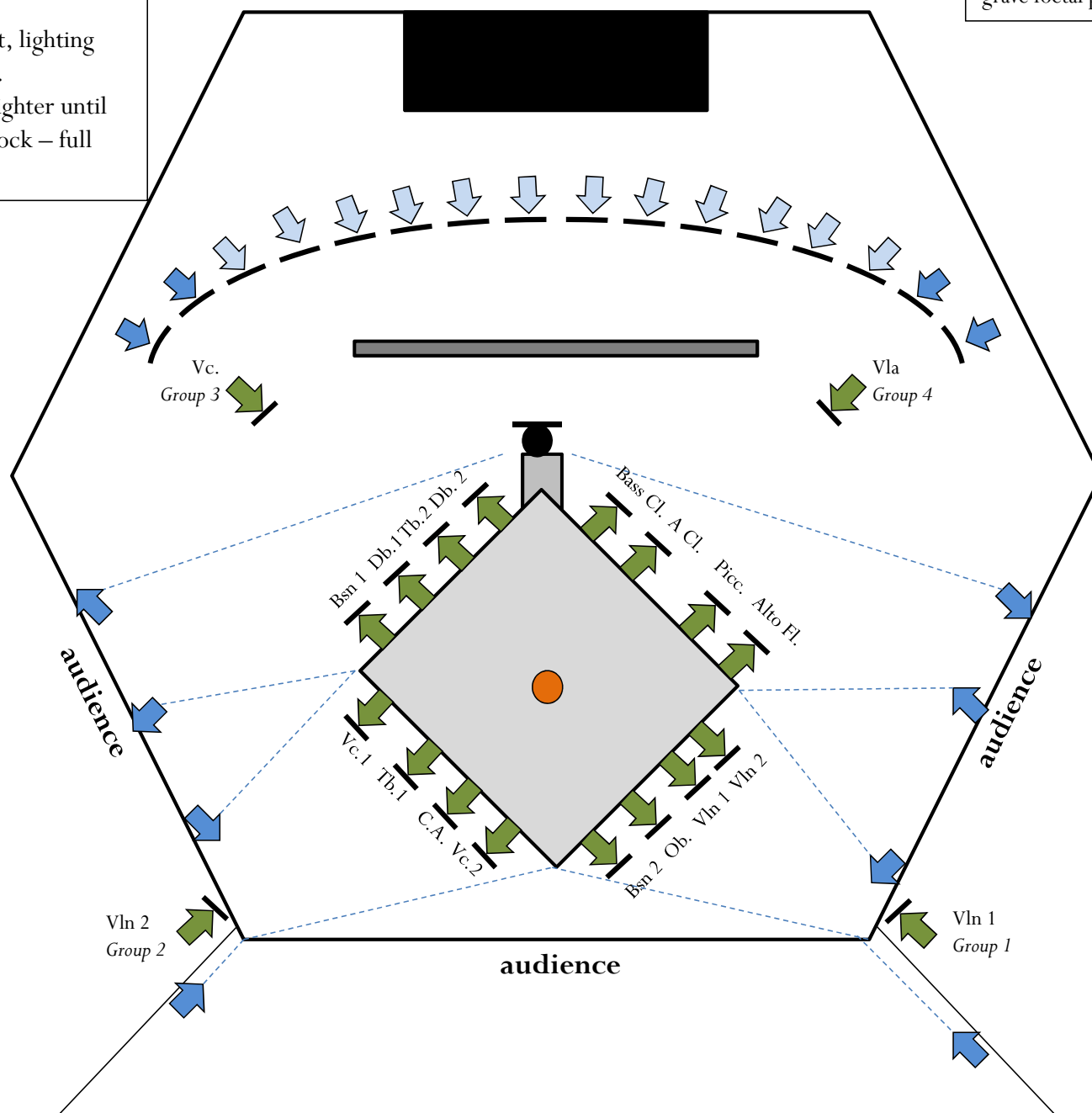
Staging Plan for Remains of Elmet

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.



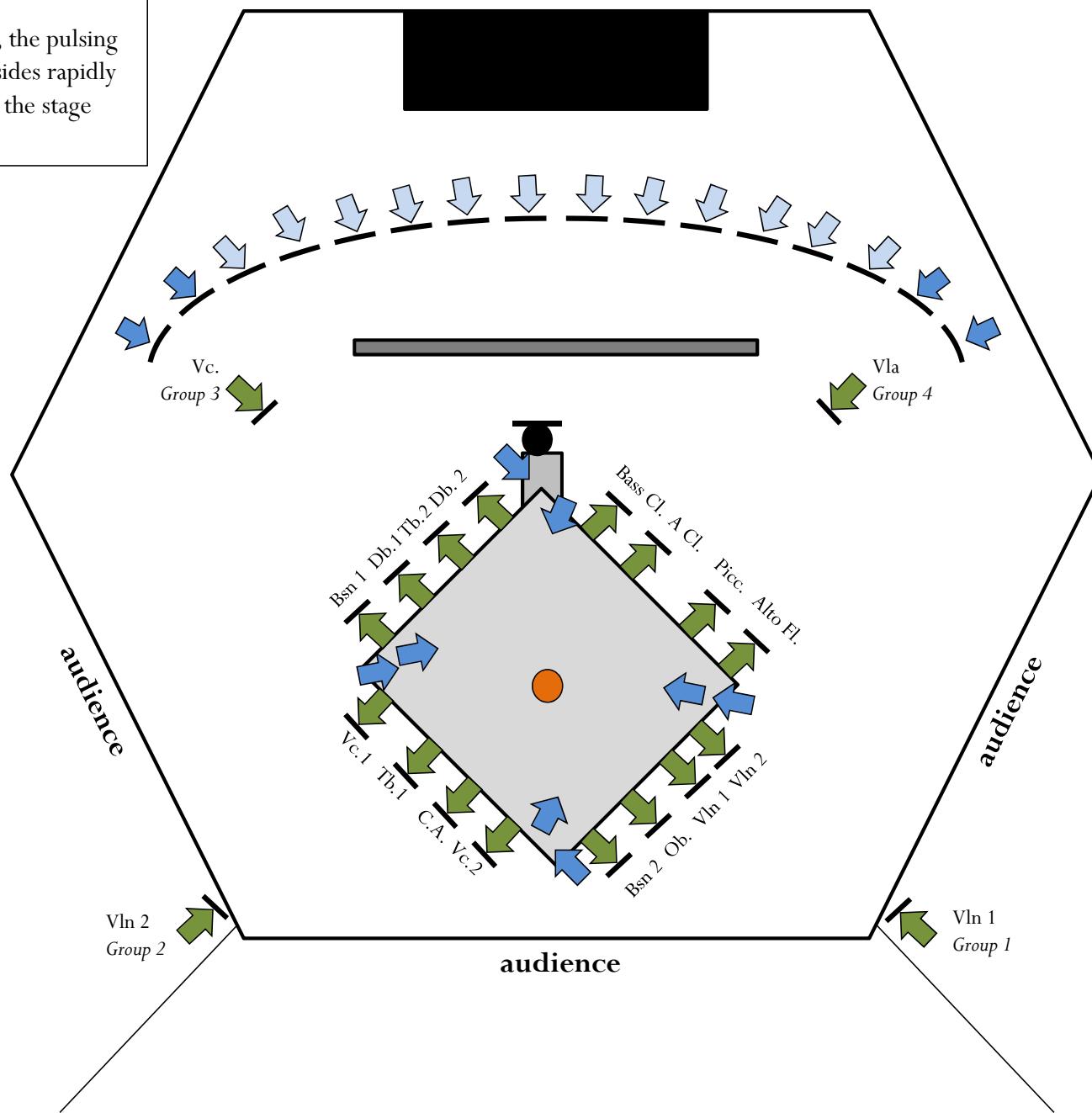
Staging Plan for Remains of Elmet

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.



