

for pauline —
with many continuing —
thanks & admiration

R

m m m m m
m i i i i
m i s s a
m i s s a
m a a a

c c c c c c
c o n n n
c o n n r è t e
c o n r r
c è è
t t
e e

r o n
j e f f e r s

notes —

this work, as conceived, may be performed in any of the following ways:

for meditation

sanctus (extended)

for a concert

sanctus

credo, sanctus, agnus dei

sanctus, agnus dei

hosanna

hosanna, agnus dei

Kyrie, gloria ("missa brevis")

Kyrie, gloria, credo, sanctus, agnus dei ("missa complete")

within a worship service

in addition to any of the above:

credo and/or agnus dei as separate responses
or as invocation/creed and benediction,
with/without sanctus as an anthem.

notes to myself (which may be of interest) —

the textures and structure of the Kyrie and gloria were suggested by the concrete poetry of Itse and Pierre Garnier and Ladislav Novák. the first seeks to convey both the quality of mercy and the humility of its cry. the second seeks the essence of joy and praise. they are both dedicated to Howard Swan — especially the gloria, which should sound "the way old champagne feels while it's still in the bottle."

if the gloria releases the spirit of the Novák poem, the credo seeks the experience and impact of its essential, solitary statement. Ives' transcendentalism and his thoughts in "Music and Its Future" are other strong, abiding influences. (the gloria also owes much to Ludwig as well as Novák and Howard.)

the sanctus is particularly indebted to Ms. Oliveros. it is a personal and particular perspective of experiences which she has shared. there was also the desire to search Beethoven's profound "sanctus" through meditation and to write a piece for i cantori that depended upon their special spiritual closeness. each individual should give expression to that which she or he considers to be "holy" (sanctus).

the agnus dei is a simple statement of humanity's hope: "dona nobis pacem." (my first experience with the sound of massed brass wind chimes came with peter salemi's gradual and alleluia for chorus, organ, and brass wind chimes.)

aspects of the hosanna pay homage to other concrete poems, in particular "rendering the legible illegible" by Claus Bremer.

thanks is also due to the OSU University Choir for their sensitive exploration of the sanctus's potential which revealed much to me. and John Cage and Erik Satie's messe des pauvres are probably somewhere in back of the whole thing.

ron jeffers

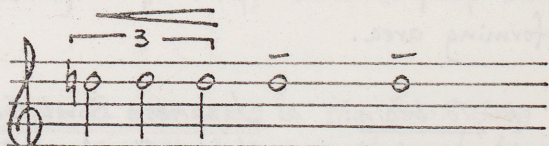
august, 1975
corvallis

credo (from "missa concrete")

for charlie

a tenor (or baritone) (or mezzo soprano, one octave higher)
intones the following phrase from somewhere outside the
performance space:

full, robust



8 cre-do in u - num.

november, 1973

Stony Brook

sanctus (from "missa concretè")

for i cantori, pauline, and ludwig

a quiet, meditative atmosphere. the participants should be seated around the stage and/or around and among the entire performance space. the bowl gong and its player should be positioned centrally in the forward part of the performing area.

1. To begin: a Japanese Bowl Gong (having as a predominant lower pitch: A₄, D₄, or E₄ — use the largest, lowest one you can find): after all is quiet, contemplate beginning. begin. 3 long tones. the player should allow each tone to ring as long as it is audible to him; then, after a short pause, strike the next tone.

Sometime after the second gong tone has sounded: each alto (independently, yet still sensitive to the larger context) should intone the following phrase 21 times:

altos

0.25-35"

Quiet, meditative, yet intense

pp-p

san — ctus

note: all singers — altos, tenors, sopranos, basses — should intone their individual phrases as follows: the duration of each phrase should be equal to the length of one full breath (c. 25-35"); the spirit (but not necessarily the letter) of the indicated rhythmic proportions should be maintained; begin with a quiet, contemplative intensity; with each repetition, allow this intensity to vary with the particular feeling you wish to express, subsiding gently during the final repetitions of the phrase.

