Nigel Osborne CHORALIS I II III

Explanation of signs in order of appearance.

1. The text is notated in the international phonetic alphabet.

2. raise by one quarter-tone.

raise by three quarter-tones.

lower by one quarter-tone.

3. heightened speech or shout (according to dynamic), at approximately the pitch indicated.

4. heightened speech, more precisely pitched.

5. reinforced harmonic

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Section-by-section description.

Choralis I opens with a transcription of a Balinese 'kechak' or 'monkey dance'. It should be bold and powerful. The glissandi and portamenti etc. are deliberately designed to give a primitive feel to the sound. In the chanting section which begins on page 10 special attention should be paid to accents and to tempo markings.

P.24 marks the beginning of a new section; if anything, the tempo may be a shade faster than ♩=80. The reinforced harmonics should have a slightly nasal quality, but the mezzo tone should be soft and transparent. This section is related more distantly to a Taureg medicinal chant for a sick girl, and then to a Turkish harvesting song.

At p.35, M-S,T,Br and B. begin, repeating the material in brackets. S1 and S2 join in approx. 10 seconds later. The conductor should 'feel' this rather than measure it mechanically. The entries on p.36 are completely free, although one should imagine a few seconds elapsing between each. This freedom is in order to build up the maximum sense of climax and tension.

When this tension reaches its peak, the Bass interrupts with one of the 'signals' on p.37. The tutti 'reply' with the material in the box relating to the signal chosen. In practice, it is probably wisest to begin rehearsal by fixing the order of signals in advance. The is no reason, for example,why you should not perform the page in the order it is written : A,B,C,D. In this case, the Baritone may interrupt with material from p. 38 during box D. Here again, the order may be fixed in advance. The baritone interruption is echoed by S. M-S and the Baritone himself. In the meantime, the Tenor has sung one of the boxes on p.38, and this is echoed by S2, T. and B. I suggest that when the two groups have completed

two of the boxes, proceed directly to p.39.

PP. 41 and 42 work in the same way as p.38. The repetition mobiles from p48 onwards should be self-explanatory: basically, everyone proceeds independently. Do not expect to arrive together in the vertical alignment indicated on p51. This is simply meant to suggest that as individual singers arrive at the chanting material, they attempt to coordinate rhythmically.

I shall attempt to describe Choralis II step by step. The Mezzo when indicated begins. She proceeds through the heterophony material from left to right, across pp. 2 and 3. She may simply follow her own line, or she may change lines at the points indicated by large arrows: ▲ ▲ ▼ ; for example, by the end of page 2, she could theoretically have climbed up to the S1 line, although she would then have to stick with that line until the end of p.3. Whichever route she takes, she will encounter a series of boxes with smaller sideways arrows. This is intended to give the music an 'elastic' quality. She may either expand or contract the first box rhythmically (i.e. sing it either slow or fast). The only rule is that she must do the opposite with the next box: if she has expanded the first box, she must contract the second, expand the third etc.; if she has contracted the first box, she must expand the second, contract the third, and so on.

When she has completed the two pages, she begins again, and is joined by S2, and they both proceed as the mezzo did before, but taking their own decisions independently. All this rather elaborate scheme is intended to do is to produce a controlled heterophonic effect: of several voices singing free variants of the same melody simultaneously. It is unlikely that M-S and S2 will complete p3 at the same time; when the first to finish has returned to the beginning of p2, S1 begins as indicated. When the 3-voice heterophony has established itself, the conductor brings in the male voices. Their material is based on Tibetan chanting; they proceed freely up the chromatic pitch model, coordinating approximately in the rhythms indicated. As soon as S1 has finished the heterophony, she moves straight to caccia 1. S2 follows as soon as she has finished. During this sec tion, the male voices come to a stop.

At the end of this brief caccia, there is a short pause, and everyone proceeds to homophony 1. After this, the whole heterophony-chant-caccia sequence is repeated, except that it begins this time from the M-S & S2 duet, and proceeds to caccia 2 rather than caccia 1. Note that there is a part for M-S in the caccia this time. Here again, it is a free canon, and a rather sudden outburst in the rather attenuated atmosphere of the heterophony. After this, everyone proceeds to homophony 2.

The structure on p5 suggests that there are two performances of the Madrigal, framing heterophony 2 and homophony 2. I should like to suggest that you begin from the second appearance of the Madrigal. For a normal concert performance it is too long otherwise.

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S. M-S and Br begin from p5, while S2, T and B begin from p10, working backwards. The tempo is as in the homophony section, possibly a shade faster. The musical atmosphere is extremely subdued, almost Webern-like at its most refined and quietest. Once again, arrows indicate alternative routes. In some boxes the notation degenerates into graphic notation. These are free, murmured arabesques. Those with question marks suggest that the singer is asking a musical question, awaiting an answer. There are also empty boxes with exclamation marks. Here one should listen to hear if there is a question. If there is, one should answer it.

After the Madrigal comes heterophony 2. Note that it begins with two voices, but reduces to one voice the second time through. In the organum the male voices are coordinated vertically. It should be conducted like plainchant, floating freely under the heterophony line. Finally for Choralis II everyone returns to homophony I.