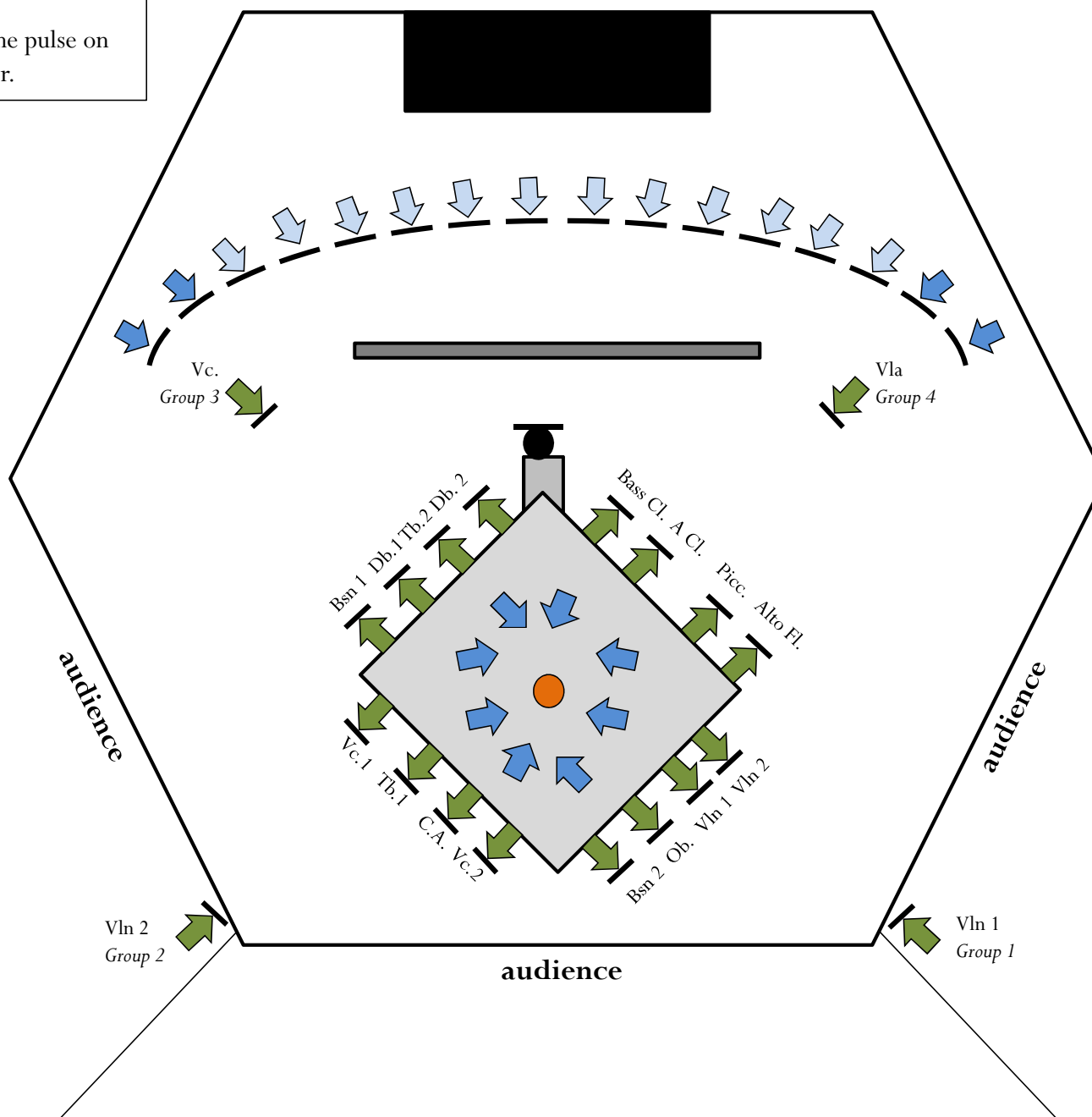
Staging Plan for Remains of Elmet

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.



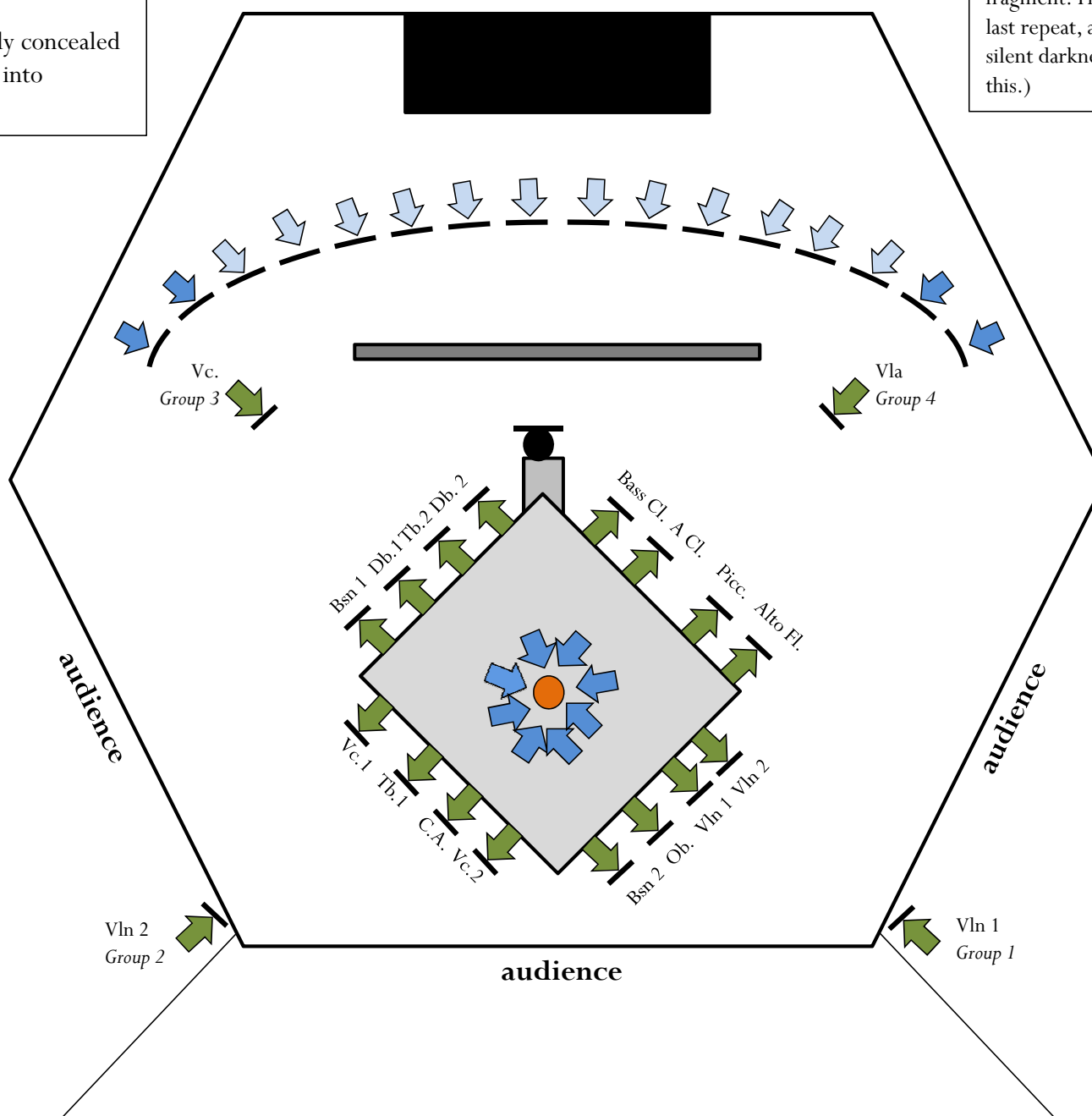
Staging Plan for Remains of Elmet

The Word That Space Breathes (4)

Lighting

As soon as V-V is completely concealed by Choir 2, 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.)



REMAINS OF ELMET

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

James Whittle
 October 2012-April 2013

I. Moors

BLACKOUT
 Primeval

LIGHTS FADE UP TO DIM SLOWLY

Soprano
 Alto
 Tenor
 Bass

Choir 2

Alto Solo
p parlando: a weary moan
 or _____ or _____
più f
 mo _____ oor _____ or _____
p
 mo _____
mp
 or _____
fp mf
 moor _____

Viola

Solo Violin 1
 Oboe
 Bassoon 1
 Violin 1
 Violin 2

Solo Violin 2
 Cor Anglais

Trombone 1
 Violoncello 1
 Violoncello 2

Solo Cello
 Bassoon 2

Trombone 2
 Double Bass 1
 Double Bass 2

Solo Viola
 Piccolo

Alto Flute
 Clarinet in A
 Bass Clarinet in Bb

a tribal shout
f
 moor
f
 moor
f
 moor
pp
 ss
pp
 ss

A

Vocal Parts:
 S. INDIVID. *mf* oor oor oor. TUTTI *mf* 4 3 off after Altos.
 A. INDIVID. *pp* m m m. TUTTI *mf* 2 2 off after Tenors.
 T. INDIVID. *pp* r. TUTTI *mf* 1 1 off after c. 3".
 B. TUTTI *P* oscillate E2-G2. *mf* *ppp*

Choir:
 INDIVID. in any order: *p* m m m, *mp* oor, *pp* moor.
 tutti cresc. e accel. *f* tutti dim. e rit. Follow V-V's line.