2. After c. 2:00-2:30: the Bowl Gong again sounds 3 long tones in the manner described above.

Sometime after the first of these 3 gong tones has sounded, each tenor (independently, yet still sensitive to the larger context) should intone the following phrase 21 times:

c. 25-35"

Quiet, meditative, yet intense

tenors

pp-p B san — ctus

Sometime after the third of these 3 gong tones has sounded, each soprano (independently, yet still sensitive to the larger context) should intone the following phrase 21 times:

c. 25-35"

Quiet, meditative, yet intense

sopranos

pp-p san — ctus

3. After c. 5:00-5:30: the Bowl Gong sounds 2 long tones in the manner described above.

Sometime after the first of these 2 gong tones has sounded, each bass (independently, yet still sensitive to the larger context) should intone the following phrase 21 times:

c. 25-35"

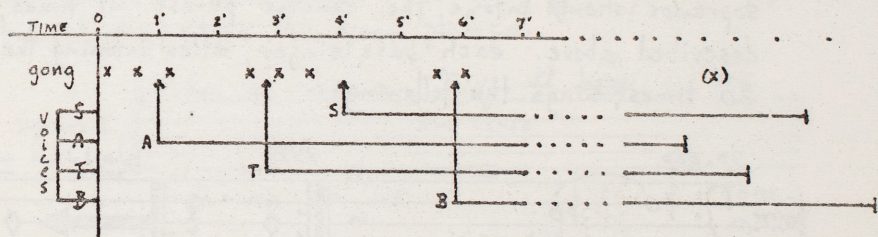
Quiet, meditative, yet intense

basses

pp-p san — ctus

Much later, but before the basses are finished, the Bowl Gong sounds one final time.

note: a graphic summary of the sanctus follows:



note: the sanctus may be performed separately and, if desired, the number of repetitions of the phrase may be increased to any power of 3, such as: $3 \times 3 \times 3$ (27 repetitions), $3 \times 3 \times 3 \times 3$ (81 repetitions), or $3 \times 3 \times 3 \times 3 \times 3$ (243 repetitions), etc. (audience or guests could simply be invited to intone the same pitches being sung by someone nearby.) If the number of repetitions is increased, the number of gong tones should be increased in the following manner:

	1.	2.	3.
27 repetitions:	(3) +	(3) +	(2 and 1 before the end)
81 repetitions:	(5) +	(5) +	(4 and 1 before the end)
243 repetitions:	(7) +	(7) +	(6 and 1 before the end)
etc.			

and the entry of each group of gong tones should be altered in the following way:

	1.	2.	3.
27 repetitions:	beginning	after c. 2:30	after c. 5:00-6:00
81 repetitions:	beginning	after c. 5:00	after c. 10:00-12:00
243 repetitions:	beginning	after c. 10:00	after c. 20:00-25:00
etc.			

if, however, credo/sanctus/agnus dei, sanctus/agnus dei, or the entire "missa concretè" is performed, altos, tenors, and sopranos should intone the "sanctus" phrase 21 times, as described above. each bass singer, after intoning the phrase 20 times, sings the following:

The musical notation is on a single staff labeled "basses". It begins with a treble clef and a common time signature. The first part consists of a half note G (labeled "san"), followed by a half note A (labeled "ctus"). Above the staff, the dynamics "PP-PPP" and "pp" are indicated. A double bar line follows. The second part consists of a quarter note [s] (labeled "[s] (soft 's')"), followed by a quarter rest, then a quarter note [s], and a quarter rest. Above the staff, "PPP" is written. A double bar line follows. The third part begins with the instruction "br. wind chimes enter" and an arrow pointing to a thick horizontal bar that spans the duration of the [s] notes. Above the staff, "niente" is written. The notation ends with a double bar line.

continue to repeat the quiet, sustained [s] until many of the brass wind chimes are sounding. gradually diminuendo and allow the brass wind chimes to mask your [s] sound.

when all basses have finished singing the "sanctus" phrase, altos (individually) begin to agitate the Brass Wind Chimes* very quietly (*use as many different sizes as possible, especially larger ones; at least 10 sets, preferably many more).

when all chimes are sounding (pianissimo), the sopranos perform the agnus dei.

agnus dei

(from "missa concrète")

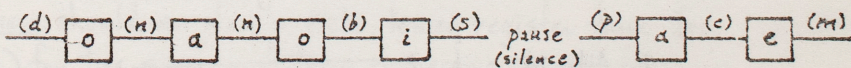
for peter

when all brass wind chimes are sounding quietly, each soprano (individually) sings the given phrase

Soprano I
do - na no - bis pa - cem.

