

BY REASON OF DARKNESS



**a Fantasy for Three Mixed Choirs
(SABar) & Tubular Bells**

Phillip A. Cooke

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(2015)

Duration: c. 12-15 minutes
Cover photograph: National Geographic
For more information: www.phillipcooke.com

By Reason of Darkenss was commissioned by the Sound Festival for the 2015 festival

First performed on the 22 October 2015 by the Sound Festival Community Choir in the King's College Quad, Aberdeen as part of the Sound Festival 2015

Many thanks to Pete Stollery for providing the sound sample

Audio clips of how to perform the different techniques and the necessary sound sample are available to download at www.phillipcooke.com

TEXT

...Out of the south cometh the whirlwind: and cold out of the north...
...Hast thou with him spread out the sky...which is strong...as a molten looking glass...
...What we shall say unto him...for we cannot order our speech...by reason of darkness...

*And the country lying quiet and full of farms.
This is the shape of a land that outlasts a strategy
And is not to be taken with rhetoric or arms.*

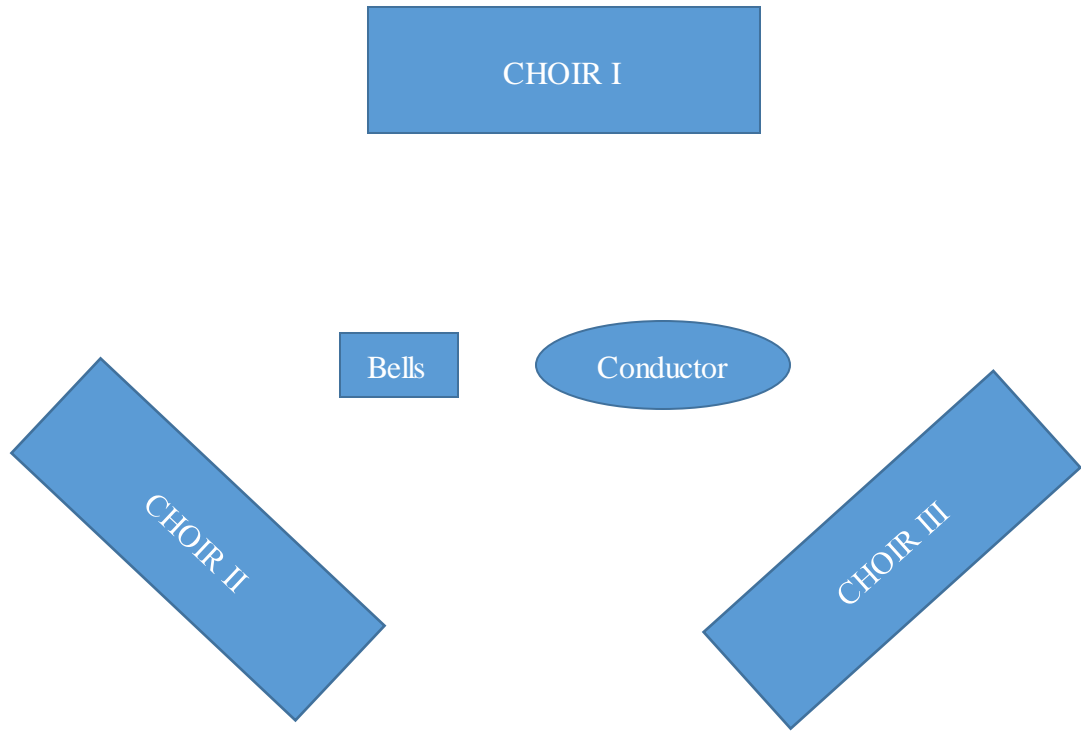
...And now men see not the bright light which is in the clouds...but the wind passeth...and cleanseth them...
...Fair weather cometh out of the north...with God is terrible majesty...

Excerpts from Job 37 and *Hometown Elegy*
by G.S. Fraser (1915 – 1980)