Choralis III returns to traditional notation. Please note that it is very fast. PP12 and 13 operate as pp41 and 42 in Choralis I. P 14 is a link back to the opening of the section. The second time round, proceed straight from 13 to 15.

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C H O R A L I S

(I,II & III)

Nigel Osborne

♩ = c 70

S.

S.

M-S.

T

B.

B.

CHORALIS I

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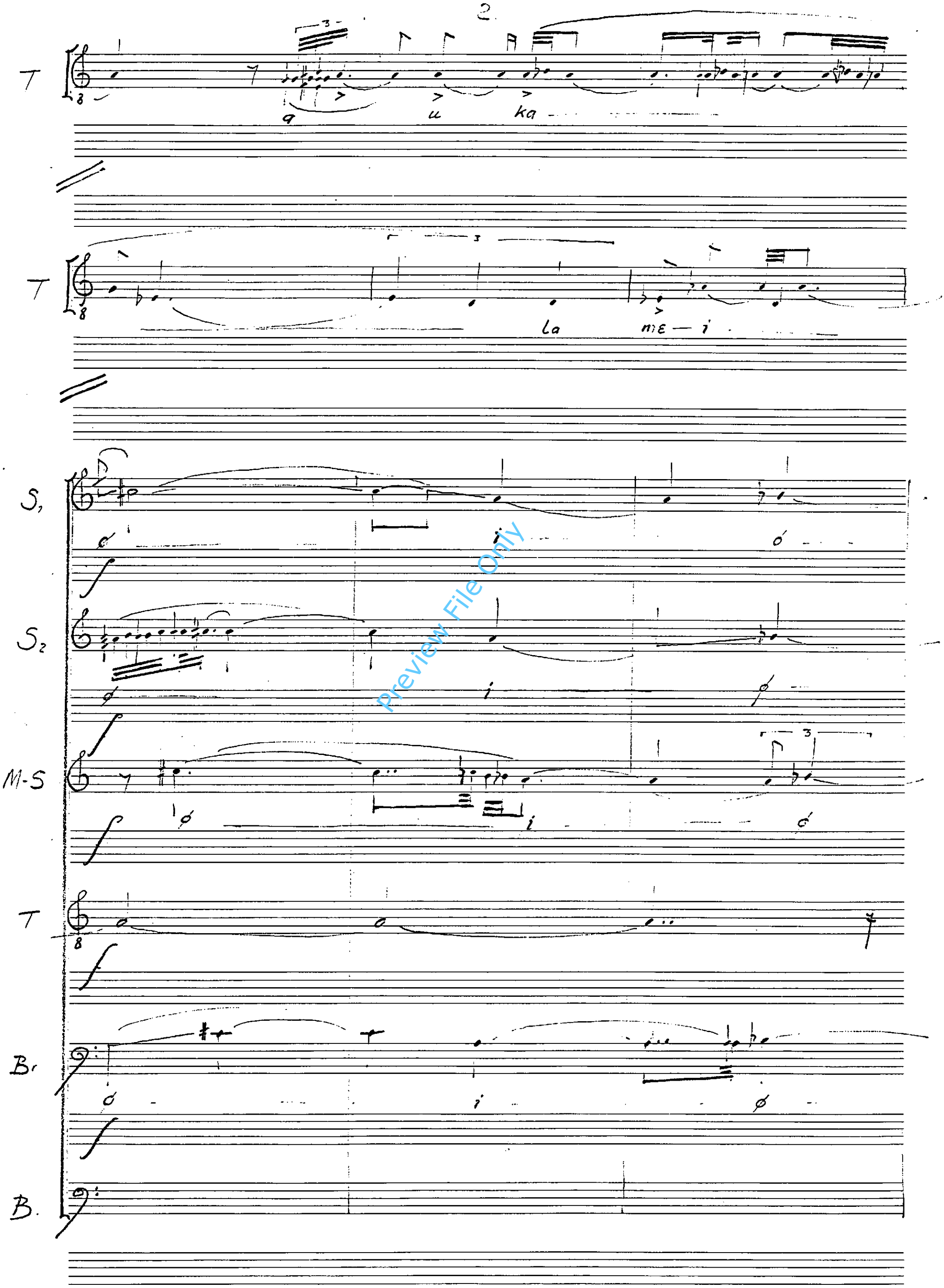

Preview File Only

S1

S2

M-S

T

Br.

B.

i ra ma

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S1

S2

M-S

T

Br

B.

jou

jou

jou

jou

jou

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S1

S2

M-S

T

Br

B

Preview File Only

S1

S2

M-S

T

Br

B

ja

ti

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S1

ou

mf

S2

ou

a

mf

A1-S

ou

mf

T

ou

a

mf

Br.

ou

mf

B

ou

a

mf

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S1

S2

1-S

T.

Br.

B

ja — ou

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Accel

S1

S2

M-S

T

Br.

