De Profundis

Note Mine

Devised by

| John Wallace | Anthony George | Svend McEwan-Brown |
The Tullis Russell Mills Band

the Music Company (uk) ltd

ORDER OF PLAY

Part A Section 1: Entry - Audience Enter (Room dark; all players are dispersed around the room; as audience enter band sustain chord of Eb minor)
TUTTI - BLACKOUT - HAZE MACHINE - DURATION 4'
Eb Minor

Part A Section 2: Chorale - Doors closed (Once audience in and doors closed; miners' (or bike) lamps on; long slow treatment of Walford Davies [HWD])
(suggested HWD treatment: 24 chords; tutti play each chord holding each chord for as long as they can on a single breath; count to 5 then play next chord)
TUTTI - 20 MINERS' (OR BIKE) LAMPS - DURATION 6'
Db Minor

PART A Section 3: Blackbird - most players on final chord of HWD (Towards end of entry cue poem *Merle on a Rowan*; cue blackbird song)
PA and playback for actor + tape of blackbird
SPEAKER AND TAPE OVER BASS DRUM ROLLS - DURATION 4'
B major
Part B Section 4: Call - first player respond to blackbird (soloists respond to blackbird song building texture akin to Hebridean psalm singing)
(experiment with using short phrases from the plainchant played fast in a birdlike way - players to echo each other)
ENSEMBLE - PA & PLAYBACK OF BLACKBIRD - DURATION 3'
A major/minor

Part B Section 5: Response - reacting to agreed call (on cue tutti brass render entire De Profundis chant in style of Hebridean Psalm)
TUTTI - DURATION 8'
F key centre
Part B Section 6: Dark - segue from Response (Poem *The Image o' God.* Percussion: tutti breath noises, valve clicks, multiphonics)
TUTTI - PA FOR ACTOR - DURATION 4'
G minor key centre
Part B Section 7: Wave - cymbal roll (short rhythmic motifs drawn from HWD/Chant passed from ensemble to ensemble within the barn;
start with only high instruments, and gradually add all, ending with bass drums alone)
practise call and response to build 'mexican wave' surges and massive crescendos
TUTTI - BASS DRUMS AND TIMPANI - DURATION 4'
Bb major
Part 'A' Section 8: Close - Into the Deep (Silence - third poem to come from competition - isolated instruments at extremes of barn, end with blackbird, miners' lamps switched off one by one)
ENSEMBLE - PA & PLAYBACK FOR ACTOR + TAPE OF BLACKBIRD - DURATION 5'
Eb Minor

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De Profundis

PART A Section 1: Entry. (Audience enter. Room dark; all players are dispersed around the room; as audience enter band sustain chord of Eb minor)
TUTTI - BLACKOUT - HAZE MACHINE - DURATION 4 MINUTES

BRASS BAND ONE

Trumpet in C

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

BRASS BAND TWO

Horn in F

Flugel

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

BRASS BAND THREE

Trumpet in B♭

1st Trombone

2nd Trombone

Bass Trombone

Euphonium 1

Euphonium 2

BRASS BAND FOUR

Tuba

E♭ Bass

B♭ Bass

Timpani

Percussion

2 bass drums

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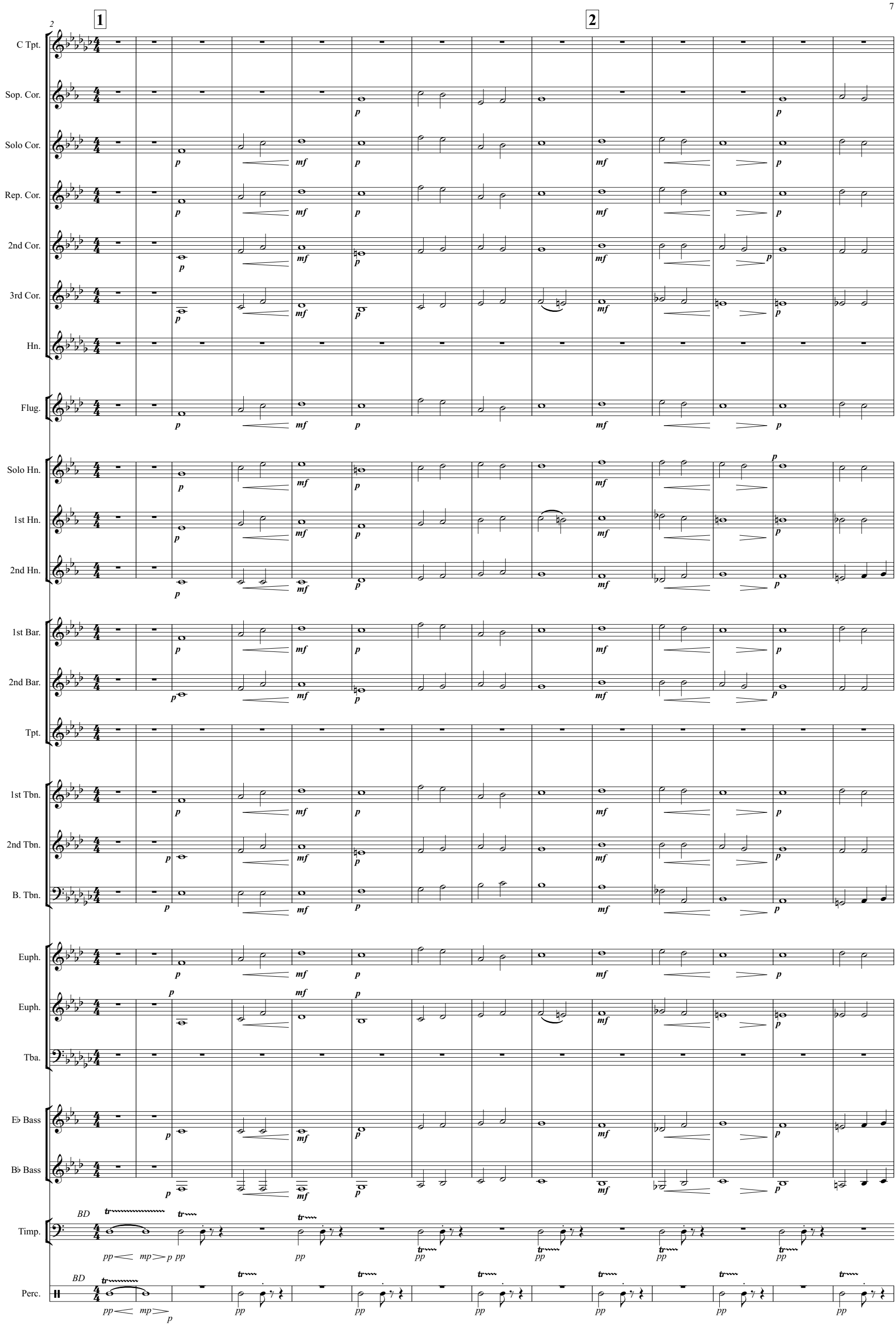
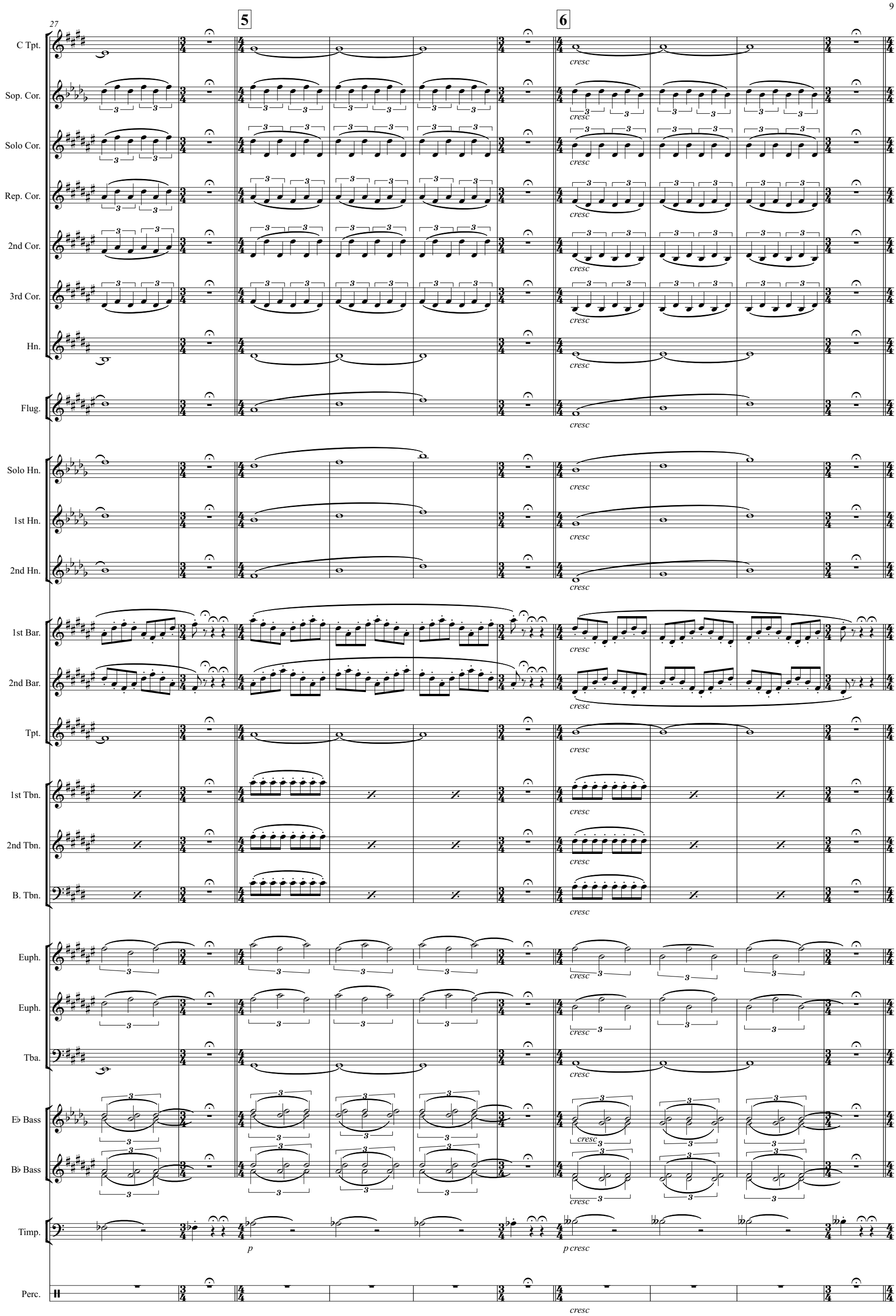
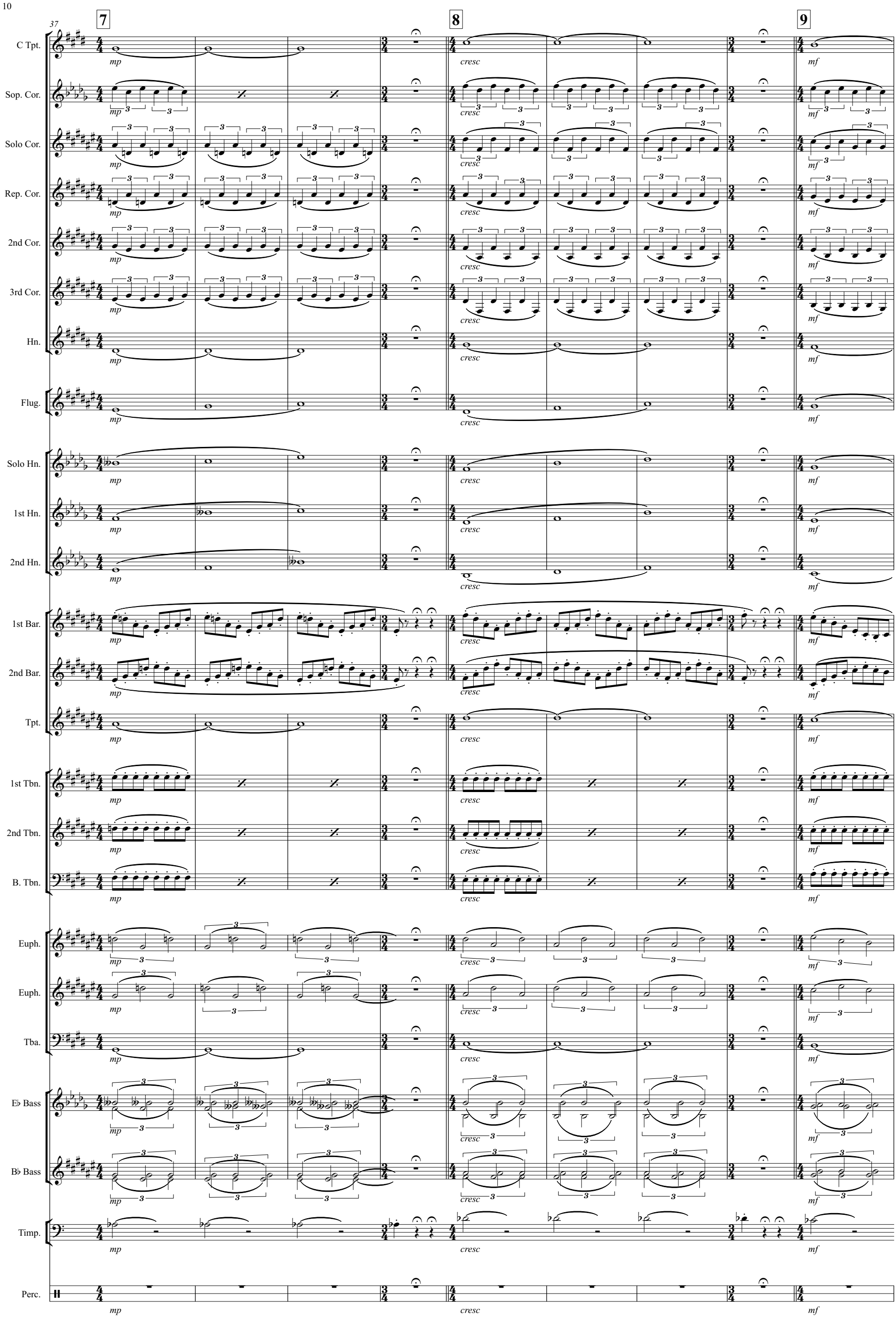