PERFORMANCE NOTES

- Audio clips of how to perform the different techniques and the necessary sound sample are available to download at www.phillipcooke.com
- As this is a work which utilises many non-standard vocal techniques, it is imperative that anyone seeking to perform this work acquaints themselves fully with these performance notes before attempting a performance. It is also worth stating that the score is really only a 'blueprint' for the performance – the realisation of which will depend much on the individual interpretation of the choral director or conductor. There are some ambiguities and inconsistencies, but in order for a successful and credible performance to take place there has to be a certain level of creative input from the director and the performers.
- The following are more comprehensive descriptions of the techniques in *By Reason of Darkness* (It is worth noting that all cross-noteheads do not refer to pitch, but to shape or contour):
 1. **Exaggerated deep breaths** – this is fairly straightforward – deep breaths, slightly mannered, in a way that means that the audience are aware of the breathing noise.
 2. **Short, marked breaths out** – the 'ff' sound is an accented 'f' sound, such as at the beginning of the word 'fish'. The 'fanned' semi-quavers indicate that the semi-quavers should increase in speed as they process.
 3. **Short, marked breaths** – as number 2, but speeding up on the breath out, and slowing on the breath in.
 4. **Exhale through teeth** – the performer should try to create as loud as possible a 'shh' sound, but should be careful not to whistle through their teeth.
 5. **Exhale through teeth** – as number 4, but moving up and down in pitch as indicated.
 6. **Imitating gas fire** – the performer should make the sound of a naked gas flame, such as given by a gas hob or Bunsen Burner. This is created by making a rough 'Haa' sound from the back of the throat.
 7. **Imitating gas fire** – as number 6, but moving hand rapidly in front of mouth so as to create a tremolo effect of sorts.
 8. **Heavy whisper** – the performer should try to whisper in a marked, accented way, as loud as possible, but not venturing into speech.
 9. **Spoken** – normal speaking voice.
 10. **'Cacophony'** – performers should try to stagger their entries here so as to create 'cacophony' and not become in time with their whole section or choir.
 11. **Heavy whisper** – as number 8, but with an exaggerated final 's' like a cartoon snake with a lisp.
 12. **Humming** – performers should try to create a uniform humming sound, breathing regularly and independently to help attain this sound.
 13. **Pitched glissando** – performers should glissando from the chord they finished the previous movement on, to the lowest note possible.
 14. **Chanted** – this should be delivered in a style a little like a recitative from an opera, or like Anglican chant.
- The heterophonic section (rehearsal mark **B**) should be extremely free. Each individual singer should sing the given phrase in whichever rhythm they choose – this could range from uniform measures, or something similar to the rhythms given by the soloists in the previous section. The desired effect is for multiple versions of the same material to be present.
- The timeline is a rough guide to the conductor as the envisaged direction of musical events – it is not a definitive, prescriptive formula – the durations given are all approximations and the conductor should feel free at all times to use these as a guide to his/her own realisation of the piece.
- As a rule, the piece should feel free at all times. Performers should feel uninhibited and free to work originally with the material given. There are times for the choirs to sound together, but for the majority of the times, individuality should prevail.

PERFORMANCE LAY-OUT



PROGRAMME NOTE

By Reason of Darkness is the most ambitious and experimental choral work that I have written to date. When commissioned to write a piece for a massed community choir I wanted to do something very different to much of the choral music I usually write, something that would be very different to what the majority of the community choir may have performed before. The brief for the work was the theme of 'Southern and Northern Skies' and this general theme led me very quickly to Job:37, with the famous line 'Out of the south cometh the whirlwind'. This immediately got me thinking – how could I emphasise this line using the choral forces available to me? I then decided to try and 'create' the whirlwind that Job is describing using non-standard vocal techniques and effects. Thus, *By Reason of Darkness* was conceived.

The work is in three sections, the outer two using excerpts from Job, the inner one using some lines from *Hometown Elegy* from the Aberdeen-based poet G S Fraser (1915-1980). I wanted the work to be somewhat site specific to Aberdeen (where the first performance will take place) and this led me to Fraser's work, and also to the inclusion of the sound sample that is prevalent in the second movement. This middle movement is elegiac in tone and I wanted there to be elements of the 'hometown' Fraser is alluding to in his poem to be present – the first performance is due to take place outside where natural noises will occur, but I wanted there to be an ambient, almost undecipherable sound to be present as well.

I have subtitled this work a 'fantasy' – using the traditional understanding of something free and improvised. It is also a rhapsody and a homage to the locality. It is a representation of a current preoccupation with the notion of place – in this case Aberdeen and the wider county.

