

Marc Yeats

the heaven that runs through everything

for large orchestra

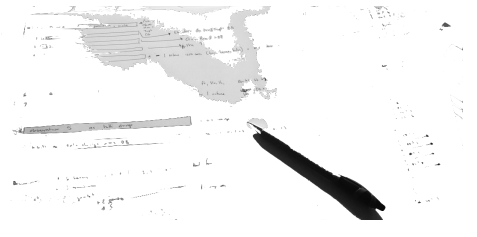


Flute 1



For more information about the work of Marc Yeats

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Instrumentation:

Flute 1
 Flute 2/Piccolo
 Flute 3/Piccolo
 Flute 4/Alto Flute
 Flute 5/Bass Flute

Oboe 1
 Oboe 2/Oboe d'amore
 Oboe 3/Cor Anglais
 Oboe 4/Cor Anglais
 Oboe 5/Bass oboe

Clarinet 1
 Clarinet 2/ E-Flat Clarinet
 Clarinet 3
 Bass Clarinet 1
 Bass Clarinet 2

Soprano Saxophone
 Alto Saxophone
 Tenor Saxophone
 Baritone Saxophone
 Bass Saxophone

Bassoon 1
 Bassoon 2
 Contrabassoon 1
 Contrabassoon 2
 Contrabassoon 3

8 horns

Trumpet 1
 Trumpet 2
 Trumpet 3
 Trumpet 4/Piccolo Trumpet
 Trumpet 5/Bass Trumpet
 Trumpet 6/Piccolo trumpet
 Flugelhorn 1
 Flugelhorn 2

Tenor Trombone 1
 Tenor Trombone 2
 Bass Trombone 1
 Bass Trombone 2

Euphonium
 Tuba

Harps 1 & 2

5 Percussionists (Timpani, Vibraphone, Gongs, Tam-tam, Glockenspiel, Cymbals, Tambourine, Maracas, wood & metal blocks, Bass Drum.)

Violin 1:
 Soloists 1, 2, 3, and Violins 1a, 1b, 1c

Violin 2:
 Soloists 1, 2, and Violins 2a, 2b, 2c

Viola:
 Soloists 1, 2, and Violas a, b, c

Violoncello:
 Soloists 1, 2, 3, and Violoncellos a, b, c

Double bass: 1 - 8

Duration: 30 minutes



Performance instructions:

- 1) This piece is unconducted.
- 2) There is no score. All notated material is within each performer's part.
- 3) It is anticipated that the orchestra will be positioned in a conventional manner, but the nature of the music and performance also lends itself to new spatial configurations, should these be appropriate.
- 4) All instrumentalists play independently of each other. The composer treats each performer as a uniquely independent voice.
- 5) Music is cued only at the start when all stopwatches are synchronised. There are no other points of 'fixed' synchronisation between the instrumentalists.
- 6) Whilst the relationship of each instrument is somewhat flexibly placed against its neighbour, care has been taken to calculate potential outcomes of coincidence and variability. To this end, it is vital that metronome markings and timecode are adhered to as accurately as possible throughout the performance.

The Score and Parts: There is no score for this orchestral work. All musical material and instruction are fully notated within each player's individual parts. Difficulties associated with displaying the musical material in vertical alignment as represented in real-time are considerable, as each instrumental voice is delivered through independent tempi. Due to this, the detail of vertical alignments and harmonic relationships will contextually change from one rehearsal and performance to another. A vertically aligned, standard score would attempt to fix these relationships on the page in such a way as to unrealistically represent the inherent flexibility and flux of performance outcomes, rendering what is represented and fixed in the score inaccurate. The composer anticipates a range of approaches that will contribute to a somewhat flexible performance. This is desirable and anticipated. Consequently, each performance will yield somewhat different results through its interplays, gestural and harmonic contexts and outcomes. Adherence to timecode ensures that the architecture of the piece remains intact, but the on-going interpretation of tempi and timecode creates contextual changes to the alignment of musical detail between all the parts. As such, there is no definitive performance; the music has to be performed or experienced to be 'known'.

