

Séance

for Solo Soprano, MIDI Vibraphone,
Female Chorus, Male Chorus and electronics

James Wood

Preview File Only

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Instrumentation

Solo Soprano

MIDI Vibraphone (needs temple bell, G3)
triggers EMU e64 Sampler with 32 Mbytes
(Sounds loaded from Fujitsu 230Mbyte Magneto Optical Disk)

Female Chorus* (approx. 16 singers)

Male Chorus* (approx. 12 singers)

MIDI Keyboard (88-note) (can be played by the conductor)
triggers EMU e64 Sampler with 64 Mbytes
(Sounds loaded from 1 Gig Iomega Jaz Drive)

Amplification, see set-up diagram on page 3

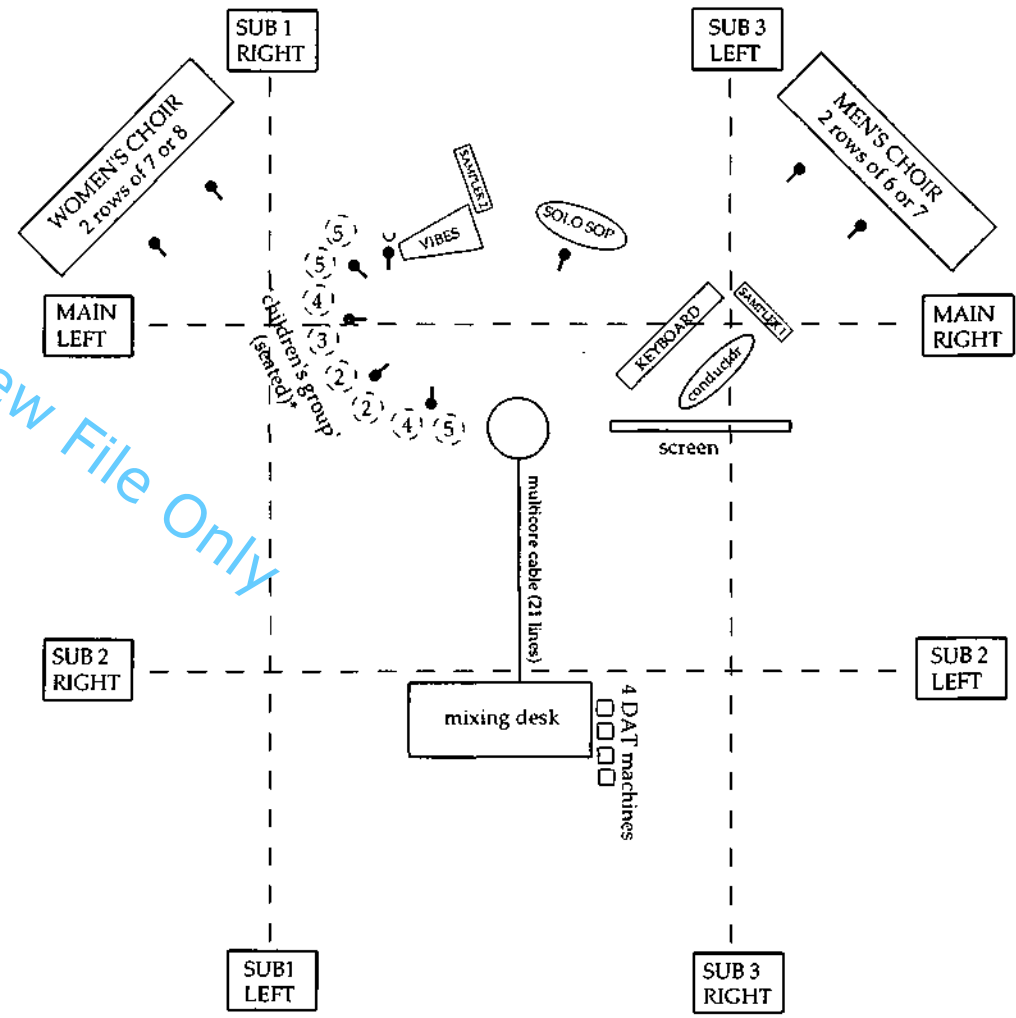
* 2 baritone soloists needed for movement 2
3 soloists (soprano, mezzo and alto) needed for movement 3
3 alto and 2 tenor soloists needed for movement 4
2 soprano, 2 alto, 2 tenor and 2 bass soloists needed for movement 5

James Wood: Séance SET-UP DIAGRAM

MIXER INPUTS (1 - 29)	DESTINATION (SPEAKER)
Women's choir → (1 2	AMP 1 MAIN L AMP 2 SUB 1 R
Men's choir → (3 4	AMP 4 SUB 3 L AMP 1 MAIN R
'Children' Group [variable group of 2 - 8 singers taken out of the choirs] (5 6 7 8	AMP 3 SUB 2 L/R (panned centre)
Solo Soprano → 9	AMP 1 MAIN L/R (panned centre)
Temple Bell → 10	AMP 1 MAIN L/R (panned centre)
Vibraphone Orig sound (mono) DI box 11	AMP 1 MAIN L/R (panned centre)
Sampler 2 (vibraphone) MAIN (L DI box 12 R DI box 13	AMP 1 MAIN L MAIN R
Sampler 1 (keyboard) { MAIN (L DI box 14 R DI box 15 SUB 1 (L DI box 16 R DI box 17 SUB 2 (L DI box 18 R DI box 19 SUB 3 (L DI box 20 R DI box 21	AMP 1 MAIN L MAIN R
	AMP 2 SUB 1 L SUB 1 R
	AMP 3 SUB 2 L SUB 2 R
	AMP 4 SUB 3 L SUB 3 R
	AMP 1 DAT 1 (L 22 R 23
	AMP 2 DAT 2 (L 24 R 25
AMP 3 DAT 3 (L 26 R 27	
AMP 4 DAT 4 (L 28 R 29	

Note: 'children' are solo singers borrowed from the choirs. These singers move out from their positions in the choirs during the preceding interlude, and then return to their positions after their (usually rather brief) sections at the opening of each movement.

*Movt. 1 - tacet
Movt. 2 - 2 soli (positions 2)
Movt. 3 - 3 soli (positions 2 & 3)
Movt. 4 - 5 soli (positions 2 - 4)
Movt. 5 - 8 soli (positions 2 - 5)



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Pronunciation of the phonetic text

Consonants

dj	as in <i>Jack</i> , but harder
kdj	the same, plus initial <i>k</i> (eg. <i>blackjack</i>)
my, vy, ly	the <i>Y</i> always as a consonant
[as in <i>vyi</i> fr. <i>viens</i>]
w	<i>wood</i>
kh	as in german <i>buch</i>
tch	<i>tchaikowsky</i>
th	eng. <i>thread</i>
zh	fr. <i>Jacques</i>
s	eng. <i>some</i>
z	eng. <i>zebra</i>

Vowels

á	eng. <i>fat</i>
à	it. <i>mama</i>
é	fr. <i>et</i>
è	fr. <i>grève</i>
í	it. <i>Pisa</i>
ì	eng. <i>bit</i>
ò	eng. <i>door</i>
ó	eng. <i>dog</i>
ô	fr. <i>eau</i>
ö	ger. <i>Goethe</i>
ú	eng. <i>put</i>
ù	fr. <i>coup</i>
ü	fr. <i>du</i>

nasal vowels

fr. <i>fin</i>	2
fr. <i>bon</i>	1
fr. <i>grand</i>	2

Note that, whilst most of the texts are phonetic and use the above pronunciation, there are also fragments of texts in real languages - these appear in italics and should be pronounced as in the relevant language.

ü=====í

Gradual change from one vowel to another

General Notes

⑥ indicates PRG change

⑥) currently active PRG (reminder only)

The PRG-changes are carried out
by the keyboard-player/director.

9-note scale used in 1 and 3

1:	2:	3:	4:	5:	6:	7:	8:	9:	(1:
F + 39	F# + 47	G + 45	A# + 59	B - 22	C - 25	C#	C# + 50	D#	F + 39)



Note that the arrow (or double arrow) on each accidental indicates a deviation from the given note, **and that the deviation is different for each particular note**. The chart shows the amount of deviation (in cents) for each note of the scale. (100 cents = 1 semitone). The scale is never transposed (except in some of the electronic sounds and except, of course, for octave transpositions), so these deviations can be memorised. Note that *all* the electronic sounds that are triggered by the MIDI vibraphone use the same scale (in various octave transpositions and combinations), as do many of the 'vocal-electronic' sounds triggered by the keyboard (as shown on the small staves), which can often be used for pitch reference.

Invocation

1. ONE: Unity and Genesis

♩. = 40

Soprano

[Bank 000: Seance Vib 1] 0/1
 temple bell (G3)
 medium hard mallet

Vibraphone

p

KBD: [Bank 000: Seance Kbd 1]



S.solo

Vib.



imperceptible entry, growing out of temple bell resonance
 absolutely smooth, rather nasal. Should be perfectly blended with temple bell

S.solo

pp

ü ò à ò ô ù ó í-à è
 vowel changes precise (without sliding), but absolutely smooth

Vib.

p sempre



S.solo

Vib.