2
1
2
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
BD
BD

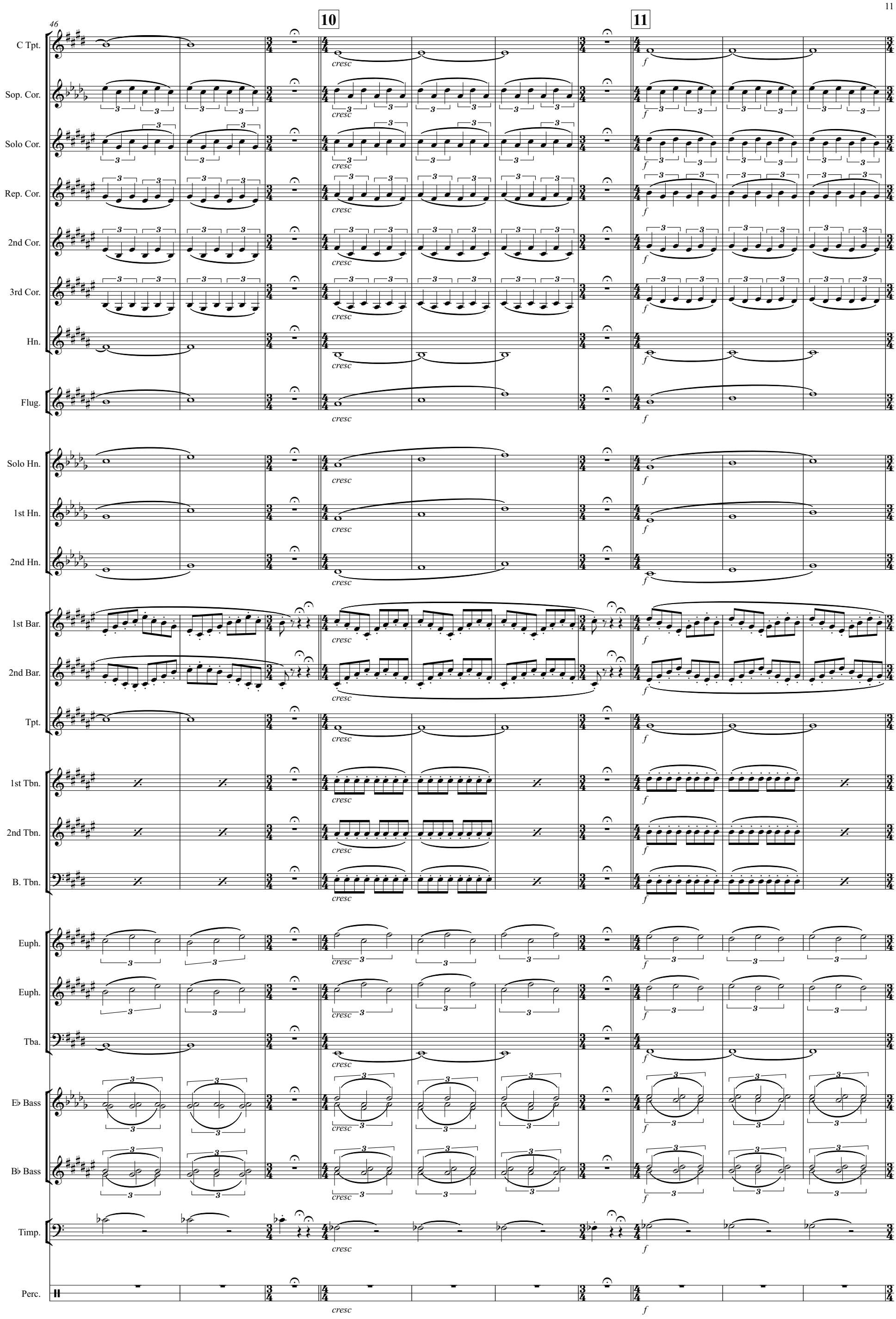
Part A Section 2: Chorale - Doors closed (Once audience in and doors closed; miners' (or bike) lamps on; long slow treatment of Walford Davies hymn tune (suggested treament: 24 chords tutti play each chord for the limit of a single breath, count to five and then play next chord
TUTTI - 20 MINERS' (OR BIKE) LAMPS - DURATION 6'

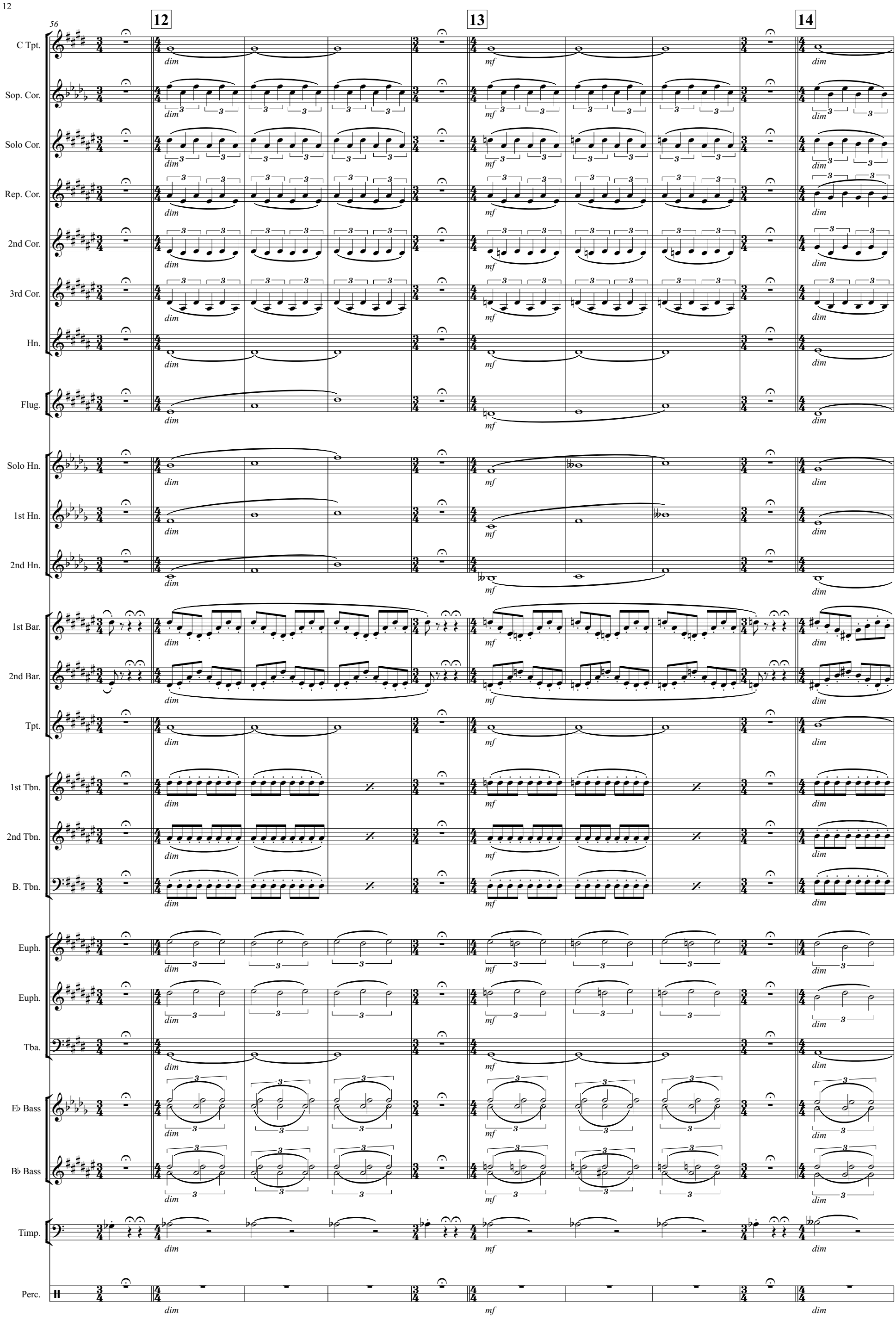
16 — 3 — 4 — ♩ = 58

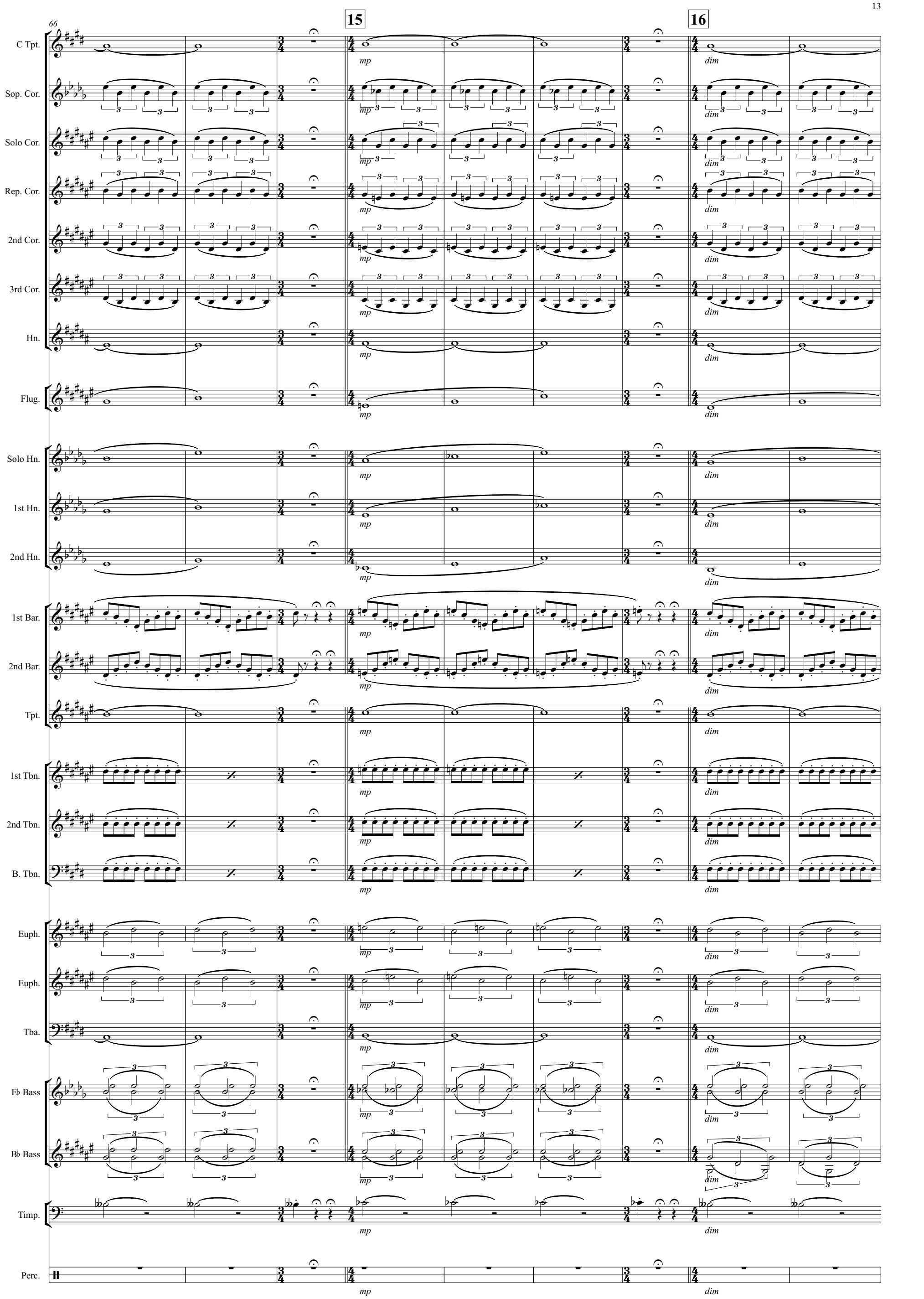
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.


27
5
6
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
cresc
p
p cresc


37
7
8
9
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
mp
cresc
mf


46
10
11
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
cresc
f


56
12
13
14
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
dim
mf


66
15
16
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
mp
dim

ACTOR CUE: MERLE ON A ROWAN by DAVID PURDIE

Pit claes is waffin on the line/ sinlichts keekin ower the bing; /merle on a rowan singin fine.
A braw souchs blawin, aathins fine,/an wi the merle a starts tae sing;/ pit claes is waffin on the line.
Himsel wull be hame any time/ fine pit mirk, stour an dunt and ding/ merle on a rowan singin fine.
He's late the day/ that man o mine...../ Ach! dinna let ma thochts tak wing/ no wi pit claes on the line!
Bit.....Da wis late, yon shift lang syne'/ o seirin's gowl and deid bell's ring./ an merles on rowans singin fine....
Dod! - that's him nou - eik up the byne;/ afore the hairth, his claen sark hing:/ pit claes is waffin on the line; merle on a rowan singin fine.