Instrumental Parts:
 Solo Vln 1: *p* *ff* (pizz.) arco s.p. pizz. s.p. *pp*
 Solo Vln 2: *p* *ff* (pizz.) arco s.p. *p* (pizz.)
 Vc. 1: 9" to bridge. Increase finger weight to half-press. *pp* (2) 3 gliss. to neck.
 Vc. 2: 15" to bridge. Increase finger weight to half-press. *pp* (2) 3 gliss. to neck.
 Solo Vc.: pizz. *f* *ff* *p* *p*. arco on body. *pp*
 Solo Vla.: pizz. *f* *ff* *p* *pp*. arco on body. *pp*
 Vln 1 & 2: 6" gliss. to bridge. *p*. 4" gliss. to bridge. *p*.
 Ob.: 3 clicks and breathy noise; vary speed. *ppp* → *mp*.
 Bsn 1 & 2: 1 breath - arm in / out. *p*.
 Bsn 1: 4 imitate Ob. clicks and breathy noise; vary speed. *ppp* → *mp*.
 Bsn 2: 3 key clicks + reed suck/breath-tongue. *ppp*
 Db 1 & 2: 2 sparse body knocks/slaps. *ppp*.
 Picc.: 4 breath. *mf*.
 A. Fl.: 3 breath. *f*.
 Cl. in A: 2 breath. *mp*.
 B. Cl.: 1 breath - altering cavity. *pp*.

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

10

S. *m/u/a*

A. *(m/u/a)*

T. *(m/u/a)*

B. *(or)*

Choir 2 *mf* *m*

A. Solo *mf fighting to break out* *mp* *cresc.* *roar ff*

Vla. *irregular trem./non trem.* *still irregular: more trem. s.p.* *non trem. m.s.p.*

Solo Vln 1 *arco trem. on body pp*

Ob.

Bsn 1

Vln 1 *after Solo Vln 1 begins: + sudden fast bursts sf*

Vln 2 *after Solo Vln 1 begins: + sudden fast bursts sf*

Solo Vln 2 *arco trem. on body pp*

C. A.

Tbn. 1

Vc. 1 *III/IV bow up/down fingerboard: slow, grating, pp. Sudden fast bursts: sf*

Vc. 2 *III/IV bow up/down fingerboard: slow, grating, pp. Sudden fast bursts: sf*

Solo Vc.

Bsn 2

Tbn. 2 *after C.A.: raise bell, extend slide, exhale, retract, lower* *f poss.*

Db. 1

Db. 2

Solo Vla

Picc.

A. Fl.

Cl. in A

B. Cl.

LIGHTS FADE UP FULLY

SOLO
(♩ = 80 ca)

A. Solo

Vla.

17

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

moor
pizz.

moor
arco

moor
pizz.

oor
arco s.p.

moor
accel.

Move to DOWNSTAGE CENTRE

FREEZE looking at audience.

Spoken to audience. Bitter.

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

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

The musical score consists of two staves: A. Solo (soprano) and Vla. (viola). The A. Solo staff is in treble clef with a key signature of one sharp (F#) and a tempo of 80 ca. The music begins at measure 17. The A. Solo part features a melodic line with lyrics: 'moor', 'moor', 'moor', 'oor', 'moor'. The dynamics are marked as *f*, *sf*, *sfp*, *sf*, *sfp*, and *f*. There are slurs over the first three notes and the last two notes. The Vla. staff is in bass clef and provides accompaniment. It starts with a *f* dynamic and includes articulation marks like 'pizz.', 'arco', 'arco s.p.', and 'accel.'. The Vla. part has dynamics *f*, *sf*, *sf*, *sf*, *sf*, *sf*, *sfp*, and *f*. Stage directions are placed above the A. Solo staff: 'Move to DOWNSTAGE CENTRE' (measures 5-6), 'FREEZE looking at audience.' (measures 7-8), and 'Spoken to audience. Bitter.' (measures 9-10). A text box on the right contains the spoken lines: '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 /moaz/

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.

mf *mf* *pp* *mp*

f *mf* *pp* *pp* *mp* *f* *ff*

mf indignant

A chess world of top-heavy Kings and Queens

ff *mf* *p* *sf* *mp* *f* *ff*

with V-V and Solo Vln 2:
pizz., III

sf *p* *mf*

Duet: busy, hushed, hocketting.

pp

1 2 3 4 spicc., LH gliss.

1 2 3 4 spicc., LH gliss.

with V-V and Solo Vln 1:
pizz., III

1, 2 Sparse. arco stacc. (semitone) *pp*

3 arco spicc., LH gliss. *f*

1 Sparse. ad lib. rhythm. *pp* stacc., nervous

3 breath stacc. *f*

hocket duet

hocket duet con sord. *p*

1 Sparse. ad lib. rhythm. *pp* stacc., nervous

2 molto vib. *p*

2 molto vib. *p*

with Solo Vln.:
pizz.

mf

1, 2, 3 permutate ad lib. sparse. *pp*

STOP after V-V pizz.

2 Sparse. ad lib. rhythm. *pp* stacc., nervous

3 Sparse. *pp*

1 pizz., gliss. *pp* - *mf*

pizz., gliss. *pp* - *mf*

STOP after V-V pizz.

1 with Solo Vc.:
pizz.

mf

2 *mf*

3 *p*

1 non vib. *ppp*

poco a poco vib.

3 *mf*

28

S. *mf* *pp*

A. *p* *p* *mf* *pp*

T. *mf* *pp*

B. *mf* *pp*

Choir 2 *pp* *p*

A. Solo *mf* *prim and proper* *p* *f* *gross*
 Circl - ing in stilt - ed ma - jes - ty Trem - ble the bog - cot - ton

Vla. *p* *mf* *mp* *f*
arco vib. *pizz.*

Solo Vln 1 *mfpp* *sf* *fp* *f*
 Duet: get gradually sparser. *pizz.* *arco behind bridge: heavy scratch* *Quartet STOP together*

Ob. *mfpp* *sf* *fp* *f*

Bsn 1 *mfpp* *sf* *fp* *f*

Vln 1 *p* *pp* *mfpp* *f*
 after Solo Vln 1 II *p* *pp*

Vln 2 *p* *pp* *mfpp* *f*
 with Vln 1 II *pp*

Solo Vln 2 *mfpp* *mp* *mfpp* *f*
 after Solo Vc. *pizz.* *with Solo Vc. arco behind bridge: scratch* *heavy scratch* *Quartet STOP together*

C. A. *pp* *stacc., nervous* *mfpp* *f*
 after V-V's vocal entry *As before. Get gradually sparser.*

Tbn. 1 *f* *poss.* *STOP with Solo Vln 2*

Vc. 1 *ff* *body spicc.* *with Solo Vln 2 arco behind bridge: scratch* *heavy scratch* *Quartet STOP together*

Vc. 2 *ff* *body spicc.* *with Solo Vln 2 arco behind bridge: scratch* *heavy scratch* *Quartet STOP together*

Solo Vc. *mf* *sf* *mfpp* *f*
 after Solo Vln 2 II *arco spicc.* *towards Solo Vln 2 pizz.* *with Solo Vln 2 arco behind bridge: scratch* *heavy scratch* *Quartet STOP together*

Bsn 2 *mfpp* *sf* *mfpp* *f*
 get gradually sparser

Tbn. 2 *mfpp* *sf* *mfpp* *f*
 STOP on Choir 1 entry

Db. 1 *pp* *mf*
 arco, rit. e accel. *ad lib. sim.*

Db. 2 *pp* *mf*
 arco, rit. e accel. *ad lib. sim.*

Solo Vla *pp* *sim.* *fp* *f*
 after Solo Vc. *arco m.s.t., rit. e accel.* *with Solo Vln 1 and V-V* *arco behind bridge: scratch* *heavy scratch* *Quartet STOP together*