Soprano II
do - na no - bis pa - cem.

in the following manner: each soprano sings independently; at some point, however — without visual cues (just by listening) — each vowel should be heard sounding in all voices simultaneously before proceeding to the next syllable:



after the sopranos' "pacem", the sounding of the Brass Wind Chimes continues, and then slowly, gradually ceases.

note: the credo soloist (or any player, if the credo is not performed) may remain outside the performing space and gently acitate 2 sets of brass wind chimes during the agnus dei. These chimes would continue sounding for a short time after all others had ceased.

august, 1975
Corvallis

hosanna (from "missa concrete")

Homage to Claus Bremer

a single rich alto voice intones the following phrase:

calmly, inwardly joyful — quite slowly at first

solo alto

mp ho-sa-na in ex-cel-sis

this phrase is repeated a number of times, and, with each repetition, another "section" of the choir joins the soloist (intoning their given phrase independently of the soloist and each other) in the order given below:

1. Alto III

p ho-sa-na ho-sa-na ho-sa-na *pp*

2. Alto II

p ho-sa-na

3. Alto I

p in ex-cel-sis

4. Soprano II *p*
 ex-cel - sis

5. Soprano I *p* *mp*
 ex-cel-sis ex-cel-sis ex-cel - sis

6. Bass I *p* *mp*
 ho - sa - na ho - sa - na

7. Bass II *mp*
 ho - sa - na ho - sa -

8. Tenors *mp*
 in ex-cel - sis in ex-cel-sis

All women should employ a rich, lower register tone (as possible) for the singing of their respective phrase, beginning quietly and gradually increasing to "forte possible" by the end of this section of the hosanna. [It's obvious that much of the dynamic increase in this register will be created by the male voices — the women's voices should basically add articulation, mass, and color.] Basses should begin with a dark, somewhat "covered" head tone and gradually change to the full joyous shout at the end of this section. Tenors should begin lyrically, mezza voce and gradually change to dramatic, forte possible.

gradually, the sense of activity (tempo) should increase along with an increase in dynamics to "presto e forte possible". After an abrupt cut-off, this ho-sanna should seek to compress and express its essence in the following monosyllabic shout. It's especially important that this final shout be jubilant and free, never simply loud or forced or harsh. The syllable and pitch to be used for this final soaring shout are given in the score below:

I: *b*
 S: -sis
 II: *b*
 -cel-
 I: *b*
 A: -sa-
 II, III: *b*
 -sa-
 T: *b*
 B: I: -cel-
 II: -na-
b
 B: I: -sa-
 II: ho-

after a certain silence, the following "sanctus" occurs:

p

all women:

san ————— ctus

note: basically a warm, "mezzo-ish" sound. very, very broad. a long, slow, inner swelling which emerges synergetically to the Eb; there it sustains itself for an equally long period of time before moving to the A4 (still charged with energy) where it sustains itself for a time until subsiding — gradually, gently. this one gesture should attempt to bring together various energies and emotional dimensions suggested by the word "sanctus."

when the second syllable of "sanctus" (actually the vowel: [u]) has subsided to *ppp*, tenors (with lyric lightness) and basses (using a light "head-tone," quasi falsetto) perform the following (once):

sopranos

niente
(gradually allow brass wind chimes to mask the [s] sound)

[s]

when the sopranos are quietly sustaining the [s], the altos (individually) begin to agitate the Brass Wind Chimes* very quietly (*use as many different sizes as possible, especially larger ones; at least 10 sets, preferably many more).

when all chimes are sounding pp, the sopranos (or two soloists) perform the agnus dei.

agnus dei

SOP II

do - na no - bis pa - cem

fairly
long pause

after the sopranos' "pacem," the sounding of the Brass Wind Chimes continues, and then slowly, gradually ceases.

