

Till night is overgone

Benjamin Gait (2013)

short period of silence (c.20")

I - pale gates of sunrise (c.2')

short period of silence (c.30")

II - the night wind answering in antiphon (c.1'15")

short period of silence (c.20")

III - soft lights come and go (c.2')

Total duration (including silences): c. 6'

Page turns (especially after silences) should be quiet and coordinated.

Instrumentation

Clarinet in Bb

Bassoon

Trumpet in Bb

Violin

Cello

Double Bass

Score in C. Double Bass, including harmonics, sounds an octave lower than written

Movements I and III contain unmetred notation. Here the conductor may choose to give subtle cues as marked, although a chamber music-like natural feel is intended. Points of specific co-ordination are marked with a dotted line, or are obvious on the page.

Performers should endeavour to play these sections as *rubato* as possible: especially, they should take care to avoid making successive pauses or chords the same length.

This piece should feel uncertain, and yet ritualistic. The silences are there to help the performers create an uneasy and delicate tension, with the three short movements being three separate windows of (or even attempts at) expression.

Written for Ensemble 10/10, as part of the Sound And Music *Portfolio* project.



c.20"

*At that hour when all things have repose,
O lonely watcher of the skies,
Do you hear the night wind and the sighs
Of harps playing unto Love to uncloset
The pale gates of sunrise?*

I - pale gates of sunrise

free, slow and considered

Benjamin Gait (2013)

Clarinet in Bb

Bassoon

Trumpet in Bb

Violin

Cello

Double Bass

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

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

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

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



Cl.

Bsn.

Tpt.

Vln.

Vc.

Db.

mf *mp* *mf* *mp* *mf* *mp*

pp *pp*

mf *p*

mf *p*

Duration: c. 2'

*Pauses should be between 3 and 8 seconds, and should NOT be regular (i.e. they should vary in length)

**sounding harmonics: sounds an octave lower than written



c.30"

*When all things repose, do you alone
Awake to hear the sweet harps play
To Love before him on his way,
And the night wind answering in antiphon
Till night is overgone?*

16

Cl. *mp* *mf* *f* *p* *mf*

Bsn. *mp* *p* *p* *mp* *mf*

Tpt. *mp* *mf*

Vln. *mp*

Vc. arco *mp* *mf* pizz. *f*

Db. pizz. *mp* *p* *mp*



23

Cl. *pp*

Bsn. *pp*

Tpt. senza sord. *pp*

Vln. *mp* *f* arco sul tasto *pp*

Vc. arco *mp* pizz. *f* arco *pp*

Db. arco *mp* pizz. *f* arco *mf < f* pizz. *pp*

29 3+2+2

Cl. *p* *< mf* *pp*

Bsn. *p* *< mf*

Tpt. *p*

Vln. *mp* *mf*

Vc. *pp* *pizz.* *p* *< mf*

Db. *arco* *pp* *pizz.* *p*

Duration: c. 1'15"



c.20"

*Play on, invisible harps, unto Love,
Whose way in heaven is aglow
At that hour when soft lights come and go,
Soft sweet music in the air above
And in the earth below.*

James Joyce, III from *Chamber Music*

free: distant, unstable

III - soft lights come and go

Cl. *ppp* vary note length in repeats

Bsn. *mf espress.* (long) (long)

Tpt. con sord. - harmon + → ○ → + continue ad lib, varying frequency and speed
ppp (breathe where necessary)

Vln. *ppp* vary note length in repeats

Vc. arco *ppp* vary note length in repeats

Db. pizz. *ppp* ad lib a sparse, pulseless background texture on these notes, varying order and frequency



Cl. *pp* *ppp*

Bsn. *pp* *ppp*

Tpt. *pp* *ppp*

Vln. *pp* *ppp*

Vc. *pp* *ppp*

Db. arco sul tasto *p* *pp* rebow where necessary: allow small gaps in the sound

♩ = 72 *desolate*

Cl. *ppp* *ppp* <

Bsn. *ppp*

Tpt. *senza sord.* *p* *mf* *p*

Vln. *ppp* *mf* *ppp* *mp* *ppp*

Vc. *dry pizz.* *arco* *pizz.*

Db. *pp* *pp* *mf* *pp*



Cl. *mp* *pp* *mf*

Bsn. *ppp*

Tpt. *mp* *pp* *p*

Vln. *arco* *ppp* *mp*

Vc. *arco* *pizz.* *pp* *ppp*

Db. *ppp* *pp* *ppp*

ppp *Duration: c. 2'*

