

COLLECTION OF SONGS - *Cornelius Cardew*

1. SOON

How should we interpret the word 'soon' in the statement 'There will soon be a high tide of revolution'?

Words based on the last paragraph of Mao Tsetung's

'A single spark can start a prairie fire' (1950).

Unison song ~~by Cornelius Cardew~~, with piano acppt and chord symbols.

2. THE PROLETARIAT SEEKS TO TRANSFORM THE WORLD

Words from Mao Tsetung's 'Talks at the Yanan Forum on Literature and Art' (1942).

Setting for two or more voices and an accompaniment for six appropriate instruments based on music by Alec Hill.

3. VA PENSIERO

by Giuseppe Verdi.

Preceded by instrumental trio and arranged for SATB chorus with strummed acppt. ~~by Cornelius Cardew~~

Programme note: When Verdi's 'Chorus of Hebrew Slaves' ('Va Pensiero' from the opera 'Nabucco' 1842) was originally performed the people of Milan took the plight of the Jews in exile as an allegory of their own oppression under the Austrian Empire. I see in it now an allegory of the plight of the modern composer, isolated from the broad masses (whose activity should be his main source of inspiration) in the Establishment's Ivory Tower for New Music. This version was first performed at the English premiere of Christian Wolff's 'Bardocks' on 28 March 1972.

4. GOLDEN MOUNTAIN IN PEKING

(?) Traditional melody arranged for male and female voices, violin, cello, triangle and cymbal. ~~by Cornelius Cardew~~.

5. THE RED FLAG

A new version of the traditional melody with the first stanza of Jim Connell's text.

Arranged ~~by Cornelius Cardew~~ for solo voice and several voices in unison and four appropriate instruments.

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SOON

How should we interpret the word 'soon' in the statement 'Soon there will be a high tide of revolution'?

Words based on the last paragraph of Mao Tsetung's 'A single spark can start a prairie fire' (1930)

Union song by Cornelius Cardew

Preview File Only

SOON

♩:144

Paxton No. 145 (Wide Ruling) 12 Staves

F C F C Am Em Gb

SOON THERE WILL BE A HIGH TIDE OF REVOLUTION IN OUR COUNTRY IN OUR

C C C F C

COUNTRY WHEN I SAY SOON THERE WILL BE A HIGH TIDE OF

F Am Dm Cb F C

REVOLUTION IN OUR COUNTRY IN OUR COUNTRY I DO NOT MEAN

faster Gb Ab Db Ab Gb Ab Db Ab Gb Ab Db Ab

IT'S POSSIBLY COMING IT MAY BE ILLUSION PERHAPS UNATTAINABLE AND DE

G^b A^b D^b A^b D^b ♩ = 144

VOID OF SIGNIFICANCE FOR ACTION WHAT I MEAN IS IT'S A

F C F C Am D7

SHIP OUT AT SEA WHOSE MASTHEAD CAN CLEARLY BE SEEN FROM THE SHORE FROM THE

G G7 C7⁹ Em C Em Dm9 G 3

SHORE IT'S THE SUN RISING IN THE EAST WHOSE SHIMMERING RAYS CAN CLEARLY BE

F7 Am Dm9 Am E G7 C7⁹ Em G

SEEN FROM THE HIGH MOUNTAIN TOP IT'S A CHILD ABOUT TO BE

C Em Dm9 G F7 Em B Am Dm9 F

BORN THAT'S RESTLESSLY TURNING IN THE WOMB IN ITS MO — THERE'S

C D F C F

WOMB THAT'S WHAT MEANS SOON THERE WILL BE A HIGH TIDE OF

C Am Em G6 C G+7 C7 F

REVOLUTION IN OUR COUNTRY IN OUR COUNTRY SOON THERE WILL BE A

C7 F Am Dm C6 F

HIGH TIDE OF REVOLUTION IN OUR COUNTRY IN OUR COUNTRY.

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THE PROLETARIAT SEEKS TO TRANSFORM THE WORLD

Words from Mao Tse-tung's 'Talks at the Yenan Forum on Literature & Art'
(1942)

Setting by Cornelius Cardew, with an accompaniment based on music by
Alec Hill

For 2 or more voices & 6 appropriate instruments

Preview File Only

THE PROLETARIAT SEEKS TO TRANSFORM THE WORLD

Accompaniment. Any appropriate instruments

1
2
3
4
5
6

The instruments start together & proceed independently.

Dynamics to be well balanced & not so loud as to obscure the voices.

Avoid gaps in the sound.

Durations are long. At the end all the instruments are cut off, wherever they happen to be, simultaneously with the voices.

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f throughout. Voices enter when the accompaniment has got going.

THE PROLETARIAT SEEKS TO TRANSFORM THE AND SO DOES
WORLD ACCORDING TO ITS OWN WORLD OUTLOOK THE BOURGEOISIE

IN THE WORLD TODAY ALL CULTURE ALL WRITING, ALL PAINTING, ALL MUSIC
ALL FILM BELONG TO DEFINITE CLASSES

ALL ART IS GEARED TO DEFINITE POLITICAL LINES

THERE IS NO SUCH THING AS ART THAT STANDS ABOVE CLASSES
THERE IS NO SUCH THING AS ART THAT IS DETACHED FROM POLITICS.