B

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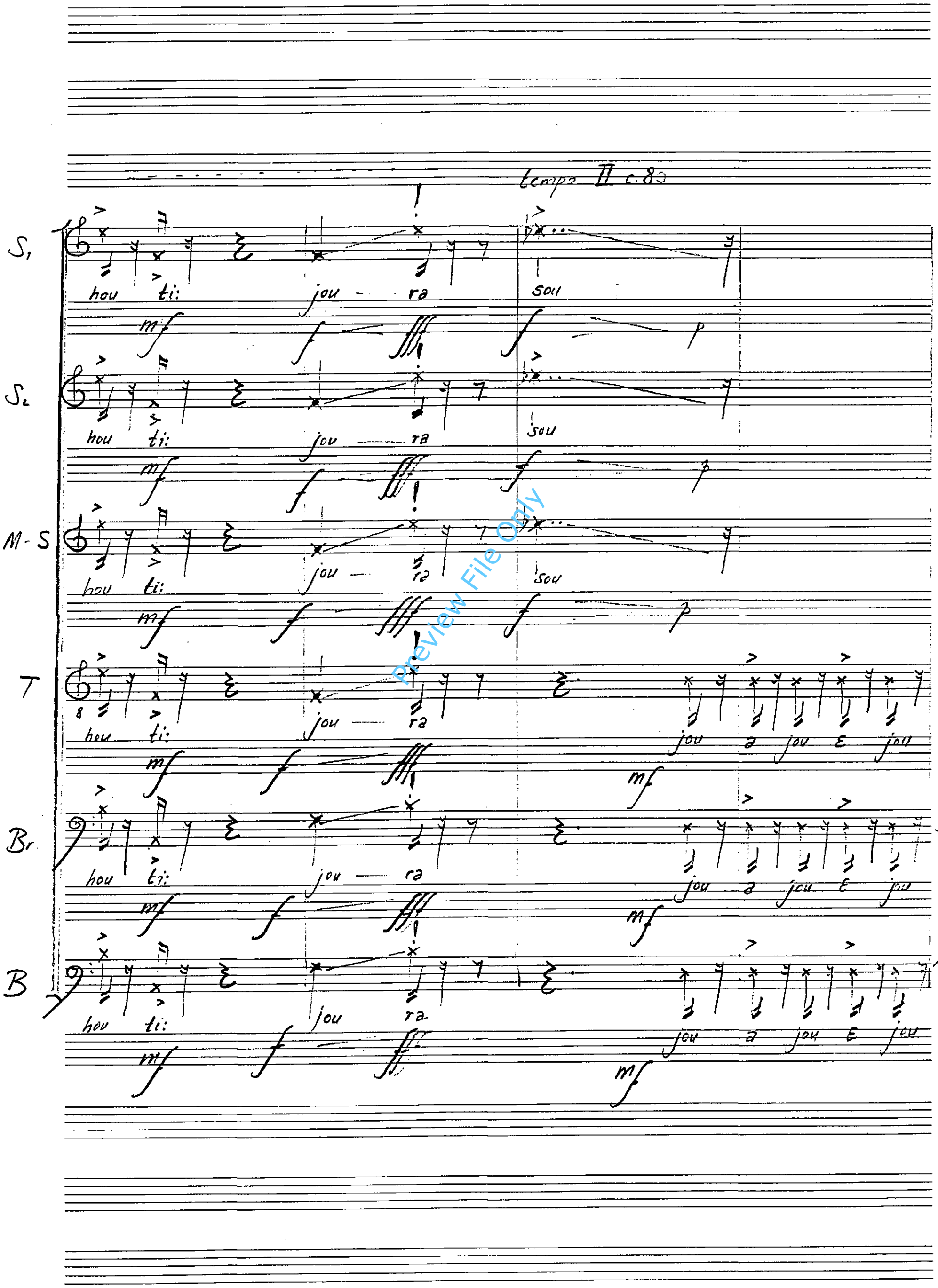