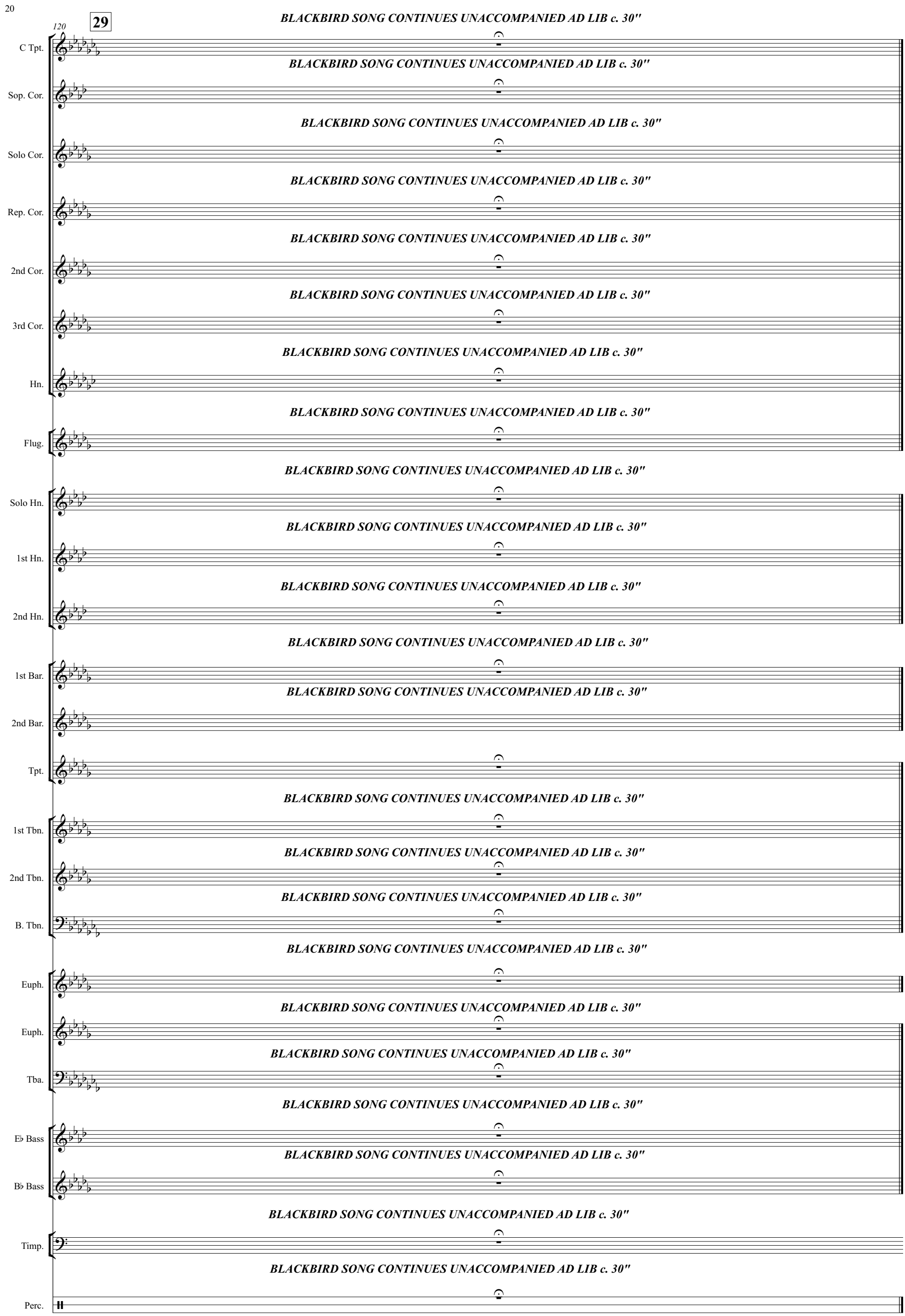
ENTER BLACKBIRD SONG

BLACKBIRD SONG CONTINUES

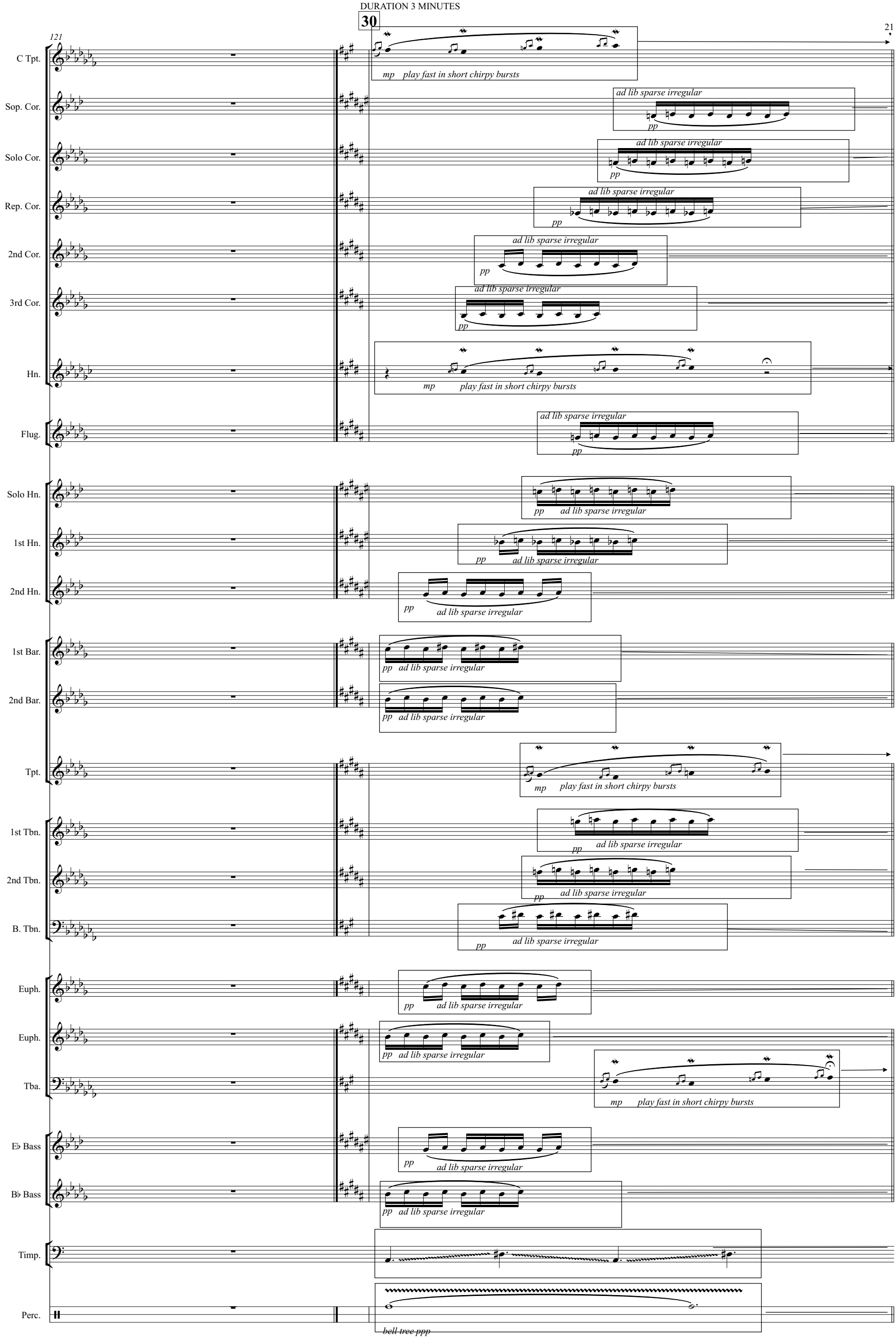
118

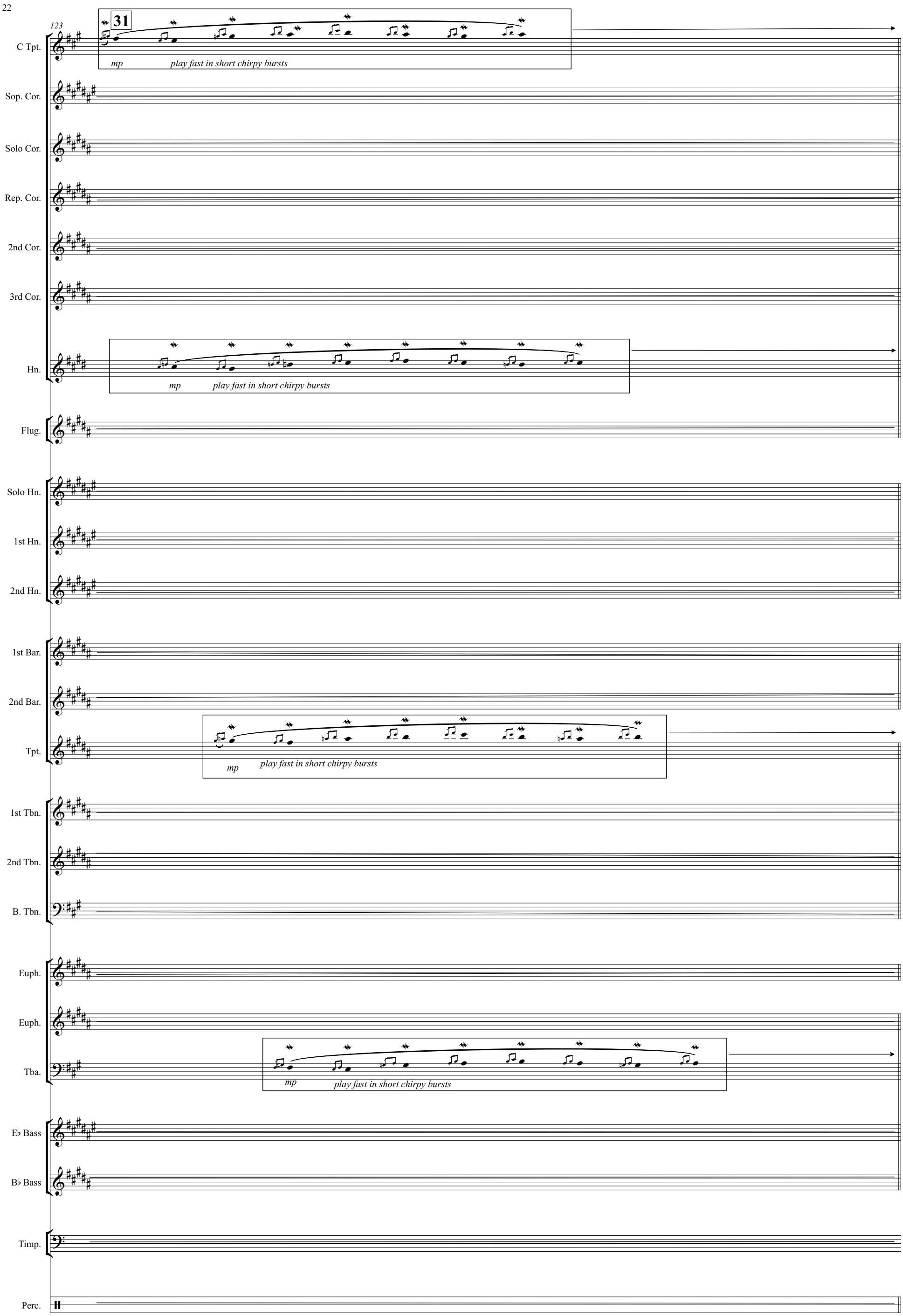
27 **28**

C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.


29
120
BLACKBIRD SONG CONTINUES UNACCOMPANIED AD LIB c. 30"
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.

Part B Section 4: Call. First player responds to blackbird song.
Players respond in turn to blackbird song forming texture
akin to Hebridean Psalm Singing. Experiment with using short phrases from the plainchant played fast
in a bird-like way: players to echo each other.
ENSEMBLE PA AND PLAYBACK OF BLACKBIRD
DURATION 3 MINUTES




123
31
C Tpt.
mp
play fast in short chirpy bursts
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
mp
play fast in short chirpy bursts
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
mp
play fast in short chirpy bursts
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
mp
play fast in short chirpy bursts
E♭ Bass
B♭ Bass
Timp.
Perc.

124

32

C Tpt.

mp play fast in short chirpy bursts

mp play fast in short chirpy bursts

play fast in short chirpy bursts

mp

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Hn.

mp play fast in short chirpy bursts

mp play fast in short chirpy bursts

mp play fast in short chirpy bursts

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Tpt.

mp play fast in short chirpy bursts

mp play fast in short chirpy bursts

mp play fast in short chirpy bursts

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

Tba.

mp play fast in short chirpy bursts

mp play fast in short chirpy bursts

mp play fast in short chirpy bursts

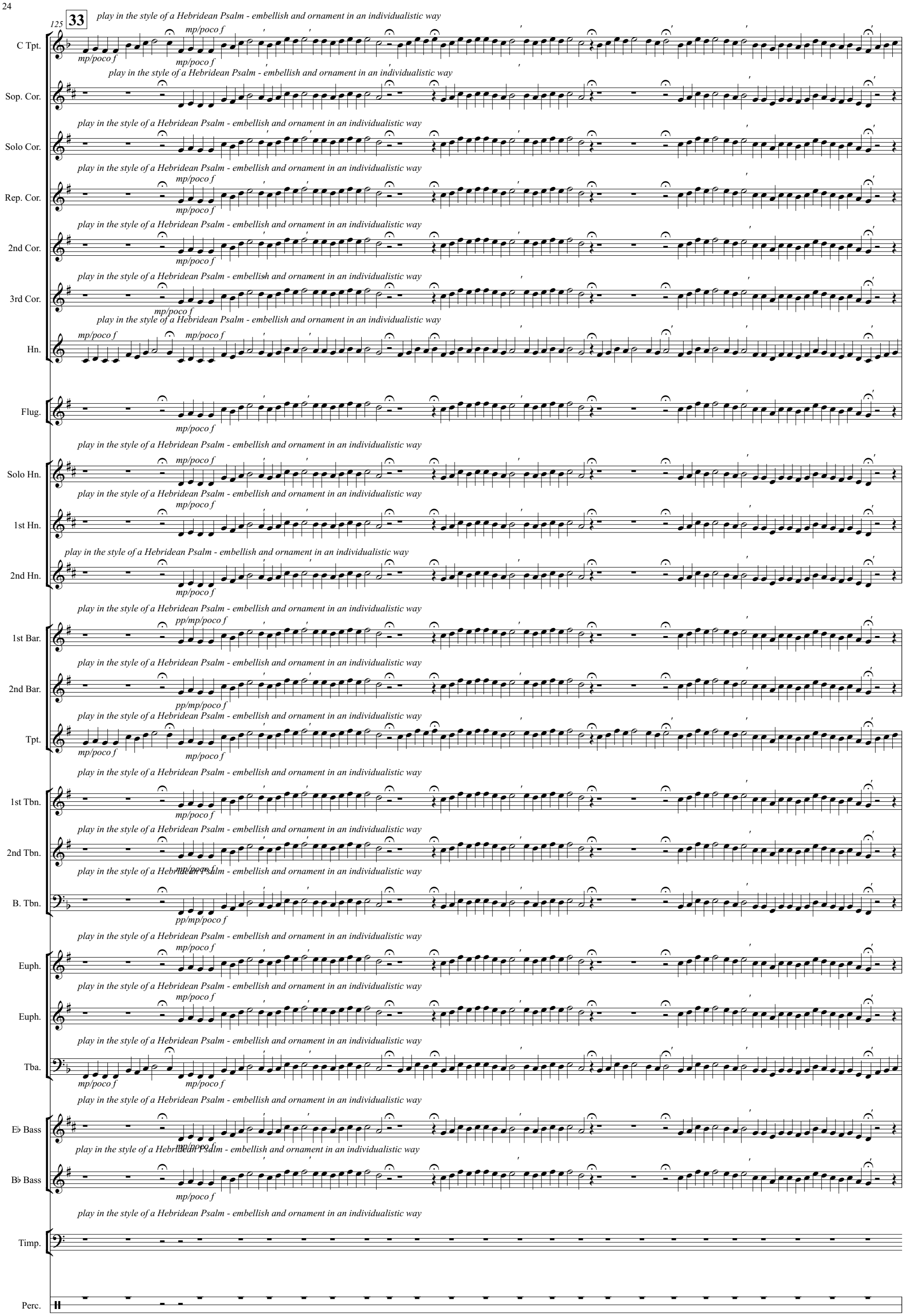
E♭ Bass

B♭ Bass

Timp.