Picc. *fp* *f*
 STOP after Solo Vla enters *after Picc. STOP with Solo Vla*

A. Fl. *f* *f*

Cl. in A *pp* *mf*

B. Cl. *pp* *mf*

31 *fp*

S. *fp*

A. *fp*

T. *f* *p* *mp*

B. *f* *mp*

Choir 2 *f* *mf* *sub. p* *p* finger-lip (6 times)

A. Solo *f* *mf* *sub. p* *p* finger-lip (6 times)

Vla. *arco non vib.* *fast wide vib. (non vib.)* *subito molto vib.* *m.s.p.* *s.t.* *accel. nat., getting heavier*

TUTTI instruments

Solo Vln 1 *f* body: breath noise

Ob. *f* Duet = Quartet with CA and Bsn

Bsn 1 *f* Duet = Quartet with CA and Bsn

Vln 1 *f* body: breath noise

Vln 2 *f* body: breath noise

Solo Vln 2 *f* body: breath noise

C. A. *f* Duet = Quartet with Oboe, Bsn 1 and 2

Tbn. 1 *f* breath noise

Vc. 1 *f* body: breath noise

Vc. 2 *f* body: breath noise

Solo Vc. *f* body: breath noise

Bsn 2 *f* Duet = Quartet with Oboe, CA and Bsn 1

Tbn. 2 *f* breath noise

Db. 1 *f* body: breath noise

Db. 2 *f* body: breath noise

Solo Vla. *f* body: breath noise

Picc. *f* breath noise

A. Fl. *f* breath noise

Cl. in A *f* breath noise

B. Cl. *f* breath noise

C Tumbling, sneering *p*

Alto *p*

Un - der the sweep of their robes. Fools in sun-ny mot - ley - tum - - ble a - cross,

arco non vib. *fast wide vib. (non vib.)* *subito molto vib.* *m.s.p.* *s.t.* *accel. nat., getting heavier*

fp *mf* *p* *sub. f* *sf* *p* *f* *p* *fp* *mp*

Moving to Group 4, approach Solo Viola

playing to/against Solo Viola

Quartet: busy, getting sparser. *subito mf e dim. pp*

Quartet: busy, getting sparser. *subito mf e dim. pp*

Quartet: busy, getting sparser. *subito mf e dim. pp*

Quartet: busy, getting sparser. *subito mf e dim. pp*

1 2 3 4 *pizz.* *arco*

1 4 *mf* *pp*

1 3 *mf* *p* *pp*

1 2 *mf* *f* *p*

1 2 *mf* *f* *p* *sf* *p* *sf*

34

S. *a fake laugh mf*

A. *a fake laugh mf*

T. *ppp* *mp* *p* *pp*

B. *ppp* *mp* *p* *pp*

Choir 2 *pp* breathe when necessary

A. Solo *f* *mp nostalgic* *mf*

Vla. *mf* *p* *sub. f* *mf* *p* *più p* *mf*

Solo Vln 1 *ppp* STOP after Tbn entry

Ob. STOP on hearing Tbn.1

Bsn 1 Instantly busier and louder on hearing Tbn.1 STOP with Solo Vln 1 pizz.

Vln 1 *ppp* after Vln 2 *m.s.t.* STOP

Vln 2 *ppp* *m.s.t.* STOP

Solo Vln 2 *ppp* *pizz.* *p* STOP on hearing Tbn.1

C. A. STOP on hearing Tbn.1

Tbn. 1 *mp* *mf*

Vc. 1 after Vc. 2 *s.t.* *ppp*

Vc. 2 after Solo Vln 2 *s.t.* *ppp*

Solo Vc. *mp* *pizz.* *sf* *mp* *ff* *mf* *mp*

Bsn. Instantly busier and louder on hearing Tbn.1 STOP with Solo Vc.

Tbn. 2 *mp* *mf*

Db. 1 *sf* *p* *f*

Db. 2 *sf* *p* *f*

Solo Vla *mf* *pp* with Solo Vlns and Vc. STOP with Solo Vla

Picc. STOP with Solo Vla

A. Fl. tutti repeat *ad lib.* sparse *pp* after Tbn.1: tutti instantly louder and busier *mp* when Solo Vla enters: tutti *pp sempre*

Cl. in A *pp sempre* [To V-V]

B. Cl. *pp sempre*

Turning to face Group 4

dispute with Solo Viola

A laugh - ter

fad - ing in full view

To

Il non vib.

Il non vib.

after Vc's

after Db's.

bow up/down fingerboard III/IV (rit.)

bow up/down fingerboard III/IV (rit.)

[To V-V]

D Scathing, shrieking

S. *pp*
or_ or_ or_

A. *mfpp* nasal *mfpp* nasal

T. *mfpp* nasal

B. ss.

Choir 2 *mp* or_ or_ or_ *pp* moor.

A. Solo grass-tips tap-ping at stones. *mp* *mf* The witch brew *mf* boil - ing in the sky vat

Vla. *spicc.* *ff* *mf* *f* *p* *mf* *ff* *fp* *fp* *arco*

Solo Vln 1 *arco non vib.* *pp* STOP on V-V entry STOP with V-V

Ob. *p* *pp* *pp* Duet: sparse, tentative, sim. STOP

Bsn 1 *p* *pp* *pp*

Vln 1 *f* *p* LH gliss. STOP

Vln 2 *f* *p* LH gliss. STOP

Solo Vln 2 *arco* *pp* STOP after Solo Vln 1

Tbn. 1 STOP with Solo Vln 2

Vc. 1 STOP after V-V *f* non vib. LH gliss. *mp* STOP

Vc. 2 *f* non vib. LH gliss. *mp* STOP

Solo Vc. *p* [1] *mp* STOP with Db. 2 and Solo Vc.]

Bsn 2 [1] *mp*

Tbn. 2 STOP with Db. 2 and Solo Vc.]

Db. 1 [1] *pizz.* *f*

Db. 2 [1] *col legno batt.* *mp*

Solo Vla *To V-V* *pizz.* *fast wide vib.* *mp* *mf* STOP with Solo Vla

Picc. *tr* *pp* *p* Duet: busily anxious.

A. Fl. *tr* *pp* *p*

Cl. in A *tr* *mp* *pp* Duet: sparse, tentative. STOP with Solo Vla

B. Cl. *tr* *mp* *pp*

43

S. *mp-pp nasal*
mo or *sf*

A. *mp-pp nasal*
mo or *sf*

T. *mf*

B. *p*
oor

Choir 2
or *mp* *f* *p subdued*
or or or or

A. Solo
Spins e-lec-tri-cal ter-rors In the eyes of sheep.

Vla. *fp* *f* *pizz.* *arco* *p* *mp*

Solo Vln 1
mp *p* *mf* *f* *ff* *sf* *mp* *mf* *sf* *f* *p* *mf* *ff*

Ob. *mf* *pp* *stacc., twitchy flz.* *pp-p* *To Ob.*

Bsn 1 *mf* *pp* *p* *f* *pp-p* *To Bsn.*

Vln 1 *mf* *pp* *I. scratchy, shift strings (II-III-IV)* *sub. mf, dim. -pp*

Vln 2 *mf* *pp* *I. scratchy, shift strings (II-III-IV)* *sub. mf, dim. -pp*

Solo Vln 2 *m.s.p.* *pp* *with Solo Vln 1* *f*

C. A.

Tbn. 1

Vc. 1 *mf* *bow up/down fingerboard III/IV (rit.)* *STOP on V-V trem. entry*

Vc. 2 *mf* *bow up/down fingerboard III/IV (rit.)*

Solo Vc. *arco spicc.* *mf* *pizz.* *pp* *flz.* *mf* *ppp* *f* *p* *STOP on V-V trem. entry*

Bsn 2 *mf* *ppp* *f* *p*

Tbn. 2

Db. 1 *mf* *during Solo Vc. arco spicc. LH gliss.* *2* *3* *STOP with Solo Vc.*

Db. 2 *mf* *during Db. 1 arco spicc. LH gliss.* *2* *3*

Solo Vla *pp* *f poss.* *1* *bow up/down fingerboard III/IV (rit.)*

Picc. *STOP with Db's* *1* *hushed, twitchy flz.* *pp-p*

A. Fl. *antiphonal imitation (pitches sim., ad lib.)* *after A.Fl.* *mp-pp*

Cl. in A *mp-pp*

B. Cl. *f* *1* *flz.* *mf* *ppp* *f* *p* *STOP with Solo Vla*

pp < fpp

pp < fpp

pp < p

pp < p

48

S.

A.

T.

B.