december, 1974
corvallis

C		C	CC	CONCRÈTE	CONCRÈTE		C
O	O	O	OO	O	O		O
N	N	N	NN	N	N		N
C	C	C	CC	CONCRÈTE	CONCRÈTE		C
R		R	RR		R		R
È		È	ÈÈ		È		È
T		T	TT		T		T
E		E	EE	CONCRÈTE	CONCRÈTE		E

MMMM	MMMM	M	M	MMMM	MMMM	MMMM	MMMM	MMMM
I	I	I	II	I	I	I	I	I
S	S	S	S	S	SSSS	SSSS	S	SSSS
S	S	S	S	SS	S	S	S	S
AAAAA	AAAAA	A	A	AAAAA	A	A	AAAAA	AAAAA

DAWN...

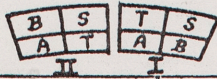
"Dawn points, and another day
prepares for heat and silence..."

I am here, or there, or elsewhere
in my beginning."

T.S. Eliot ("East Coker")

music by Ron Jeffers

DAWN...



CHOIR I

Sustained (♩=44-48)

poco sfpp no vib.

Dawn

div. *poco sfppp* Dawn

pppp no vib. *mmaww*

ppp no vib. *mmaww*

h.v.

no vib. *ppp* *mmaww*

no vib. *ppp* ("Head tone") *mmaww*

CHOIR II

Sustained (♩=44-48)

poco sfppp no vibrato

poco sfpp h.v.

Dawn

pppp no vib. *mmaww*

no vib. *ppp* ("Head tone") *mmaww*

for rehearsal only



sfp

po - - - *ints,*

(points)

pp

pre-

po - - - *ints,*

(points)

pp

may →

po - - - *ints,*

(points)

pp

po - - - *ints,*

(points)

p

pp

inn - ts

pp

may

mp sfp

and a - no - ther - day

po - - - *ints*

(points)

po - - - *ints*

(points)



poco *pp*

pare
a
(and) - n
(and)

ares
(pre*pare*s)

p *poco sfp* *pp*

for heat a - n
(a n d)

for heat a
(and) - n
(and)

poco sfp

le - - -

pp *p* *poco sfp* *PPP*

heat and si
(silence)



(♩ = 60-63)

Solo:

All:

PPP (like an overtone) -ce (soft [s])

pp I a-m (m) or

mp or

(♩ = 60-63)

poco sfpp here

poco sfpp here



cresc. *f* *p*
 there, _____ or else - where _____ in my

cresc. *f* *p*
 there, _____ or else - where _____ in my

cresc. *f* *p*
 there, _____ or else - where _____ in my

cresc. *f* *p*
 there, _____ or else - where _____ in my

mp cresc. *f* *p*
 there, _____ or else - where _____ in my

mf cresc. *f* *p*
 there, _____ or else - where _____ in my

mp cresc. *f* *p*
 or _____ else - where _____ in my

mp cresc. *f* *pp*
 here, _____ or else - where _____

dim. *pp* *ppp*

be- gin- nn

dim. *pp* *pppp*

be- gin- ni- ng.

pp

be- → ü

dim. *pp* *pppp*

be- gin- ni- ng.

dim. *pp* *pppp*

be- gin- ni- ng.

dim. *pp* *pppp*

be- gin- ni- ng.

dim. *pp* *pppp*

be- gin- ni- ng.

ppp *pppp*

nn

July, 1965; rev. 1975.



r o n j e f f e r s

missa brevis

kyrie

Homage to Ilse and Pierre Garnier

gloria

Homage to Ladislav Novák

for mixed chorus a cappella

The textures and structure of these two settings were suggested by the concrete poetry of Ilse and Pierre Garnier and Ladislav Novák. The first setting seeks to convey both the quality of mercy and the humility of its cry. The second seeks the essence of joy and praise.

. It is suggested that the beginning pitches be obtained from the pitch "D⁴". It is highly undesirable to sound the first chord before beginning the performance.

dedication

These pieces are dedicated to Howard Swan — especially the second, which should sound "the way old champagne feels while it's still in the bottle."