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36

S.solo

i-ô *í* *ó* *í-ô* *í è* *ó* *ù*

gradual change of vocal cavity

Vib.

46

S.solo

p

i-í

(0/1)

very gently; liquid

Vib.

p

pp

5:3

5

absolutely smooth, rather nasal, continuing previous timbre of solo soprano

W tutti

pp

khù *mò* *wó* *bü* *ĩ* *nyí*

54

S.solo

f

suddenly more passionate and urgent...

khrói

Vib.

[damp silently]

p

W tutti

pp sempre

zè *gò* *zhà* *kù*

S.solo

63
3 kù lyô gdà ——— 3 í dji gô ——— 3 ù kù g-djà ——— í lyô shü ——— í

Vib.

mp
5:3
mp

W 1

krü
unvoiced

W 2

s k tch p

Kbd.

0 N.B. Notes on the keyboard stave trigger the sound on the stave(s) below - they do not sound in themselves

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S.solo

67
3 gri shü ——— 3 í gri wó ——— 3 ù kù myè ——— í shü mó-ù ——— 3 ó dji gô yí

Vib.

Kbd.

8 15

even more urgent...

71

S.solo

gri kù wó lyô kù nyí gri nyí gri nyí grè — é — í hù

Vib.

1/2

mp

13:12

Kbd.

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75

S.solo

lyô rr riyè khù gri nyí — ü vyi hù hù myè khù

Vib.

poco mp

Kbd.

8

← $\text{♩} = \text{♩}$ →

S.solo 79

gri nyí gô gdà gô dà í wó mò wó

intense... poco f f

Vib.

W 1

W 2

[women's voices div.a 2] *pp com primo*

khù

Kbd.

(0)

8

13:16

mf

2/1

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83

S.solo

Vib.

poco mp

pp com primo

W 1

zè vyi wó khù vyi

W 2

krü myè kdjò vyi gô

Kbd.

89

S.solo

Vib.

W 1
dà wó vyi myè myè

W 2
wó yí dà wó kdjò

Kbd.

95

S.solo

Vib.
p

W 1
yí khù lyô vyi kdjó

W 2
khù nyí vyi krü

Kbd.

← d = ♩ →

p dolce, espres.

poco cresc.

101

S.solo

prò ————— à ————— è mō

gently, poco rubato...

3/6

p

p

Vib.

W 1

gdà

sk t p

unvoiced

W 2

zhà gō myè sk tchp

unvoiced

Kbd.

==

urgently...

mf

106

S.solo

dū mō zè khù wó —f-nyí myè khù à myè

Vib.

Kbd.

8

f

poco rit. - - - - -
more calmly...
mp *mf*

111

S.solo *f* *f*

gri hù wólyô gdà = ò gdà = ò hù tò djí lí lí lí lyó

un peu plus serré (discreetly articulated, like an ornament)

Vib. *mf* 11:6

W tutti

Kbd.

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poco accel. - - - - -
 ♩ = c. 100

115

S.solo *poco f*

khù khró myè hà (à) í kdjò djí

encore plus serré

Vib. *mf* 13:12

W tutti

nn ù

Kbd.

120

S.solo

gri — ò lyô gdà — í lyô kù ko-ró kù lyô drà — í yí gó

Vib.

W tutti

ò — ò — ò — í

Kbd.

|| a tempo (♩ = 120/♩. = 40)

124

S.solo

mò dji grr dógótchèbrwíshí

Vib.

poco f 13:12

W 1

½ voiced 5

tchprh sh g dj zhà nyí

W 2

½ voiced 5

tchprh sh g dj myè sô hà

W 3

½ voiced 5

tchprh sh g dj shù kù prô vyi

Kbd.

point a response (chorus)

128 *discreet*

Vib. *p*

W 1
wó lyô vyi kdjò tchyè

W 2
krü vyi nyí kù mò

W 3
kdjò gdà nyí wó

Kbd.

point b response (solo)

133

Vib. *gently... 13:12 mp*

W 1
shü kü khù mò

W 2
wó myè shü kü lyô vyi

W 3
myè zè gdó nyí gri tchyè

Kbd.

point c response (chorus)

138

Vib.

W 1
wó shü vyi nyí myè

W 2
kdjò gdà nyí wó

W 3
drù mò wó wó nyí

(0)

Kbd.

143

S.solo

Vib.

W 1
gò hà kù vyi hà zé

W 2
wó mó kù nyí vyi

W 3
hà mò vyi gò

Kbd.

mf

smfz

nervous, breathy...

148 *mf* *mp* *mp* *mf* *mf* *mp*

S. solo *mf* *mp* *mp* *mf* *mf* *mp*

kdjò wóprò gdà prò hà! kdjò wó hà

Vib. *p*

W 1 *mp* 5:3 5:3 5:3

g-vyi wó g-dà vyi

W 2 5:3 *mp* 5:3 *mp* 5:3

shü hà lyô myè

W 3 5:3 *mp* 5:3

khù krü myè g-dà prò

Kbd.

point a 5 5

point c 5

point b 5 5

152

S.solo *f* *p* *mp* *f sost.* *calling out, strident, harsh...*

vyi tò kù hà lyó gda prò

Vib.

W 1 *poco a poco cresc.* *5:3* *5:3* *5:3*
g-rù wó yí hà

W 2 *mp* *poco mf*
kù mò wó shü grì

W 3 *5:3* *5:3* *poco f*
zè nyí g-rì

Kbd. (0)

8₂ 8₂

156

nervous, breathy... *mp* *decisive...* *mf < f* *mp* *almost whispered, inquisitive...* *mp*

S.solo wópròkù hà lyô wó hà mò lyô zhà

Vib. 4/5 *pp*

W 1 *poco mf* (accents *poco sfz*) k-djò gri lyó kù nyí

W 2 nyí *mp* myè *poco mf* lyó hà

W 3 *poco mf; poco a poco cresc.* shü wó k-djò kù zhà

Kbd.

8

poco a poco affrettando

160

S.solo *again decisive... mf* *almost angry... f mp f*

sô? khró kù lyôwó zhà ò gri hà lyô g-ri

Vib.

W 1 myè g-dà lyô tchye nyí

W 2 *poco a poco cresc.* kù shü myè mò vyi

W 3 *gradually → exagg. vib.* nyí wó lyô vyi d-g-jò

Kbd. (0)

164

S.solo *mf sfmp* *psagg vibr* *f* *ff* *f* *ff*

sô kù prô kdjówó zè kù brr tò gô bri ü

Vib. **5/6** *poco f* *poco*

W 1 *f* *7:6* *7:6* *poco f*

gí shü wó mó tchyü

W 2 *7:6* *7:6* *poco f*

lyô wó nyí hà g-brr

W 3 *7:6* *7:6* *poco f*

tchyè nyí kù tchyè b-kr

Kbd.

8

168 *f* *ff wild!!*

S.solo *f* *ff wild!!*

3 5:3 3

tò hó tò=i-ò mí-yè ù wó shü prò ló là lí lé lí krü ù g rí gi hà

Vib. **6/7**

p (vibr. only - trem will not trigger MIDI with pedal depressed)

W 1 7:6 7:6 8:6

g-brr ri myè g-brr

W 2 7:6 8:6

dji g-brr gô g-brr k-djò

W 3 7:6 7:6 8:6

ro b-krr krr rà b-krr

Kbd. **0**

8 8

(♩ = 138) ← ♩ = ♩ → (♩ = 92)

ff wild, virtuosic!!

S.solo 171
là là mó hà lyô ————— í ò lò kù bí gò hô rrè kù hô rrè tchè kù

Vib.
4:3 *f*

W 1
shù kù kùshùkùshù
molto vib.

W 2
myè shùkùshùkù

W 3
krr rrè shùgù rù

Kbd.

S.solo 174
glottals...
djò ò ò ò ò ò prò hà prò tchí-ò kù zè hà lòlà lè kí djò wò lyò à kdjòkù mè nyí shù

Vib.
3 3 3 3 3 3

Kbd.

poco - - - a - - - poco - - - ritornando - -

almost unvoiced - forced whisper - almost growled in *f*

S.solo 177

tchye khù mrrà ô ü í

Vib.

W 1

tchè kèchèkù dô wó

W 2

shè kèshè kó tchówó

W 3

kè rè kè rè zó wó

Kbd.

0

sfz molto p

è

|| - a l - - - - tempo primo (♩ = 120/♩. = 40)

S.solo 182

ô ü ò shù wó yô mà í gri shà í yà

Vib.

7/1 [temple bell; mallet as before]

mf

Kbd.

(8)

f ——— *ff* *mp; calmly, monotone*

188

S.solo

krre ——— í yà vyĩ kô mò zhà lyô khà

Vib.

8/4

un peu serré...

13:12

mf

Kbd.