PAC

BY REASON OF DARKNESS

JOB: 37 & G.S.FRASER
(excerpts)

a Fantasy for Three Mixed Choirs (SABar) & Tubular Bells

PHILLIP A. COOKE (2015)

I. Out of the south cometh the whirlwind

Molto liberamente (senza misura)

Timeline

4" 4" 4" 4"

1.exaggerated deep breaths - all to take independently*
[in] [out]

2.short, marked breaths out
ff - ff - ff - ff - ff - ff - ff - ff

CHOIR I

1.exaggerated deep breaths - all to take independently*
[in] [out]

2.short, marked breaths out
ff - ff - ff - ff - ff - ff - ff - ff

1.exaggerated deep breaths - all to take independently*
[in] [out]

2.short, marked breaths out
ff - ff - ff - ff - ff - ff - ff - ff

CHOIR II

1.exaggerated deep breaths - all to take independently*
[in] [out]

1.exaggerated deep breaths - all to take independently*
[in] [out]

1.exaggerated deep breaths - all to take independently*
[in] [out]

CHOIR III

1.exaggerated deep breaths - all to take independently*
[in] [out]

1.exaggerated deep breaths - all to take independently*
[in] [out]

1.exaggerated deep breaths - all to take independently*
[in] [out]

Tubular Bells

* For all performance techniques, please acquaint yourself **fully** with the preface

The musical score is organized into three systems, labeled I, II, and III. Each system contains three staves (treble, treble, and bass clefs). Above the first system, three brackets indicate 4-measure segments. The score includes dynamic markings such as *ff* and breath instructions like "3.short, marked breaths" and "2.short, marked breaths out".

System I: Each of the three staves begins with a 4-measure rest. The first two staves (treble clefs) then play a sequence of notes marked *ff* - *ff* - *ff* - *ff* - *ff* - *ff* - *ff* - *ff*. The third staff (bass clef) plays a similar sequence. Each staff has a box above it containing the instruction "3.short, marked breaths".

System II: Each of the three staves begins with a rest marked "[in]". The first two staves (treble clefs) then play a sequence of notes marked *ff* - *ff* - *ff* - *ff* - *ff* - *ff* - *ff* - *ff*. The third staff (bass clef) plays a similar sequence. Each staff has a box above it containing the instruction "2.short, marked breaths out".

System III: Each of the three staves begins with a rest marked "[in]". The first two staves (treble clefs) then play a sequence of notes marked *ff* - *ff* - *ff* - *ff* - *ff* - *ff* - *ff* - *ff*. The third staff (bass clef) plays a similar sequence. Each staff has a box above it containing the instruction "2.short, marked breaths out".

poco a poco cresc. 



I

4.exhale through teeth
molto
Shh

4.exhale through teeth
molto
Shh

4.exhale through teeth
molto
Shh

II

3.short, marked breaths
ff - ff - ff - ff - ff - ff - ff - ff ff - ff - ff - ff - ff - ff - ff

4.exhale through teeth
molto
Shh

3.short, marked breaths
ff - ff - ff - ff - ff - ff - ff - ff ff - ff - ff - ff - ff - ff - ff

4.exhale through teeth
molto
Shh

3.short, marked breaths
ff - ff - ff - ff - ff - ff - ff - ff ff - ff - ff - ff - ff - ff - ff

4.exhale through teeth
molto
Shh

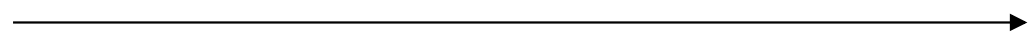
III

3.short, marked breaths
ff - ff - ff - ff - ff - ff - ff - ff ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths
ff - ff - ff - ff - ff - ff - ff - ff ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths
ff - ff - ff - ff - ff - ff - ff - ff ff - ff - ff - ff - ff - ff - ff

[poco a poco cresc.]



4" 4" 4" 2"

I

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

6.Imitating gas fire... *molto*

Haa

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

6.Imitating gas fire... *molto*

Haa

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

6.Imitating gas fire... *molto*

Haa

II

5.exhale through teeth *molto*

gliss. *gliss.*

Shh

5.exhale through teeth *molto*

gliss. *gliss.*

Shh

5.exhale through teeth *molto*

gliss. *gliss.*

Shh

III

4.exhale through teeth *molto*

Shh

5.exhale through teeth *molto*

gliss. *gliss.*

Shh

4.exhale through teeth *molto*

Shh

5.exhale through teeth *molto*

gliss. *gliss.*

Shh

4.exhale through teeth *molto*

Shh

5.exhale through teeth *molto*

gliss. *gliss.*

Shh

[poco a poco cresc.] $\xrightarrow{\hspace{10em}}$ **molto** $\xrightarrow{\hspace{10em}}$ 5

2" 4" 6"

I

5.exhale through teeth

Shh

5.exhale through teeth

Shh

5.exhale through teeth

Shh

II

6.Imitating gas fire...

Haa

6.Imitating gas fire...

Haa

6.Imitating gas fire...

