

LEE WESTWOOD

ON WAKING (MORNING)

FOR CHOIR
8 STAVE VERSION
(2014)

Based on the text 'Morning', by Rowan Sawday

ON WAKING (MORNING)
FOR CHOIR – 8 STAVE VERSION
(2014)

'Morning' – Rowan Sawday (2013)

*I grab for its tail as it vanished
A flash and the whale grows small
Beeping
Legs in the substance of dreaming
It is damp on my pillow
Cold is the air of the world
Hot is my cave I am flicker
Glimpse of a warm-headed marvel
Slug in the depth of a river
I am
Made of a mountain of shoes
Asleep for a parcel of time
My father but not my father
A red-footed runner on water
I run through a house full of rooms
My bed is a bunk at the top
My city's a dust-covered ruins
I stop at the window to watch
the wall coming
My bed in its frame
My arm is a pipe full of rocks
Sixteen minutes to get to the train
December
Clapton
11 o' clock*

'On Waking (Morning)' was commissioned by MusArc, under the Sound And Music 'Portfolio' scheme.

Score in C

DURATION: c.5'

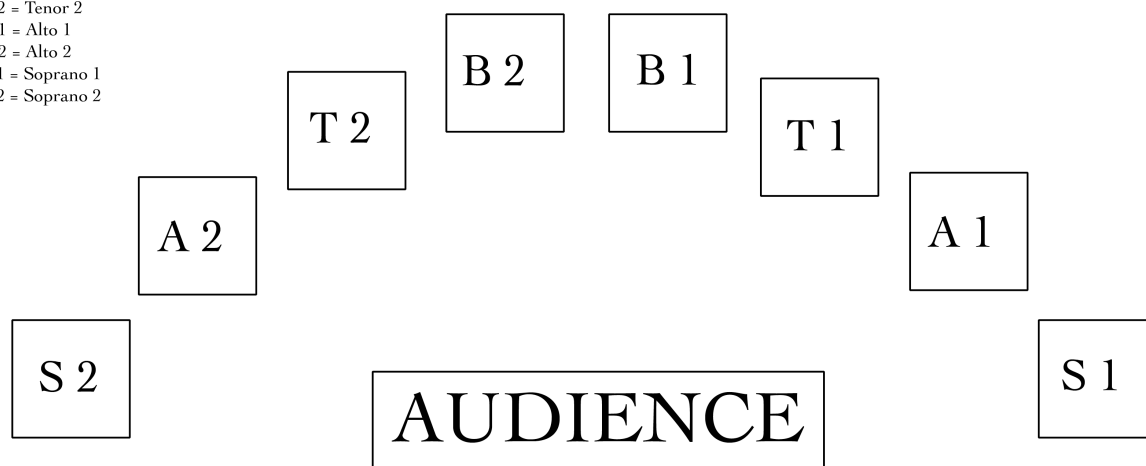
PERFORMANCE NOTES

Guidelines on how to pronounce the 'non-word' syllables used in the piece are given below (in order of appearance), each one followed by its International Phonetic Alphabet equivalent, and finally a word example:

w – w – window
a – æ – about
ooo – u/w – somewhere between who and way
aah – ɑ : – after
aaaooo – æ w – how
hoo – u – hoover
u or uuu – ʌ – under

LAYOUT

B1 = Bass 1
B2 = Bass 2
T1 = Tenor 1
T2 = Tenor 2
A1 = Alto 1
A2 = Alto 2
S1 = Soprano 1
S2 = Soprano 2



For my Grandpa, Douglas Ian Westwood

On Waking (Morning)

Words by Rowan Sawday

Music by Lee Westwood
(Brighton, January 2014)

$\text{♩} = 46$ x 3 x 2 A gradual crescendo -

Soprano 1

Soprano 2

Alto 1 *pp* < *p* > *pp* ^{x 3} *sim.* x 2
 w - a - w w - a - w w - a - w w - a - w w - a - w
 * fade gradually from one vocal sound to the next

Alto 2 *pp* < *p* > *pp* *sim.* ^{x 3} x 2
 w - a - w w - a - w w - a - w w - a - w w - a - w w -
 * fade gradually from one vocal sound to the next

Tenor 1

Tenor 2 x 3 x 2 *pp* < *p* > *pp* *sim.*
 w - a - w w -
 * fade gradually from one vocal sound to the next