Perc.

Part B Section 5: Response. Reacting to agreed call.
On cue tutti brass render complete De Profundis chant
in style of Hebridean chant TUTTI DURATION
8 MINUTES



Part B Section 6: Dark. Segue from Response (Poem 'The Image o' God';
Percussion: tutti breath noises, valve clicks, multiphonics
TUTTI PA FOR ACTOR DURATION 4 MINUTES

The image o' God
Crawlin about like a snail in the mud,
Covered wi clammy blae,
ME, made after the image o'God -
Jings! but its laughable, tae.

Howkin awa neath a mountain o' stane,
Gaspin for want o air,
The sweat makin streams doon my bare back bane
And my knees aw hauckit and sair.

Strainin and cursin the hale shift through,
Half-starved, half-blin, half-mad;
And the gaffer he says, 'Less dirt in that coal
Or ye go up the pit, my lad!'

So I gie my life to the Nimmo squad
For eicht and fower a day;
Me! made after the image o' God -
Jings! but its laughable tae.

128 **36** **37**

C Tpt. — *pppp air noises* — *valve clicks* — *multiphonics on G*

Sop. Cor. — *pppp air noises* — *valve clicks* — *multiphonics on E*

Solo Cor. — *pppp air noises* — *valve clicks* — *multiphonics on A*

Rep. Cor. — *pppp air noises* — *valve clicks* — *multiphonics on A*

2nd Cor. — *pppp air noises* — *valve clicks* — *multiphonics on A*

3rd Cor. — *pppp air noises* — *valve clicks* — *multiphonics on A*

Hn. — *pppp air noises* — *valve clicks* — *multiphonics on D*

Flug. — *pppp air noises* — *valve clicks* — *multiphonics on A*

Solo Hn. — *pppp air noises* — *valve clicks* — *multiphonics on E*

1st Hn. — *pppp air noises* — *valve clicks* — *multiphonics on E*

2nd Hn. — *pppp air noises* — *valve clicks* — *multiphonics on E*

1st Bar. — *pppp air noises* — *valve clicks* — *multiphonics on A*

2nd Bar. — *pppp air noises* — *valve clicks* — *multiphonics on A*

Tpt. — *pppp air noises* — *valve clicks* — *multiphonics on A*

1st Tbn. — *pppp air noises with an unformed embouchure* — *valve clicks* — *multiphonics on A*

2nd Tbn. — *pppp air noises* — *valve clicks* — *multiphonics on A*

B. Tbn. — *pppp air noises* — *valve clicks* — *multiphonics on G*

Euph. — *pppp air noises* — *valve clicks* — *multiphonics on A*

Euph. — *pppp air noises* — *valve clicks* — *multiphonics on A*

Tba. — *pppp air noises* — *valve clicks* — *multiphonics on G*

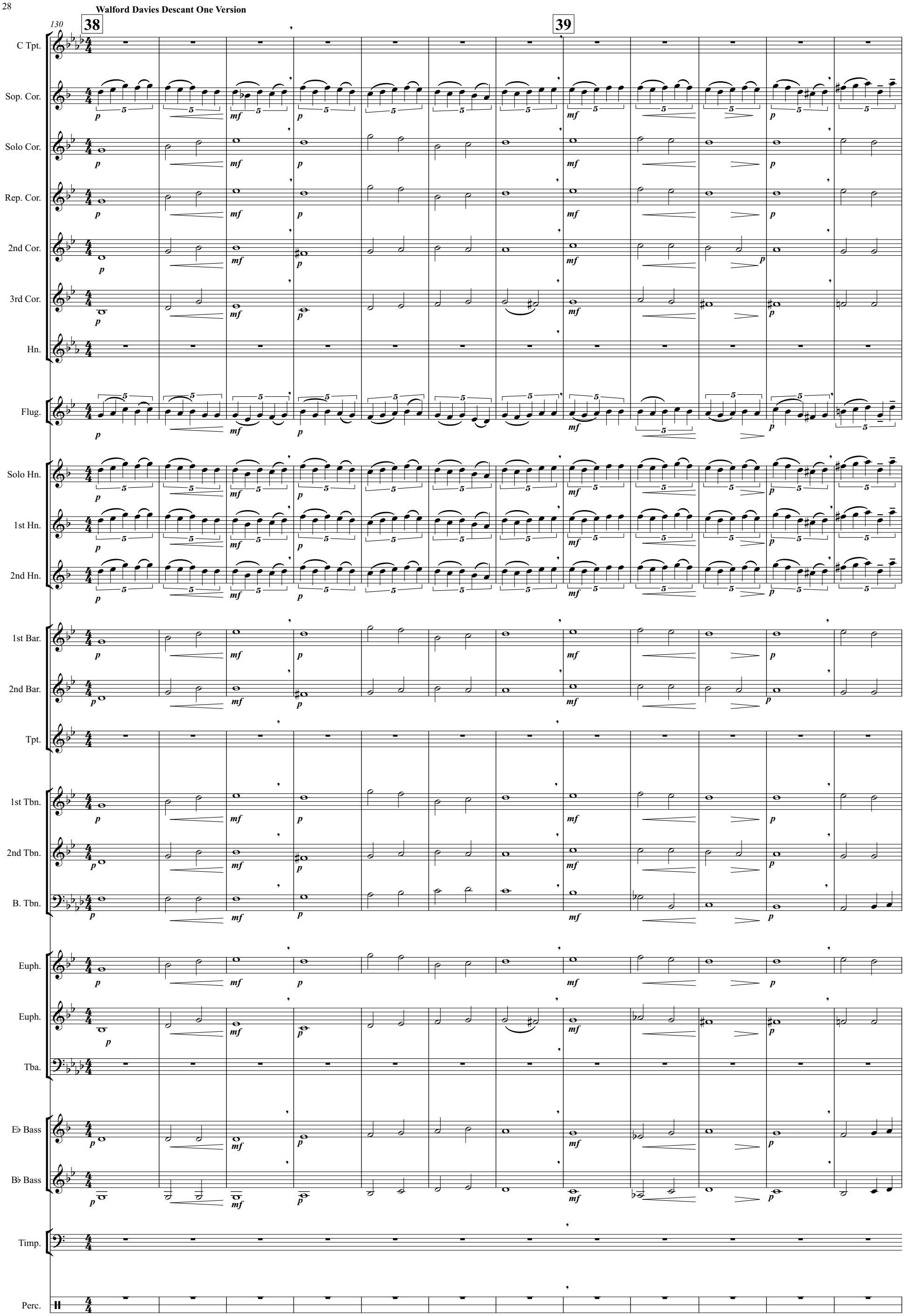
E♭ Bass — *pppp air noises* — *valve clicks* — *multiphonics on E*

B♭ Bass — *pppp air noises* — *valve clicks* — *multiphonics on A*

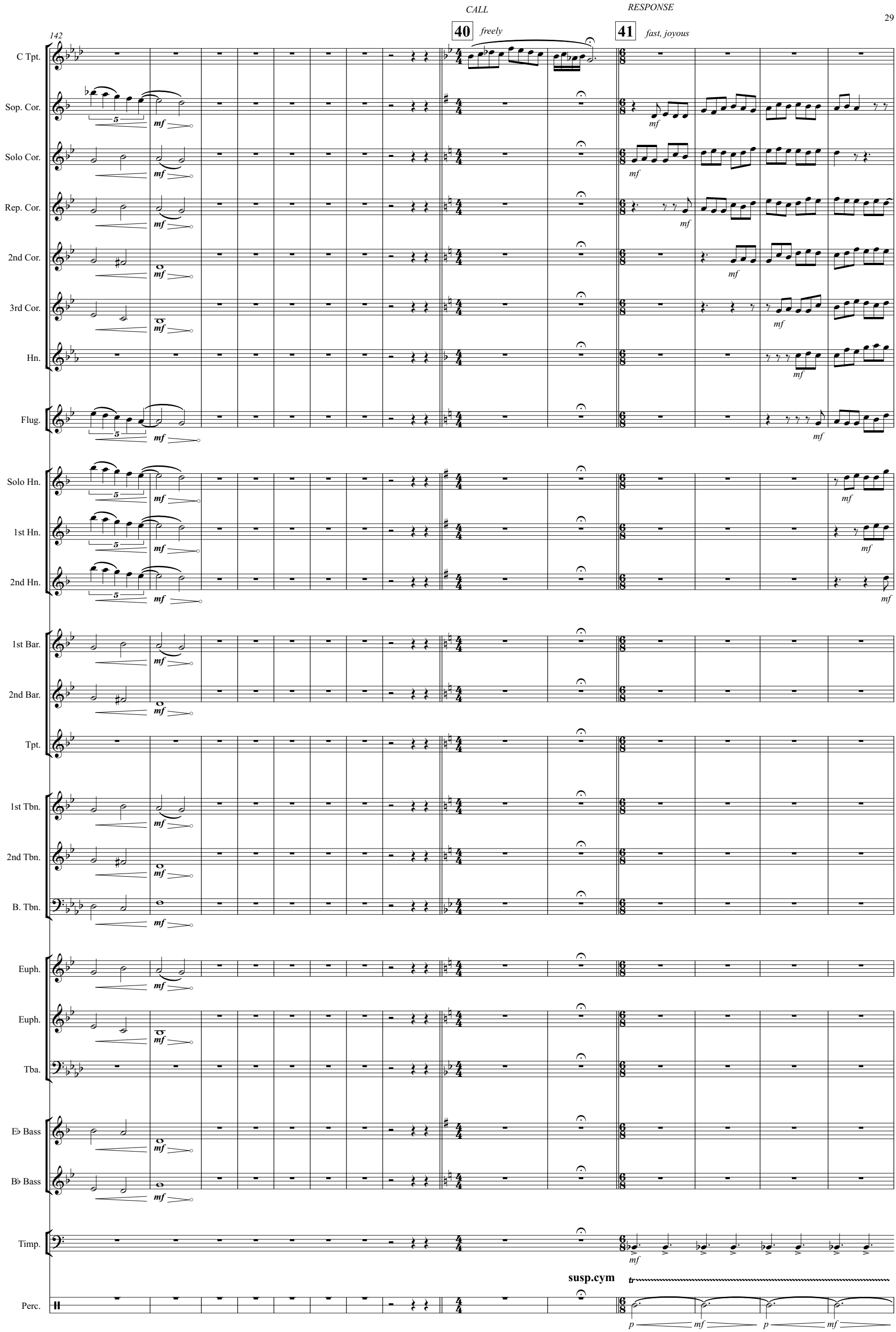
Timp. — tr — *p* — *cymbals on skins*

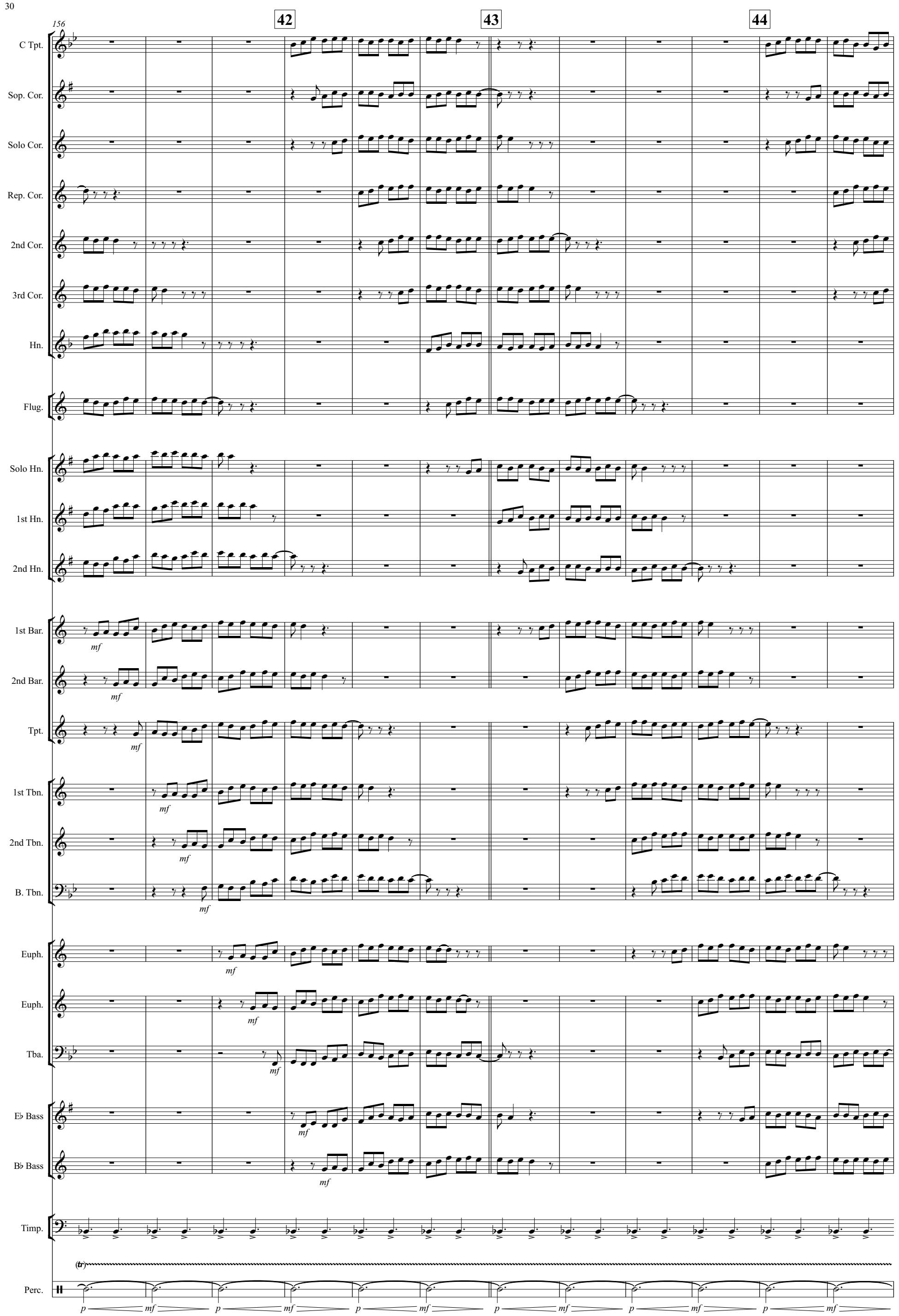
Perc. — *p* — *make eerie sounds to create an atmosphere - follow brass*