(8)

poco rubato

193

S.solo

lò myè kù shū mò là nyô kù lò nyí vyĩ zhé nyà

Vib.

W 1

W 2

Kbd.

(8)

8

tempo flessibile (colla vibr.)

198 *more insistent...*
piu mf 5:3
 S.solo *prò lyù kù lè zhyà í = yà*

Vib. (no MIDI) *poco mf* *flessibile...* 7:6 *mf, molto espressivo* 3 3 *molto sensibile: mp - mf* 5:3 3

W 1 spoken very gently, with very slight melancholic inflections - all voices should speak in approximately the same register *p* *sim.*

W 2 khù lò

Kbd. (8) 1

202 5:3 4:3 4:3 3

Vib.

W 1 *p* khù shù myè kdjò

W 2 wó shù vyĩ djí myè

Kbd.

207

Vib. *poco mp, sempre espr.*

W 1
v̇yi lyô khró nyí

W 2
prô zhà ————— í kù shü myè

Kbd.

212 9/8

Vib. *p, ma intenso* finger damp *mp* 5

W 1
gdà ————— í khró djò frù shí

W 2
gdà ————— í khró djò frù khù khù kdjò wó shü vyi khrò ————— í v̇yi gô wó djí

Kbd.

217 10/2

mp, sempre espr.

from here, gradually some singers start to pull ahead, getting out of phase with each other. At least one singer on each part should remain in tempo.

* fragments of German text (muttered and unsynchronised) - the two lines are alternatives - some singers take the upper line, some the lower - the order of the words and syllables be also be interchanged.

W 1

tsvyi nyí gda zô gè *die Zwei ist... ist Zwillingenfrucht tè

shü myè tsvô vyí zô khró vyí

W 2

tsví myè *Zweist, ist... ...Zweitragt, ist... tsvô zhà í kù

*die Zwei ist... ...Zweist, ist... tsvà tsvó m.ò frù tsví Zwei ...ist

Kbd. (1)

222 11/6

poco meno

voices: *poco a poco cresc.*

W 1

zü frù am Zweige... tsvô vyí zô shpält süß und. Zweige...

gdà khró mò ùnt *Zwillingenfrucht... ..süß und bitter... zí

W 2

zü syè Zweitragt... ist Zwiespalt tsvô tsví Zwiespalt... ist Zwitter tsvà zó tsví

ist Zweifel... Zweitragt... tsvyi zü träkt zô gè Zweifel, Zweist ist... ist Zweitragt, ist... tè

Kbd.

231

S.solo

ò à ò ò ù ó à

Vib.

W tutti

Kbd.

(1)

12/4



239

S.solo

mp, espr. *sprechstimme* *mf*

5 3 3

stop as though interrupted by sudden realisation of hearing the taped voices...

gently... *p* *5:3* *i-è*

Gleich wie die Ein - heit ist in...

Vib.

W 1

p (poco smfz)

tsvà ó

W 2

p (poco smfz)

tsvà ó

W 3

p (poco smfz)

tsvà ó

Kbd.

start tapes (for first interlude (gradual fade up))

(*p*)

i

p dolce, espressivo

245

S.solo rrò khù lò lò lò khù myè shù kí

Vib.

W 1 ù

W 2 ù

W 3 ù

Kbd.

poco a poco dim.

poco dim...

ù

intense, provocative...

251

S.solo ò kù shù kí ò-sò shù kò dji grì gó

Vib. *discreet*
pp

W 1 *ppp*
ng

W 2 ng

W 3 ng

Kbd. *ppp*

mp *mf* *5:3* *5:3*

3

calmly, as if in a trance...
p poss.

intensely, almost angrily questioning...
very slightly voiced (forced whisper)
mf *p*

255

S.solo

krü

vŷi khró í myè?

Vib.

W 1

W 2

W 3

Kbd.

The musical score is arranged in a system with six staves. The top staff is for the vocal soloist (S.solo) in treble clef, with a key signature of one sharp (F#) and a common time signature. It begins at measure 255. The first part of the vocal line is marked 'p poss.' and 'calmly, as if in a trance...'. The second part is marked 'mf' and 'intensely, almost angrily questioning...', followed by 'p' and 'very slightly voiced (forced whisper)'. The lyrics 'krü' and 'vŷi khró í myè?' are written below the notes. The second staff is for Vibraphone (Vib.). The next three staves are for Woodwinds (W 1, W 2, W 3). The fifth staff is for Keyboard (Kbd.). The bottom staff is an additional instrumental part. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

16-note scale used in 2

1:	2:	3:	4:	5:	6:	7:	8:
F + 54	F# + 69	G	G# + 20	G# + 37	A + 12	A + 80	Bb + 18



9:	10:	11:	12:	13:	14:	15:	16:	(1:
B	B + 14	C + 10	C + 68	C#	D - 18	D	D# + 22	F + 54)

Note that the arrow (or double arrow) on each accidental indicates a deviation from the given note, and that the deviation is different for each particular note. The chart shows the amount of deviation (in cents) for each note of the scale. (100 cents = 1 semitone). The scale is never transposed (except in some of the electronic sounds and except, of course, for octave transpositions), so these deviations can be memorised. Note that *all* the electronic sounds that are triggered by the MIDI vibraphone use the same scale (in various octave transpositions and combinations), as do many of the 'vocal-electronic' sounds triggered by the keyboard (as shown on the small staves), which can often be used for pitch reference.

Interlude 1 (Tapes)

Die Zwei ist Zweifel, Zwist, ist Zweitracht, Zwiespalt, Zwitter,
Die Zwei ist Zwillingfrucht am Zweige, süß und bitter.

(Two is doubt, disunion, dissention, hermaphrodite,
Two is the twin fruit on the twig, both sweet and bitter)

Rückert - *The Wisdom of the Brahmin*

During Interlude 1 (approx. 1' 30")

- 2 baritone soloists move out from their chorus positions to 'children' positions (2 & 2 on the set-up diagram)
- Vibraphone re-load sampler: Bank 001: Seance Vib 2
- Keyboard re-load sampler: Bank 001: Seance Kbd 2
- Interlude 1 tapes should be faded out suddenly on beat 1 of bar 14

2. TWO: Polarity and Division

♩ = 144

[Bank 001: Seance Vib 2] 0/6

Vibraphone

unis.
f shouted

2 Baritone soli

krö djà gí nò

KBD: [Bank 001: Seance Kbd 2] 0

6

Bar.soli

myè grì zhà là krö

Kbd.

Keyboard triggers all sounds on the small staves below

zwei zwei zwei zwei

½ voiced, expectantly...

11

S.solo

süß und...

Vib.

solo; unvoiced
poco f

Bar.soli

tchè khó tchk s p

Kbd.

stop first interlude tapes
suddenly on vibraphone entry

zwei zwei zwei zwei zwei zwei zwei zwei

f shouted (blend with baritones)

15

S.solo

Vib.

Bar.soli

Kbd.

f *a 2; shouted, as before*

kri djà nó

(0)

7:6

18

S.solo

Vib.

Bar.soli

M 1

M 2

M 3

gi nó

nó tch k s g p krö

f solo; unvoiced *poco f* *a 2; shouted* *f*

mp ½ voiced

tchó mò

tchó lyá

trá mò

22 *f* shouted

S.solo *gi* *myè* *yè* *djè*

Vib. *f*

Bar.soli *nó*

M 1 *mf* *hù yú sò tì bré djò trá hù*

M 2 *ní sò shù tì gí mò hù*

M 3 *hù ní sò tì bré gí djò trá mò hù*

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26

S.solo *gri* *nó*

Vib.

Bar.soli

M 1 *mp* *grí sò prù zé vyi zhà kò myè tchó mò hù yú bō thì zé djò*

M 2 *grí sò thi vyi nò kò wã tchó lyá mò grí bō shù zé gí*

M 3 *yú prù thì zé nò zhà kò wã myè lyá mò hù grí yú shù tì zé gí*

30 *f sim.*

S.solo

gri tchè

Vib.

Bar.soli

dà gri tchè

dà gri tchè

[after a short wait, baritone soli may discreetly move to rejoin male chorus]

M 1 *mf*

drà kô

M 2

drà kô

M 3

drà kô

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33

S.solo

nó gi dà nà mò

Vib.

f

M 1 *mp*

mò grí pú shū thī vyī

M 2

hù ní pú sō thī zé

M 3

mò hù pú shū thī zé gī

Kbd.

(0)

f *pp*

nat. but still very strident, wild, almost coarse

37

S.solo *f* *gi* *djò*

Vib.