Bass 1

Bass 2 x 3 x 2

7

S. 1 *pp* < *p* > *pp* *sim.* x 4
 w - a - w w - a - w
 * fade gradually from one vocal sound to the next

S. 2 *pp* < *p* > *pp* *sim.* x 4
 w - a - w w - a - w w - a - w w - a - w
 * fade gradually from one vocal sound to the next

A. 1 x 4
 w - a - w w - a - w w - a - w w - a - w

A. 2 x 4
 a - w w - a - w w - a - w w - a - w w -

T. 1 *pp* < *p* > *pp* *sim.* x 4
 w - a - w w - a - w w - a - w w -
 * fade gradually from one vocal sound to the next

T. 2 x 4
 a - w w - a - w w - a - w w - a - w w -

B. 1 *pp* < *mf* > *p* *sim.* x 4
 w - a - w w -
 * fade gradually from one vocal sound to the next

B. 2 *pp* < *p* > *pp* *sim.* x 4
 w - a - w w - a - w w -
 * fade gradually from one vocal sound to the next

intense

B

11

S. 1 *mp* < *f* > *mp* x 2 *sim.* *fp*
 w - a - w w - a - w w - a - w 000

S. 2 *mp* < *f* > *mp* x 2 *sim.* *fp*
 w - a - w w - a - w w - a - w waw - -

A. 1 *mp* < *f* > *mp* x 2 *sim.* *fp*
 w - a - w w - a - w w - a - w waw - -

A. 2 *mp* < *f* > *mp* *sim.* x 2 < *fp*
 a - w w - a - w w - a - w w - waw - -

T. 1 *mp* < *f* > *mp* *sim.* x 2 < *fp*
 a - w w - a - w w - a - w w - waw - -

T. 2 *mp* < *f* > *mp* *sim.* x 2 < *fp*
 a - w w - a - w w - a - w w - waw - -

B. 1 *mp* < *f* > *mp* *sim.* x 2 < *fp*
 a - w w - a - w w - a - w w - waw - -

B. 2 *mp* < *f* > *mp* *sim.* x 2 < *fp*
 a - w w - a - w w - a - w w - waw - -

C

D

S. 1

ff *pp*

* gradually sink to approximate pitch. Each singer should begin and end this phrase at slightly different times.

S. 2

ff *pp* *mp* *pp*

a!!

ooo

* gradually sink to approximate pitch. Each singer should begin and end this phrase at slightly different times.

A. 1

ff *pp*

a!!

ooo

* Repeat until rehearsal mark E. Duration of each phrase flexible, unmeasured.

A. 2

ff *pp* *mf* *pp*

a!!

ooo

ooo

* Repeat until rehearsal mark E. Duration of each phrase flexible, unmeasured.

T. 1

ff *pp*

a!!

ooo

* Repeat until rehearsal mark E. Duration of each phrase flexible, unmeasured.

T. 2

ff *pp* *mf* *pp*

a!!

ooo

ooo

* Repeat until rehearsal mark E. Duration of each phrase flexible, unmeasured.

B. 1

ff

a!!

B. 2

ff

a!!

I

grab for its tail as it van-i shes

A

mp

* Start each phrase on cue as conductor sweeps hand far right to far left. Phrase to be sung in the written rhythm, but entry unmeasured.

E

S. *mf*
 flash and the whale_ grows sma - all

p
 Bee - ping

(Alto) *p*
 Bee - ping

(Tenor) *p*
 Bee - ping

* Start each phrase on cue as conductor sweeps hand right to far left. Phrase to be sung in the written rhythm, but entry unmeasured.

* Start each phrase on cue as conductor sweeps hand far right to far left. Phrase to be sung in the written rhythm, but entry unmeasured.



rit.

S. *mp* *mf* *p*
 Legs in the sub - stance of drea_ ming

[Empty vocal staves]

pp
 it is damp on my pi - llow

pp
 it is damp on my pi - llow

[Empty piano accompaniment staves]

[Empty piano accompaniment staves]

F A tempo (♩ = 46)
espress.

poco rit. A tempo (♩ = 46)

34

T. 1 *mp*
Cold is the air of the wo - orld Hot is my cave I am fli - cker

T. 2

B. 1 *mp*
Cold is the air of the wo - orld Hot is my cave I am fli - cker

B. 2 *mp*
Cold is the air of the wo - orld Hot is my cave I am fli - cker



poco rit. A tempo (♩ = 46)