Choir 2

shaking head (lip trill) *mp* annoyed

or

or

or

Turn to Group 2, approach slowly

A. Solo

f *mp* *3* *mp* gravely

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

Vla.

mf *f* *mp* *fp*

annoyed pizz. with passion arco

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 *mf* *mad* *p*

2 *mf* *mad* *p*

sim. but romantic con vib. e portamento

sempre *pp* con dim. al niente

Vln 2

1 *mf* *mad* *p*

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.

1 nat. con vib. espress. *p* dolce *mp* *p*

2 *mp* *p*

begin at the top of Vc's cresc.

STOP with Solo Vln 2

C. A.

p *piu p* *fp* *f*

Tbn. 1

p

Vc. 1

1 con sord. *pp* *pp* *p*

2 *pp* *pp* *p*

Vc. 2

1 con sord. *pp* *pp* *p*

2 *pp* *pp* *p*

Solo Vc.

arco on body *f* poss.

hushed, twitchy *ppp-p*

trem. nat.

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* *ppp*

m.s.t. disjunct trem. (con accel. e rit.)

Picc.

STOP with Solo Vla

A. Fl.

Cl. in A

B. Cl.

after picc., alto fl. and clt *pp-p*

52

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Choir 2

A. Solo *lighter*
To be-dew hare-bells On the spoil-heaps of quar-ries.

Vla. *mf* *pp* *mp* *mf*

Solo Vln 1 *ppp-pp*

Ob.

Bsn 1

Vln 1 *ppp-pp* slowing and calming down, poco a poco meno vib.

Vln 2 *ppp-pp* slowing and calming down, poco a poco meno vib.

Solo Vln 2 *pp* *pp* *p* *p* *p* *p*

C. A. *pp* *p* *p* *p* *p*

Tbn. 1 *pp* *pp* *ppp* *ppp*

Vc. 1 *pp* *pp* *p* *pp* *pp*

Vc. 2 *pp* *pp* *p* *p* *p*

Solo Vc. *p* *p* *pp* *ppp*

Bsn 2

Tbn. 2 *p* *p* *pp* *p*

Db. 1 *p* *pp* *p*

Db. 2 *p* *pp* *p*

Solo Vla *p* *mp* *ppp*

Picc.

A. Fl. *p* *p* *p*

Cl. in A *p* *pp* *p*

B. Cl. *pp* *p*

Annotations:

- 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.*
- III, very slow gliss., non vib. *ppp-pp*
- III, very slow gliss., non vib. *ppp-pp*
- III, very slow gliss., non vib. *ppp-pp*
- II s.p. *pp* very slow gliss.
- II s.p. *pp* very slow gliss.
- 1** after Solo Vc.'s 3rd trem. e cresc.
- 2** STOP with Solo Vc.
- 3** STOP after Bsn 2 enters
- 4** STOP after Bsn 2 enters
- 1** at top of Solo Vla's cresc. flz.
- 2** STOP with Solo Vla
- 3** STOP with Solo Vla scratch
- 4** non vib.
- 4** after Solo Vc. STOP on Solo Vc. entry
- 4** infrequent, nervous, 1-6 strokes on body and/or bridge (no pitch) *mf*
- nat.
- scratch
- STOP during Solo Vla

F Wounded, sulking

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (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.

a while after Altos begin:
Fade in one by one, mimicking Choir 2:
very slow gliss.

ppp-pp senza cresc.

ppp-pp senza cresc.

p *mp* *mf*

Wound - ed cham-pi-ons lurch out of sun set To gur-gle their last gleams in-to pot - holes.

Duet with Solo Vc.

p *mp* *pp* *mf* *<mp* *p*

STOP on Solo Vla entry

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

mf

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

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

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

once Tbn. 1 has begun:

on any (not every) Tb. breath noise

ppp-p

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

ppp-p

1 with infrequent short bursts of trem. (nat.->s.p.)

light (quiet) scratch

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

ppp-p

1 with infrequent short bursts of trem. (nat.->s.p.)

light (quiet) scratch

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

ppp-p

Duet with V-V poco vib.

pp *ppp* *mp > p* *p* *pp mp* *p* *mf*

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

pp

sparse, clean, blank always 2 notes a semitone apart

ppp-p

two fragments: unhurried, *ad lib.* spicc.

ppp *p*

LH half-press, scrape

pp

spicc.

LH half-press, scrape

pp

Choir 1 & 2 tutti
abrupt STOP with V-V

tutti senza vib.
instruments either sustain with V-V or interject freely after each chord.

The musical score is divided into two main sections. The first section (measures 62-70) features vocal parts (Soprano, Alto, Tenor, Bass) and two choirs. The vocal parts have lyrics, and the choirs are marked 'tutti'. The second section (measures 71-80) is the 'Cuing ensemble' section, marked with five numbered cues (1-5). This section includes a large orchestral ensemble with parts for Violins 1 & 2, Viola, Solo Violins, Solo Viola, Clarinet in A, Trombones 1 & 2, Double Basses, Solo Violoncello, Bassoons 1 & 2, Double Basses, Solo Viola, Piccolo, Flute, Clarinet in A, and Bass Clarinet. The score includes various dynamic markings such as *mf*, *f*, *mp*, *p*, *sub.f*, and *ff*. Performance instructions include 'molto vib.', 'interject', 'IV LH mute', 'sempre cresc.', 'STOP after Tbn 1', 'III/IV LH mute spicc.', and 'breath, mimic Solo Vc.'. The 'Cuing ensemble' section features complex rhythmic patterns and dynamics, with many notes marked with accents and slurs.

69

(m/u)

(m/u)

(m/u)

(m/u)

(m/u)

(woodwind enter)

(woodwind fade out)

Choir 2

A. Solo

Es - cape from a world

Where snipe work late.

p

pp

ppp

sul pont.

p

pp

ppp

dim. when V-V stops

c. 9"

pp

c. 9"

pp

STOP with C.A.

Vla.

Solo Vln 1

dim. when V-V stops

c. 9"

pp

Vln 1

Vln 2

Solo Vln 2

dim. when V-V stops

c. 9"

pp

Tbn. 1

STOP with Bsn 2

Vc. 1

Vc. 2

Solo Vc.

dim. when V-V stops

c. 9"

pp

Bsn 2

Tbn. 2

STOP with Bsn 2

Db. 1

Db. 2

Solo Vla

dim. when V-V stops

c. 9"

pp

Picc.

c. 9"

pp

A. Fl.

c. 9"

pp

Cl. in A

c. 9"

pp

B. Cl.

c. 9"

pp

attacca

II. Remains of Elmet

H Stringent - increasingly urgent

(strings begin bow slices) dim. when Choir 2 enter

S. (m/b)
A. (m/b)
T. (m/b)
B. (m/b)

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

'glacier' /'glæsiə(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.

Choir 2

Instantly after V-V *ff* *mf* *p* (Do not breathe in between the chords)
gla - - - - -
Instantly after V-V *ff* *mf* *p* (Do not breathe in between the chords)
gla - - - - -

A. Solo *p* spoken slowly, transfix'd ♩ = 88 Processing slowly towards Solo Viola
Remains of Elmet *mp* Death - strug - gle of the gla-ci-er

Vla. senza sord. *mp* *sim.*

Solo Vln 1 Slice bow through the air as if cutting, to make a whoosh noise. Make large, slow, deliberate gestures. Sparse, *ad lib.*
f poss.

Ob.

Bsn 1

Vln 1 after Solo Vln 1 Slice bow through the air as if cutting, to make a whoosh noise. Make large, slow, deliberate gestures. Sparse, *ad lib.*
f poss.

Vln 2 *f poss.*

Solo Vln 2 Slice bow through the air as if cutting, to make a whoosh noise. Make large, slow, deliberate gestures. Sparse, *ad lib.*
f poss.

C. A.

Tbn. 1 after Solo Vln 2 Slice bow through the air as if cutting, to make a whoosh noise. Make large, slow, deliberate gestures. Sparse, *ad lib.*
f poss.

Vc. 1 *f poss.*

Vc. 2 *f poss.*

Solo Vc. Slice bow through the air as if cutting, to make a whoosh noise. Make large, slow, deliberate gestures. Sparse, *ad lib.*
f poss. Cue Db.1 and 2: ♩ = 72

Bsn 2

Tbn. 2

Db. 1 after Solo Vc. Slice bow through the air as if cutting, to make a whoosh noise. Make large, slow, deliberate gestures. Sparse, *ad lib.*
f poss. ♩ = 72 Once cued, carry on independently at a constant tempo until cued again.
m.s.t. *pp* *sim.*

Db. 2 *f poss.* m.s.t. *pp* *sim.*

Solo Vla. ♩ = 88 (same tempo as V-V) V-V begins s.t. non vib.
ppp *pp* *p*

Picc.