WORKS OF ART AS IDEOLOGICAL FORMS ARE PRODUCTS OF THE REFLECTION
IN THE HUMAN BRAIN

OF THE LIFE OF A GIVEN SOCIETY.

REVOLUTIONARY ART IS THE PRODUCT OF THE REFLECTION OF THE LIFE OF THE PEOPLE IN THE BRAINS OF REVOLUTIONARY ARTISTS

cresc. al fine

DESTROY CREATIVE MOODS THAT ARE FEUDAL DESTROY CREATIVE MOODS THAT ARE BOURGEOIS AND PETTY BOURGEOIS

DESTROY CREATIVE MOODS THAT ARE LIBERALISTIC AND INDIVIDUALISTIC DESTROY CREATIVE MOODS THAT ARE Nihilist

DESTROY CREATIVE MOODS THAT ARE ART FOR ARTS SAKE DESTROY CREATIVE MOODS THAT ARE ARISTOCRATIC

DESTROY CREATIVE MOODS THAT ARE DECADENT AND PESSIMISTIC

ff

DESTROY EVERY OTHER CREATIVE MOOD THAT IS ALIEN TO THE MASSES OF THE PEOPLE

VA PENSIERO

by Giuseppe Verdi

Preceded by instrumental trio & arranged for SATB chorus with strummed accompaniment by Cornelius Cardew

Programme note:

When Verdi's 'Chorus of Hebrew Slaves' ('Va Pensiero' from the opera 'Nabucco' 1842) was originally performed the people of Milan took the plight of the Jews in exile as an allegory of their own oppression under the Austrian Empire. I see in it now an allegory of the plight of the modern composer isolated from the broad masses (whose activity should be his main source of inspiration) in the Establishment's Ivory Tower for New Music. This version was first performed at the English premiere of Christian Wolff's 'Buriedes' on 28th March 1972.

Ve Pensiero. Instrumental Trio (any 3 appropriate instruments) followed by SATB choir with strummed accompaniment

The first system of musical notation consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The tempo is marked as $\text{♩} = 96$. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in the first measure of the second measure.

The second system of musical notation continues the piece with two staves. It maintains the same key signature and tempo. The notation includes eighth and sixteenth notes, with some measures containing rests. A triplet of eighth notes is marked with a '3' in the first measure of the second measure.

The third system of musical notation continues the piece with two staves. It maintains the same key signature and tempo. The notation includes eighth and sixteenth notes, with some measures containing rests. A triplet of eighth notes is marked with a '3' in the first measure of the second measure.

The fourth system of musical notation continues the piece with two staves. It maintains the same key signature and tempo. The notation includes eighth and sixteenth notes, with some measures containing rests. A triplet of eighth notes is marked with a '3' in the first measure of the second measure. A dynamic marking of f (forte) is present at the end of the system.

The fifth system of musical notation continues the piece with two staves. It maintains the same key signature and tempo. The notation includes eighth and sixteenth notes, with some measures containing rests. A triplet of eighth notes is marked with a '3' in the first measure of the second measure. Dynamic markings of f (forte) and p (piano) are present.

The sixth system of musical notation continues the piece with two staves. It maintains the same key signature and tempo. The notation includes eighth and sixteenth notes, with some measures containing rests. A triplet of eighth notes is marked with a '3' in the first measure of the second measure. Dynamic markings of f (forte) and p (piano) are present.

espr.

rit. ————
tacet al fine

S A

unis

p SPEED YOUR JOURNEY MY THOUGHTS & MY LONG — INGS SPEED YR JOURNEY TO MOUNTAIN &

T B

unis

Guitars
Banos
Ukeleles
etc

Pick ↓↑↑

p F (low register)

3 3 3 3 sim. * [Gm G7]

VALLEY WHERE THE SWEET SCENTED AIR BREATHE'S FRA — GRANCE OER THE HOMES THAT WE KNEW LONG A —

F C C7] [F Gm F C7]

C7 / / / E / / / C7 / / / E / C7 /

* Use bracketed chord sequences only if all players can manage them

G^u TO THE WATERS OF JORDAN BEAR GREETING TO THE DOWN FALLEN TEM- PLES OF
 F / / / C / G7 / C / G7 / C / G7 /

SI-ON OH MY COUNTRY SO FAIR & SO WRETCHED OH RE- MEMBRANCE OF JOY & OF
 C7 / / / F / / / [F Gm F C7]
 F / G7 /

WOE *f* GOLDEN HARPS OF THE PROPHETS OH TELL US *pp* WHY SO SI- LENT YE HANG ON THE
 F / *f* 9 7 C / / / G / C / G7 / / /
f (high register)