38

T. 1 *mf* *p* *mp*
Glimpse of a two-hea-ded mar - vel Slug in the depth of a ri - ver I am

T. 2

B. 1 *mf* *p* *mp*
Glimpse of a two-hea-ded mar - vel Slug in the depth of a ri - ver I am

B. 2 *mf* *p* *mp*
Glimpse of a two-hea-ded mar - vel Slug in the depth of a ri - ver I am

G

43

A. 1

A. 2

T. 1
mf Made of a moun-tain of sho - oes A - sleep for a par - cel of time *mp* My fa - ther but not my *p*

T. 2
mf Made of a moun-tain of sho - oes A - sleep for a par - cel of time *mp* My fa - ther but not my *p*

B. 1
mf Made of a moun-tain of sho - oes A - sleep for a par - cel of time *mp* My fa - ther but not my *p*

B. 2
mf Made of a moun-tain of sho - oes A - sleep for a par - cel of time *mp* My fa - ther but not my *p*



48

A. 1
mf I run through a house full of

A. 2
mp A red - foo - ted ru - nner on wa - ter I run through a house full of

T. 1
mp fa - ther A red - foo - ted ru - nner on wa - ter I run through a house full of

T. 2
mp fa - ther A red - foo - ted ru - nner on wa - ter I run through a house full of

B. 1
mp fa - ther A red - foo - ted ru - nner on wa - ter I run through a house full of

B. 2
mp fa - ther A red - foo - ted ru - nner on wa - ter I run through a house full of

52 **H**

S. 1 *p* *ppp*
ooo

S. 2 *p* *ppp*
ooo

A. 1 *f* *mp* *pp*
roo - - - - - ms

A. 2 *f* *mp* *pp*
roo - - - - - ms

T. 1 *f* *p*
rooms! the wall my cave the whale a pipe of rocks of time my pi-llow the train

T. 2 *f* *p*
rooms! a bunk a moun-tain the win-dow a par-cel my bed of drea-ming to watch my

B. 1 *f* *mp*
roo - - - - -

B. 2 *f* *mp*
roo - - - - -

I

S.

mp ————— *mf* ————— *pp*

su - - bstance

* Each singer to begin boxed phrase in their own time.

A. 1

A. 2

mf ————— *pp*

su - - bstance

T. 1

T. 2

De-cem-ber as it van-ished the air on wa-ter a moun-tain my pi-llow of rooms as it

fa-ther a-sleep of rooms the depth the air to watch the whale the wall

B. 1

B. 2

ppp

ooms

ppp

ooms

J

S. 1 *mp* *mf*
 drea - - - ming aah

* Each singer to begin boxed phrases in their own time.

S. 2 *mp* *mf*
 drea - - - - - ming

* Each singer to begin boxed phrases in their own time.

A. *mp*
 drea - - - - - ming

pp

T. 1 *mp*
 van-ished my cave of drea-ming of drea-ming of drea-ming of drea-ming

T. 2 *mp* *pp*
 a pipe of drea-ming of drea-ming of drea-ming of drea-ming of drea-ming

B. 1 *pp*
 a par - cel of time a par - cel of

* pitch approximate, low - gradually rising

* pitch approximate, low - gradually rising

B. 2 *pp*
 a par - cel of time a

S. 1

Musical staff for Soprano 1 (S. 1) in treble clef. It begins with a treble clef and a key signature of one flat. The staff contains a melodic line starting at measure 60, marked with a forte (*f*) dynamic. The line is sustained with a long slur and ends with a fermata.

S. 2

Musical staff for Soprano 2 (S. 2) in treble clef. It begins with a treble clef and a key signature of one flat. The staff contains a melodic line starting at measure 60, marked with a forte (*f*) dynamic. The line is sustained with a long slur and ends with a fermata. The vocalization "aah" is written below the staff.

A.

Musical staff for Alto (A.) in treble clef. It begins with a treble clef and a key signature of one flat. The staff contains a melodic line starting at measure 60, marked with a piano (*p*) dynamic, then a forte (*f*) dynamic. The line is sustained with a long slur and ends with a fermata. The vocalization "aah" is written below the staff.

T. 1

Musical staff for Tenor 1 (T. 1) in treble clef. It begins with a treble clef and a key signature of one flat. The staff contains a whole rest for the duration of the piece.

T. 2

Musical staff for Tenor 2 (T. 2) in treble clef. It begins with a treble clef and a key signature of one flat. The staff contains a whole rest for the duration of the piece.