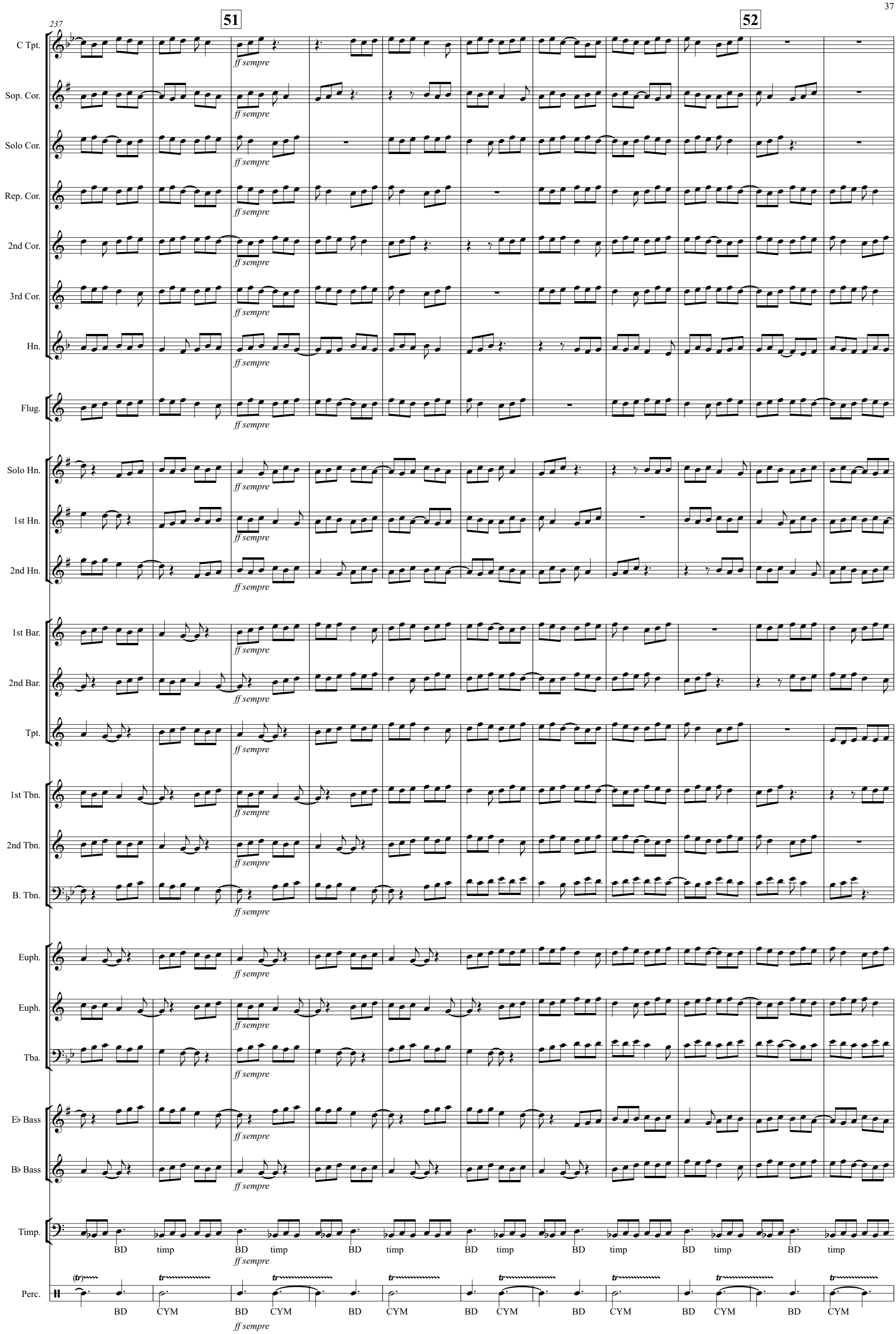
Walford Davies Descant One Version

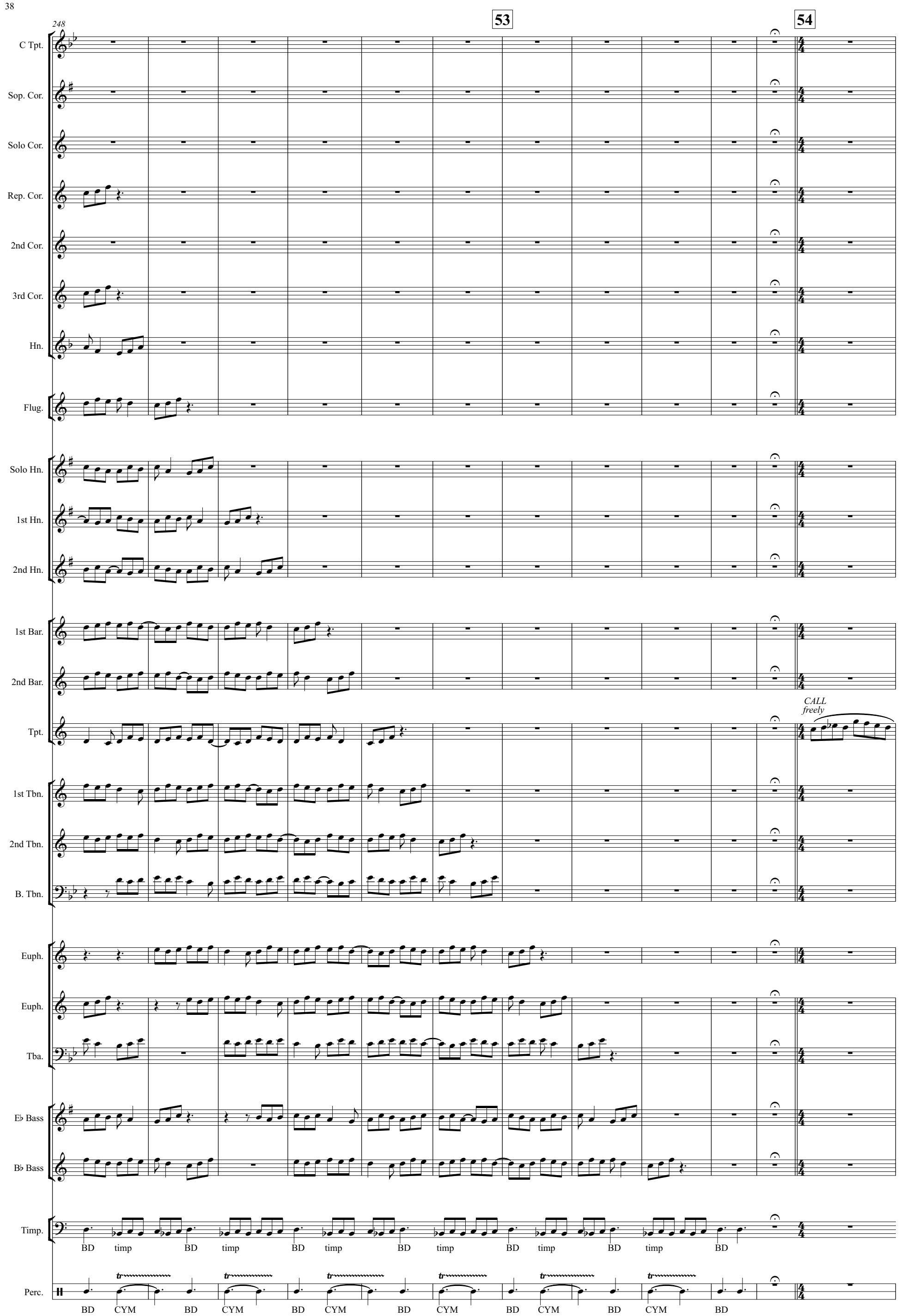


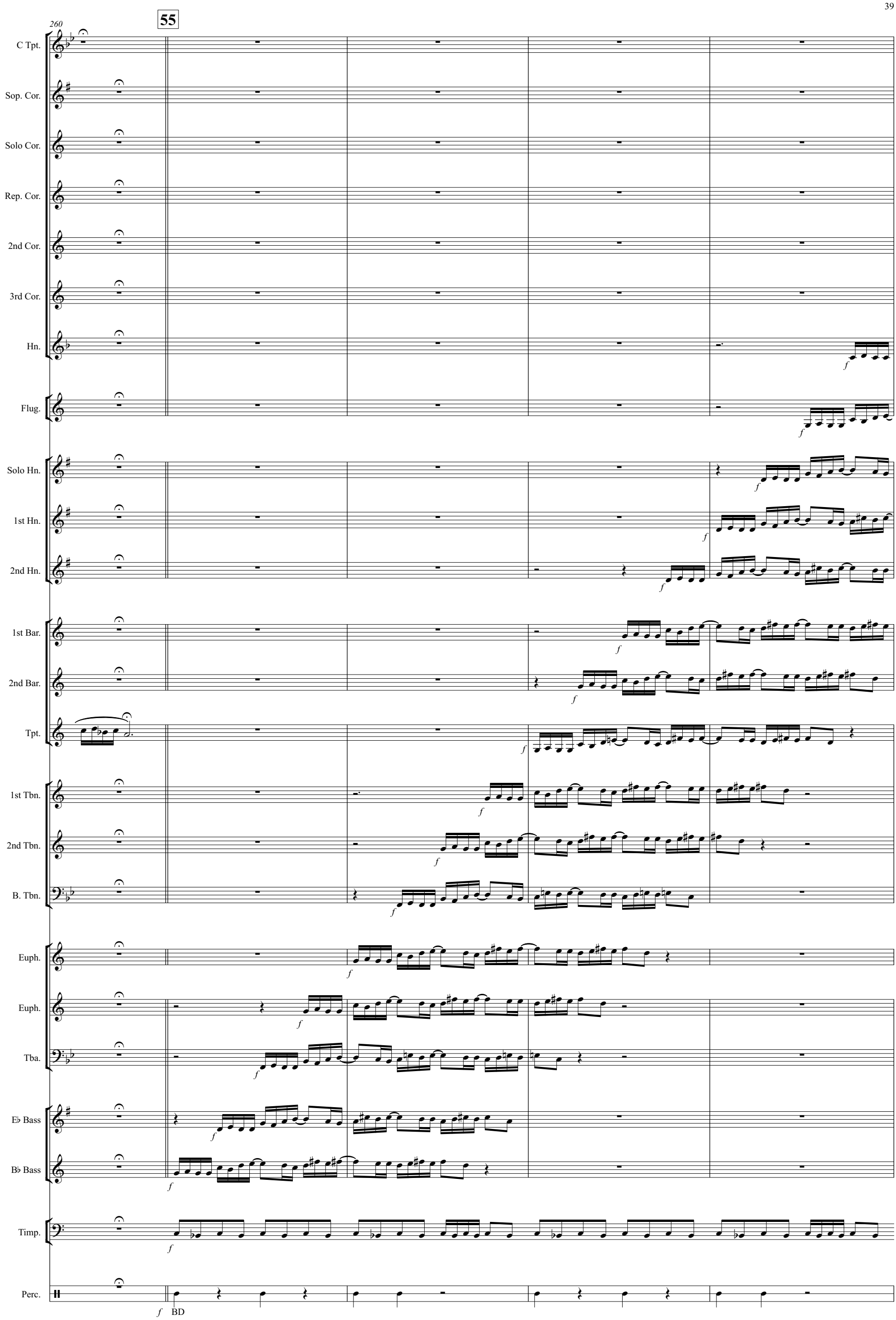
Part B Section 7: Wave - cymbal roll (short rhtymic motifs drawn from HWD/Chant passed from ensenble to ensemble within the barn; start with high instruments, and gradually add all, ending with bass drums alone) practise call and response to build 'mexican wave' surges and massive crescendos)
TUTTI - Bass Drums and Timpani - DURATION 4'