Timecode: Timecode is not used to imply the use of any kind of click-track in performance or to be seen as a straitjacket to flexible performance within the orchestra and timecode framework. However, players are required to use individual mobile phone stopwatches during the performance to help structure timings, prevent long-term tempo-drift and delivery of their material to achieve an outcome that most closely matches the composer's structural intention. Continual reference to the timecode embedded in each part when read in reference to the stopwatch is particularly useful after longer pauses or where tempo has slipped due to playing under or over the metronome markings, enabling the performer to compensate by playing a little faster or slower to 'catch up' or extend or cut short pauses and rests as necessary to remain broadly on track with the timecode throughout the piece. It is important to start and also complete phrases within and as close to timecode parameters as possible. **Please adjust your playing speeds continually to align with the timecode.**

Players synchronise their stopwatches/timing devices at 0'0". The 0'16" timecode represents rehearsal mark 1 in all the parts and the start of the piece. I recommend a nominated member of the orchestra 'conducts in' the synchronisation of stopwatches at 0.0", enabling a synchronised stopwatch start on beat 1 of bar 1. The more closely all stopwatches are synchronised, the more focused the musical structure and delivery of the piece will be. In effect, the 16 seconds between 0.0" and rehearsal mark 1 represents a countdown into the start of the piece for all players whether playing material or silent at that time.

Note: Excluding rehearsal mark 1, rehearsal marks within individual parts do not correspond to each other across the orchestra in any way; they are used as a visual aid to clearly indicate tempo changes within respective parts. Collective reference points can only be found through timecode (see below).

Timecode has been added to each instrumental part for two further purposes:

1. To help gauge the overall duration of each part during personal practice thereby enabling the performer to get a good 'feel' for the various tempi and overall duration of the material when playing within the temporally varied ensemble texture.
2. To serve as a collective reference point in any area of the piece during rehearsals.

Mobile Phone Instructions:

- If using stopwatches or timers on mobile phones, be sure to turn off all sounds (put the phone on silent) and place the device onto 'airplane' or 'flight safe' mode to prevent incoming calls or notifications and banners obscuring the home screen where the stopwatch will be running.
- Similarly, turn off the lock screen function to prevent the screen from shutting down after a given duration as it is essential for the stopwatch to be visible throughout the duration of the performance.
- It is also essential, if using electronic mobile devices, to ensure that the battery is appropriately charged to meet the demands of rehearsals and/or performance.

Practice regime:

Personal practice is undertaken as usual. Once the player has command of the musical material, continued practice with the stopwatch and timecode will ensure familiarity playing as closely as possible to timecode in preparation for an effective delivery and combination with other multi-tempi musical strata in performance.

Dynamics:

All dynamics are expressed as absolute values, meaning any range between *pppp* and *ffff* is notated to represent the quietest and loudest sounds possible as produced by that particular instrument. There is no consideration for relative dynamics. The composer has balanced the absolute dynamics of the pieces being mindful of the overall balance outcome in performance.

Rehearsals:

Each player is responsible for shaping their performance and being both a soloist and part of the orchestral sound-world. It is important to shape your performance by observing the full dramatic potential of the dynamics of your part and listening to what others are doing, finding the aural connections, of which there are many, and playing into these, not in a forced way, but as a mindful act of communication across the orchestra.



Further performance note for string players:

All string players are treated as individual voices. Although organised in sections and desks, as usual, Violins I and 2, Violas, Violoncellos and Double basses are not expected to perform as one synchronised body of players.

Violins I and 2, Violas and Violoncellos have solo parts for the leading players with the rest of each section being divided between an 'a', 'b' and 'c' subsections. Once solo parts have been allocated, the remaining player numbers should be equally divided between these subsections. Section 'a' is a little more technically demanding to perform than section 'c' in each of these subsections. The Double bass section comprises eight individual parts.

There is a part for each sub-section of each string section, an mentioned, 'a', 'b' and 'c' where all the players of each subsection share the same part. Although the parts for each subsection are identical, I have marked the parts as 'heterophonic unison', meaning that in the absence of a conductor to demonstrate a beat each player can follow, each musician will perform their own material in relation to reading timecode against the score. Reading timecode in this way means that all violinists, for example, performing subsection Violin 1a, will deliver their material in slightly different ways, at slightly different speeds, different phrasing lengths, dynamic levels and rhythmic interpretation for one another. Similarly, there will be no coordination of bowing between desks or sub-sections.

It is the rich interplay of individual string players interpreting, as closely as possible, the music of their part that will lead to the heterophonic effect, a sort of smudging or blurring of the musical material akin to performing with the pedal down on the piano, or more accurately, a church congregation singing a familiar hymn that drags behind the accompanying organ where no two voices are singing exactly the same thing at the same time.

This heterophonic effect is anticipated and desirable as it adds to the rich, somewhat indeterminate but always recognisable nature of the same lines of music being performed in relation to each other in slightly different ways, bringing an added harmonic richness and polyphony to the part.

For these reasons, it is advisable that each player allocated a solo part has their own music stand for performance to accommodate their manuscript, the need for independent page turns and have enough room to position their mobile phone device for time-keeping reference when reading timecode. Players within sub-sections 'a', 'b', or 'c' can share their part and a mobile phone on one, sturdy music stand as usual.

