



No. 7521

DILLON

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Hyades

7 works for 12 voices

JAMES DILLON

HYADES

(1998)

7 Works for 12 Voices

SATB

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EDITION PETERS

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Hyades A large and bright group of stars whose appearance coincides with the season of spring rain. The brightest lie in a V-shaped cluster to form the face of the Taurus constellation.

In mythology, Hyades were the seven daughters of Atlas and Aethra, and half sisters of the Pleiades, it is said that before being transformed into stars they had, as the 'Nymphs of Nysa', nursed Dionysus. There is a story that the death of their brother Hyas made them so sad that they committed suicide after which they were changed into a constellation, transformed it is said by Zeus.

The Arabic title was **Al Mijdah**, *Triangular Spoon*, for the Hindus it was the *Temple*. For the Chinese it was known as **Yü Shī** and was also closely identified with rain. However it seems that this character was not native, but must have been derived from western Asia, where the early rains coincided with the heliacal rising of these stars, which was not the case in China by two months. The group of stars are known as the *Announcer of Invasion on the Border*.

Polyxo

Dione

Phaeo

Coronis

Ambrosia

Eudora

Aesula

Notes:

The seven poems were generated for the purpose of this work and by quasi-chance procedures, they name and (cryptically) describe the principal stars of the cluster Hyades. The words having been trawled from a rather spurious C19th book on symbolism by Hargrave Jennings. Generally speaking no attempt should be made at a 'correct' English diction since the setting of these texts represents one layer of the overall field - the word as 'image' and the word as 'sound' or 'impulse'. This function as a 'sound object' will however allow for a degree of semantic seepage, as certain terms or descriptions emerge and re-emerge from within the texture, this level is one amongst a number, none of which should be privileged over each other.

It is desirable that a slightly different approach should apply to each work for ex. the interpretation of *Phaëo* and *Ambrosia* should never aim at a refined 'choral' sound rather an individual and open-throated congregational sound is perhaps more appropriate. *Dione* and *Eudora* may be seen as closer to traditional chant and may require a less 'emotional' and more unified approach. Occasionally the voices function differently within the same work (for ex. in *Ambrosia* the chorus is set against the mimicry of bells) and therefore this differentiation should be heightened.

When performed as a whole the order of the seven works (as outlined in the score) should be strictly adhered to. It may however be possible to perform individual works from the set.

All works should be sung 'senza vibrato' which in reality will mean with the absolute minimum of vibrato.

to Gary Snyder

Composed between January and May 1998 *Hyades* was commissioned by the Université Paris VIII at Saint-Denis for the resident L'Ensemble vocal **Soli-Tutti** who gave the first performance under their Artistic Director Denis Gautheryrie.

Duration: Approx. 22 minutes

Phonetic symbols (IPA):

Vowels

/ə/ banana

/eɪ/ fail

/aɪ/ file

/əʊ/ foal

/dʊ/ foul

/iː/ peat

/ɪ/ pit

/ɔː/ port

/e/ pet

/ʌ/ putt

/ɑː/ part

/ɒ/ pot

/æ/ pat

/ʊ/ put









/ʊə/ poor

/ɪə/ pier








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Symbols:

Vocal

	falsetto
	breath (pitch indicates a relative placement of the sound)
	bocca chiusa
	lontano (small note-heads)
x	whispered (pitch indicates as above)
	sprechgesang
	speech
	whistle
	vibrato (or tremolo)
o	open
+	closed (with the hand)

General

	three-quarter tone flat
	semitone flat
	quarter tone flat
	natural
	quarter tone sharp
	semitone sharp
	three-quarter tone sharp
/	Cancels previous marking

Polxyo

Inverted
shade
- faint cirrhous hues
... pass
and branch the time empty
surface-strewn r^efrangibles
co-(in)-ordinate space
agitate and fuse a mirror haze
in wide spherical
reflections

Dione

IU(+)_x
rain and wind
"blown together"
spring well
the IUce seméed
at will
ventre sainte-gris
a bitter salt pallor
mother of
wild
moonlike speech
plunged

Phaeo

Flaming
glow
in va(P)orous
inter val-leys
reddish-brown (†)inged
a luminous fade
of gradual
light-matter
coc(k)-tails.

Coronis

Ex....
to the rim
whole numbers
rotate
intersect
enlarge and
in the midst
fire-stones.
The next phase
deletes a cross-shape
In....
side the curves wail

Ambrosia

Passage white
before
a voice storm
arched gates of the 'cromleac';
illus
basalt
auriflammed
tau
speaking stones
lain ruined
swarm
with clovened paths
and before
the word
a version

Eudora

Squeezed
of
bright
light
formed to
an appearance not exceeded
horizontal
in the misty air
a darkness
with
deep scarred
thunders;
a loosened band
of fine magnitudes
well
spoken
with little position

Aesula

Flamme()
()um
segments
figural
a principled
penetrate
with strange seeds
the capacity
of whose adoration
is ever-decreasing,
for by the time
it turns
the specks and straws
and flies off amber

1. *Polyxo*

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♩ = 120

ppp < *p* *ppp* < *p* *mp* *ppp* <

Soprano

mp *ppp* < *p* *mp* *ppp* <

ppp < *p* *ppp* < *p* *ppp* < *p*

ppp < *p* *ppp* < *p* *ppp* < *p*

Alto

ppp < *p* *ppp* < *p* *ppp* < *p*

ppp < *p* *ppp* < *p* *ppp* < *p*

mp *ppp* < *p* *mp* *ppp* <

ppp < *p* *ppp* < *p* *ppp* < *p*

Tenor

mp *ppp* < *p* *mp* *ppp* <

ppp < *p* *ppp* < *p* *ppp* < *p*

mp *ppp* < *p* *ppp* < *p* *ppp* < *p*

Bass

ppp < *p* *ppp* < *p* *ppp* < *p*

In — vert — faint — cirr —

In — vert — faint — cirr —

In — vert — shade —

In — vert — shade —

In —

In — shade —

In — shade —

11

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

face re - - -

S. *pp* *mp* *f* *p* *mf*

sur strewn re - - -

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

sur strewn fran - -

pp *mp* *f* *p* *mf*

sur strewn re - - -

A. *p* *mf* *p*

strewn fran - -

pp *mp* *p* *mf*

face re - - -

pp *mp* *f*

face fran -

T. *f* *f*

strewn fran -

mp *f* *p*

strewn fran - -

B. *mp* *p* *mf* *f*

re - - - fran -

pp *mp* *p*

face fran - -

16

p — *mf* *p* — *f*

gi - - in - -

S. *p* — *mf* *p* — *mf* *p* —

gi - - co - - or - -

mf *p* — *mf* *p* — *f*

bles. in - -

p — *mf* *p* — *mf*

gi - - co - -

A. *mf* *p* — *mf* *p* —

co - - or - -

p — *mf* *p* — *f*

bles. in - -

f *p* — *mf* *p* —

bles_ co - - or - -

T. *f* *p* — *mf* *p* —

co - - or - -

mf *f* *p* — *mf*

co - in - -

p — *mf* *f*

gi - - co - -

B. *p* — *mf*

bles_

mf *f* *f*

bles_ co - -

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