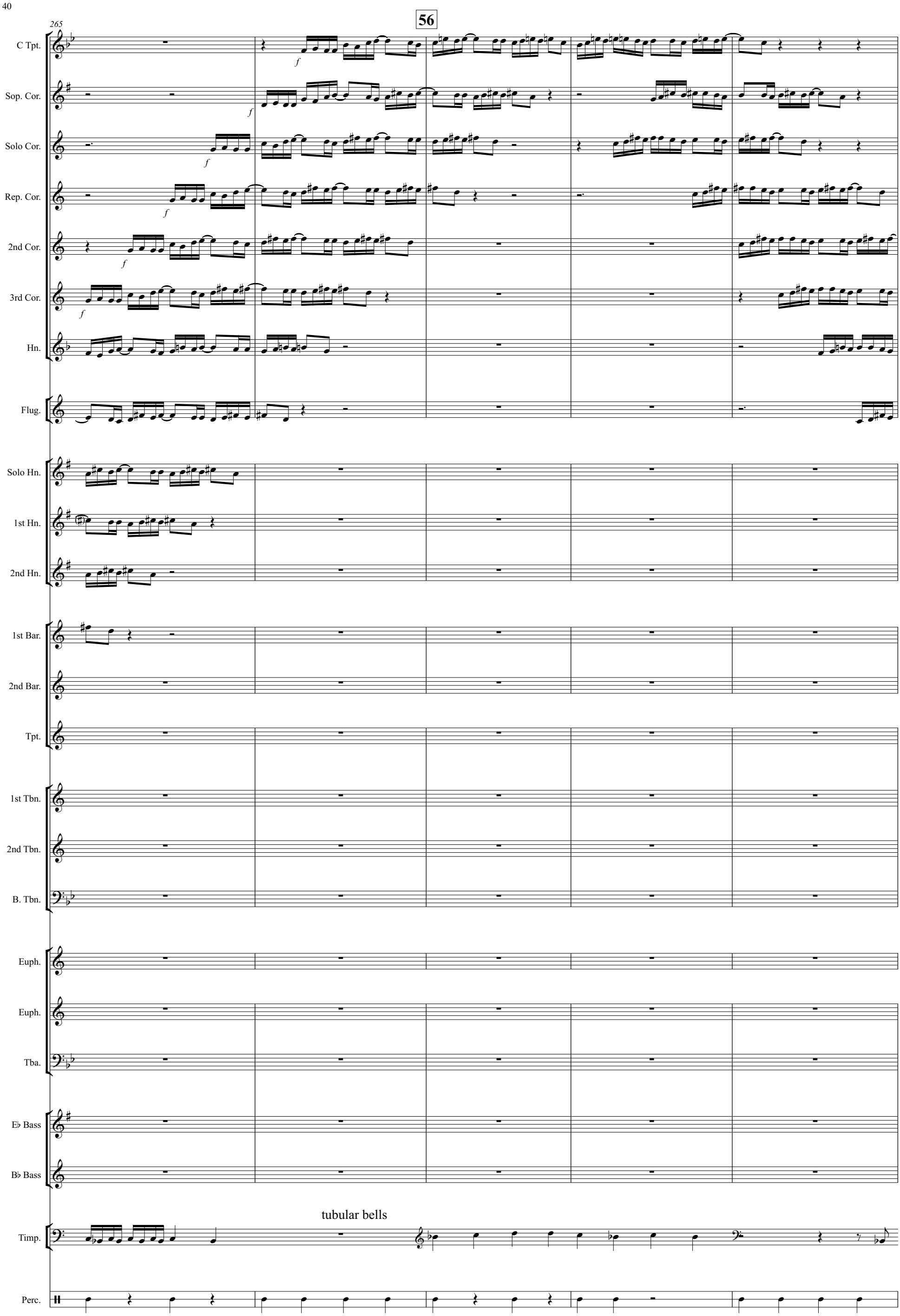


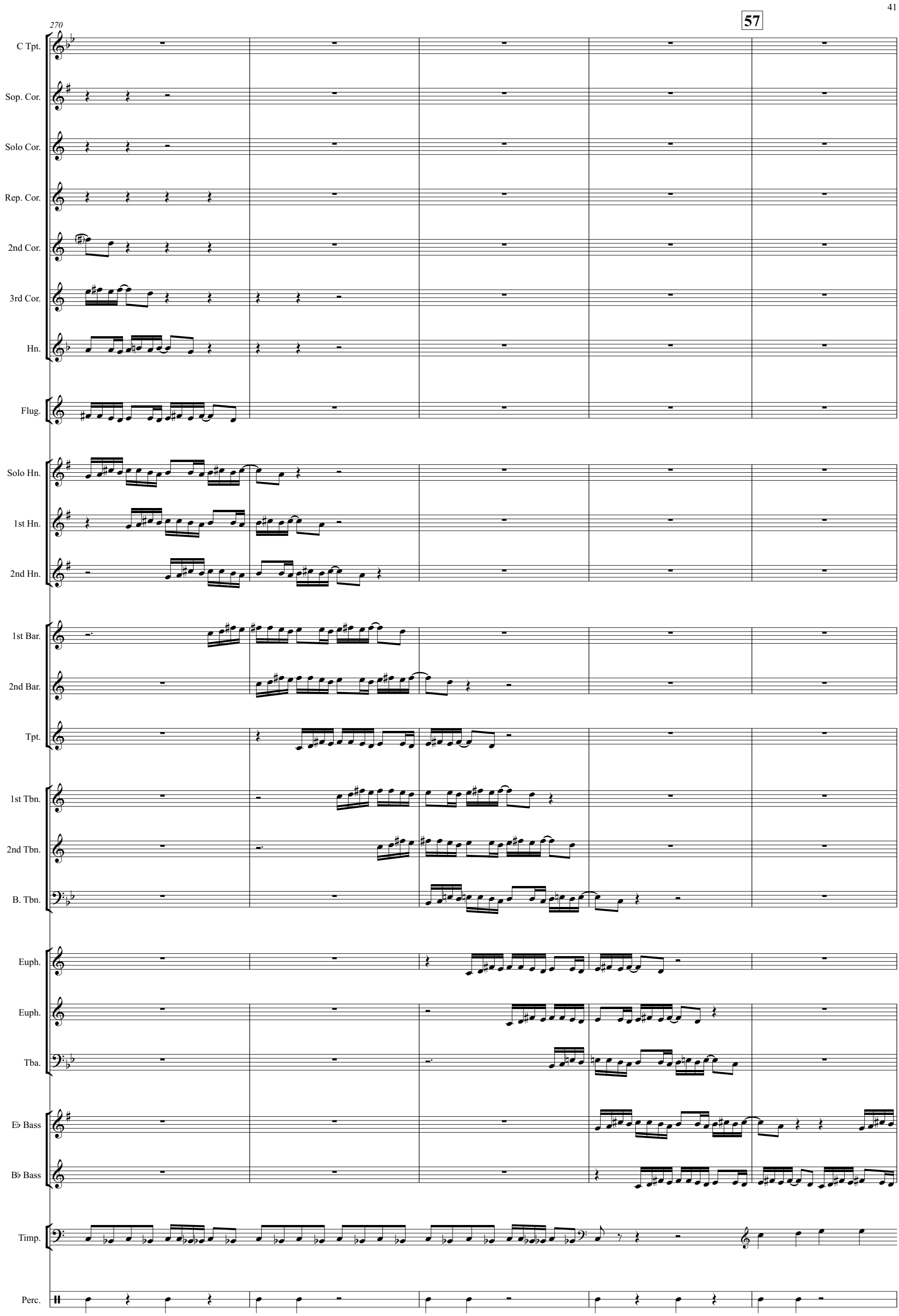

156
42
43
44
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
(tr)
Perc.
mf
p

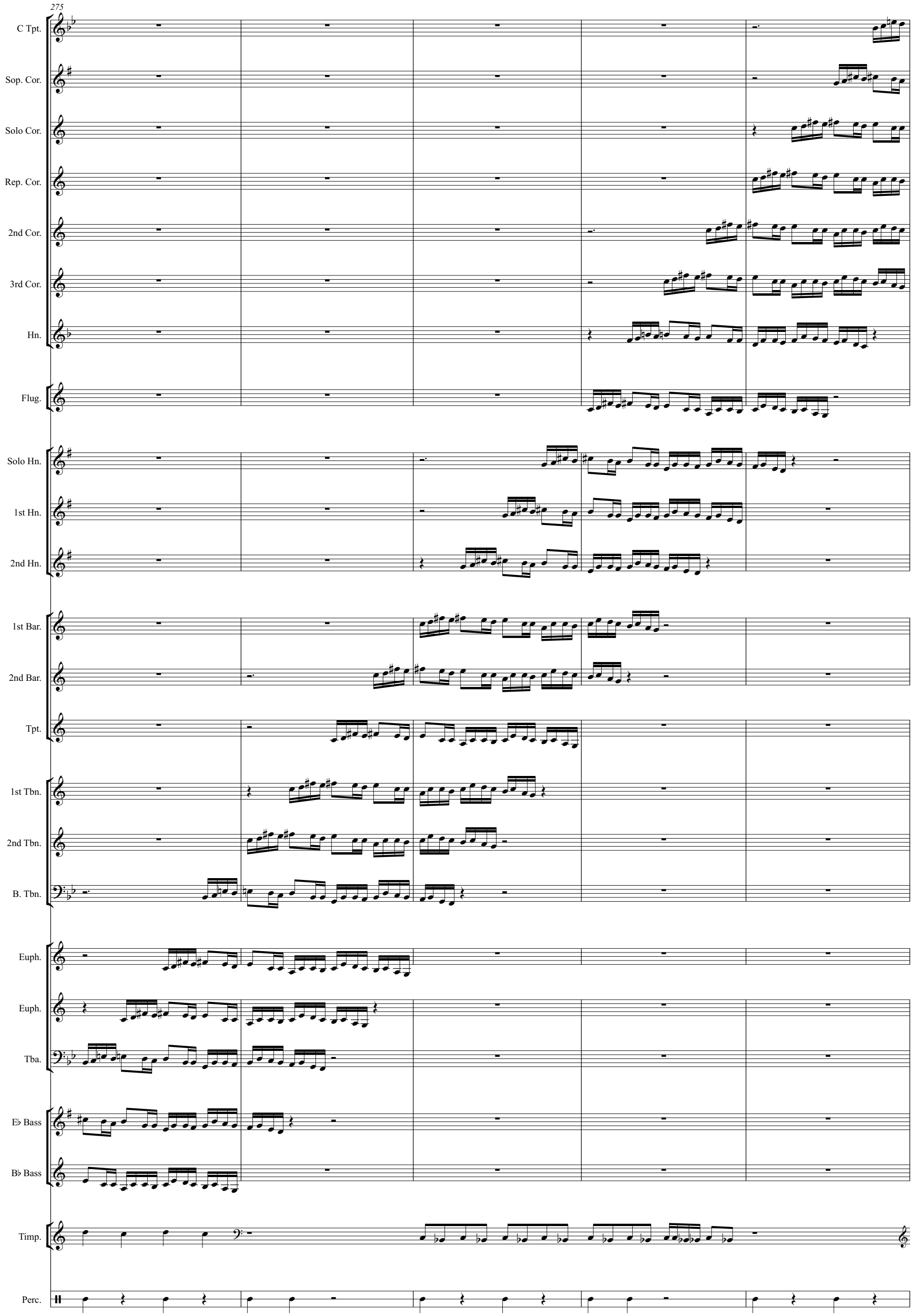

237
51
52
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
ff sempre
BD timp
BD CYM

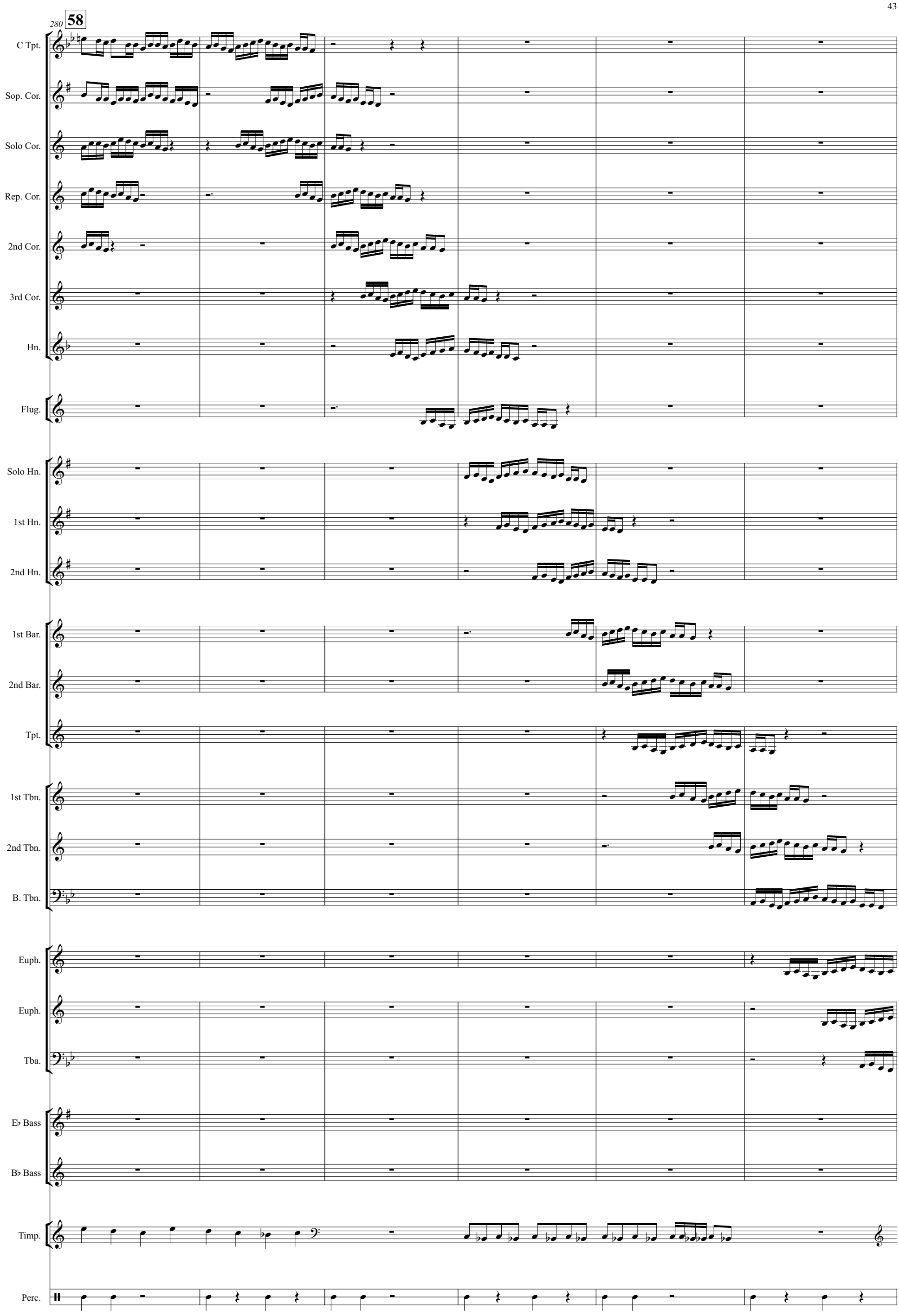

248
53
54
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
CALL
freely
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
BD timp BD timp BD timp BD timp BD timp BD timp BD
Perc.
BD CYM BD CYM BD CYM BD CYM BD CYM BD CYM BD