M 1 *mf* *poco* *heavy, low, gruff* *poco f*
nô lô krã tchó *hù grí yú sò*

M 2 *heavy, low, gruff*
nô zhà lô myè tchó *hù grí yú sò*

M 3 *heavy, low, gruff*
zhà lô wã rè tchó *hù grí yú*

Kbd. *f* *f* *p*

40

S.solo *kri* *yú*

Vib. *sempre ben artic.* *poco f*

M 1 *mf*
prù thì bré djò drà kô wã grè khó lyá

M 2
thì bré gi drà wã grè khó mò

M 3
prù thì vyí djò drà kô khó lyá

Kbd. *f*

43

S.solo

Vib. *poco a poco cresc.* $6:5$ *Ped*

M 1
hù yú bō tì zé vyì djò zhà wā

M 2
hù grí bō shù tì gí djò lô wā

M 3
hù grí yú bō tì zé gí zhà lô wā

46

S.solo *ff*

Vib. $6:5$ $6:5$ *hold until end of resonance*

poco f

M 1
myè khó trá hù grí yú sō

M 2
khó trá grí yú sō

M 3
myè hù grí yú sō

Kbd. (0) *f dim.*

mp dim.
è á ò
supporting resonance (breathy)

50

S.solo

Vib.

pp

unv.

M 1

[male voices div. a 2]

ü — i — é ö — à — ô è — ó — á

unv.

M 2

é — i — ö ô — à — è á

Kbd.

(0)

55

S.solo

sempre ben artic.

Vib.

f *mp*

f ½ voiced (high) *sfz* nat. *f*

M tutti

ò tchk grí yú grí yú grí yú grí yú grí yú grí yú

Kbd.

p

59

S.solo

Vib.

M tutti

gri yú gri yú gri yú gri yú gri yú

6:5 6:5 6:5

ped.

62

S.solo

Vib.

M tutti

gri yú gri yú gri yú

6:5 6:5

f *ped.*

p

Kbd.

(0)

f dim.

breath/vibr. subbass

î î ü ü

f strident (as before)

65

S.solo

kri yú sǒ krú sǒ shū

Vib.

M tutti

unv. *pp*

à

Kbd.

(0)

í ò ó è à ò ì ì

very agitated

67

S.solo

tchó krú shū

Vib.

M 1

mf *pp* *f senza dim.*

ú ò pú sǒ pú sǒ pú sǒ pú sǒ

M 2

f stacc.

sǒ shū zé

M 3

f stacc.

sǒ tì zé gǐ

Kbd.

p

ú ú í ò

howling!

70 *ff* 5:3

S.solo

gri yú sǒ 3 shü 3 tchó lyá 3

Vib. *(senza ped.)* *poco f* 6:5 6:5

M 1 pú sǒ pù sǒ kdjò hù

M 2 djò zhà wǎ yè trá mò hù

M 3 nò kó wǎ khó trá mò hù

Kbd. (0)

72 *f < ff* 3

S.solo

gri

Vib. *f* *ped.*

M tutti *f* shouted

gri yú gri yú pú sǒzhà wó kǎ yè khó lyá mò hùgri yú

Kbd. *pp* rit. stutter

76 *ossia*
8va sopra*

S.solo

yá⁵
[if so, preceding glissando goes up to it]

Vib. *sempre ben artic.*
1/12 *f*

M tutti *½ voiced mf*
bō shū tì zé gī tch k s p tch k s p

Kbd. (0)

mf i f ó à f s ó f

79

S.solo

Vib. *f* *6:5* *ped.*

M tutti *f nat.*
tch k s p tch k s g bà zhà k z bé

Kbd. à i kó zhà bré

Preview File Only

81 *f*

S. solo *sō* *shū* *khó³* *lyá* *o k³ djò* *kù⁵*

Vib. *f* *poco cresc.*

M tutti *f* *sō k t pú*

Kbd.

sh *sō* *à* *è* *prú* *sō*

83 *f molto*

S. solo *shū* *só* *shū* *só* *lyá* *grí*

Vib. *f* *p* *f* (trem. does not trigger MIDI with pedal depressed)

M 1 *f* shouted *shū* *tì* *zé* *gì* *djò* *nà*

M 2 *f* shouted *shū* *tì* *zé* *gì* *djò* *nà*

Kbd.

f sub. *sh*

shouted (like the beginning)

86

S.solo *f* djà mò kù

Vib. *f molto* (senza ped.)

M 1

M 2

M 3 *p* thì zé vyí nò zhà kò

Kbd. (0) 1

breath sound lfo rit.

vib. sub-bass decay

90

S.solo

Vib.

M 1 *f sub.* sò

M 2 *f sub.* sò

M 3 *f* wǎ yè kǒ lyá mò hù grí yú sò prù ti

Kbd.

95

S.solo *howling...* *poco mf* *nat. (strident)* *f*
 à trá mò

Vib. *f* *ben artic.* *f*

M 1 *½ voiced* *mp* *ff*
 gi nō kō wǎ khó trá mò

M 2 *½ voiced* *mp* *ff*
 gi drà kō myè trá mò

M 3 *½ voiced* *mp* *ff*
 zé gi nō drà wǎ myè khó trá mò

Kbd. (1)

f
 ò à sh f

98

S.solo

mòhù zhà kô

Vib.

6:5 6:5

Ped

M tutti

unvoiced *mf*

tch k s p

Kbd.

(1)

p sub.

6:5 6:5

è à ö i i ü

p

gí zé tí

breath sound

p

101

Vib.

f

sempre ben artic.

3 3

Kbd.

f

6:5 6:5 6:5 6:5 6:5

ú i ò ó è à ö i i ü ú i

sfz *f* sh kh ss *sfz*

prú sǒ yú ní dǒ mò

104

Vib. *molto f*

M 1 *p* *f* *nat.* *ff*
 kô — ã — gi bré gi

M 2 *p* *f* *nat.* *ff*
 kô — ã — gi bré gi

M 3 *p* *f* *ff*
 kô — ã — gi bré gi drà kô kra í yè

Kbd. (I)
f
 kra kôzhà djò gi bré
 djò s sh

107

M 1
 djà kà

M 2
 djà kà

M 3 *p*
 ó lyà hù zhà gi zé thì shù

Kbd.
f *p* *f*
 sh f zhà djò gi zé
 à ò ì

110

S.solo *mp* yí

M 1 *f sost.* krã *f sost.* yè

M 2 yè

M 3 *sfz p* tchí bö yú grí hùmò lyá khó myèkrã kô zhà nõ gí *f*

Kbd. (1)

p ì ì ü sh *f* *mf* tishü sǒ yú grí hù sǒ yú *ff*

djò zé thì dù kdjò shü sǒ yú

113

S.solo *f* tchò zhà kô kù *mf* grí

Vib. *f* *sempre ben artic.* 2/1

M 1 *½ voiced: gruff, low, aggressive* tchà *ff* djò kô krã tchó

M 2 *½ voiced: gruff, low, aggressive* tchà *ff* zhà kô myè khó

M 3 *½ voiced: gruff, low, aggressive* tchà *ff* djò kô wã rè khó

Kbd. 2

115 *f molto*

S.solo *3* djö *3* grí *3* yú *3* sō shū *3* sō shū *3* tchí kó

Vib. *sim.* *f* *6:5* *ped.* *poco cresc.*

M tutti

Kbd. 2

117

S.solo *3* tchí ká kò zhà hù à kò mā

Vib. *6:5* *6:5* *6:5*

M 1 *mf* ló krā yè

M 2 *f* krā yè

M 3 *p* zhá kó *mf* krā yè

Kbd.

119 unvoiced, percussive: *poco f*

M 1 khó tch k t f tch k t f tch k t f

M 2 khó tch k t f tch k t f tch k t f

M 3 khó tch k t f tch k t f tch k t f

(2)

Kbd.

sh ú i sh ó è à sh ö ö i

u mò khó shü sō yü grī ü djö gi

sfz *mp* *sfz* *sfz*

3 6:5 6:5 3

122

Vib.

[male voices div. a 2] *mp*

M 1 tch k t f tch k t f tch k t f tch k *poco f* *p*

M 2 tch k t f *discreet, but very precise: p* prü tch k sō

Kbd.

f i ü ú i ò sh à

zé zé thi i ü tchò prü ü

sfz *sfz* *sfz* *sfz*

3 3 3 3 3 3 3 3 3 3

125

Vib. *f*

M 1 *f* *poco f com primo*
tch k t f yú tch k t f

M 2 *f* *poco f com primo*
yú tch k t f

Kbd. (2)

sfz 6:5 *sfz* *sfz* *sfz* 6:5 *mp*
sh s s f kh pú hú prü

128

Vib. *f* 6:5 *ff*

M 1 *p* *1/2* voiced, *gruff* (around register of basses)
kò yèkhó mò hú yú bõ tí bré nõ djà

M 2 *p* *1/2* voiced, *gruff* (around register of basses)
kò wã khó lyá mò ní sõ shü bré gĩ djò

M 3 *sfz* *p*
grí ————— ú kó wã yè thì zé gĩ djò nyí

Kbd. *sfz* *breath/voice* *lfo rit.*
ü ü sõ yú sõ

vib. subbass decay

132

Vib.