A. Fl.

Cl. in A. ♩ = 88 *mf* 6

B. Cl. ♩ = 88 *mf* 6

78

S.

A.

T.

B.

Choir 2

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

pp *fp*

- ci - - - - - er

- ci - - - - - er

A. Solo

Inspect the Solo Viola *mp* *mf coldly* *f*

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

Vla.

p *sf* *sf* *mf* *fp* *m.s.p.*

Solo Vln 1

Ob.

Bsn 1

Vln 1

Vln 2

Solo Vln 2

Cue Vc.1 and 2 in time with Db. 1 and 2: $\text{♩} = 72$

C. A.

Tbn. 1

$\text{♩} = 72$ 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.

Vc. 1

pp *sim.*

Vc. 2

pp *sim.*

Solo Vc.

Bsn 2

Tbn. 2

Db. 1

Infrequently, miss out a chord and slice the air with the bow once. (Vc. 1 and 2 join in)

Db. 2

Infrequently, miss out a chord and slice the air with the bow once. (Vc. 1 and 2 join in)

Solo Vla

mp *pp* *mp* *mf* *p* *mp* *pp* *sf* *mf*

Picc.

p *pp* *pp*

A. Fl.

p *pp* *pp*

Cl. in A

pp *p* *pp* *mp* *p*

B. Cl.

pp *p* *pp* *p*

81

S.

A.

T.

B.

Choir 2

A. Solo

Vla.

Vln.

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.

Turning to Group 1, rushing towards Solo Violin 1

va-nished. Farms came, sto-ny mast-i-cat-ors

conflict with Solo Viola

mf

ff

mp

fp

mf increasingly wild sf

STOP with V-V

scratch

pp

pp

STOP by V-V's next entry

scratch

p

STOP by V-V's next entry

p sub. → m.s.p. f

mp

f

mp

ff

mp

f

mp

ff

85

S.

A.

T.

B.

Choir 2

A. Solo

Vla.

Vln.

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.

Of ge - ne-ra-tions that ate_ each o-ther To no-thing in-side them.

sf *mf* *ff* *f* *mf* *ff* *mf*

sf *mf* *ff* *f*

mf *mf* *p*

fp *mf* *p*

fp *mf* *p* *mp* *p* *f* *mp*

fp *mf* *p* *f* *mp* *f*

fp *mf*

pp *mf*

pp *mf*

p *IV* *p*

p *IV* *p*

Turning to Vln 1+2

multiphonic

multiphonic

2

2

2

1

1

1

1

1

1

1

1

90

S.

A.

T.

B.

Choir 2

A. Solo

Vla. *contemptuous*
sub. f *f* *mf* *f* *mf* *ff* *mf*
 Turning and rushing towards Solo Vln 2, at odds

Solo Vln 1 *mf* *mf* *f* *ppp* *mf* *pp*
 multiphonic

Ob. *pp* *mf*
 multiphonic

Bsn 1 *pp* *mf*

Vln 1 *f* *p* *mf* *p* *arco* *pp* *mp* *ppp* *mf* *pp*

Vln 2 *p* *mf* *p* *arco* *pp* *mp* *ppp* *mf* *pp*

Solo Vln 2 *f* *p < f* *mf* *pp* *mp* *ppp* *mf* *f* *mf*
 2 3 4 STOP after trem. multiphonic

C. A. *pp* *mf*
 3 4 STOP after trem. multiphonic

Tbn. 1 *pp* *mf*
 3 4 STOP after trem. multiphonic

Vc. 1 *mp* *sim.* 3 4 STOP after cue

Vc. 2 *mp* *sim.* 3 4 STOP after cue

Solo Vc. *pp* *f*

Bsn 2

Tbn. 2

Db. 1 STOP with Solo Vc.

Db. 2

Solo Vla

Picc.

A. Fl.

Cl. in A

B. Cl.

94

S.
A.
T.
B.

Choir 2

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.

sf *sf* *fff*

gla - - - ci - - - er

sf *sf* *fff*

gla - - - ci - - - er

sf *sf* *fff*

gla - - - ci - - - er

sf *sf* *fff*

gla - - - ci - - - er

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

(Bsn 1) *mf* *f*

m.s.p.

mf

(Bsn 1) *mf* *f*

(Bsn 1) *mf* *f*

m.s.p.

(Tbn. 1 and Vc's) *mf* *f*

mf m.s.p.

mf m.s.p.

mf m.s.p.

mf m.s.p.

mf m.s.p.

mf m.s.p.

K Appalled and woebegone

98

S. *pp* gla - - - - - ci - - - er

A. *pp* gla - - - - - ci - - - er

T. *pp* gla - - - - - ci - - - er

B. *pp* gla - - - - - ci - - - er

Choir 2 *pp* gla - - - - - ci - - - er

A. Solo *mf* The sunk mill-towns were *p* ce - me - te - ries *f horrified* Di - - gest - ing

Vla. *ff* *mp* *p* *f*

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. *m.s.p* *ff* *mp* *p* *pp* *II s.t.* *mp*

Picc.

A. Fl.

Cl. in A

B. Cl.

102

S.
A.
T.
B.

Choir 2

Pitches in this passage are approximate: parts may create clusters. *fp* *pp* Alternate between pitches either by very slow gliss. or by breaking and rejoining on any pitch within the range.

gl a - - - - - ci - - - - - er - - - - -
gl a - - - - - ci - - - - - er - - - - -

A. Solo *mf* ut-ter-ly All with whom they swelled. Move slowly away from Group 2, to stage right.

Vla.

Solo Vln 1

Ob.

Bsn 1

Vln 1

Vln 2

Solo Vln 2 1 Cue cellos

C. A. *mf* *p*

Tbn. 1 *mf* *p*

Vc. 1 1 *mp* *f* *sub. pp*

Vc. 2 1 *mp* *f* *sub. pp*

Solo Vc. 1 quiet scratch 2 *p* Solo *pp*

Bsn 2 1 2 *pp* *mf*

Tbn. 2 1 2 *pp* *mf*

Db. 1 1 2 *p* *f* *sub. pp*

Db. 2 1 2 *p* *f* *sub. pp*

Solo Vla

Picc. *mp*

A. Fl. *mp*

Cl. in A after Picc. and Alto Fl. *pp* *mf*

B. Cl. *pp* *mf*

107

S.

A.

T.

B.

Choir 2

(er)

(er)

A. Solo

Vla.

approach Solo Vc.

Attempting to understand Solo Vc.'s line

pp

Solo Vln 1

Ob.

Bsn 1

Vln 1

Vln 2

Solo Vln 2

C. A.

Tbn. 1

Vc. 1

Vc. 2

Solo Vc.

Duet with V.V

p *mp* *pp*

Bsn 2

Tbn. 2

Db. 1

Db. 2

Solo Vla

Picc.

A. Fl.

Cl. in A

B. Cl.

S.
A.
T.
B.

Choir 2

mf

A. Solo
Vla.

mp *mf* *molto vib.*

Solo Vln 1
Ob.
Bsn 1
Vln 1
Vln 2

Solo Vln 2
C. A.
Tbn. 1

Vc. 1
Vc. 2

ppp *sub. f*

Solo Vc.
Bsn 2
Tbn. 2

mp *sub. f* *ff*

Db. 1
Db. 2

ppp *sub. f*

Solo Vla.
Picc.
A. Fl.
Cl. in A
B. Cl.

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
Vc. 2
Solo Vc.
Bsn 2
Tbn. 2
Db. 1
Db. 2
Solo Vla
Picc.
A. Fl.
Cl. in A
B. Cl.

sub. *pp* *ff*

sub. *pp* *ff*

sub. *pp* *ff*

sub. *pp* *ff*

III. A Tree

M **Raucous** ♩ = 152

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

S.

A. Noisy shouting and calling, at Choir 2:
moor! /moə/

T. Very hectic. Spoken voice, full pitch range.

B.

Choir 2 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.

A. Solo

Vla.