WILLOW *f* ONCE A- GAIN SING THE SONGS OF OUR HOME- LAND *pp* SING A- GAIN OF THE DAYS THAT ARE
 [F c]
 c / / / / / / / G / C / G7 / / /

PAST WE HAVE DRUNK OF THE CUP OF AFFLICTION & HAVE SHED BITTER TEARS OF REPENTANCE

C / / / C7 / Fm / C / / / C7 / Fm /

OH JEHOVAH INSPIRE US WITH COURAGE SO THAT WE MAY ENDURE TO THE

(low register)

C7 / / / F / / / C7 / / / F / Gm F C7 /

LAST SO THAT WE MAY ENDURE TO THE LAST SO THAT WE MAY ENDURE TO THE

F A7 Dm F7 Bb Bdim. F C7 F A7 Dm F7 Bb Bdim F C7]

F / / / Bbb / C7 / F / / / Bbb / C7 /

LAST MAY ENDURE TO THE LAST

pp

F / / / F / / / F / / / F / / /

GOLDEN MOUNTAIN IN PEKING

(?) Traditional melody arranged for male & female voices,

violin, cello, triangle & cymbal by Cornelius Cardew

Preview File Only



female voices

Violin *pizz* *f* *arco*

Cello *f*

EARTH FEELS THE GLOW FROM A GOLDEN MOUNTAIN IN PE-KING

p

BRIGHT GOLDEN RAYS THE THOUGHTS OF THE CHAIRMAN MAO TSE-TUNG

p

CLARITY & WARMTH IS THERE TO REACH US IN OUR FARAWAY LAND

SOON WITH GIANT STEPS WE'LL TREAD SOCIALISM'S BROAD HAPPY ROAD

f clap & shout
BA ZHA HAI! *

make voices

cym f sf
pizz ϕ sfz
pizz (pizz) \flat

\flat EARTH FEELS THE GLOW FROM A GOLDEN MOUNTAIN IN PE—

cym ϕ mf

KING BRIGHT GOLDEN RAYS THE THOUGHTS OF THE CHAIRMAN MAO TSE—

sf ϕ sf \flat



TUNG CLARITY & WARMTH IS THERE TO REACH US IN OUR FARAWAY

Musical score for 'TUNG'. It features a vocal line in G major and a piano accompaniment. The piano part includes dynamic markings such as *sf* and *p*. The lyrics are: TUNG CLARITY & WARMTH IS THERE TO REACH US IN OUR FARAWAY.

LAND SOON WITH GIANT STEPS WE'LL TREAD SOCIALISM'S BROAD HAPPY

Musical score for 'LAND'. It features a vocal line in G major and a piano accompaniment. The piano part includes dynamic markings such as *sf* and *p*. The lyrics are: LAND SOON WITH GIANT STEPS WE'LL TREAD SOCIALISM'S BROAD HAPPY.

ROAD BA ZHA HAI! *

* Tibetan expression of gratitude

Musical score for 'ROAD'. It features a vocal line in G major and a piano accompaniment. The piano part includes dynamic markings such as *sf* and *f*, and a 'cym' (cymbal) marking. The lyrics are: ROAD BA ZHA HAI! *. A note explains that this is a Tibetan expression of gratitude.

THE RED FLAG

A new version of the traditional melody with the first stanza of Jim Connell's text.

Arranged by Cornelius Cardew for several voices in unison & 4 appropriate instruments.

Preview File Only

$\text{♩} = 72$

THE PEOPLE'S FLAG IS DEEPEST RED IT SHROUDED OFT OUR MARTYRED DEAD BE-

Handwritten musical score for the first system. It consists of two staves: a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. Dynamics are marked with 'p' (piano). The lyrics are written below the treble staff.

FORE THEIR LIMBS GREW STIFF & COLD THEIR HEARTS' BLOOD DYED ITS EVERY FOLD SO RAISE THE SCARLET

Handwritten musical score for the second system. It consists of two staves: a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. Dynamics are marked with 'p' (piano). The lyrics are written below the treble staff.

STANDARD HIGH WITHIN ITS SHADE WE'LL LIVE OR DIE THOUGH COWARDS FLINCH & TRAITORS SNEER WE'LL

Handwritten musical score for the third system. It consists of two staves: a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. Dynamics are marked with 'p' (piano). The lyrics are written below the treble staff.

KEEP THE RED FLAG FLYING HERE THE FLYING HERE

Handwritten musical score for the fourth system. It consists of two staves: a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. Dynamics are marked with 'p' (piano). The lyrics are written below the treble staff. There are markings '3.' and '4.' above the first and second measures respectively. A date '26.3.72' is written in the bottom right corner of the system.

The accompaniment is for any 4 appropriate instruments.

Four times through this 16-bar period as follows:

First time: bass line only

Second time: bass line & top line of the accompaniment (2 lines only)

Third time: A single voice sings the melody accompanied by the top two and the bottom ~~voice~~ of the lines of the accompaniment

Fourth time: Several voices sing the melody in unison together with the complete accpt.

All fairly quiet.