H — stands for "Hauptstimme" or principal voice.

N — stands for "Nebenstimme" or secondary voice.

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GLRIA

♩: 48-50

kyrie

R. JEFFERS

SOPRANO

1 *pp* *H* *non vib.* Ky- *pp* *n.v.* ri-

2 *pp* Ky- *pp* ri-

3 *pp* ri-

ALTO

1 *pp* e- *pp* e- *pp* le- *pp* non vib. i-

2 *pp* e- *pp* le- *pp* i- *pp* -son

3 *pp* le- *pp* i- *pp* -son

TENOR

1 *pp* le- *pp* i- *pp* non vib. -son Ky-

2 *pp* i- *pp* -son *pp* Ky- *pp* ri-

3 *pp* i- *pp* -son *pp* Ky-

BASS

1 *pp* -son *pp* Ky- *pp* ri-

2 *pp* e- *pp* le-

3 *pp* *H* *non vib.* *pp* *n.v.*

REH. ACCOMPANY ONLY

pp *pp*

2.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, with piano accompaniment. The score is divided into four systems, each with three staves. The lyrics are: "e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son". Performance markings include "n.v." (non vibrato) and "non vib.".

Soprano (S): 1. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son
2. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son
3. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son

Alto (A): 1. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son
2. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son
3. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son

Tenor (T): 1. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son
2. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son
3. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son

Bass (B): 1. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son
2. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son
3. e-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son

Piano Accompaniment: The piano part consists of two staves. The right hand plays chords and arpeggios, while the left hand plays a rhythmic accompaniment. The score includes dynamic markings such as *pp* and *ppp*.

4.

Handwritten musical score for SATB choir with piano accompaniment. The score is divided into four systems. The first system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, plus piano accompaniment. The lyrics are: "-ste e- le- i- son, Chri- ste e- le- i-". The score includes dynamic markings (p, pp, n.v.), articulation (accents), and performance instructions like "poco" and "(.)". The piano part features chords and a melodic line with a "poco" marking.

poco rit. "Tempo I"
(♩: 52-54)

S

1 *ppp* 3 *mp* *n.v.*

2 *pp* 4 *mp* *n.v.*
-son, -son,

3 *pp* 4 *mp* *n.v.*
-son,

A

1 *pp* *son.* *mp* *n.v.* *mp* *n.v.*

2 *pp* *-son.* *mp* *n.v.* *mp* *n.v.*
ri- e-
-e

3 *pp* *mp* *n.v.* *mp* *n.v.*
ri- e-

T

1 *pp* *son.* *mp* *n.v.* *mp* *n.v.*

2 *pp* *-son.* *mp* *n.v.* *mp* *n.v.*
le- li-

3 *pp* *mp* *n.v.* *mp* *n.v.*
-e e-

B

1 *mp* *n.v.* *mp* *n.v.*

2 *mp* *n.v.* *mp* *n.v.*
Ky- e-

3 *mp* *n.v.* *mp* *n.v.*
le-

poco rit. "Tempo I"
(♩: 52-54)

1 *pp* 3 *mp* *n.v.*

2 *pp* 4 *mp* *n.v.*

3 *pp* 4 *mp* *n.v.*

1 3 4

2 4 4

3 4 4

6.

H

1 *ri-*

2 *Ky-*

3 *Ky-*

pp *-e*

1 *le-*

2 *le-*

3 *le-*

piu p *i-*

piu p *-son*

1 *i-*

2 *-son*

3 *i-*

son

piu p *Ky-*

piu p *Ky-*

piu p *ri-*

piu p *-son*

1 *ri-*

2 *le-*

3 *H*

le-

le-

le-

pp

p

piu p

poco rit.

Handwritten musical score for SATB choir and piano accompaniment. The score is divided into two systems. The first system includes vocal parts for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2, along with piano accompaniment. The second system includes piano accompaniment. The score features various musical notations such as clefs, time signatures, dynamics (ppp, pp), and lyrics including 'Ky-son', 'ri-', 'le-', and 'i-son.'