M 1 wǎ myè trá mò grí pú grí yú grí yú grí

M 2 kô wǎ myè khó mò hù grí pú ti thi zé gí djö zhà kô

M 3 yú bö shü khó krã myè thì bré gí djö

Kbd. (2) (3) filter env. a i

f similar register to basses

f similar register to basses

137

Vib. $\frac{6:5}{8}$

M tutti unvoiced *poco f* tch k t f tch k t f

Kbd. (3)

ff $\overset{\text{sfz}}{\text{3}}$ ò $\overset{\text{sfz}}{\text{3}}$ ò $\overset{\text{sfz}}{\text{3}}$ è à ti krã $\overset{\text{sfz}}{\text{3}}$ ò

ò ù à krã kô i

145 6:5

Vib.

M 1 *f* grí *mp* ½ voiced (around register of basses)

M 2 *f* grí *mp* ½ voiced (around register of basses)

M 3 *f* grí *p* wã myè thi zé gĩ djö

Kbd. (3)

i ò ó è *ff* a ò

i ó è *p*

149 molto artic. 6:5

Vib. *f*

M 1 *f* shouted zé gĩ djö *f* shouted sô djá mò dù kró

M 2 *f* shouted thi zé gĩ djö *f* shouted sô kró

M 3 grí yú *f* shouted sô shü khó lyá mò dù grí pù sã

Kbd. *ff* sub. Front: *f*

o ï Right: *f* ó

153

S.solo

Vib.

M 1

M 2

M 3

Kbd.

Rear

[Front]

Left

[Right]

1/2 voiced
p ————— *mp* *mp* ————— *mf*

nó tchó mò hú yú sã trá hú grí tchú

1/2 voiced
p ————— *mp* *mp* ————— *mf*

nó tchó lyá ní yú sã mò hú grí tchú

1/2 voiced
p ————— *mp* *mp* ————— *mf*

trá mò hú ní sã trá mò hú tchú

(3)

f

é ó

ó

ó

i

155

S.solo

Vib.

M 1

M 2

M 3

Kbd.

shouted, as before
f sub.

spoken
poco f

½ voiced
p

djà

f sub.

djà

krã myè khó

spoken
poco f

krã myè khó

spoken
poco f

krã myè khó

lyá mò

½ voiced
p

lyá hù

½ voiced
p

krã myè khó lyá mò hù

(3)

i

à

à

à

à

é

ó

158

S.solo

Vib.

M 1

M 2

M 3

Kbd.

mf

shouted

f

mf

shouted

f

mf

f

(3)

gri sú prü zé dja kra myè

ní sú thí zé dja kra myè

sú shüthí zé kra myè

à

à

à

à

161

S.solo

Vib. 4/10

M 1
½ voiced
p senza cresc.
 myè lyá mò grí yú shù thù gidi lô wã khó trá hùgrí sǒshù zé

M 2
½ voiced
p senza cresc.
 khó lyá hù yú sǒ zé gi zhà lô myè khó trá mò grí pú sǒ thì

M 3
p
 myè khó lyá mò hù grí yú sǒshù thì zé gǐ djò

Kbd. (3) 4

è

è

R + L(a 2)

è

lfo rit.

mf

f

174

S.solo

Vib. *f molto* 6:5 7 3 7

M 1 *f* shouted *f* gi yè

M 2 *f* gi yè

M 3 *f* sò shà

Kbd. (4) i a

176

S.solo

Vib.

M 1

M 2

M 3

Kbd.

ff

mp *mf* *fsub.*

mp *mf* *fsub.*

mp *mf* *fsub.*

krã tchó lyá hù grí pú sô pú sô

krã myè lyá mò grí pú sô pú sô

rè khó mò hù pú sô pú sô

(4)

è à

è

è

howling, as if terrified...

178 *ff* 5:3

S. solo grí yá

Vib. *Red.*

M 1 *shouted (low)* *ff*
djá pú sò tchó lyá mò hù

M 2 *shouted (low)* *ff*
djá pú sò tchó lyá mò hù

M 3 *shouted (low)*
krã myè pú sò [male voices div. a 2]

Kbd. (4)

ó
ó
R + L
ó
lfo accel.

181

S.solo *ü* *kh*

Vib. hold until end of resonance ...

M 1 *grí yú sō shü*

M 2 *grí yú sō shü*

Kbd. (4) start tapes for second interlude (gradual fade up)

f *mp*

f *breath*

poco mf poco a poco dim.

187

S.solo **PPP** very fast 'muttering' (under the breath)
start immediately after previous note
(without taking a new breath) and recite the text
until very end of breath, eventually almost gasping

*Ave Maria, gratia plena,
Dominus tecum,
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus...*

Kbd. *mf*

mf

a *ó* *i* *i* *ó* *ú*

191 (4)

Kbd.

191 192 193 194 195 196 197 198

pp



197 tapes gradually becoming evident

Kbd.

197 198 199 200 201 202 203 204

p *ppp*

Interlude 2 (Tapes)

Man, shining light in the City,
Has a thousand heads, eyes and feet,
He covers the earth on all sides,
Rules supreme over inner space.

Man indeed is this Universe,
What has been and what is to come,
Master of immortality,
When He rises through nourishment.

So great is his majesty, yet
Man, the Person, is still greater:
All beings are part of Him,
Three parts are immortal in Heaven.

With three parts of Himself, Man rose.
The other part was reborn here.
From here on all sides He advanced
Toward what feeds and does not feed.

(from the *Hymn of Man* - Rig Veda)

During Interlude 2 (approx. 1'30")

- 3 W soloists (soprano, mezzo, alto) move out from their chorus positions to 'children' positions (2, 2, 3 on the set-up diagram)
- Vibraphone re-load sampler: Bank 002: Seance Vib 3
- Keyboard re-load sampler: Bank 002: Seance Kbd 3

9-note scale used in 1 and 3

1:	2:	3:	4:	5:	6:	7:	8:	9:	(1:
F + 39	F# + 47	G + 45	A# + 59	B - 22	C - 25	C#	C# + 50	D#	F + 39)



Note that the arrow (or double arrow) on each accidental indicates a deviation from the given note, **and that the deviation is different for each particular note**. The chart shows the amount of deviation (in cents) for each note of the scale. (100 cents = 1 semitone). The scale is never transposed (except in some of the electronic sounds and except, of course, for octave transpositions), so these deviations can be memorised. Note that *all* the electronic sounds that are triggered by the MIDI vibraphone use the same scale (in various octave transpositions and combinations), as do many of the 'vocal-electronic' sounds triggered by the keyboard (as shown on the small staves), which can often be used for pitch reference.

3: THREE - Trinity

♩ = 96 - 108 - *sensibile e flessibile*

ppp *solito voce*

Soprano

with three parts of himself, Man rose...

[Bank 002: Seance Vib 3] 0/3
 temple bell [G3]
 medium hard mallet, as before

*N.B. the temple bell dynamic should be strong enough to support the 3 W soli chords at all times

Vibraphone

*p**

N.B. 3 W soli should be perfectly balanced and blended, and always without vibrato
mp *cold...* (sost.)

3 W soli

dà gô myè

[Bank 002: Seance Kbd 3] 0

N.B. Keyboard part notes are triggers for the stave below, and do not sound in themselves

[point b]

p



S.solo

pppp

with three parts...

Vib.

with light metal needles
 quasi ric. nat. (med. hard mallet)

(sim) *pp* *p*

W soli

grí lyi shü wó djò

Kbd.

nat.

p

12 *pppp* *p* *pppp* *mf* *pp*
soffo voce

S.solo
 m shükusôkm u ówó wó wó wówówó the other part was...

Vib. metal needles *pp*

W soli khù zhà

Kbd. (0)

[*ffo rit.*] *p sim.* *mp*

17 *p*

S.solo
 was... ...reborn here.

Vib. *sim.* *pp*

W soli nyí wó lyò vyi

Kbd. nat. *p*

Preview File Only

23

S.solo *mp* *mf* *ppp*
from here, on all sides shükusòkudjigà ò m

Vib. nat. *p*

W soli mò zhè shù

Kbd. (0)

point b from here on... *poco mf* [harmonics shift]
 point c on all sides... he advanced...

29

S.solo *f* *p*
 ó wówówó wó wó wó wó wó kù djí gashù kù lyò khù

Vib. *p* [no MIDI] *pppp**

W soli *poco mf*
 kù mò kró

Kbd.

towards what feels and does not feel... [ric. points a,b,c]
 towards what feels... *mf*

* dynamic should be just loud enough to blend with the W soli chords

34

S.solo
myè shù kù sô kù tchè tchè...

Vib.

W soli
kù nyí

Kbd.

(10)

39 *mp mellow*

S.solo
kù khù ù ù ù ù shükùsô kù djígàshù

Vib.

W soli
vyí shù gdà lyô

Kbd.

p *mp* *poco*

43 *mf* *ten.* *p cantabile* *pp*

S.solo shùkù sò djí kà hà lyò — ù myè

Vib. *l.v.* (0/3) *delicato* *pp* [ric.]