Haa

7.Imitating gas fire - rapidly move hand in front of mouth

Haa

7.Imitating gas fire - rapidly move hand in front of mouth

Haa

7.Imitating gas fire - rapidly move hand in front of mouth

Haa

III

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff ff - ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff ff - ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff ff - ff - ff - ff - ff - ff - ff - ff

A [con misura] (♩ = c.66)

Molto liberamente (senza misura)

5"

solo *f* *sffz*

...Out of the south com- eth the whirl - win - - d:

gli. altri

[stop abruptly] *f* niente

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

I

[stop abruptly] *f* niente

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

[stop abruptly] *f* niente

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

II

[stop abruptly] *f* niente

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

[stop abruptly] *f* niente

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

III

[stop abruptly] *f* niente

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

[stop abruptly] *f* niente

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

Tubular Bells
(l.v. sempre) *f*

3"

I

tutti

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

f *mf*

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

f *mf*

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

f *mf*

solo

f *sfz*

3
...Out of the south com- eth the whirl - win - - d:

II

gli. altri

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

f *mf*

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

f *mf*

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

f *mf*

III

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

f *mf*

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

f *mf*

8. Each singer repeats independently [heavy whisper]:
'Out of the south cometh the whirlwind!'

f *mf*

f

[con misura] (♩ = c.66)

Molto liberamente (senza misura)

B

4"

5. exhale through teeth
fff niente
gliss.

[stop abruptly] Shh

5. exhale through teeth
fff niente
gliss.

[stop abruptly] Shh

* *pp* brooding
...Out of the south...

5. exhale through teeth
fff niente
gliss.

[stop abruptly] Shh

* *pp* brooding
...Out of the south...

tutti

5. exhale through teeth
fff niente
gliss.

[stop abruptly] Shh

5. exhale through teeth
fff niente
gliss.

[stop abruptly] Shh

5. exhale through teeth
fff niente
gliss.

[stop abruptly] Shh

solo *f* *sffz*

the whirl - win - d:

gli. altri

5. exhale through teeth
fff niente
gliss.

[stop abruptly] Shh

5. exhale through teeth
fff niente
gliss.

[stop abruptly] Shh

5. exhale through teeth
fff niente
gliss.

[stop abruptly] Shh

f *p*

* See preface for heterophonic sections



...the whirl... wind...

I

...the whirl... wind...

...wind.

II

...the whirl... wind...

...the whirl... wind...

III

...com - eth... the whirl... wind...

...com - eth... the whirl... wind...

...com - eth... the whirl... wind...

...wind.

[poco a poco cresc.]

[con misura] (♩ = c.66)

Molto liberamente (senza misura)

4"

System I:

- solo:** and cold out of the north... (with a triplet of eighth notes)
- gli. altri:** [stop abruptly] ...cold... (with sfz dynamics)

System II:

- [stop abruptly] ...cold... (with sfz dynamics)

System III:

- ...wind... [stop abruptly] ...cold... (with sfz dynamics)
- ...wind... [stop abruptly] ...cold... (with sfz dynamics)

Bottom Staff:

- [stop abruptly] ...cold... (with sfz dynamics)

[con misura] (♩ = c.66)

Molto liberamente (senza misura)

4" 4" 4"

tutti *sfz* ...cold... *sfz* ...cold... *sfz* ...cold...

I *sfz* ...cold... *sfz* ...cold... *sfz* ...cold...

II *sfz* ...cold... *sfz* ...cold... *sfz* ...cold...

III *sfz* ...cold... *sfz* ...cold... *sfz* ...cold...

solo *ff* and cold out of the north... *f*

gli. altri *sfz* ...cold... *sfz* ...cold... *sfz* ...cold...

D

[con misura] (♩ = c.66)

4"

4"

9. Each singer repeats independently [spoken]:
'Out of the south cometh the whirlwind!'

'And cold out of the north'

f ————— *ff*

mf [to form general chatter]

...which is strong...

9. Each singer repeats independently [spoken]:
'Out of the south cometh the whirlwind!'

'And cold out of the north'

————— *ff*

mf [to form general chatter]

...which is strong...

9. Each singer repeats independently [spoken]:
'Out of the south cometh the whirlwind!'

'And cold out of the north'

————— *ff*

mf [to form general chatter]

...which is strong...

f ————— *ffp*

'And cold out of the north'

...Hast thou with him spread out the sky...

mf [to form general chatter]

f ————— *ffp*

'And cold out of the north'

...Hast thou with him spread out the sky...

mf [to form general chatter]

tutti

f ————— *ffp*

'And cold out of the north'

...Hast thou with him spread out the sky...

mf [to form general chatter]

9. Each singer repeats independently [spoken]:
'Out of the south cometh the whirlwind!'

'And cold out of the north'

mf [to form general chatter]

9. Each singer repeats independently [spoken]:
'Out of the south cometh the whirlwind!'

'And cold out of the north'

mf [to form general chatter]

9. Each singer repeats independently [spoken]:
'Out of the south cometh the whirlwind!'

'And cold out of the north'

mf [to form general chatter]

mf

4" 4"

I

Out of the south cometh the whirlwind!