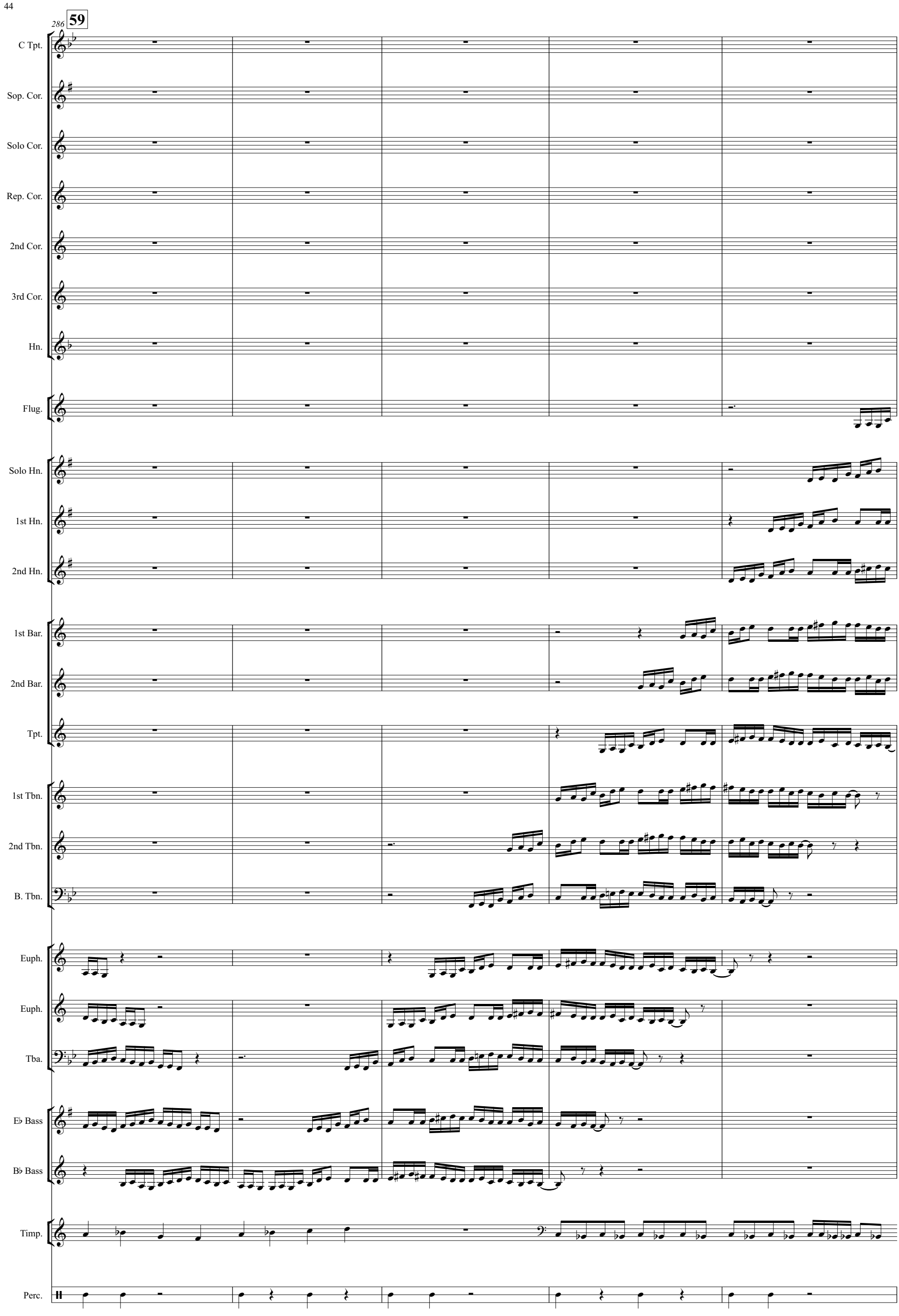

260
55
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
BD

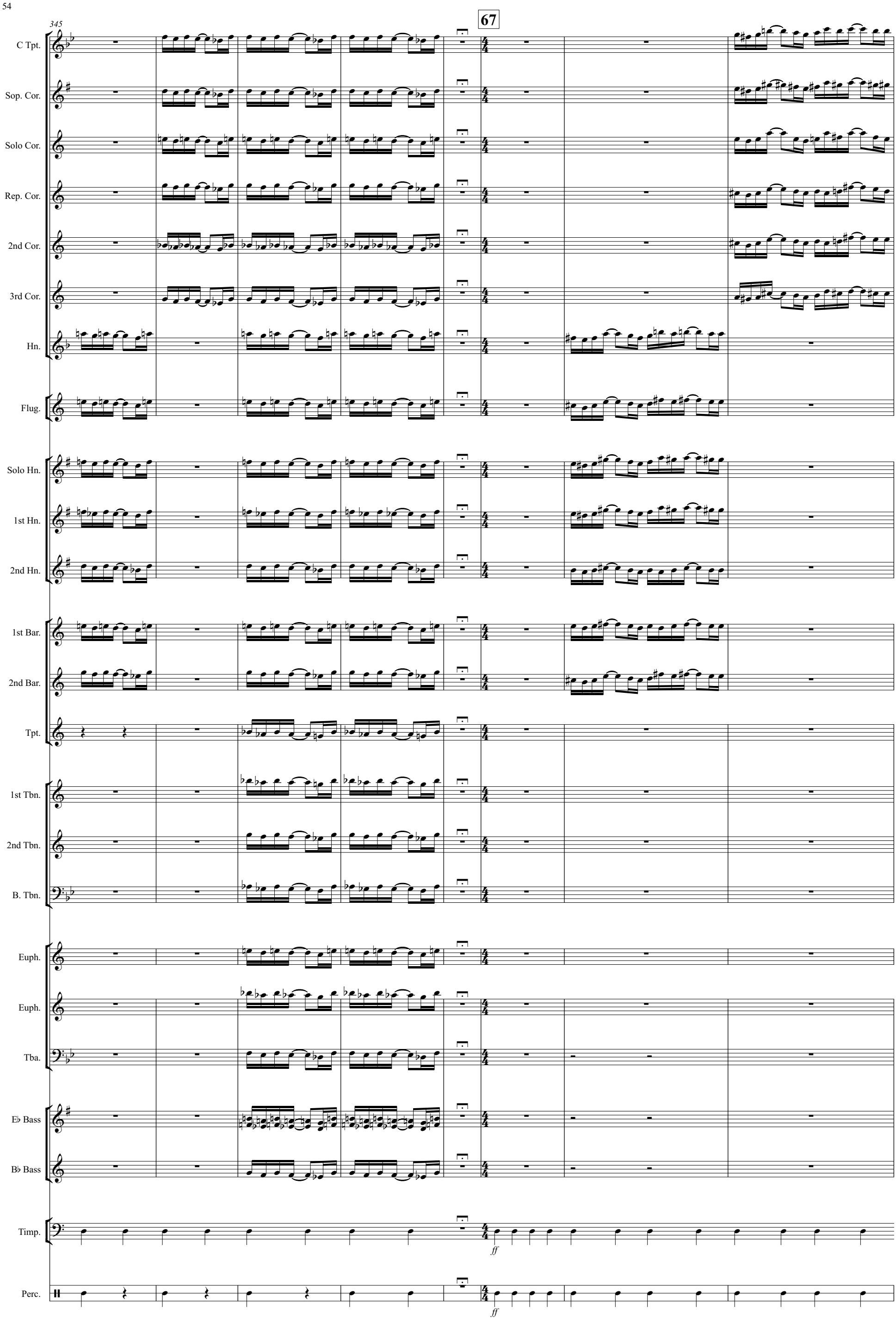

56
265
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
tubular bells
Perc.

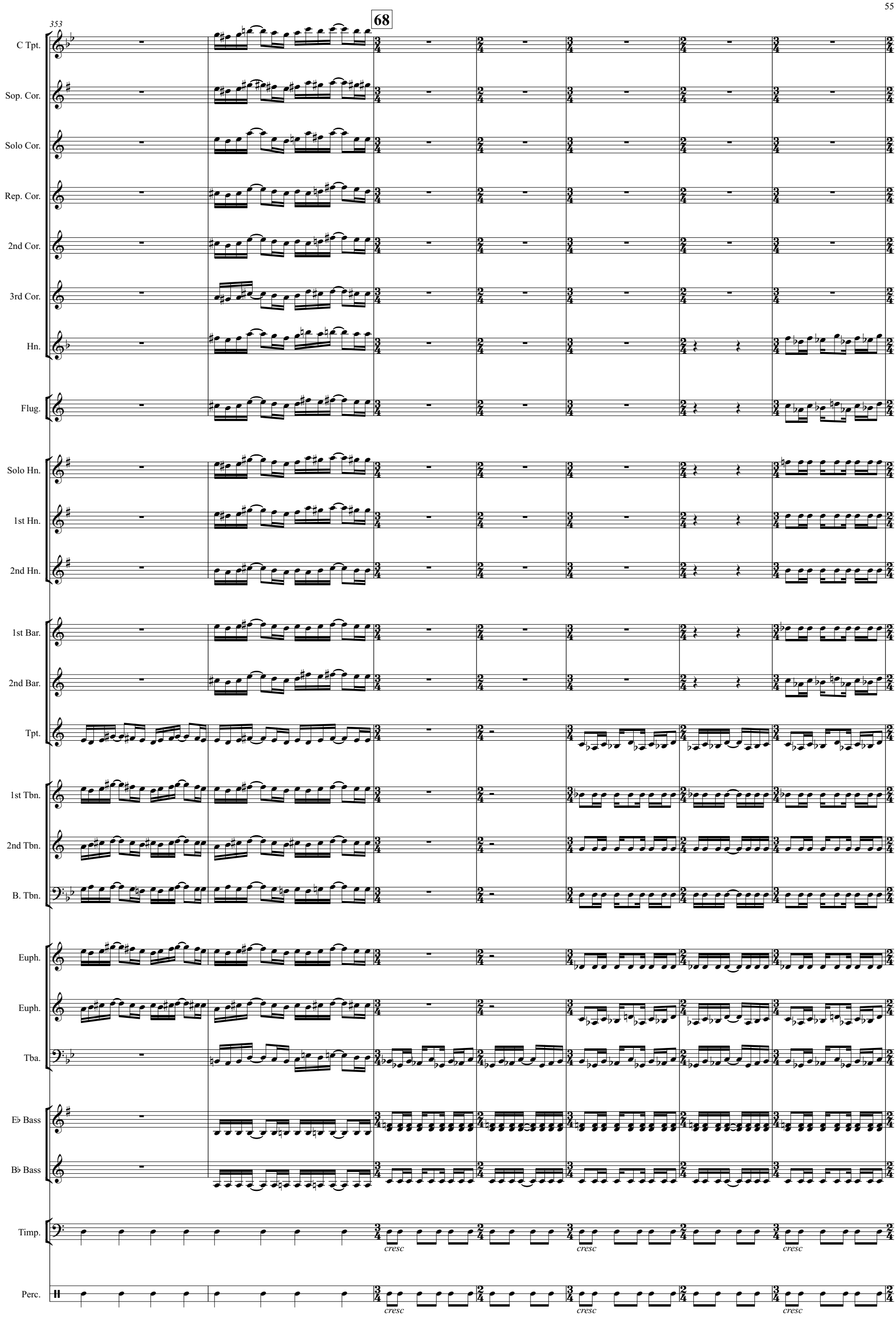

270
57
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.

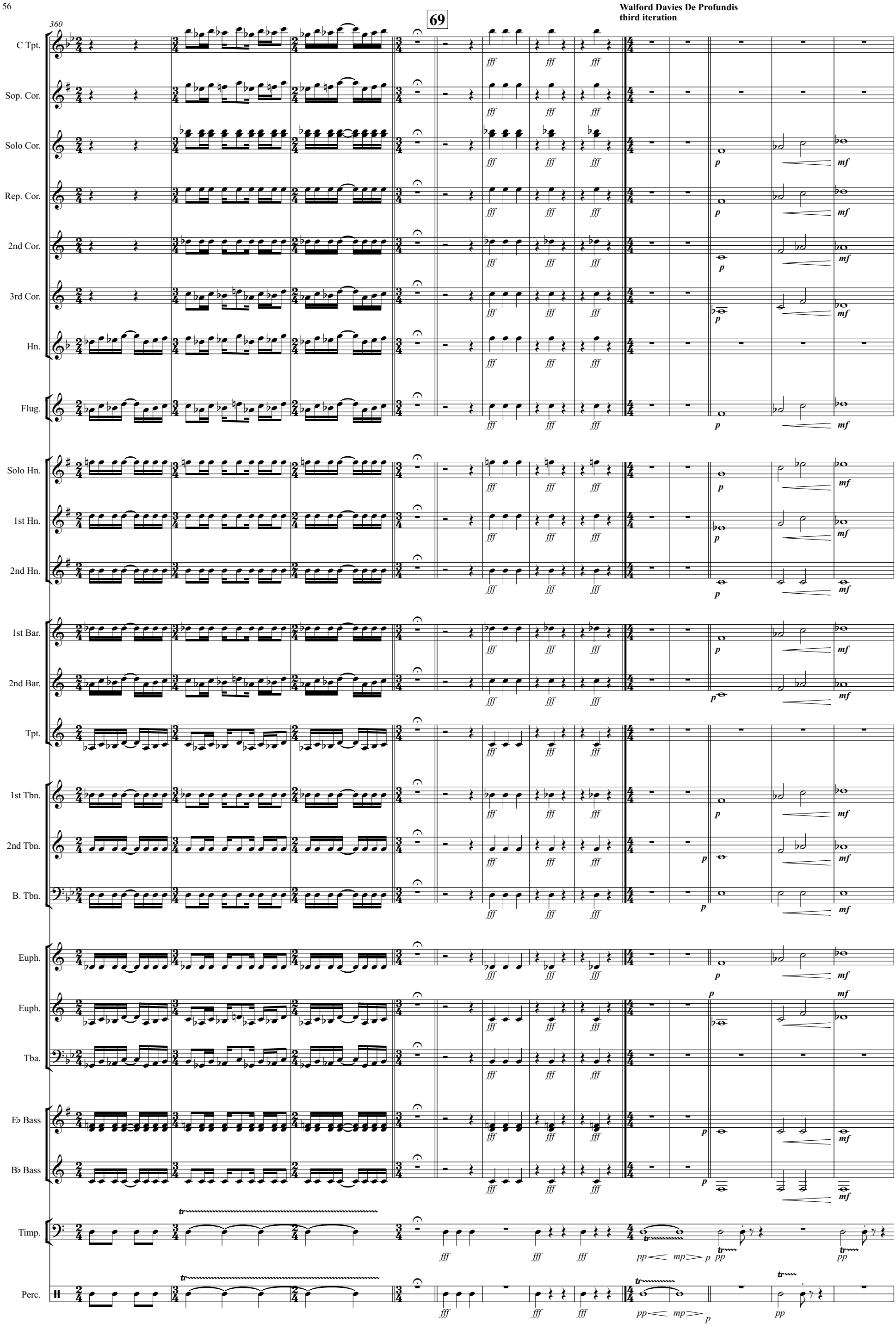

275
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.