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

Solo Vln 1 1 Cl. 2 Tbn 3 Fl. 4 Bsn 5 Ob./C.A. 6 Bsn 7-8 Fl. 8 Ob./C.A. 1 Tbn 2 Fl. 3 Cl. 4-5 Ob./C.A. 5 Cl. 6 Cl. 7-8-9 Ob./C.A. 8-9 Bsn 9 Tbn 1 Ob./C.A. 2 Cl. 3 Fl. 4-5 Bsn 5 Cl. 6 Fl. 7 Bsn 8 Ob./C.A. 9 Cl. 10 Tbn 11 Cl.

Ob.

Bsn 1

Vln 1

Vln 2

Solo Vln 2 1 Cl. 2 Tbn 3 Fl. 4 Bsn 5 Ob./C.A. 6 Bsn 7-8 Fl. 8 Ob./C.A. 1 Tbn 2 Fl. 3 Cl. 4-5 Ob./C.A. 5 Cl. 6 Cl. 7-8-9 Ob./C.A. 8-9 Bsn 9 Tbn 1 Ob./C.A. 2 Cl. 3 Fl. 4-5 Bsn 5 Cl. 6 Fl. 7 Bsn 8 Ob./C.A. 9 Cl. 10 Tbn 11 Cl.

C. A.

Tbn. 1

Vc. 1

Vc. 2

Solo Vc. 1 Cl. 2 Tbn 3 Fl. 4 Bsn 5 Ob./C.A. 6 Bsn 7-8 Fl. 8 Ob./C.A. 1 Tbn 2 Fl. 3 Cl. 4-5 Ob./C.A. 5 Cl. 6 Cl. 7-8-9 Ob./C.A. 8-9 Bsn 9 Tbn 1 Ob./C.A. 2 Cl. 3 Fl. 4-5 Bsn 5 Cl. 6 Fl. 7 Bsn 8 Ob./C.A. 9 Cl. 10 Tbn 11 Cl.

Bsn 2

Tbn. 2

Db. 1

Db. 2

Solo Vla 1 Cl. 2 Tbn 3 Fl. 4 Bsn 5 Ob./C.A. 6 Bsn 7-8 Fl. 8 Ob./C.A. 1 Tbn 2 Fl. 3 Cl. 4-5 Ob./C.A. 5 Cl. 6 Cl. 7-8-9 Ob./C.A. 8-9 Bsn 9 Tbn 1 Ob./C.A. 2 Cl. 3 Fl. 4-5 Bsn 5 Cl. 6 Fl. 7 Bsn 8 Ob./C.A. 9 Cl. 10 Tbn 11 Cl.

Picc.

A. Fl.

Cl. in A

B. Cl.

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.

129 STOP abruptly with Solo Quartet

S.

A.

T.

B.

Choir 2

Choir 2 move slowly to statue positions around the front edge of the stage. At their statue positions, Choir 2 perform tree movements.

A. Solo

♩ = 96 ca Move to downstage centre.

Vla.

after Solo Quartet begin

mf *p* *mp* *pizz.*

Solo Vln 1

IV Slow: interrupt at the height of the clarinets' cresc. to *f*

Ob.

Bsn 1

Vln 1

Vln 2

Solo Vln 2

IV Slow: interrupt at the height of the clarinets' cresc. to *f*

C. A.

Tbn. 1

Vc. 1

Vc. 2

Solo Vc.

IV Slow: interrupt at the height of the clarinets' cresc. to *f*

Bsn 2

Tbn. 2

Db. 1

Db. 2

Solo Vla

IV or III Slow: interrupt at the height of the clarinets' cresc. to *f*

Picc.

A. Fl.

Cl. in A

STOP during Solo Vla

B. Cl.

STOP during Solo Vla

Viola-Vocalist part

B Brittle, searching $\text{♩} = 72 \text{ ca}$
(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]

132 *p* introspective

A. Solo: 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* *mf* *mf sempre* *mf* *mp* *nat.*

[passing Group 4]

140 *mf* —imploring— *mp* *poco sf* *p* *f* *mp*

A. Solo: Tried to con-fess all but could not Bleed a word Stripped to its root let-ter,

Vla. *m.s.p.* *mf* *f* *f*

[passing Group 2]

148 *f* *mf* *f* *mf macabre* *p*

A. Solo: cru-ci-form Con-tor-ted Tried to tell all Through crook-ing of el-bows Twitch-ing of

Vla. *(m.s.p.)* *f* *f* *ff* *mf* *sim.* *p*

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

156 *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* *f* *nat.* *p* *m.s.t. scratch* *fp*

Choir 1 part

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.

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

ALTO 1
pp *p* *sf*
 tr → vocal fry tr → r

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

BASS 1
p *pp*
 tr tr ee ee ee

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

TENOR 1
p *pp* 1... 2... 3...
 ee? r... r... r...

TENOR 2
mp *p* *pp* *mp* *pp*
 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.

<p>Solo Vln 1</p> <p>Ob.</p> <p>Bsn 1</p> <p>Vln. 1</p> <p>Vln. 2</p>	<p>1</p> <p><i>Bva optional</i> a slight break, then repeat with disjunct rhythms, e.g.:</p> <p><i>sempre pp</i></p> <p>STOP cue pizz.</p> <p><i>sf</i></p> <p>Violins Begin as fast as you can. Transform: <i>nat. -sul pont. -molto sul pont. -scratch.</i> Transform: <i>staccato -sostenuto.</i></p> <p>Vln 1 and 2: eventually sustain a constant quiet scratch into Telegraph Wires.</p> <p><i>Bva optional</i> a slight break, then repeat with disjunct rhythms, e.g.:</p> <p><i>sempre pp</i></p> <p><i>Bva optional</i> a slight break, then repeat with disjunct rhythms, e.g.:</p> <p><i>sempre pp</i></p>	<p>2</p> <p>con sord./sul tasto: sustain 1 or 2 notes (single/double stop). e.g.:</p> <p><i>pp</i></p> <p>STOP cue arco</p> <p><i>sf</i></p> <p>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 (<i>sempre pianissimo legato</i>). Each time play more slowly than the last. Do not move together. Breathe/rest briefly <i>ad lib.</i> End excessively slowly, or when you reach silence, in which case do not play in this section again. Transform: <i>legato -staccato.</i></p>	<p>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.</p> <p>slaps and knocks on the body bow body: short bursts muted pitch pizz.</p> <p>key clicks sucking in/reed sounds air: <i>ad lib.</i> dynamic contour</p> <p>key clicks sucking in/reed sounds air: <i>ad lib.</i> dynamic contour</p> <p>slaps and knocks on the body bow body: short bursts muted pitch pizz.</p> <p>slaps and knocks on the body bow body: short bursts muted pitch pizz.</p>
<p>Solo Vln 2</p> <p>C. A.</p> <p>Tbn. 1</p> <p>Vc. 1</p> <p>Vc. 2</p>	<p>1 Solo Violin 2 Single/double-stop 1 or 2 notes. Come off abruptly each time.</p> <p><i>mp</i> <i>pp-p</i></p> <p>STOP cue arco m.s.p.</p> <p><i>mf</i></p> <p>Cellos Begin as fast as you can: single-stop on IV, or double-stop III/IV - moan. Fluctuate the frequency of <i>glissandi</i>. Transform: <i>nat. -sul tasto -molto sul tasto -scratch.</i> Eventually sustain a constant quiet scratch into Part IV Telegraph Wires.</p> <p><i>ppp-p</i></p> <p><i>ppp-p</i></p>	<p>2</p> <p>arco nat., legato/staccato <i>ad lib.</i>, accel./rit. <i>ad lib.</i></p> <p><i>pp</i></p> <p><i>< pp sim.</i></p> <p><i>< pp sim.</i></p> <p>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.</p>	<p>3 Tutti improvisation always fast arco nat./s.p. (optional <i>Bva</i>) a slight break, then repeat with disjunct rhythms, e.g.:</p> <p><i>pp</i></p> <p>legato/staccato <i>ad lib.</i> Begin fast, each time play more slowly; end excessively slowly.</p> <p><i>pp</i></p> <p>(↔) any very slow gliss. between these pitches</p> <p><i>pp</i></p> <p>(↔)</p> <p>Cellos Sustain any chord. Break, and sustain another. Always very slow. Transform: <i>nat. -scratch.</i></p> <p><i>pp-mp</i></p> <p><i>pp-mp</i></p>
<p>Solo Vc.</p> <p>Bsn 2</p> <p>Tbn. 2</p> <p>Db. 1</p> <p>Db. 2</p>	<p>1</p> <p>Always slow, tender, with slow vib., tenuto flautando.</p> <p><i>mp > pp mp</i> <i>mp</i> <i>mp</i> <i>ppp</i></p> <p>STOP cue pizz.</p> <p><i>sf</i></p> <p>Solo Cello and Double basses Begin at a moderate tempo. Transform: <i>nat. -sul pont. -molto sul pont. -scratch.</i> Transform: <i>tenuto -sostenuto.</i></p> <p>Play in any order. Play off Db. 2. Eventually sustain a constant quiet scratch into Part IV Telegraph Wires.</p> <p><i>ppp-p</i></p> <p>Play in any order. Play off Db. 1. Eventually sustain a constant quiet scratch into Part IV Telegraph Wires.</p> <p><i>ppp-p</i></p>	<p>2</p> <p>arco tenuto, poco vib.</p> <p><i>p</i> <i>sim.</i></p> <p><i>pp tenuto</i></p> <p>con sord.</p> <p><i>pp tenuto</i></p> <p>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.</p>	<p>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.</p> <p>III poco vib., very slow gliss.</p> <p><i>pp</i></p> <p>Begin at a moderate tempo. Each time play more slowly and play one less note. poco gliss.</p> <p><i>p</i> <i>sim.</i></p> <p>Any very slow gliss. from a pitch within this range.</p> <p><i>pp</i></p> <p>III poco vib., very slow gliss.</p> <p><i>pp</i></p> <p>III poco vib., very slow gliss.</p> <p><i>pp</i></p>
<p>Solo Vla</p> <p>Picc.</p> <p>A. Fl.</p> <p>Cl. in A</p> <p>B. Cl.</p>	<p>1</p> <p>IV sul tasto flautando non vib. → vib. → non vib.</p> <p><i>mp</i> <i>p</i></p> <p>STOP cue pizz.</p> <p>2</p> <p>arco nat. → vib. → non vib.</p> <p><i>ppp-p</i></p> <p>STOP cue arco</p> <p><i>p</i></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.</p> <p><i>ppp-p</i></p> <p><i>ppp-p</i></p>	<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.</p> <p>pizz. l.v.</p> <p><i>ppp-pp</i></p> <p>Wind Optional: multiphonics using any notated pitch as a fundamental, <i>sempre p</i> Optional: flutter-tonguing</p> <p><i>ppp-pp</i></p> <p><i>ppp-pp</i></p> <p><i>ppp-pp</i></p> <p><i>ppp-pp</i></p> <p><i>ppp-pp</i></p>	