5.exhale through teeth
fff niente

9. [spoken]: 'Hast thou with him spread out the sky'

Shh *mf* [to form general chatter]

II

Out of the south cometh the whirlwind!

5.exhale through teeth
fff niente

9. [spoken]: 'Hast thou with him spread out the sky'

Shh *mf* [to form general chatter]

III

...as a mol - ten look - ing glass...

5.exhale through teeth
fff niente

9. [spoken]: 'Hast thou with him spread out the sky'

Shh *mf* [to form general chatter]

IV

...as a mol - ten look - ing glass...

5.exhale through teeth
fff niente

Shh

3"

3"

I

f *mf* [hold this note, breathing regularly and independently]

...for we can - not or - der our speech...

f *mf* [hold this note, breathing regularly and independently]

...what shall we say un - to him...

II

f *mf* [hold this note, breathing regularly and independently]

...for we can - not or - der our speech...

f *mf* [hold this note, breathing regularly and independently]

...what shall we say un - to him...

III

f *mf* [hold this note, breathing regularly and independently]

...for we can - not or - der our speech...

f *mf* [hold this note, breathing regularly and independently]

...what shall we say un - to him...

f

3" 5"

I

f *mf* *pp*

[hold this note, breathing regularly and independently]

10. Each singer should stagger entry to create 'cacophony'

...by rea - son of dark - ness...
...by rea - son of

II

f *mf* *pp*

[hold this note, breathing regularly and independently]

10. Each singer should stagger entry to create 'cacophony'

...by rea - son of dark - ness...
...by rea - son of

III

f *mf* *pp*

[hold this note, breathing regularly and independently]

10. Each singer should stagger entry to create 'cacophony'

...by rea - son of dark - ness...
...by rea - son of

10. Each singer should stagger entry to create 'cacophony'

...by rea - son of

10. Each singer should stagger entry to create 'cacophony'

...by rea - son of

The musical score is arranged in three systems, labeled I, II, and III. Each system contains a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal lines are marked with a triplet of eighth notes and the lyrics "rea-son of ...dark - ness." The piano accompaniment features a triplet of eighth notes in the left hand. Performance instructions include *fff* (fortissimo) and *p* (piano), along with the instruction "[stop abruptly]". A specific performance tip is provided in a box: "11. [heavy whisper] - exaggerate the final 's' like a cartoon snake". A bracket above the first system indicates a 4-measure span. The tempo/mood is indicated at the top as "[poco a poco cresc.]".

II. Hometown Elegy

4/2 Lento sostenuto (♩ = c.42)

5/2

4/2

5/2

12. [humming] -breathe independently to keep a uniform sound

ppp sempre *p espress.*

mmm And the coun - try

12. [humming] -breathe independently to keep a uniform sound

ppp sempre *p espress.*

mmm And the coun - try

12. [humming] -breathe independently to keep a uniform sound

ppp sempre *p espress.*

mmm And the coun - try

p espress. *ppp sempre*

And the coun - try ly - ing quiet.... *mmm*

12. [humming] -breathe independently to keep a uniform sound

p espress. *ppp sempre*

And the coun - try ly - ing quiet.... *mmm*

12. [humming] -breathe independently to keep a uniform sound

p espress. *ppp sempre*

And the coun - try ly - ing quiet.... *mmm*

12. [humming] -breathe independently to keep a uniform sound

ppp sempre

mmm

12. [humming] -breathe independently to keep a uniform sound

ppp sempre

mmm

12. [humming] -breathe independently to keep a uniform sound

ppp sempre

mmm

4/2 Tubular Bells (i.v. sempre) *p*

5/2

4/2

5/2

6 **5/2** **4/2** **5/2** **4/2**

12. [humming] *ppp sempre*

ly - ing quiet...— *mmm*

I

12. [humming] *ppp sempre*

ly - ing quiet...— *mmm*

12. [humming] *ppp sempre*

ly - ing quiet...— *mmm*

II

III

p espress.

And the coun - try ly - ing quiet...—

p espress.

And the coun - try ly - ing quiet...—

p espress.