W soli *poco mp* zhè after a short while, discreetly return to chorus

W tutti *pp* Ky - - -

Kbd. (0)

49 *p* *pp* *poco mf*

S.solo khró — í — sò kùdjí kà g-dà

Vib. [ric.] [ric.] (1/1) *piu mf*

W tutti *mp* ri - - - e

Kbd.

movendo
poco mf

S.solo 54 *(senza gliss)* *3* *3* *3*
i sò myè khù sükù shü grí yô vyi

Vib. *2/6* *3* *3*

W tutti *pp*

Kbd. *0* *(marc)* *m*

S.solo 59 *poco mf* *3* *5* *3* *5*
kù djò i myè kí rí kí rí kí dà lyô vyi

Vib. *3/7* *3* *(mf)* *3*

W tutti *mf poco* *f*
Ky -
OFF

Kbd. *OFF*

64

S.solo tchè sù kří ù grí

Vib. mp p

W 1 p ki

W 2 p ki

W 3 p ki

Kbd. (0) - - - - - kí-ri-kí-ri-kí

68

S.solo shúkùsòkùdjí kà í sù kí rí kí rí sò kù

Vib. [rics →] f poco f 4/5 3

W 1 [W a 2] f ppp mf

W 2 f shúkùsòkùdjí kà kí rí kí rí kí rí

Kbd. mf f 5

ri

72

S.solo

shü vyi gri g³ dà gri myè kù

Vib.

mf

W 1

Kbd.

ppp

mp

77

S.solo

poco mf melancholic

shifting beats against W and E (senza vib!)

(nat.)

myè khù ü gri = ò khù

Vib.

5/1 [ric] 6/3

poco mf

W 1

pppp

p poco cresc.

le

W 2

shükùsókù

Kbd.

...beats against W

P

82

poco *mp* *mf*

S.solo *mò yí myè là*

Vib. (finger damp)

W I *mp poco dim.* i - - - son

Kbd. *mp*



poco rit.

a tempo (♩ = 76 *ma flessibile*)

with a fresher feeling - flowing

87 *mf warm* *mp* *mf*

S.solo *=ù lyò shükù dji kà ô lyò*

Vib. *mp* *p*

W I *pp*

Kbd. *pp* OFF

7/7

92

S.solo *p* kù myè krü shü dà ò

Vib. *p*

W tutti

M I *p melancholic* Chri

Kbd. (0)

ò

97

S.solo *molto* *suddenly excited* *f* *tr* *p almost whispered*
 shükù sò djí kà hà hà hà hà grí gdà grí gdà vyi shükùsòkùdjí kà

Vib. *p* *poco f* *p* *mf*

W tutti

M I [dissolve into vib.]

Kbd. *poco sfz* *pp* *poco* *mf* *stutter*

à

firmly, with authority

101

S.solo *mf* *p* *poco f* *f*
 kù mò 7.5 kí rí

Vib. *p* *Ed*

W 1 *mf* *pp*
 shū kùsò kù djí kà shúkù

W 2 *mf* *pp*
 ste

Kbd. *p* (echo) *pp*

104 *p* *mf* *poco f*
 shū kù sò kù yí mò grà djí kù sò djí gà

Vib. *p* *pp* *poco f* *mp*

W tutti

Kbd. *mf*

è rè

107 *p cantabile* *mp* *poco*

S.solo drù lyô sô mà lyô mà

Vib. $\frac{8}{2}$ *p dolce* *mp* *p*

W 1 *mp*

W 2 *mp* *mf* *mf*
e sô sô sô mà hà hà hà hà hà

W 3 *poco f* *mf*
shü kù só kù sô mà

M 1 *mf*
shü kù só

110 *meno* *mf*

S.solo í kí rí tchü kù shü kí ó zhà í

Vib. *mp* *poco f*

W 1 *mf*
le

W 2 *mf*
le he he he he he

W 3 *mf*
le he he he he he

113 *P* *mf*

S.solo wó wó dà í-à ò grí shù

Vib. *poco* *smfz* *pp* *mf* *mp*

W 1 *mp* *mf* *mf*

W 2 *mp* *mf* *mf*

W 3 *mp* *mf* *mf*

Kbd. (0)

è rè

Preview File Only

116 *mp* *lyrical, mellow*

S.solo wó gà í à ò ò è myù

Vib. *P* *mf* *mp*

W 1 *P*

Kbd. *P*

è

120

intensifying...

brusque...

angrily...

S. solo

krá lyô kù grí shà vyí gró shü

Vib.

mf

poco f

p

Red

W 1

mp

(*independently)

ĩ hi hi hi hi

W 2

mp

ĩ hi hi hi hi

W 3

mp

ĩ hi hi hi hi

M 1

M 2

Kbd.

(0)

mf

slower (♩ = 66)

as if in answer to previous phrase...

S.solo 123 *mp* *mf*
 khù mò wó nyí sà

Vib. *mf* *p delicato* **9/8** short 3

W 1 *mf* short
 shūshūshūshūshūshū

W 2 *mf* short
 shūkù sò kù dǐ shūkù sò

W 3 *mf* short
 shūkù sò kù

M 1 *mf* short
 shū kù sò kù

M 2 *mf* short
 shū kù sò

Kbd. **1** *p*

a tempo (♩ = 76)
poco movendo

again brusque...

126

S.solo

shyí grī shyà grī lyô shü

Vib.

mf f p poco f

W 1

hà hà hà hà

son

W 2

hà hà hà hàhàhà

son

W 3

hà — hà

son

Kbd.

(1)

sfz mp

sō

129

S. solo
wó shū lyà kí-ù tchè hà

Vib.
poco mf *poco f* *p* *poco f* *Red.*

W 1
p
Ky

W 2
p
Ky

W 3
p
Ky

M tutti

Kbd.
(1)
p *stutter* *sfz* *so*

3 3 3 3

Preview File Only

132

S.solo *mp* *becoming wilder...*

hà hè sù shù

Vib. *(poco f)* *pp* *poco f*

W 1 *f* *dissolving into vibraphone p*

só 5

W 2 *f*

sósó só kósó kó

W 3 *f*

sókó sókó só

W 4 *f*

só só só só só só

M tutti

Kbd. (1)

Preview File Only

135

S. solo

krü

kí-à sô djí kà

lyô

zhè wà

Vib.

[ric -]

3

p

f

Ped.

f

f

pp

W 1

3

poco f

shù kù sô djí kà

Chri - - -

W 2

3

poco f

shù kù sô kù djí

Chri - - -

W 3

3

poco f

shù kùshùkù

Chri - - -

M 1

poco f

kí rí kí rí kí

M 2

poco f

kí rí kí

Kbd.

(1)

138 *poco f*

S.solo nyí lyô vyí nyí kù dji kà

Vib. *f* *p* *mf* *p*

W 1 - - - ste Chri - - - - ste

W 2 - - - ste kí rí kí rí kí rí stè hè hè hè

W 3 - - - ste

141 *poco f* *poco mf*

S.solo gyí grí hà hà hà ba mà gô shô wóshù

Vib. *p* *mf* *p*

W 1 Chri - hi - hi - hi - - - ste

W 2 kí rí kí kí rí sè sè sè sè

W 3 kí rí kí kí rí

Kbd. (1) OFF

mf *pp* *mp*

50

144

S.solo

kù shü tò yi mà-gó ù

Vib.

W 1

W 2

W 3

Kbd.

(1)

sfmf *mp* *poco f* *f* *p*

sfz *p*

147

S.solo

kù zhè kù shü tò tí [ric] kí-à

Vib.

W 1

W 2

W 3

Kbd.

poco f *mf* *mf*

sfz *f* *sfz*

ppp *sub* *f* *accel/stutter*

S.solo *150*
 tchí gô sù ô lyó gri wó lyè wà
poco f

Vib. *11/6*
 mp *mf* *liquid...* *mp*
 Ped *5* (damp with hand) *5*

W 1 *f* *sfz* *5* Chri
 W 2 *f* *sfz* *5* kí rí kí rí kí rí kí rí kí
 W 3 *f*

Kbd. *(1)*

f sù sù sù

153

S. solo
mà yó wò lyô kí yè kí

Vib.
mf ppp (no MIDI)

W 1
pp Chri

W 2
sfz shükùsòkù Chri

W 3

Kbd.
1

poco mp
trapezoidal

6

Preview File Only

157 *poco mf* *leggiere mp* ← ♩ = ♩ → (com primo)

S.solo

ô gri yà myè kù

Vib.

mf

3

12/8

W 1

mp *ff*

3 3

-ste e - - lei - -

W 2

mp *ff*

3 3

shù kù djí kà e - - lei - -

W 3

mp

[ossia colla W1 & 2!]

shù kù sô kù djí

Kbd.

(1)

mf *pp* *molto*

e

poco a poco affrettando

160

S. solo

poco *f*

kri stè í wó vyí dà

Vib.

(12/8)

(no MIDI)

f *p* *f* *f* *p* *f* *mf*

Red.