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



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. (Vocal staves)

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.

Solo Vln 1: **LOW (slow) to HIGH (fast) density: gradual accel. around the quartet (Solo Vln 2 begins)**
 Always play after Solo Vln 1, any note. *sempre sf*

Ob. Bsn 1: sustaining scratch from 'A Tree'

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. *sempre sf*

C. A. Tbn. 1: sustaining scratch from 'A Tree'

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*

Bsn 2: sustaining scratch from 'A Tree'

Tbn. 2: sustaining scratch from 'A Tree'

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*

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.

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

A. Solo _____

Vla. *f* *f* *più f* *f* *f* *f* *f* *f* *f* *ff* *ff* lunga

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.

Vla. *ff*

nat. → half-press to mute strings

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.

desolate Loses most of itself
And all its possessions.

destitute Falls naked
Into poverty grass, poverty stone,
Poverty 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.



VI. The Word that Space Breathes

Q

199

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.

(Solo Vla begins) flautando *ppp* (Solo Vln 2 begins) (Solo Vln 1 begins) (Solo Vc. begins) (tutti quartet sostenuto)

(Solo Vla begins) (V-V) (Solo Vln 2 begins) (V-V) Very sparse: III con sord. flautando gradually lengthen duration to sustain *pp* (Solo Vln 1 begins) (Solo Vc. begins) tutti quartet sostenuto

(Solo Vla begins) (V-V) Very sparse: III con sord. flautando gradually lengthen duration to sustain *pp* (Solo Vln 1 begins) (Solo Vc. begins) (V-V) tutti quartet sostenuto

(Solo Vla begins) (V-V) (Solo Vln 2 begins) (V-V) (Solo Vln 1 begins) (V-V) Very sparse: III con sord. flautando gradually lengthen duration to sustain *pp* (Solo Vc. begins) tutti quartet sostenuto

Very sparse: III con sord. flautando gradually lengthen duration to sustain *pp* (Solo Vln 2 begins) (V-V) (Solo Vln 1 begins) (V-V) (Solo Vc. begins) (V-V) tutti quartet sostenuto

R ♩ = 60 Gradually gathering strength

208

S. $\frac{4}{4}$

A. $\frac{4}{4}$

T. $\frac{4}{4}$

B. $\frac{4}{4}$

Choir 2

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

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

sempre pp sotto voce

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

$\text{♩} = 60 \text{ ca}$
p (hum)

A. Solo $\frac{4}{4}$

Vla. $\frac{4}{4}$

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.)

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

pp *poco a poco cresc.*

Solo Vln 1 $\frac{4}{4}$

Ob. $\frac{4}{4}$

Bsn 1 $\frac{4}{4}$

Vln 1 $\frac{4}{4}$

Vln 2 $\frac{4}{4}$

Solo Vln 2 $\frac{4}{4}$

C. A. $\frac{4}{4}$

Tbn. 1 $\frac{4}{4}$

Vc. 1 $\frac{4}{4}$

Vc. 2 $\frac{4}{4}$

Solo Vc. $\frac{4}{4}$

Bsn 2 $\frac{4}{4}$

Tbn. 2 $\frac{4}{4}$

Db. 1 $\frac{4}{4}$

Db. 2 $\frac{4}{4}$

Solo Vla. $\frac{4}{4}$

Picc. $\frac{4}{4}$

A. Fl. $\frac{4}{4}$

Cl. in A $\frac{4}{4}$

B. Cl. $\frac{4}{4}$

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

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

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

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

ppp

ppp

ppp

ppp

ppp

ppp

213

S. *pp* sempre legato
ro(ck)

A. *pp* sempre legato
ro(ck)

T. *pp* sempre legato
ro(ck)

B. *pp* sempre legato
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

Vla. *p* *(mp)*

Solo Vln 1 *pp*

Ob. *pp*

Bsn 1 *ppp*

Vln 1 *pp*

Vln 2 *pp*

Solo Vln 2 *pp*

C. A. *ppp* *pp*

Tbn. 1 *ppp*

Vc. 1 *ppp*

Vc. 2 *pp*

Solo Vc. *pp*

Bsn 2 *pp*

Tbn. 2 con sord. *ppp* *pp*

Db. 1 *pp*

Db. 2 *ppp* *pp*

Solo Vla. *pp*

Picc.

A. Fl. *ppp* *pp*

Cl. in A *ppp*

B. Cl. *pp*

Solo Quartet cue cresc.

219

S. *p*

A. *p*

T. *p*

B. *p*

STOP during tutti cresc.

Choir 2

By now Choir 2 should surround V-V.

A. Solo

The huge music

Of sightlines

From every step of the slopes

The Messiah

Of opened rock.

Vla. *(mf)* *f*

Solo Quartet cue cresc.

Solo Vln 1 *p*

Ob. *pp* *p*

Bsn 1 *pp* *p*

Vln 1 *p*

Vln 2 *p*

Solo Vln 2 *p*

C. A. *p*

Tbn. 1 *pp*

Vc. 1 *p*

Vc. 2 *p*

Solo Vc. *p*

Bsn 2 *p*

Tbn. 2 *p*

Db. 1 *p*

Db. 2 *p*

Solo Vla. *p*

Picc. *p*

A. Fl. *p*

Cl. in A *pp* *p*

B. Cl. *p*

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.

All performers stop independently, Viola-Vocalist last.

TUTTI silent.
Stay absolutely still in the dark for as long as silence remains.

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The musical score is divided into several sections:

- Vocalists (Soprano, Alto, Tenor, Bass):** Each part features a melodic line with dynamics ranging from *f* to *ff*. The lyrics include "(o) ock" and "ock".
- Choir 2:** Features a rhythmic accompaniment with lyrics "ro" and "rock". Dynamics include *mp*, *mf*, and *f*.
- Viola-Vocalist:** Enters after Choir 2's first entry, performing a melodic line with dynamics *f* and *ff*. Includes the instruction "(repeat or hold as necessary to be the last performer)".
- Orchestra:** Includes parts for Solo Vln 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, and B. Cl. All instruments play a sustained melodic line with dynamics *fp* and *ff*.