And the coun - try ly - ing quiet...—

5/2 **4/2** **5/2** **4/2**

F

Molto liberamente (senza misura)

[begin sample] →

20"

10

4
2

Timeline

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The tempo/style marking is 'Molto liberamente (senza misura)'. A 'Timeline' box at the top right indicates a 20-second sample duration starting from the beginning of the section.

System I: The vocal line starts with a fermata on a whole note, followed by the lyrics "...quiet and full of farms". The dynamics are marked *p* and *pp*, with a performance instruction "[gradually shift vocal sound to humming]". The piano accompaniment consists of chords in the left hand.

System II: Similar to System I, with the same lyrics and dynamics. The piano accompaniment is identical.

System III: The vocal line begins with a box containing "[12. humming]" and the dynamic *ppp sempre*, followed by the lyrics "...quiet and full of farms". The dynamics are *p* and *pp*, with the instruction "[gradually shift vocal sound to humming]". The piano accompaniment is consistent with the previous systems.

At the bottom of the page, there is a large "4/2" time signature and a few notes on a staff.

[end sample]

4/2

Lento sostenuto (♩ = c.42)

2/2

I
 This is the shape...shape of a land... ..shape of a land...
 This is the shape...shape of a land... ..shape of a land...
 This is the shape...shape of a land... ..shape of a land...

II
 This is the shape... This is the shape...
 This is the shape... This is the shape...
 This is the shape... This is the shape...

III
 ...shape of a land... This is the shape...
 ...shape of a land... This is the shape...
 ...shape of a land... This is the shape...

4/2
 mp

Molto liberamente
(senza misura)

[begin sample] _____

17

2 **4**

The musical score is arranged in three systems, each for a different voice part (I, II, III) and piano accompaniment. Each system consists of a vocal line and a piano line. The vocal lines are in a key with two flats and contain the lyrics: "...that out - lasts a strat - e - gy...". The piano accompaniment consists of a single line in the same key. The score is marked with dynamic indications of *p* (piano) and *pp* (pianissimo). The tempo/mood is indicated as "Molto liberamente (senza misura)". The score begins with a rehearsal mark "17" and a large "H" in a box. At the top right, there is a section header "H" and the tempo instruction. Below it, there is a bracketed section "[begin sample]" followed by a long horizontal line. The score is divided into three systems, each with a vocal line and a piano line. The first system is labeled "I", the second "II", and the third "III". The piano accompaniment line at the bottom of the page starts with a dynamic marking of *p*. The score concludes with a double bar line and repeat dots.

4/2

Lento sostenuto (♩ = c.42)

20"

[gradually shift vocal sound to humming]

I

[gradually shift vocal sound to humming]

mp poco a poco cresc.

...to be tak - en...

[gradually shift vocal sound to humming]

p poco a poco cresc.

And is not...

[gradually shift vocal sound to humming]

mf poco a poco cresc.

...with rhet -

II

[gradually shift vocal sound to humming]

mp poco a poco cresc.

...to be tak - en...

[gradually shift vocal sound to humming]

p poco a poco cresc.

And is not...

[gradually shift vocal sound to humming]

mf poco a poco cresc.

...with rhet - or - ic...

III

[gradually shift vocal sound to humming]

mp poco a poco cresc.

...to be tak - en...

[gradually shift vocal sound to humming]

p poco a poco cresc.

And is not...

4/2

mp

24 *mf* *ff* *fff*

...with rhet - or - ic... ..or arms... ..or arms...

I *ff* *fff*

...or arms... ..or arms...

ff *fff*

...or arms... ..or arms...

or - ic... ..or arms... ..or arms...

II *ff* *fff*

...or arms... ..or arms...

ff *fff*

...or arms... ..or arms...

III *ff* *fff*

...or arms... ..or arms...

ff *fff*

...or arms... ..or arms...

f

Molto liberamente (senza misura)

Timeline

6" 10"

13. Pitched glissando to lowest possible note
fff niente

Ooo

13. Pitched glissando to lowest possible note
fff niente

Ooo

13. Pitched glissando to lowest possible note
fff niente

Ooo

13. Pitched glissando to lowest possible note
fff niente

Ooo

13. Pitched glissando to lowest possible note
fff niente

Ooo

13. Pitched glissando to lowest possible note
fff niente

Ooo

13. Pitched glissando to lowest possible note
fff niente

Ooo

13. Pitched glissando to lowest possible note
fff niente

Ooo

13. Pitched glissando to lowest possible note
fff niente

Ooo

3.short, marked breaths

ff - ff - ff - ff -

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff -

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

3.short, marked breaths

ff - ff - ff - ff - ff - ff - ff - ff - ff - ff - ff

Tubular Bells

5"

The musical score is organized into three main sections, labeled I, II, and III on the left. Each section contains a pair of staves (treble and bass clef). The score is marked with dynamic levels **ff** (fortissimo) and includes specific performance instructions: **3.short, marked breaths**, indicated by arrows pointing to specific notes. The notation includes slurs, accents, and breath marks. The first section (I) spans approximately 12 measures. The second section (II) spans approximately 12 measures. The third section (III) spans approximately 12 measures. The overall structure is defined by a 5-second time interval indicated at the top right.