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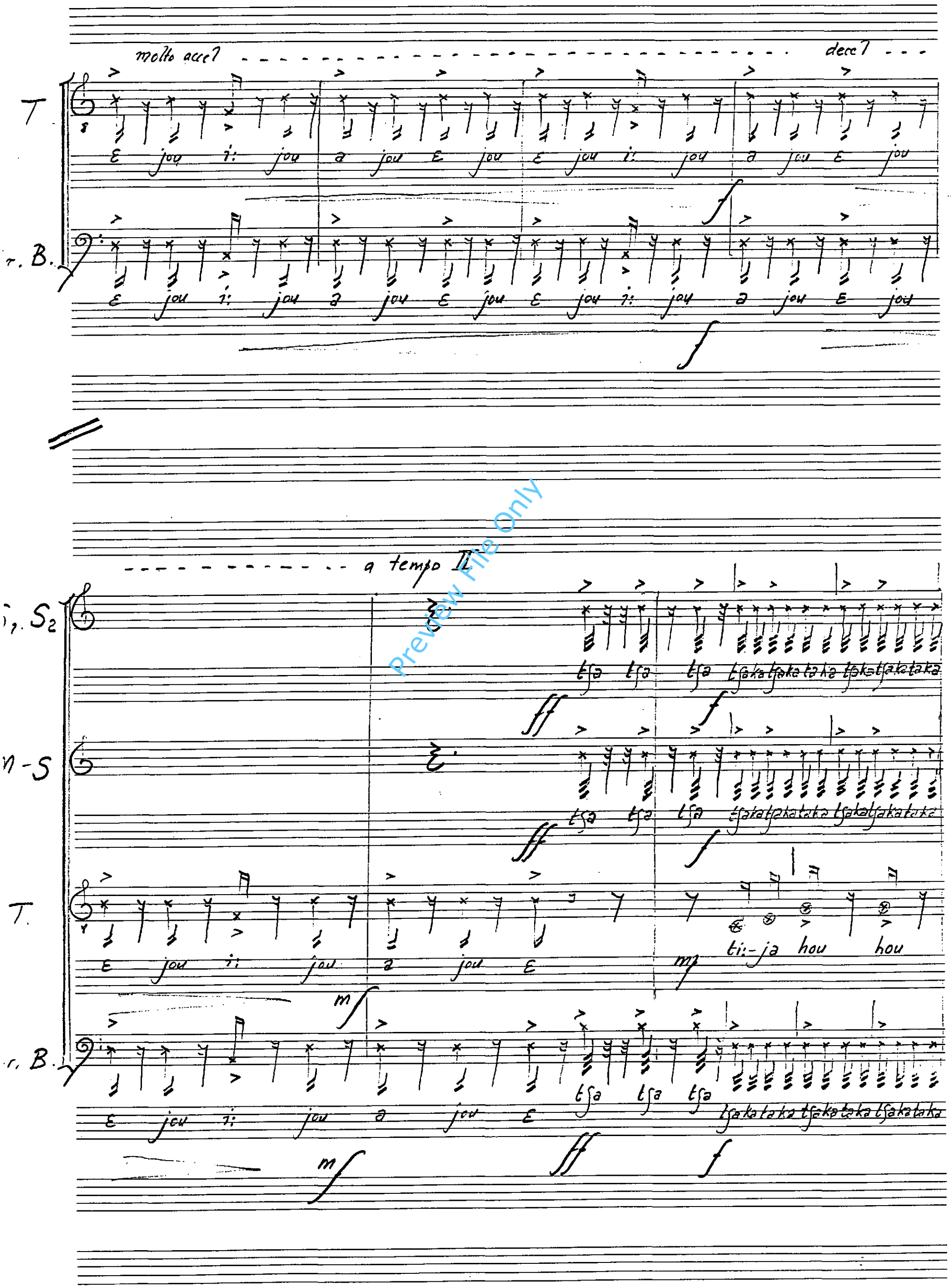

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S, S2

M-S

T

Br. B.

Simile

tʃa

tʃaka tʃakaʌaka tʃaka tʃakaʌaka

tʃakaʌaka tʃakaʌaka

Simile

tʃakaʌaka tʃakaʌaka

tʃakatʃa

tʃa ka ʌaka tʃakaʌaka

hou ti:-ja hou hou hou ti:-ja hou hou tʃa ti:-ja hou hou

fff mp

tʃakaʌaka tʃakaʌaka ʌa tʃakaʌaka ʌa tʃa ka ʌaka ʌaka tʃakaʌa tʃakaʌaka tʃa

tʃakaʌa tʃakaʌa

Simile

tutti molto cresc . . . . . fffff

hou ti:-ja hou hou hou ti: ja hou hou hou ti: ja hou hou

f fff

tutti molto cresc . . . . . fffff

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S1

S2

M-S

T

Br. B.

tʃa ka ja ɛ ou ti:

tʃa ka ja

tʃa ka ja ɛ ou ti:

hou ti:-ja hou hou hou ti:-ja hou ja ɛ ou ti:

tʃa ka ja ɛ ou ti:

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tempo III c 60

molto dece? . . . . . .

S2

— ja to-ra di-rɛ de-ou

T

wa hu ti: hu da hu ti: hu da hu ti: hu da hu ti: hu da hu ti:

Br. B.

wa hu ti: hu da hu ti: hu da hu ti: hu da hu ti: hu da hu ti:

III c. 60

14.

S.

jɛ i: ko – jɛ mə lɛ

mf

T

hu də hu ti: hu də hu ti: hu də hu ti:

mp

Br. B

də ti: də ti: də ti:

p

S.

g mə kou

T

hu də hu ti: hu də hu ti: hu də hu ti:

B. B

də ti: də ti: də ti:

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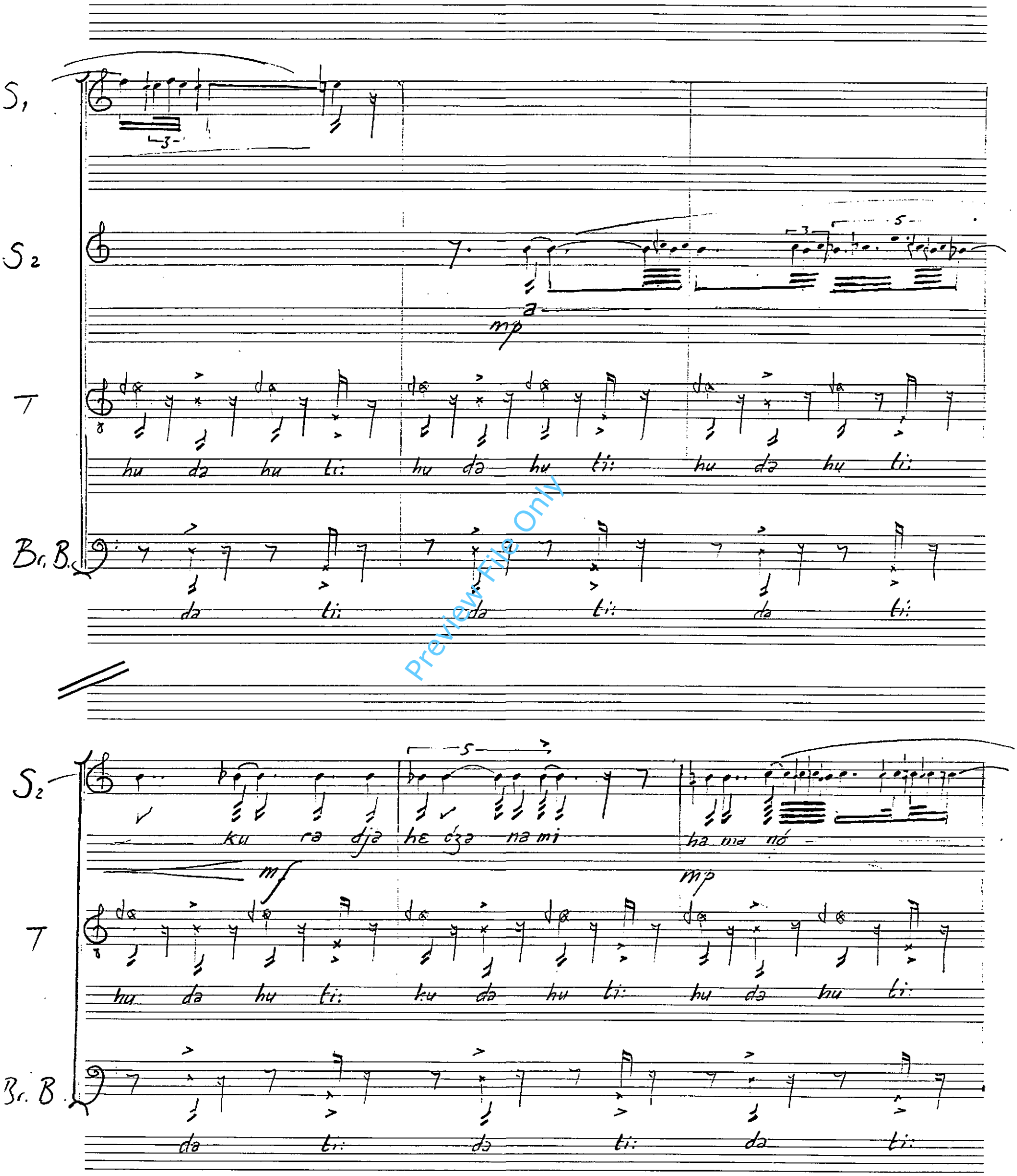

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S2

a — la bs

mf

T

hu da hu ti: hu da hu ti: hu da hu ti: hu da hu ti:

acc?

B. B

da ti: da ti: hu da hu ti: hu da hu ti:

acc?

tempo III

(♩ = 60)

S1

tʃə tʃə

ff

S2

ff tʃə tʃə

M-S

ff tʃə tʃə

mp

a - da

T

hu da hu ti tʃə tʃə

ff

mp

ti: hu da hu ti: hu da hu

B.