B. 1

Musical staff for Bass 1 (B. 1) in bass clef. It begins with a bass clef and a key signature of one flat. The staff contains a rhythmic line of triplets, marked with a forte (*f*) dynamic, then a piano (*pp*) dynamic. The line is sustained with a long slur and ends with a fermata. The lyrics "time a par - cel of time a par - cel of time a par - cel of time" are written below the staff. The instruction "gradually descending in pitch" is written above the staff with an arrow pointing downwards.

B. 2

Musical staff for Bass 2 (B. 2) in bass clef. It begins with a bass clef and a key signature of one flat. The staff contains a rhythmic line of triplets, marked with a forte (*f*) dynamic, then a piano (*pp*) dynamic. The line is sustained with a long slur and ends with a fermata. The lyrics "par - cel of time a par - cel of time a par - cel of time a par - cel of time" are written below the staff. The instruction "gradually descending in pitch" is written above the staff with an arrow pointing downwards.

62

S. 1 *mf* fli - - cker *p*

S. 2 *mf* fli - - - - cker *p*

A. *mf* fli - - - - - cker *p*

T. 1 *p* 3 3 3 3 3 3
my bed as it van-ished as it van-ished the whale of rocks

T. 2 *p* 3 3 3 3 3 3
to watch as it van-ished the whale of rooms of

B. 1

B. 2

L

S. 1 *mp* fa - - - - - ther *mf* aah

S. 2 *mp* fa - - - - - ther *mf*

A. 1 *mp* fa - - - - - ther *mf*

* Each singer to begin boxed phrases in their own time.

A.

A. 2 *mp* fa - - - - - ther *mf* fa - - - - - ther

* Each singer to begin boxed phrases in their own time.

T. 1 *mp* of time the win-dow the train the train the train the train *pp*

T. 2 *mp* time of time the train the train the train the train *pp*

B. 1 *pp* the win-dow to watch the win-dow to

* pitch approximate, low - gradually rising

B. 2 *pp* the win-dow to watch the

* pitch approximate, low - gradually rising

S. 1

66 *ff*

S. 2

p *ff*
aah

A. 1

ff
aah

A. 2

p *ff*
aah

B. 1

f gradually descending in pitch *pp*

watch the win - dow to watch the win - dow to watch the win - dow to watch

B. 2

f gradually descending in pitch *pp*

win - dow to watch the win - dow to watch the win - dow to watch the win - dow to watch

68 **M**

p *mp*

S. 1
the air of the world the air of the world the air of the world the

p

S. 2
the air of the world the air of the world the air of the

A. 1
mf
ri - - - - - ver

A. 2
mf
ri - - - - - ver

T. 1

T. 2

N

70

S. 1
air of the world the air of the world the air of the world the

mp

S. 2
world the air of the world the air of the world the air of the

A. 1
p

A. 2
p

T.
mp
ru - - - - - ins

* Each singer to begin boxed phrase in their own time.

O

71 *pp*

S. 1
air of the world the air of the world the air of the world

S. 2
world the air of the world the air of the world the air of the world

A. 1
mp *mf*
mar - - - - vel *p*
w -

A. 2
mp *mf* *p* *mp* *p*
mar - - - - vel w - a - w

T.
p *mp* *p* *sim.*
w - a - w w - a - w

p *mp* *p* *sim.*
w - a - w w -

P

S. *p* *mp* *p* *ff*
 w - a - w w - - - a!!

p *pp*
 aaaooo

* pitches approximate - high, gently descending, sotto voce, and fading away.

p *mp* *p* *sim.* *ff*
 w - a - w w - a - w w - a!!

A. 1 *mp* *p* *sim.* *ff*
 a - w w - a - w w - a - w w - a - w w - a!!

A. 2 *sim.* *ff*
 w - a - w w - a - w w - a - w w - - - a!!

T. 1 *ff*
 w - a - w w - a - w w - a - w w - - - a!!

T. 2 *ff*
 a - w w - a - w w - a - w w - a - w w - a!!

B. *pp* *ff*
 ooo - - - uuu - a!!

* indeterminate pitch - gradually morph from one sound to the next

mf *ff*
 legs in w - a!!

* Each singer to begin boxed phrase in their own time.

mf *ff*
 legs in w - a!!

* Each singer to begin boxed phrase in their own time.