Section I:

- Staff 1 (Treble): **ff-ff-ff-ff-ff-ff-ff-ff ff-ff-ff-ff-ff-ff-ff-ff**
- Staff 2 (Bass): **ff-ff-ff-ff ff-ff-ff-ff-ff-ff-ff**
- Staff 3 (Treble): **ff-ff-ff-ff**
- Staff 4 (Bass): **ff-ff-ff-ff - ff-ff-ff-ff ff-ff-ff-ff-ff-ff-ff**

Section II:

- Staff 1 (Treble): **ff-ff-ff-ff**
- Staff 2 (Bass): **ff-ff-ff-ff - ff-ff-ff-ff ff-ff-ff-ff-ff-ff-ff**
- Staff 3 (Treble): **ff-ff-ff-ff-ff-ff-ff-ff ff-ff-ff-ff-ff-ff-ff**
- Staff 4 (Bass): **ff-ff-ff-ff - ff-ff-ff-ff ff-ff-ff-ff-ff-ff-ff**

Section III:

- Staff 1 (Treble): **ff-ff-ff-ff-ff-ff-ff-ff ff-ff-ff-ff-ff-ff-ff**
- Staff 2 (Bass): **ff-ff-ff-ff - ff-ff-ff-ff ff-ff-ff-ff**
- Staff 3 (Treble): **ff-ff-ff-ff-ff-ff-ff-ff ff-ff-ff-ff - ff-ff-ff-ff**
- Staff 4 (Bass): **ff-ff-ff-ff-ff-ff-ff-ff ff-ff-ff-ff-ff-ff-ff**

solo

14. chanted [like Anglican chant]

f

...And now men see not the bright light which is in the clouds...

gli. altri **3. short, marked breaths**

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

I

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

II

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

III

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

9. Each singer repeats independently [spoken]: 'Out of the south cometh the whirlwind!'

f [as quick as possible - 'babbling']

Tubular Bells

mf

12"

tutti

5.exhale through teeth
molto
gliss. *gliss.*
niente Shh *niente*

I

5.exhale through teeth
molto
gliss. *gliss.*
niente Shh *niente*

5.exhale through teeth
molto
gliss. *gliss.*
niente Shh *niente*

II

5.exhale through teeth
molto
gliss. *gliss.*
niente Shh *niente*

5.exhale through teeth
molto
gliss. *gliss.*
niente Shh *niente*

solo

14. chanted [like Anglican chant]
f
 ...but the wind passeth...and cleanseth them...

gli. altri

5.exhale through teeth
molto
gliss. *gliss.*
niente Shh *niente*

III

5.exhale through teeth
molto
gliss. *gliss.*
niente Shh *niente*

5.exhale through teeth
molto
gliss. *gliss.*
niente Shh *niente*

K

[con misura] (♩ = c.66)

I

...with God is

P poco a poco cresc.

II

f 14. chanted [like Anglican chant]

...fair weather cometh out of the north...

gli. altri

p poco a poco cresc.

...with God is ter-rib-le maj-es- ty...


III

tutti

p poco a poco cresc.

...with God is ter-rib-le maj-es- ty...

p

poco a poco accel. 

I

mp poco a poco cresc. 3
...with God is ter-rib-le maj-es- ty...

ter-rib-le maj-es- ty...

II


mp poco a poco cresc. 3
...with God is ter-rib-le maj-es- ty...