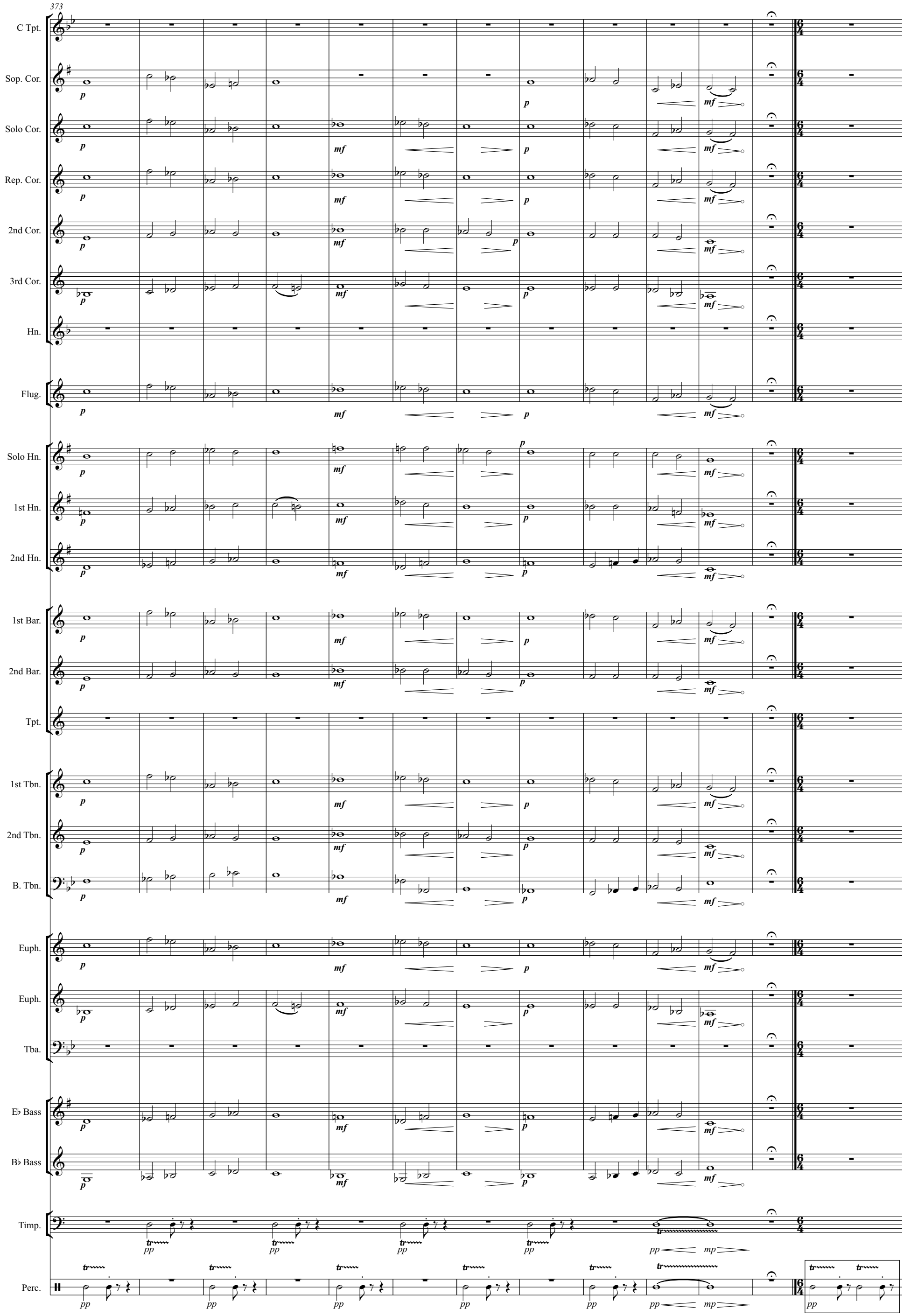

280
58
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.


286
59
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.

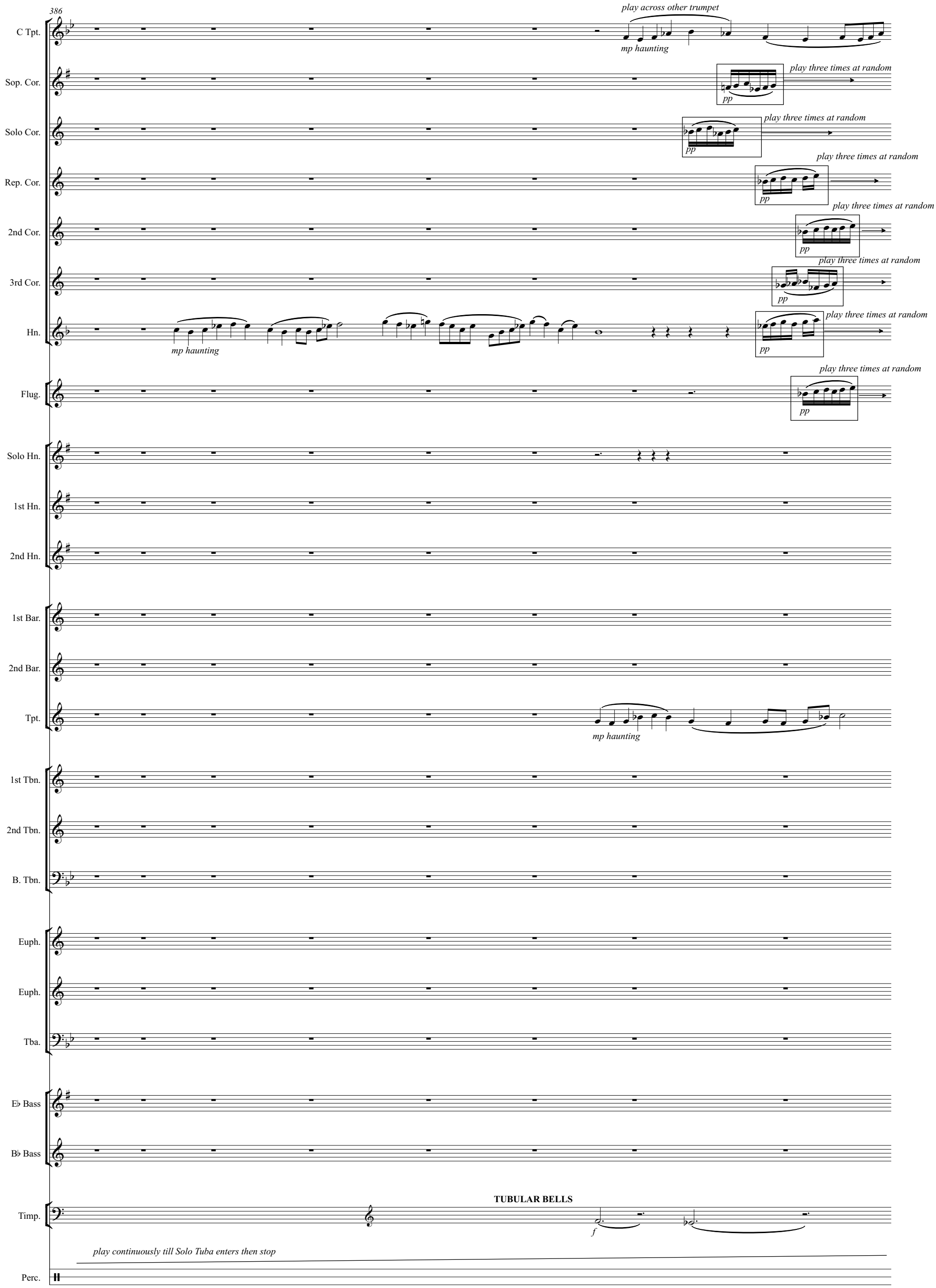

345
67
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
ff
Perc.
ff


353
68
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
cresc
cresc
cresc
cresc
cresc


360
69
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.
fff
p
mf
pp
mp


373
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
Perc.

Part 'A' Section 8: Into the Deep. (Silence: third poem to come from competition.
Isolated instrtuments at extremes of barn. End with blackbird, Miner's lamps go out one by one.
ENSEMBLE , PA AND PLAYBACK FOR ACTOR, TAPE OF BLACKBIRD
DURATION 5 MINUTES



394

C Tpt.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Hn.

Flug.

Solo Hn. — play three times at random — pp

1st Hn. — play three times at random — pp

2nd Hn. — play three times at random — pp

1st Bar. — play three times at random — pp

2nd Bar. — play three times at random — pp

Tpt.

1st Tbn. — play three times at random — pp

2nd Tbn. — play three times at random — pp

B. Tbn. — play three times at random — pp

Euph. — play four times at random — pp

Euph. — play four times at random — pp

Tba.

E♭ Bass — a 2 freely — pp — ppp

B♭ Bass — a 2 freely — pp

Timp.

Perc.

398

C Tpt.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Hn.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

Tba.

mp haunting

E♭ Bass

pppp

B♭ Bass

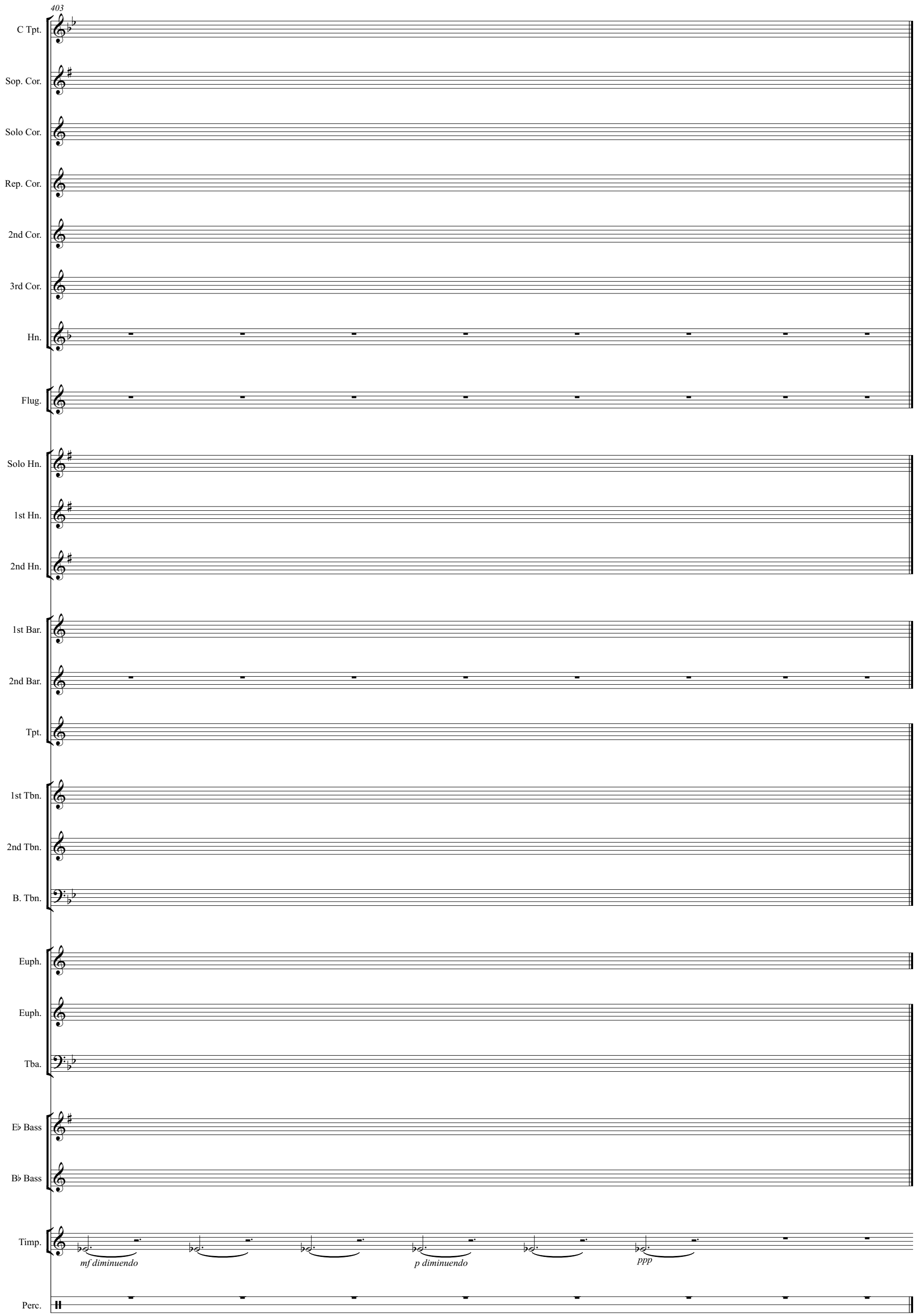
ppp

pppp

Timp.

STOP!

Perc.


403
C Tpt.
Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Hn.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
Tpt.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Euph.
Tba.
E♭ Bass
B♭ Bass
Timp.
mf diminuendo
p diminuendo
ppp
Perc.