hu da hu ti tʃə tʃə

ff

ti: da ti: da

p

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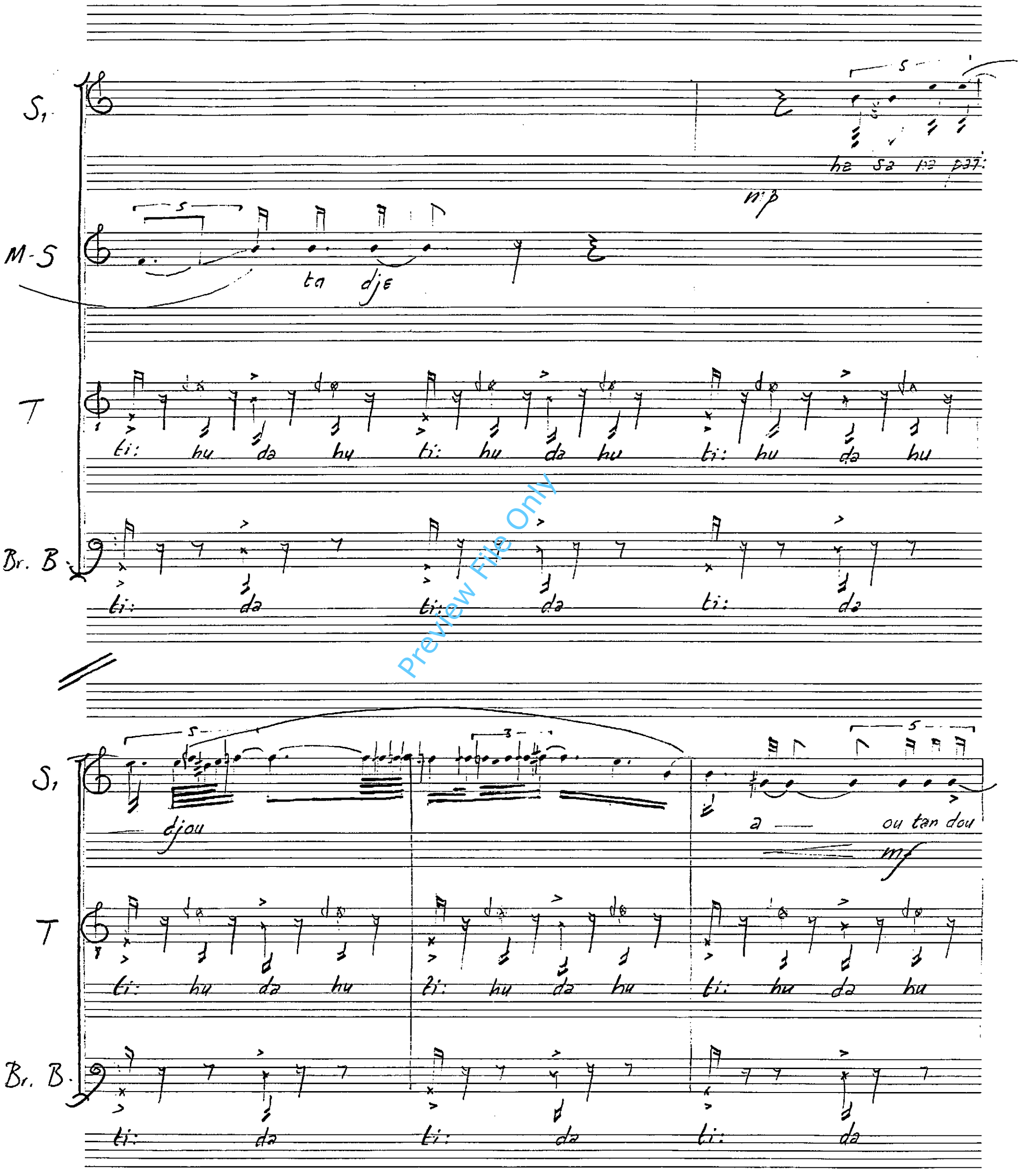

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S1

ou ka tou ta pɔi:

a ti: ki: noə - da

T

ti: hu də hu ti: hu də hu ti: hu də hu

Br. B

ti: də ti: də ti: də

♩ = 40

♩ = 80

S1

ʃʃ tʃə tʃə tʃə tʃəkə tʃəkəlakə tʃəkəlʃəkəlakə

f

S2

ʃʃ tʃə tʃə tʃə tʃəkəlʃəkəlakə tʃəkəlʃəkəlakə

f

M-S

ʃʃ tʃə tʃə tʃə tʃəkəlʃəkəlakə tʃəkəlʃəkəlakə

molto accel - - - - - - - - - - - - - - - - - -

f

T

ti: hu də hu ti: hu də hu ti: hu də hu ti:

f

ti: - jə hou hou

mp

Br. B.

ti: hu də hu ti: hu də hu ti: hu də hu ti: tʃə tʃə tʃə

f

ʃʃ

tʃəkəlakəlʃəkəlakə tʃəkəlakə

f

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S, S₂

M-S

T

hou ti:-ja hou hou hou ti:-ja hou hou ti: li:-ja hou hou

B.

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S, S₂

M-S

T

hou ti: ja hou hou hou ti: ja hou hou hou ti: ja hou hou

B

S. S.

M-S

T

Br B

tʃaka tʃe tʃe tʃekeltʃeletekeltʃekeltʃekeltʃekeltʃeke

tʃaka tʃe tʃe tʃekeltʃekeletekeltʃekeltʃekeletekeltʃekeltʃeke

hou ti:-ja hou hou hou ti:-ja hou tʃe tʃe ti: ja hou hou hou

tʃaka tʃe tʃe tʃekeletekeltʃekeletekeltʃeke

I c. 70

S₂ M-S

teke jou ɛ ou ti:

li:-ja hou hou hou ti: ja hou hou jou ɛ ou ti: ho-ja ha-ja

tʃeke jou ɛ ou ti:

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S₂ M-S

ti: ja ha-ja ho-ja ha-ja ti: ja ha-ja ho-ja ha-ja ti: ja ha-ja

T

ho-ja

ti: ja ha-ja ho-ja ha ja ti: ja ha-ja ho-ja ha-ja ti: ja-ha ja

Br. B.

wa hu ti:-ja ha-ja ho-ja ha-ja ti:-ja ha-ja ho-ja ha-ja ti:-ja ha-ja

mf f

II c.80

S₂ M-S

hou

ff f

tʃa tʃa tʃa tʃakatʃaka taka tʃakatʃakataka

T

hou

mp

ti: ja ha ja ho ja ha-ja ti:

mf

B.

hou tʃa tʃa tʃa

ff f

tʃakataka tʃakataka

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S, S_2 M-S

T

ja ha — ja ho ja ha hu

Br.

ti-ja ha-ja ho — ja ha-ja ti-ja

B

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Ic. 70

S, S_2 M-S

T

ti: ja ha-ja ha ja ja ti: ja

Br.

ha-ja ho-ja ha-ja ti-ja ha-ja hou ti: — ja ha — ja ha ja ja ti: — ja

B.