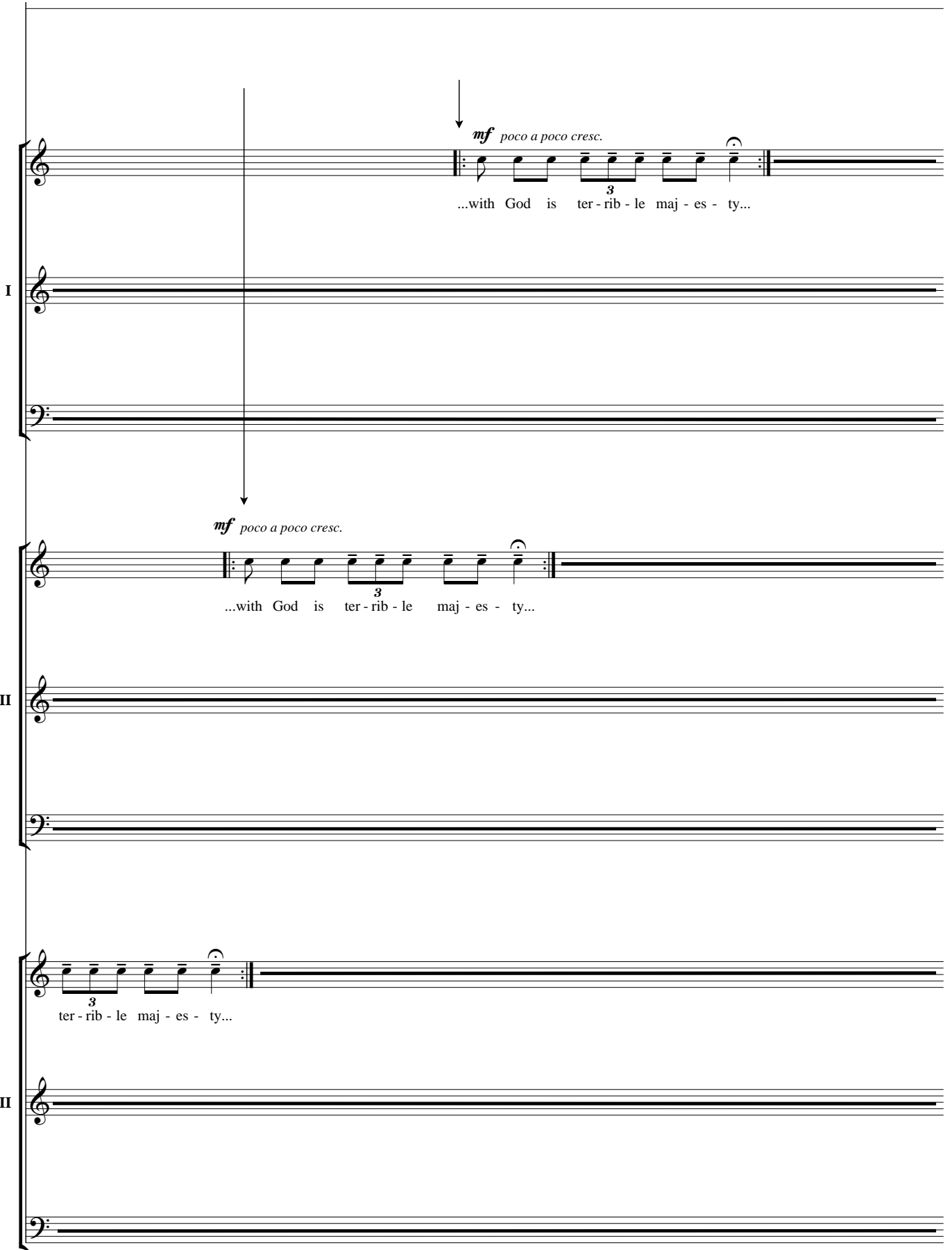
III

mp poco a poco cresc. 3
...with God is ter-rib-le maj - es - ty...

mf poco a poco cresc.
...with God is

mp *mf*

[poco a poco accel.] 



mf poco a poco cresc.

...with God is ter-rib - le maj - es - ty...

mf poco a poco cresc.

...with God is ter-rib - le maj - es - ty...

ter-rib - le maj - es - ty...

The score consists of three systems, each with a vocal line and two piano accompaniment staves. The first system is labeled 'I', the second 'II', and the third 'III'. The vocal lines contain lyrics and musical notation, including a triplet of eighth notes. Performance instructions include 'mf poco a poco cresc.' and a tempo marking '[poco a poco accel.]' with a right-pointing arrow at the top of the page. A vertical line is drawn through the first system, and an arrow points from it to the second system's vocal line.

[poco a poco accel.] —————> a tempo - rit.

I

ff *sub. p* *fff*
...with God is ³ ter-rib-le maj-es-ty.

II

ff *sub. p* *fff*
...with God is ³ ter-rib-le maj-es-ty.

III

ff *sub. p* *fff*
...with God is ³ ter-rib-le maj-es-ty.

Tubular Bells



f repeat this figure over and over again, increasing in tempo and loudness until reaching a wild, 'hysterical' crescendo - conductor will give signal to stop



I

II

III

(l.v. a niente)