W 1

son Chri - - - ste

W 2

son Chri - - - ste

W 3

Chri - - - ste

M tutti

Kbd.

(1)

sfz *sfz*

grí sô zé

164

S.solo
 kǐ wó ù lù lù lù lù lù lù kǐ - à sò

Vib.
 5 3 5 5

W 1
poco mf shū kù sò dǐ kà *mf* kǐ rí kǐ rí kǐ rí

W 2
poco mf shū kù sò kù dǐ *mf* kǐ rí kǐ

W 3
poco mf shū kù sò kù *mf* kǐ rí kǐ rí

M 1
poco mf shū kù sò kù *mf* kǐ rí kǐ rí

M 2
poco mf shūshū shūshūshū *mf* kǐ rí

(1)

Kbd.
mp

167

S.solo

ô lyô krà só kà krà lyô

Vib.

13/2

f

Red

W 1

poco f

shū kù sô kù e - lei - -

W 2

poco f

shū kù sô djí kà e - lei - -

W 3

poco f

shū shūshūshū e - lei - -

M 1

M 2

Kbd.

1

OFF

shū

lfo stutter

fp

f

← $\text{♩} = \text{c.114}$ → (exagg. vib.) ←

f firmly...

170

S.solo

kri stè shükù sò kù wó

Vib.

W 1

- - - - son

f sost.

ki ri ki

shü kù sò kù sò

W 2

- - - - son

f

ki ri ki ri

kù shü shüshüshü

W 3

- - - - son

f

ki ri ki ri ki ri

shü kù sò sò sò

M 1

shü kù sò kù

M 2

shü kù

Kbd.

(1)

p *ff*

è ó

173 (nat.)

S.solo gri lyô kólóló djí è shù kù gri

Vib. liquid... mp p mp sfz mp 3 f Ped

W 1 mf kó ló ló ló ló shù kù sô f

W 2 mf 6 kó ló ló shù kù sô kù f

W 3 shù kù f

M 1 shù kù sô kù f

M 2 shù kù sô kù f

Kbd. (1)

f tchó ppp poco í

176

S. solo

ò là zhè sù kù ò kù kù mà grì sù

Vib.

mp *f* *piu f*

W 1

ff Chri - ste

W 2

ff Chri - ste

W 3

ff Chri - ste

M 1

M 2

Kbd.

(1)

molto *f*

è í

Detailed description: This is a page of a musical score, page 99. It features a vocal solo part (S. solo) with lyrics in Chinese: "ò là zhè sù kù ò kù kù mà grì sù". The score includes staves for Vibraphone (Vib.), three Woodwinds (W 1, W 2, W 3), two Mutes (M 1, M 2), and Keyboard (Kbd.). The vocal line starts at measure 176 and includes dynamic markings *mp* and *f*. The vibraphone part has a *piu f* marking. The woodwind parts (W 1, W 2, W 3) have a *ff* marking and the lyrics "Chri - ste". The keyboard part has a *molto* marking and a *f* dynamic. A circled number "1" is present in the keyboard staff. The page number "99" is in the top right corner.

179

S.solo *f* 3 *ff* *ff* terrified... 3

ô kù shô wò shí gí wà gǐ zhè wà

Vib. *mf* *sfz* *mf* 3 *f* [ric]

W 1 *ff* *sub pp* [W1] *ff*

e - - lei - - - - - kǐ rǐ kǐ rǐ

W 2 *ff* [W div. a 5] [W2] *ff*

e - - lei - - - - - kǐ rǐ kǐ rǐ

W 3 *ff* [W3] *ff*

e - - lei - - - - - kǐ rǐ kǐ rǐ

M 1 *f*

lè lè lè lè

M 2 *f*

lè lè lè

Kbd. (1)

f *f*

182

S.solo *f* shü kí-à *ff* dà lyô kô yí sà kà

Vib. *mf* *poco f* *poco f*

W 1 kí rí kí rí kí kí rí kí rí kí kí rí kí

W 2 kí rí kí rí kí kí rí kí rí kí kí rí kí rí kí rí

W 3 kí rí kí rí kí kí rí kí rí kí kí rí kí rí kí rí

W 4

Kbd. (1) *f* e *f* lei *f* le le le le

185

S.solo *ff* gri shù ki-à ————— ó tchükù sô krr

Vib.

W 1 kí rí kí rí yè tchükù sô kù djí gà tchükù sô tchükù sô

W 2 kí rí kí rí kí rí kí rí kí kí kí rí tchù kù sô kù djí gà tchükù sô

W 3 kí rí kí rí kí kí rí kí kí tchükù sô kù djí tchükù sô kù djí gà tchükù

W 4 *ff* tchükù sô kù djí

Kbd. (1)

sfz *mp*

son *slow rotation (rit.)*

f

dissolving into chorus...

188

S.solo

Vib.

W 1

W 2

W 3

W 4

Kbd.

(1)

191

Vib.

W 1
tchü kù sò kù djí gá tchü kù sò kù tchükù sò kù djí gá tchü kù sò tchü kù sò kù djí tchü

W 2
sò kù tchü kù sò kù djí gá tchü kù sò kù tchükù sò kù djí gá tchükù sò tchükù sò kù djí

W 3
tchükù sò kù tchükù sò kù djí gá tchükù sò kù tchükù sò kù djí tchükù sò tchükù sò

W 4

Kbd.

(1)

(♩ = no MIDI)

194

Vib.

W 1
kù sò kù djí gá tchükù sò kù tchükù sò tchükù sò kù djí gá shü

W 2
tchükù sò kù djí gá tchükù sò kù tchü kù sò tchü kù sò kù sò kù tchü kù sò kù djí gá

W 3
kù djí tchükù sò kù djí gá tchü kù sò kù tchükù sò tchükù sò kù tchükù sò

W 4

197

Vib. *poco a poco diminuendo e ritardando*

TUTTI: *poco a poco diminuendo e ritardando*

W 1
kù zò kù zhí gà wà shūkù zò kù shū kù zò kù zhí gà shū kù zò kù shū kù

W 2
shū kù zò kù zhí gà wà shū kù zò kù shū kù zò kù zhí gà shū kù zò kù

W 3
kù djí gà shū kù zò kù zhí gà wà shū kù zò kù shū kù zò kù zhí gà shū

W 4

200

Vib.

W 1
zò kù shū kù zò kù zhí gà wà shū kù zò kù zhí shū kù zò kù zhí gà

W 2
shū kù zò kù shū kù zò kù zhí gà shū kù zò kù zhí shū kù zò

W 3
kù zò kù shū kù zò shū kù zò kù zhí gà shū kù zò kù zhí shū

W 4
*poco f**
shū kù zò kù zhí

203

Vib.

5:3

8:6

8:6

8:6

W 1

shū kù zō kù zhí gà shū kù zō kù zhí gà sù

W 2

kù zhí gà shū kù zō kù zhí gà shū kù zō kù zhí gà

W 3

kù zō kù zhí gà shū kù zō kù zhí gà shū kù zō kù zhí gà

W 4

shū kù zō kù zhí gà shū kù zō kù zhí gà shū kù zō kù

206

Vib.

4:3

mf

4:3

4:3

mf poco a poco piu legato

7:6

7:6

7:6

7:6

7:6

7:6

W 1

gù rō kù zhì kà sū gù rō sū gù rō kù zhì

W 2

sū gù rō kù zhì sū gù rō kù zhì kà sū gù rō

W 3

sū gù rō kù zhì kà sū gù rō kù zhì kà

W 4

zhí gà sū gù rō kù zhì kà sū gù rō sū

209

Vib.

W 1 sù kù rô kù zhì kà thí mù

W 2 kù zhì sù kù rô kù zhì kà kà

W 3 sù kù rô kù zhí kà sù kù rô kù zhì kà

W 4 kù rô kù zhí sù kù rô kù zhí kà

W 5 sù kù rô kù

212

Vib.

W 1 rô kù zhì khà thí mù rô kù zhì

W 2 thí mù rô kù zhì khà thí mù rô

W 3 mù rô kù zhì khà

W 4 thí mù rô kù zhì khà

W 5 sù kù rô kù zhì khà

zhí kà sù kù rô kù zhì khà

215

Vib.

W 1

khà wà thí mù rô ngù nì khà wà

W 2

kù zhì khà wà thí mù rô ngù

W 3

thì mù rô ngù zhì khà thí mù rô ngù nì

W 4

thì mù rô ngù zhì khà thí mù

W 5

thì mù rô ngù zhì khà

M tutti

(1)

Kbd.

219

Vib.

W 1

Preview File Only

thí mù rô ngù nì khà wà
 nì khà wà
 khà
 rô ngù nì khà
 thí mù rô ngù nì khà wà

M tutti

(1)

Kbd.

à

(♩ = 100 - 96, sempre ritardando)

[damp silently]

14

223

Vib.

Musical notation for Vib. (Vibraphone) part, measures 223-226. The score shows a melodic line in the upper register and a bass line in the lower register. A dynamic marking of *mp* is present. A triplet of eighth notes is marked with a '3' in the final measure.