II c. 80

S1, S2 M-S

ha – ja ha ju ju ju judujudujudujudu

sempre cresc

T

ha – ja ha ti: – ja ha – ja ho – ja ha – ja

mp

Br.

ha - ja ha ju ju ju judujudujudujudu

Sempre Cresc.

B

ha – ja ha ju ju ju judujudujudujudu

Sempre Cresc.

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S1, S2 M-S

e hou es

T

ti: – ja ha – ja ho – ja ha hu je hou es

mf

Br B.

je hou es

c. 80

T

Br

B

ppp

pp

mp

ppp

pp

mp

Preview File Only

n-S

T

Br

B.

pp

mp

pp

mp

pp

mp

pp

ppp

M-S

T

B♭

B

M-S

T

B♭

B

Preview File Only

88

S_2

M-S

T

Br.

B

Preview File Only

S1

S2

M-S

T

Br

B

Preview File Only

S1

S2

N-S

T

Br

B

Preview File Only

S1

M-S

Bt

B

Preview File Only

S2

M-S

T

Br

B

Preview File Only

S1

S2

M-S

T

Br

B

Preview File Only

S1

S2

M-S

T

Br

B

Preview File Only

S1

S2

M-S

T

Br

B.

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S1

tʃɛ - mi: - dɛ de - sɛ - no ja

S2

la la la tʃɛ mi: - dɛ dɛ - sɛ - no ja

m.-S

la la la tʃɛ mi: - dɛ dɛ - sɛ - no ja

T

tʃɛ mi: - dɛ dɛ - sɛ - no ja

Br

mar bur - gon

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(2)

S1

ki: na – ma len – ke- ra o su o su q

mp poco a poco crete

S2

ki – na – ma – len – ke – ra o su o su q

mp poco a poco crete

M-S

q

p poco a poco crese.

T

q – > u q – > u q – > u a u

p poco a poco crese

Br

q > u q – > u q – > u a u

p poco a poco crese

B

i: > q > u q – > u q – > u i: > q > u q – > u q – > u i: > q u > q

p poco a poco crese.

↓ ossia 8va ↓

(1) *

* entries (1) → (2) e 10"
(2) → (3) ad lib
(3) → (4) "
(4) → (5) "
(5) – – (6) "

Preview File Only

6

4

S₁

mf poco a poco cresc

S₂

mf poco a poco cresc

M-S

mf poco a poco cresc.

T

ɛ-mo ra-ma rɛ-ming bo-ro-no baj-di: wo tsi: jou wa hou ha

mf poco a poco cresc

Br

ɛ-mo ra-ma rɛ-ming bo-ro-no baj-di: wo-tsi: jou wa hou ha

mf poco a poco cresc

B

i:-va ki: va ga-hi: gə-tʃi: man jou la q

mf poco a poco cresc

5

3

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A

TUTTI

S₁S₂M-S

T

r. B

SIGNAL

ja

B

ho-ja ha-ja ha-ja ti:-ja ha-ja ho-ja

ho-ja ha-ja ha-ja ti:-ja ha-ja ho-ja

ho-ja ha-ja ha-ja ti:-ja ha-ja ho-ja

B

TUTTI

SIGNAL

ja

ho-ja ha-ja

ho-ja ha-ja

B

C

TUTTI

SIGNAL

hou

B

ti: ha-ja he

ti:-ja ha-ja

ho-ja

ho-ja he-ja ti:

ho-ja

ho-ja ha-ja ti:

ho-ja

Preview File Only

D

TUTTI

SIGNAL

ti:

B

ho-ja ti:-ja ha-ja ho-ja

ho-ja ti:-ja ha-ja ho-ja

Bass interrupts mobiles of p
with signal chosen ad lib
from (A)—(D). Tutti immed.
follow to appropriate box. Ba
then calls another signal ad
lib. and tutti follow, and
so on. When Baritone inter
with material from p. 38, tut
complete box and then follow
appropriate instruction

i

tʃə tʃə-kə-tə hou tʃə-kə-də tʃə-kə tə-kə-tə tʃə kə tə kə tʃə kə tə kə

fff

ii

tɛ kɛ - tɛ tɛ kɛ tɛ tɛ kɛ tɛ kɛ tɛ ha tɛ kɛ tɛ kɛ tɛ

fff

iii

ja hou ɛs tʃə kə tʃə kə tə kə tʃə kə tʃə kə tə kə

fff

during the fourth or fifth box of 37 Baritone interrupts with one of i → iii chosen ad lib. When baritone has completed one statement of box, it is repeated by S_1, M=S and Br. Meanwhile, directly after completion of last box of 37, Tenor chooses one of i → iii, and this is repeated by S_2, T. and B. The two groups proceed in linear fashion.

Preview File Only

S1

S2

M-S

S1

S2

M-S

* (S1 'interrupts' p. 38 ad lib.)