System 1:

- Soprano 1:** Treble clef, whole notes, rests.
- Soprano 2:** Treble clef, whole notes, rests.
- Alto 1:** Treble clef, quarter notes, rests. Lyric: *-son*
- Alto 2:** Treble clef, quarter notes, rests. Lyric: *Ky-*
- Tenor 1:** Treble clef, quarter notes, rests. Lyric: *ri-*
- Tenor 2:** Treble clef, quarter notes, rests. Lyric: *-ee-*
- Bass 1:** Bass clef, quarter notes, rests. Lyric: *Ky-*
- Bass 2:** Bass clef, quarter notes, rests. Lyric: *le-*
- Bass 3:** Bass clef, quarter notes, rests. Lyric: *i-*

System 2:

- Piano Accompaniment:** Treble and Bass clefs, quarter notes, rests. Dynamics: *pp*, *ppp*. Lyric: *-son.*

B.

gloria

c. 10-12"

$\text{♩} = 58-60$

The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), Piano Solo (p. solo), and Piano (P). It consists of 12 staves. The vocal parts (S, A, T, B) are in treble clef, while the piano parts are in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked $\text{♩} = 58-60$. The score includes various dynamic markings: *sfz* (sforzando), *mf* (mezzo-forte), *f* (forte), and *molto*. Performance instructions include *molto* and *cresc.* (crescendo). The piano part features complex rhythmic patterns and chordal textures. The vocal parts have lyrics written below the notes, including "RI-". The score is marked with rehearsal points and includes a section labeled "c. 10-12" and "cresc." at the bottom.

Presto (♩=184)

1 S 1 *non dim.* *pp!* *non cresc.* *ff* GLO - RI - A!

2 S 2 *non dim.* *pp!* *non cresc.* *ff* GLO - RI - A!

Solo *mp* *pp!* *non cresc.* *ff* GLO - RI - A!

1 A *molto* *pp!* *non cresc.* *ff* GLO - RI - A!

2 A *molto* *pp!* *non cresc.* *ff* GLO - RI - A!

1 T *non dim.* *ff* GLO - RI - A!

2 T *non dim.* *ff* GLO - RI - A!

3 T *non dim.* *ff* GLO - RI - A!

1 B

2 B

3 B

LOS ANGELES
JULY, 1969

Presto (♩=184)

pp! *ff*

3

4

M M M M M
M i i i
M i s s a
M i s s a
M a a a

C C C C C C
C O O O O
C O n n n
C O n c r è t e
C O n r r
C è è
t t
e e

r o n
j e f f e r s

notes —

This work, as conceived, may be performed in any of the following ways:

kyrie and gloria ("missa brevis")

sanctus and agnus dei

kyrie, gloria, credo, sanctus, agnus dei ("missa concrete")

sanctus (extended first section)

credo, sanctus, agnus dei

notes to myself (which may interest you) —

if the gloria releases the spirit of the Novák poem, the credo seeks the experience and impact of its essential, solitary statement. Ives' transcendentalism and his thoughts in "Music and Its Future" are other strong, abiding influences. [the gloria owes something to Ludwig as well as Novák and Howard.]

Sanctus probably owes enough to ms. Oliveros to be less than flattering, but it hopefully stands as a personal & particular perspective of experiences which she has shared; there was also the desire to search Beethoven's profound "Sanctus" through meditation (a two-channel tape will later be available as an accompaniment for the Sanctus — it seems essen-

tial. to explore some of the harmonic aspects of the original); and there was also a desire to write a piece for i cantori that depended on their special spiritual closeness. aspects of the hosanna sections pay homage to other concrete poems (i.e. "rendering the legible illegible" by Claus Bremer.

the agnus dei is a simple statement of humanity's hope. my first experience of the sound of massed wind chimes came with the performance of peter salemi's gradual and alleluia for chorus, organ, and brass wind chimes.

ron jeffers

november, 1973
stony brook, n.y.

credo (from "missa concrete")

for charlie

a tenor (or baritone) (or mezzo soprano, one octave higher)
intones the following phrase from somewhere outside the
performance space:

full, robust

cre-do in u - num.

november, 1973
Stony Brook

sanctus and agnus dei (from "missa concrete")

for i cantori, pauline, and ludwig

a quiet, meditative atmosphere. The singers should be spread around the stage and/or around and among the entire performance space. The bowl gong and its player should be positioned centrally in the forward part of the performing area. The person who cues the entries, etc. for some of the later events (in the hosanna and agnus dei) should be as unobtrusive as possible, perhaps in the rear of the performing space.