Programme note:

the heaven that runs through everything is dedicated to my dear friend, the composer Gordon Crosse, as a gift for his 80th. birthday.

The title for this orchestral piece is taken from the poem *The Heaven That Runs Through Everything* by Rosie Jackson. Rosie's poem won the First Prize in the Cookham Festival Stanley Spencer Competition 2017 and is a celebration of Spencer's paintings.

Spencer was a devout Christian whose faith defined his subjects and the way he painted them, creating many paintings that were not unlike altarpieces celebrating the wonderful in the everyday as perceived through his filter of Christian belief.

Rosie's poem celebrates the miraculous in the everyday in Spencer's paintings, too. However, I wasn't drawn to the title for its religious significance or its reference to Spencer's paintings or the beautiful writing it contained. Instead, I was drawn to the title as it implied connectivity between all things that for me, rather than being connected through a concept of heaven, are connected through atoms, molecules and materials, structures and sounds, chemistry and physics, eco-systems and biospheres and yet more that we poorly comprehend, to comprise the building blocks of life itself. It is this personal interpretation of the title and what it suggests that gave me license to build a work of substantial scale that itself is generated through the combination and recombination of compositional elements that are related and interconnected on a great many levels. It is the *'material'* that runs through everything in my piece that connects to the Poem's title.

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General woodwind and brass techniques. Techniques may be combined in various ways not illustrated below.

Quartertones may be achieved through a number of means ranging from specific or alternative fingerings to combinations of embouchure, reed pressure and bite-position on the reed. Where specific fingerings are not possible the player may use their discretion to create the closest 'impression' of the pitches notated. Glissandi and portamenti may also be achieved by fingering, alternative fingering, reed pressure changes or any other means.

normal tone production



plus key percussion



slap tongue



plus key percussion



Normal fingerings O →

Alternative fingering for a dark timbre

Alternative fingering for bright timbre

Alternate between any of the above O or O etc.

All other instructions are given in the score.

Multiphonic fingerings and methods of production are left to the performer to originate. Use the instructions in the score as a guide. This symbol represents the production of a multiphonic on a given fundamental note.



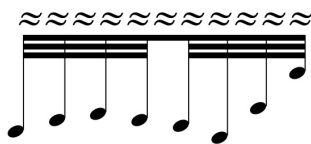
dark, dense multiphonic



open, clear multiphonic



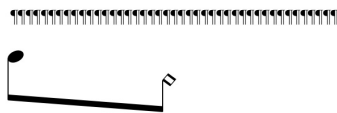
smorzato:
an interrupted vibrato, abrupt, jerky and constantly changing, produced ad-lib by the player. The graphic represents the technique not the rate or nature of vibrato change.



weak, feeble, uncertain and vague tone production.

Non-tongued fluctuations / soft articulations - produced with a quick and irregular motion of the tongue [like staccato] but without touching the reed. Use this technique with any notes situated under this graphic.

tongue irratically and as fast as possible



singing whilst playing:

quietly sing into the instrument whilst playing the notated pitches. Choose vowel sounds and pitches that are appropriate to the tessitura and volume stated. The effect will create an enriched sound emphasising the upper partials creating an audible buzz like a soft frullato. All notes with this technique have a 'z' on the stem as well as the 'singing buzz' graphic above the notes. The graphic represents the technique not the rate or nature of the effect.

Flutter effects:

ftz.[h] = tongue flutter [hard sound]
ftz.[s] = uvula flutter [soft sound]

to Gordon Crosse for his 80th. Birthday

the heaven that runs through everything

Marc Yeats
January 2018

♩ = c. 60

1

0"

16"

2'36"

Flute 1

2 ♩ = c. 56

2'41"

38

2'49"

2'53"

40 (tr)

2'58"

3'02"

42

3'06"

3'10"

3'15"

44

3'19"

3'23"

47

3'28"

3'32"

5'40"

49

3 ♩ = c. 88

5'44" 81 *ff* explosive *f*

5'49" 83 *ff* *p* *ff*

5'57" 86 *p* *f* *p* *ff* *p*

4 ♩ = c. 108 subito

6'03" 88 *f* *fff* *ff* *pp* *ff*

5 ♩ = c. 80

6'13" 92 *ff* *f* *pp* *ppp* *ppp* *mp* *fff*

6'24" 96 *pp* *mp* *p* *f* *pp*

6'27" 97 *ff* *pp*

6'33" 99 *ff* *p* *f* *pp*

8

6 ♩ = c. 60

6'42" 8'26"

102 **26**

7 ♩ = c. 76

8'28" 8'31" 8'34" 8'37" 8'41" 8'44"

129 *pp* *delicato* *ppp* *mp* *p*

ord. vib. fltz. [s] ord.