Preview File Only

S1

S2

M-S

S1

S2

M-S

Preview File Only

A

SIGNAL

ja

ho ja ha ja

B

SIGNAL

joy

ho—ja ha—ja

ho—ja ha—ja

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C

SIGNAL

ti: ja ha-ja ho—ja

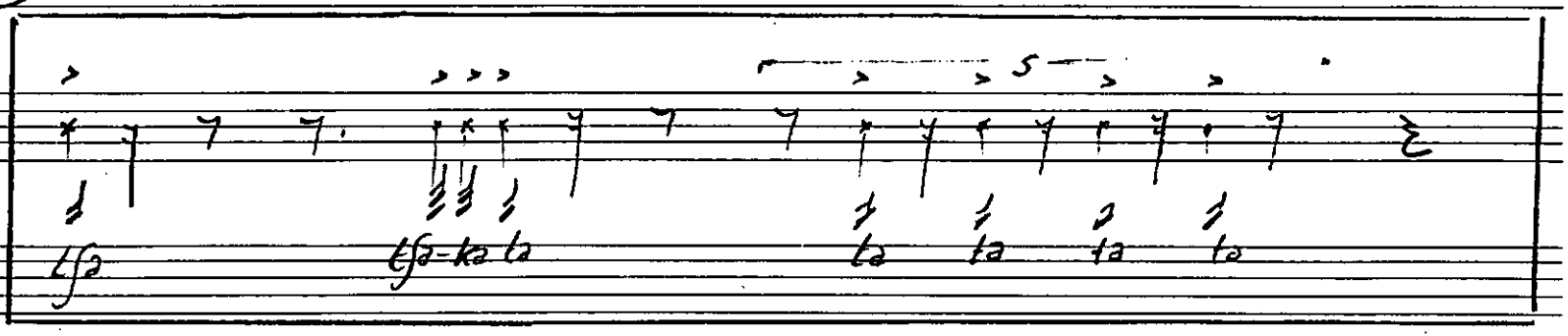
ti: ja ha-ja ho—ja

ti:

ti:—ja ha-ja ho—ja

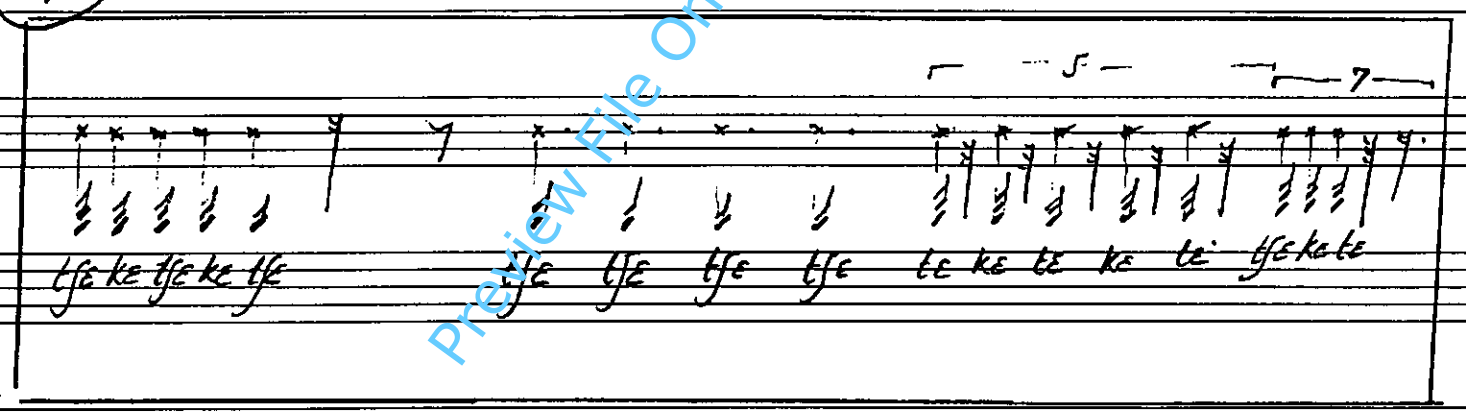
Baritone gives Signal, attacca p. 40, and is followed by S_1 and M_1S. After a Second or So's delay Bass gives Signal and is followed by S_2 and T. Both groups move directly to p. 42 after completing

i



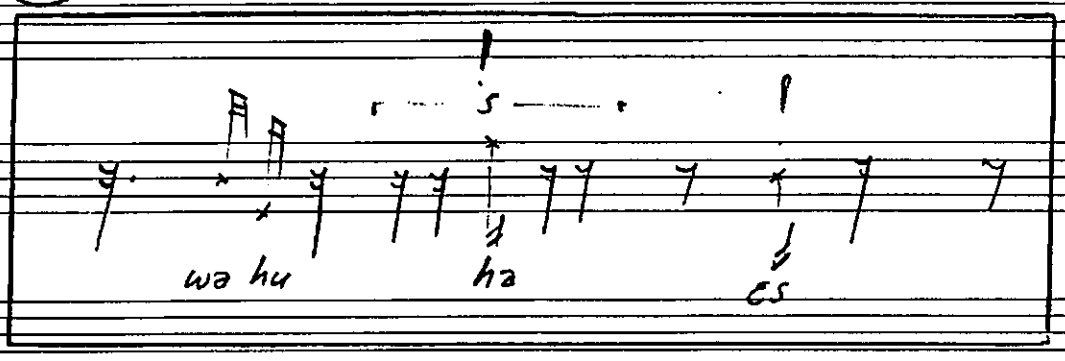
fff

ii



fff

iii



fff

both groups complete two boxes

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S2

M-S

T

Br

B

(whisper)

(whisper)

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