1. To begin: a Japanese Bowl Gong (having as a predominant, fundamental pitch: D^b, C^b, G^b, or possibly A^b — use the largest (lowest) one you can find): 3 long tones. The player should allow each tone to ring as long as it is audible to him; then, after a short pause, strike the next tone.

Some time after the second gong tone has begun: the Altos should begin to intone the following phrase 27 times (independently):

ALTOS:

Quiet, meditative, yet intense.

pp-p san ——— ctus

2)

[Note: all singers — Altos, Tenors, Sopranos, Basses — should intone their individual phrases as follows: the duration of each phrase should be equal to the length of one full breath; the spirit (but not the letter) of the indicated rhythmic proportions should be maintained; begin with a quiet, contemplative intensity; with each repetition, gradually increase the intensity with little or no apparent dynamic change; allow this intensity to subside gently during the final repetitions of the phrase.]

2. After c. 2:00: the Bowl Gong again sounds 3 long tones in the manner described above.

Some time after the first of these 3 gong tones has sounded, the Tenors enter (independently) and intone the following phrase 27 times:

TENORS:

Quiet, meditative, yet intense

pp-p san — ctus

Some time after the third of these 3 gong tones has sounded, the Sopranos enter (independently) and intone the following phrase 27 times:

3)

SOPRANOS:

Quiet, meditative, yet intense

pp-p san ————— ctus

3. After c. 4:30: the Bowl Gong sounds twice in the manner described above.

Some time after the first of these 2 gong tones has sounded, the Basses enter (independently) and intone the following phrase 27 times:

Quiet, meditative, yet intense

pp-p san ————— ctus

Some time before the Basses have finished, the Bowl Gong sounds one, final time.

[Note:] This opening section of the sanctus may be performed separately, and, if desired, the number of repetitions of the phrase may be increased to any higher power of 3 — such as: instead of $3 \times 3 \times 3$ (27 repetitions), it could be $3 \times 3 \times 3 \times 3$ (81 repetitions), or $3 \times 3 \times 3 \times 3 \times 3$ (243 repetitions), etc.

4)

If the number of repetitions is increased, the number of gong tones should be increased in the following manner:

	1.	2.	3.
27 repetitions:	(3) +	(3) +	(2 and 1 before end)
81 " :	(5) +	(5) +	(4 and 1 before end)
243 " :	(7) +	(7) +	(6 and 1 before end)
etc.			

and the entry of each group of gong tones should be changed in the following way:

	1.	2.	3.
27 repetitions:	beginning	after c. 2:00	after c. 4:30
81 " :	"	after c. 4:00	after c. 9:00
243 " :	"	after c. 8:00	after c. 18:00
etc.			

If, however, the entire "missa concrète" is done, or if the sanctus and agnus dei are done together as a separate piece, the entire sanctus (with each singer intoning the phrase 27 times), of which the following hosanna is the final part, should be performed.

5)

hosanna

Some time after the last bass finishes his final "sanctus" (but with no break in mood or continuity), a single alto voice ("lower register" or "chest voice" tone quality) intones the following phrase:

SOLO ALTO:

mp

calmly, inwardly joyful - quite slowly at first

ho-sa-na in ex-cel-sis

this phrase is repeated a number of times, and, with each repetition, another "section" of the choir joins the soloist (singing their given phrase independently of the soloist and other members of their "section") in the order given below.