79 **Q**

* gradually bend up a tone, and then back down

pp *f* *pp*

S. 1

of drea-ming of drea-ming of drea-ming of drea-ming of drea-ming of

S. 2

of drea-ming of drea-ming of drea-ming of drea-ming of drea-ming of

A. 1

p *sfz p* *sfz p* *sfz p* *p* *mf* *pp*

hoo - a - oo - a - oo - a - oo - u

A. 2

p *sfz p* *p* *mf* *pp*

hoo - a - oo - a - oo - a - oo - u

T. 1

p *sfz p* *sfz p* *sfz p* *p* *mf* *pp*

hoo - a - oo - a - oo - a - oo - u

T. 2

p *sfz p* *sfz p* *mf* *pp*

hoo - a - oo - a - oo - a - oo - u

B. 1

p *mf* *pp*

u

B. 2

81

S. 1 *mp* *pp*
u

S. 2 *mp* *pp* *mp* Solo Voice
u My

A. 1 *p* *sfz p* *sfz p* *sfz p* *mp* *pp*
hoo - a - oo - a - oo - a - oo - u

A. 2 *p* *sfz p* *sfz p* *sfz p* *mp* *pp*
hoo - a - oo - a - oo - a - oo - u

T. 1 *p* *sfz p* *sfz p* *sfz p* *mp* *pp*
hoo - a - oo - a - oo - a - oo - u

T. 2 *p* *sfz p* *sfz p* *sfz p* *mp* *pp*
hoo - a - oo - a - oo - a - oo - u

B.

R

84 Solo Voice

S. 1 *mp*
My bed_ is a_bunk at the top My ci-ty's a dust - co-vered ru - ins

S. 2
bed is a bunk at the top_ My ci-ty's a dust-co-vered ru - ins_ I stop at the win-dow to watch the wall

A. 1

A. 2

A tempo (♩ = 40)

poco rit.

S. 1 *p* **S** All Voices *mp > p* , *mf* *p*

My arm is a pipe full of ro - ocks Six-teen mi-nutes to get to the train De

S. 2 *p* All Voices *mp > p* , *mf*

co-ming My arm is a pipe full of ro - ocks Six-teen mi-nutes to get to the train

A. 1 *pp* *p* *mp > p* , *mf*

My bed in its frame My arm is a pipe full of ro - ocks Six-teen mi-nutes to get to the train

A. 2 *pp* *p* *mp > p* , *mf*

My bed in its frame My arm is a pipe full of ro - ocks Six-teen mi-nutes to get to the train

T. 1 *p* *mp > p* , *mf* *p*

My arm is a pipe full of ro - ocks Six-teen mi-nutes to get to the train De

T. 2 *poco rit.* *p* *mp > p* , *mf* *p*

My arm is a pipe full of ro - ocks Six-teen mi-nutes to get to the train De

B. *p* *mp > p* , *mf*

My arm is a pipe full of ro - ocks Six-teen mi-nutes to get to the train

T ♩ = 46

96

S. 1
cem - ber Clap - ton E - le - ven o'clock

S. 2
pp E - le - ven o'clock

A. 1
pp E - le - ven o'clock

A. 2
pp E - le - ven o'clock

T. 1
cem - ber Clap - ton E - le - ven o'clock E -

T. 2
cem - ber Clap - ton E - le - ven o'clock

B.
pp *ppp* Ba -

* pitches approximate - low & bassy, like a train.

U

S. 1 *pp* *3* *3*
E - le-ven o' - clock

S. 2 *pp* *3* *3*
E - le - ven o' clock

A. 1 *p* *3* *3*
E - le-ven o'-clock

ppp

* pick any line from main text and begin reading, quite fast, in a conversational manner. Begin hushed, crescendo to moderately loud speaking level, and descend back into hushed whispers. Fade out.

A. 2 *p* *3* *3*
E - le-ven o' - clock

T. 1 *3* To
le - ven o' clock

T. 2 *pp* *3* *3*
clock E - le-ven o' - clock

B. *mf*
doum-boom Ba doum-boom Ba doum-boom Ba doum-boom Ba doum-boom Ba doum-boom Ba doum-boom Ba doum-boom Ba

V

100

S. 1

S. 2

A.

T. 1

T. 2

B.

p *pp*

ooo_____

* pitches approximate - high, gently descending, sotto voce, and fading away.

mf *ppp*

mp

uuu_____

* indeterminate pitches - a soft, low falsetto, rising gently and fading away.

ppp

doum-boom Ba - doum-boom Ba - doum-boom Ba - doum-boom Ba -

|| (Soprano) _____>

A.

T.

B.

ppp

doum - boom Ba - doum - boom Ba - doum - boom Ba - doum - boom Ba -

||

A.

T.

B.

mp *ppp*

doum-boom Ba doum-boom Ba doum-boom Ba doum-boom Ba- doum-boom Ba-doum-boom Ba doum-