Potamento between notes at speed should be achieved [as closely as possible] using any means possible. It is more important to create the effect of sliding between notes than being completely accurate with the pitches.

8'47" 8'50" 8'53"

135 *pp* *ff* *p* *ff* *p*

8'56" 9'00" 9'56"

138 *ppp* **18** **8**

♩ = c. 88 subito

9 ♩ = c. 108 subito

10 ♩ = c. 82

10'18" 10'34" 11'12"

165 **7** **13** **12** **16**

← ♩ = ♩ →

11 ♩ = c. 80

accel.

11'18" 11'22"

186 *ff* *ff* *mp* *ff* *mp*

12 ♩ = c. 116

← ♩ = ♩ →

11'24" 11'26" 11'28" 11'30" 11'32"

188 *tr* *ten.* *ff* *p* *ff*

13 ♩ = c. 84

14 ♩ = c. 96

11'34" 193 15 12'17" 12'21" *tr* *pp* *p* *fff*

12'24" 210 12'26" *p* 3 3 3 3

12'29" 212 12'31" 3 3 3 3

12'34" 214 12'36" 3 3

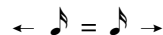
12'39" 216 12'41" *pp* 6 *mp* 3

12'44" 218 12'46" *ff* *pp* 3

12'49" 220 12'51" 13'36" 9

10

15 ♩ = c. 96



13'38" 13'40" 13'43"

231 *p < fff* *ppp ff* *pp* *ff*

13'45" 13'48"

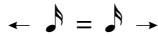
234 *ff* *fff* *pp* *ff* *ff*

13'50" 13'53"

236 *ff*

13'56" 13'58"

238 *pp* *ff* *p*



14'01" 14'04"

240 *ff*

16 ♩ = c. 60

14'06" 14'09" 14'14"

242 *ppp* *ff* *p*

71

18'58" 19'02"

315

pppp < *mp* > *pppp* < *pp* > *pppp* < *pp* > *pppp* < *ppp* > *pppp*

19'06"

317

ppp < *pp* > *pppp*

fltz. [s]

ord.

19'10" 19'14"

318

< *mp* > *pppp* < *pp* >

pppp < *pp* > *ppp*

19'18" 19'22"

320

pppp < *mp* > *pppp* < *pp* > *pppp* < *pp* > *pppp* <

19'26"

322

ppp > *pppp* *ppp* < *pp* > *pppp*

fltz. [s]

19'30" 19'34"

323

pppp < *mp* > *pppp* < *pp* >

17 ♩ = 60

19'38" 21'54"

325

34

12

18 ♩ = 70

21'55"
360

ff sempre 5 6

19 ♩ = 105 subito

21'59"
361

22'01"
362

20 ♩ = 70 subito

22'03" 22'07"
363

22'10" 22'13"
365

accel.

22'17"
367

21 ♩ = 109 subito

22'20" 22'22" 22'24"
368

22 ♩ = 70 subito

22'28"
371

22'31"
372

22'34" 22'38" 22'41"
373

22'45"
376

22'48"
377

22'52" 22'55"
378

23 ♩ = 105 subito

22'57"
380

23'00"
381

24 ♩ = 70 subito **25** ♩ = 60

23'02" 23'05" 23'07" 23'18"
382

26 ♩ = 50

25'17" 416

mf 7 7 7 *mf* >

27 ♩ = 91 subito

25'27" 25'31" 25'34" 418

pppp < *mp* > *pppp* < *mf* > *mf*

25'39" 25'42" 422

pp 7 *mf* *ppp*

28 ♩ = 58 sub.

29 ♩ = 109

25'45" 25'47" 25'51" 25'56" 424

pp < *mf* > *pppp* < *mp* > *pppp* < *p* > *pppp* < *mf* > *ppp*

30 ♩ = 62 subito

25'58" 26'00" 26'04" 428

mf 5 3 *ff* fltz. [s] ord.

26'08" 431

26'15" 433

26'19" 434

31 ♩ = 109 subito

26'23" 435

16 **32** ♩ = 78 subito

26'28" 437 **2** 26'34" *ff* *pp* 7 6 6

26'37" 440 *ff* 7 6 7 6

accel.

26'40" 441 5 6

33 ♩ = 83 subito

26'43" 442 5 *pp* *mf* *pp* *p* fltz. [h] 26'45" ord. 3 3 5

34 ♩ = 60 subito

26'48" 444 *pp* *mf* *p* *mf* *pp* 5 5 5

26'55" 26'59" 27'03" 27'07" 446 8 *ppp* *mf* *pppp* *mp* *p* fltz. [h]

35 ♩ = c.70

36 ♩ = c.41

27'39" 28'15" 28'46" 29'26" 457 9 6 9 3 4