W 1

W 2

W 3

W 4

W 5

Musical notation for five vocal parts (W 1 to W 5). The lyrics are: W 1: thí mü wô ngù nì; W 2: wà thí mü wô ngù nì yà; W 3: ngù nì khà wà thí mü wô; W 4: mù rô ngù mü khà; W 5: thí mü rô ngù nì khà.

M tutti

Musical notation for M tutti (Mallets tutti) part, measures 223-226. The notation shows a series of chords. A dynamic marking of *mp sonore* is present. A tempo marking of [div. a 2**] is also present.

*N.B. as with the W soli at the beginning, M1.2.3 should be perfectly balanced and blended, and always without vibrato
 ** if necessary, some basses may omit the first D[♯], but make sure there is an even division of voices on the two-note chord. This chord should not sound at all strained.

(1)

Kbd.

Musical notation for Kbd. (Keyboard) part, measures 223-226. The score shows a bass line and a treble line. A dynamic marking of *pru* is present.

227

Vib.

W 1

yà

thí ù wô ngù nì yà

W 2

thí ù wô

W 3

ngù nì yà

thí ù wô ngù

W 4

thí mù wô ngù nì yà

thí

W 5

thí mù wô ngù nì yà

M tutti

[div a 3 al fine]

gô dà shù vyi

(1)

Kbd.

232

Vib.

*p**

* vibraphone remains *p* - voices continue *diminuendo*

*p**

W 1

thí ù wo ngù nì yà

W 2

ngù nì yà thí ù wô ngù

W 3

nì yà thí

W 4

ù wô ngù nì yà thí ù

W 5

thí ù wô ngù nì yà

M tutti

nyí

khù

Kbd.

Preview File Only

237 (15)

Vib.

pp

W 1

W 2

W 3

W 4

W 5

M tutti

Kbd.

ni yà wà ü ò ù

ü wô ngù nì yà wà

wô ngù nì yà

thí ü wô ngù nì yà

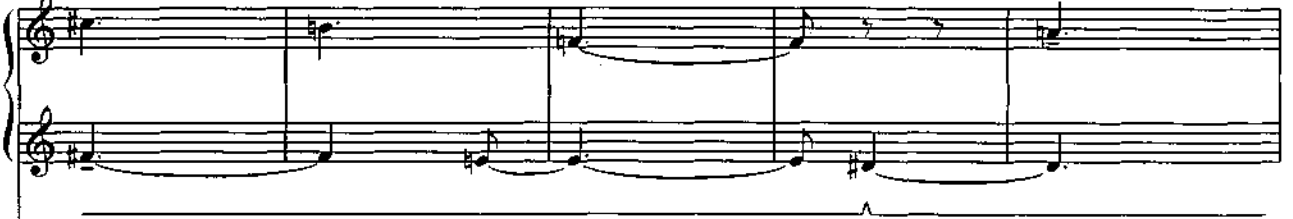
mò wó khù

start to fade in
TAPE from here

242

16

Vib.



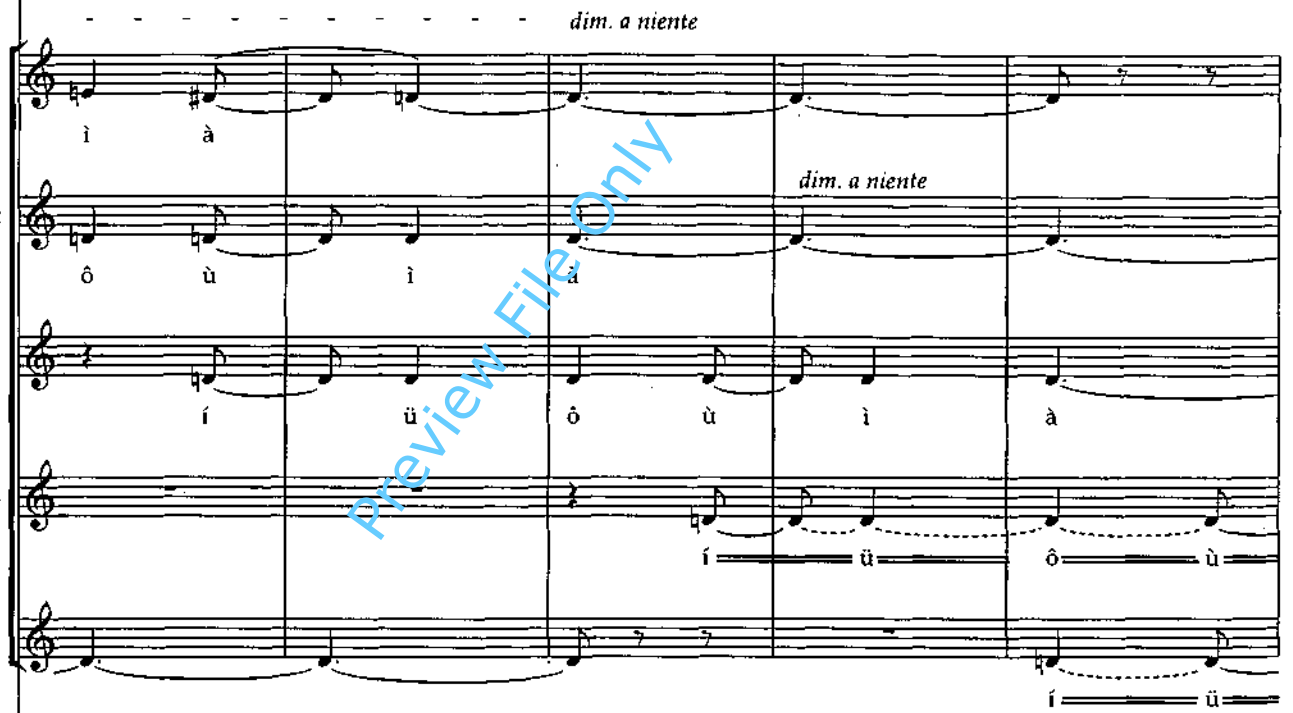
W 1 *dim. a niente*
i à

W 2 *dim. a niente*
ô ù i

W 3
í ü ô ù i à

W 4
í ü ô ù

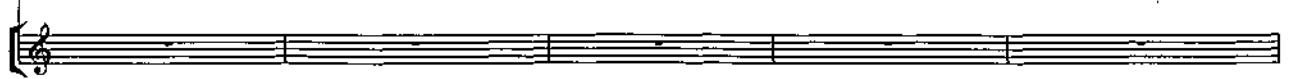

W 5
í ü



M tutti
krü myè khò



Kbd.



247

Vib.

pochiss. cresc.

W 1

W 2

W 3 *dim. a niente*

W 4 *dim. a niente*

W 5 *dim. a niente*

i à

ô ù i à

M tutti

vyi gô khró nyí

M2 M1 M3 M2 M3

Kbd.

252 17

hand-damp G hand-damp F# hand-damp C#

Vib. *mp*

W 5

M tutti *p*

dà kù

258 (l.v.)

Vib.

(N.B. full-length final chord of each phrase)

M tutti

mò wó shū vyi nyí

264

sonore... sonore...

I.v. until tape takes over

Vib.

M tutti

myè gô dà

24 - note scale used in 4



Preview File Only

4. FIVE: Life and Love

♩ = 144 (♩ = 72)

pppp

unvoiced,
scarcely audible

Soprano

4/4

è nōshū hù sǒ

Vibraphone

0

ff

3 altos, 2 tenors

f sub.

3 W/2 M soli

tchó kô bré púyá gí wó?

Keyboard

0

breath sound/harmonics

S.solo

è shúkù sà yí só lí mò i ã à

Vib.

f

W/M soli

as if calling out...

kô zé púyá gí

Kbd.

pppp

S.solo *p* *p*

6 3 3 3 3 3 3 3

è=ò ü khùsònyè í shù khù shà gí sò ì mòthiwǎ zhà

Vib. *f* 3

W/M soli wó!

Kbd. (0)

S.solo *pp* *mp* *p* *explosive sfz*

8 3 5

íwóní á sh=s=sè k t f

Vib. *mp*

W/M soli *mellow, curious... piu leg.* *mp* *mf expressionistic* *½ voiced* *f*

3 3 3 3

zé pú yà=í khró nyí? hà wǎ thì wò=ì=ò syí zhà?

W tutti shouted: *sfz* *fin -*

Kbd. *ppp* *pp*

í à f

12

S.solo *ff* terrified...
shouted: gri shü!

Vib. *f sub.* *f molto*

W/M soli *f sub. exclamatory*
fù dügè sò kùshüsò!

W tutti *f sfz* is - t...!

M tutti *unvoiced pppp*
à ù

Preview File Only

15

S.solo

Vib. *cresc. triggered in electronics
*pp senza cresc.**

W/M soli *intense..*
 $\frac{3}{4}$ voiced *mf*
pú

M tutti *p sost.*
zékò khó wā à hà yí wó í ní vyi mò ì