1. Alto III *p* *pp*
ho-sa-na, ho-sa-na, ho-sa-na

2. Alto II *p*
ho - sa - na

3. Alto I *p*
in ex-cel-sis

4. Sop. II *p*
ex-cel - sis

6)

5. Sop. I *mp* *mp*
 ex-cel-sis, ex-cel-sis, ex-cel - sis

6. Bass I *p* *mp*
 ho - sa - na, ho - sa - na

7. Bass II *mp*
 ho - sa - na, ho - sa -

8. Tenors *mp*
 in ex-cel - sis, in ex-cel-sis

All women should employ their lower register for the singing of the given phrase, beginning quietly and gradually increasing to "f possible" by the end of this section of the hosanna. [It's obvious that much of the dynamic increase in this register will be created by the male voices — the women's voices should basically add articulation, mass, and color.] Basses should begin with a dark, somewhat "covered" head-tone and gradually change to the full joyous shout at the end of this section. Tenors should begin lyrically, mezza voce and change gradually to dramatic, "f possible".

gradually, the sense of activity (tempo) should increase along with an increase in dynamics until this entire

7)

hosanna finds its essence compressed and expressed by the unison, monosyllabic shout performed by the entire choir - ff. it's especially important that this final shout sound jubilant and free, never simply loud or forced or harsh. The syllable and pitch to be used by the members of each section for this final soaring shout are given in the full score below:

The image shows a handwritten musical score for a choir section. It consists of nine staves, each representing a different vocal part. The parts are labeled on the left: I SOP., II, I ALTO, II & III, I TEN., II, I BASS, and II. Each staff has a treble clef (except for the bottom two which have bass clefs) and a key signature of one flat (B-flat). The notes are written in a simple, rhythmic style, with a single note per staff. Above each note is an accent mark (>). Below each note is a syllable fragment. The syllables are: -sis, -cel-, -sa-, -sa-, -cel-, -na-, -sa-, and ho-. The syllables are written in a way that suggests they are to be sung in unison across all parts. The final note on the bottom staff is followed by a fermata and a final bar line.

Part	Syllable
I SOP.	-sis
II	-cel-
I ALTO	-sa-
II & III	-sa-
I TEN.	-cel-
II	-na-
I BASS	-sa-
II	ho-

8)

after a certain silence, the following "sanctus" occurs:

ALL WOMEN:

san — ctus

[basically a warm, "mezzo-ish" sound. very, very broad — a long slow swelling of innermost joy which is lifted by the resulting synergy as it emerges (triumphantly) to the Eb; there it sustains itself for an equally long period of time before moving to the Ab (still charged with energy) where it again sustains itself for a time until subsiding — gradually, gently. This one gesture should attempt to bring together all the energies and emotional dimensions of the opening section of the sanctus, now transposed (in a sense, "transfigured") to a higher level.]

when the second syllable of "sanctus" (actually the vowel: [u]) has subsided to ppp, the tenors (with lyric lightness) and the basses (using a light head tone, quasi falsetto) perform the following (once):

9)

WOMEN

[u] [u] → s

slowly, mystically, quietly ecstatic —
 independently, without precise coördination.

I
 T
 E
 N
 O
 R

I
 I
 I
 I

II
 II
 III
 IV

ba a o o a a ho a
 -sis ho - sa - na in ex - cel -

ba a ba o o o o o
 -cel - sis ho - sa - na in ex -

ho - sa - na in ex - cel - sis

ex - cel - sis ho - sa - na in

in ex - cel - sis ho - sa - na

- sa - na in ex - cel - sis ho -

- na in ex - cel - sis ho - sa -

10)

SOP.
ONLY

ppp

[s]

r niente

(gradually allow brass wind chimes to mask the [s] sound)

altos - (individually) begin to agitate the Brass Wind Chimes* very quietly (*use as many different sizes as possible, especially larger ones; at least 10 sets, preferably many more). when all chimes are sounding (pp), the sopranos, a2, perform the agnus dei.

agnus dei

SOP. I

SOP. II

P

fairly

pp

long pause

do - na no - bis pa - cem

after the sopranos' "pacem", the sounding of the Brass Wind Chimes continues, and then slowly, gradually ceases.

[optional: the credo soloist (or any player, if the credo is not performed) may remain outside the performing space and gently agitate 2 sets of brass wind chimes during the agnus dei. these would continue sounding for a short time after all the other wind chimes had ceased.]

june, 1973 / october, 1973
can claive / stony brook