

Dark Across A Darkening Sky

*for countertenor & baritone soloists
with mixed ensemble*

PERUSAL ONLY

Joshua Ballance

2016

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The Text

Evening across the sky –
The sun descending in the west.
The evening star does shine.
How weak and little is the light,
All the universe of sight.
The birds are silent in their nest,
And I must seek for mine.

Now night.
The buses hum.
Sleep dreamlessly.
I have come to the borders of sleep,
The unfathomable deep
Forest where all must lose
Their way.
How still it is.
I hear no more the busy beat of time;
Outside, the wind's incomplete unrest
Builds and disperses clouds around the sky.
The moon like a flower,
In heaven's high bower;
Lovers entrain'd who in the name of love
Were promised the steeples and fanlights of a dream.
The small hours join us,
Face to face;
Here love ends,
Despair, ambition ends,
Here ends in sleep.
I must enter, and leave, alone.
I know not how.




I went to sleep; and now I am
Out of the wood of thoughts that grows by night,
Waking at four to soundless dark, I stare.
The stars won't last,
The moon will die.
In time the curtain-edges will grow light.
I wait once more for faceless day
To blind the peaceless night away.

Various authors, ed. Joshua Ballance

A Note on the Text

Dark Across A Darkening Sky takes as its subject the human experience of the night. Such a universal topic, which has often been explored artistically, has many traditional tropes and connotations. Nonetheless, the variety of experiences and perspectives that different people have of the night is practically infinite, and so whilst there are some basic similarities, interpretations of these have varied hugely. To this end, rather than tracing any single narrative, the text for *Dark Across A Darkening Sky* is drawn from a multitude of poetic sources, in order to attempt to capture a plethora of perspectives on these universal features. Whilst a few phrases may be familiar and easily identifiable, the aim is not to try and establish a complex semantic web of connections, but rather to try and achieve a broad perspective on a universal topic. These phrases are thus less quotation, taken out of, but still referring to, an original poetic context, than fragments that have some degree of autonomy (insofar as this is possible), to be considered as primarily relevant in the context of this newly-formed, independent, text. Nonetheless, it is important to acknowledge that this text was conceived solely as being a part of this piece, and so is not intended to stand alone as a piece of poetry, much as the musical setting could not operate without the text.

Performing Notes

Where fermatas are used, the length is left up to the performer. However, their relative length is:  short;  medium;  long.

‡ designates one quarter-sharp.

Instrumentation

Flute (+ Alto Flute in G)
Oboe (+ Cor Anglais in F)
Clarinet in Bb (+ Bass Clarinet in Bb)
Bassoon
French Horn (in F)
Percussion I
 Glockenspiel
 Bass Drum
Percussion II
 Suspended Cymbal
 Tenor Drum
Countertenor Soloist
Baritone Soloist
Violin I
Violin II
Viola
Violoncello

Duration: c. 10'

This is a transposing score.

*First performed on Sunday the 9th of October 2016, in the chapel of King's College, Cambridge, by
Rupert Scarratt, James Jenkins, and the KCMS Contemporary Music Ensemble,
conducted by the composer.*

Dark Across A Darkening Sky

Joshua Ballance

$\text{♩} = \text{c. } 54$

Flute *mf* *mf*

Oboe *mf* *mf*

Clarinet in B \flat *mf* *mf*

Bassoon *mf* *mf*

Horn in F *mf* *mf*

Percussion I Glockenspiel L.v. hard mallets *mf* *p*

Percussion II Suspended Cymbal soft mallets *pp*

PERUSAL ONLY

Countertenor $\text{♩} = \text{c. } 54$ *p legato*
Eve - ning a cross_ the sky

Baritone

Violin I *pp* senza vib.

Violin II *pp* senza vib.

Viola *pp* senza vib.

Violoncello *pp* senza vib.

A

PERUSAL ONLY

A

The sun_ de-scen ding in the west.

15

mf 3 p

mf 3 p

PERUSAL ONLY

tr

pp

The eve - ning star does shine...

5

f

mfpp

mfpp

mfpp

mfpp

fast vib.

fast vib.

fast vib.

fast vib.

mf

mf

mf

mf

p

p

p

p

B

poco rit.

PERUSAL ONLY

B

poco rit.

mf marcato *p* *f*

and li- ttle_____

mf *f*

How weak_____ is the light_____

Ord. *fp* *mp > pp*

Ord. *fp* *mp > pp*

Ord. *fp* *mp > pp*

Ord. *fp* *mp > pp*

C

27 ♩ = c. 42

C

PERUSAL ONLY

♩ = c. 42

pp molto legato
All the u - ni - verse of sight. are si - lent

pp molto legato
All the u - ni - verse of sight. The birds in

Con sord.

Con sord.

Con sord.

Con sord.

D

♩ = c. 60

33

Cor Anglais

Tenor Drum

PERUSAL ONLY **D**

♩ = c. 60

their nest,

And I must seek for mine.

Senza sord.

Senza sord.

40

*p*⁵ *mp* *p* *pp* *mf* *p*

L. V.₅ *p* *p* *pp*

PERUSAL ONLY

mp *p* *pp*

Now night. Now night. The bu-ses hu-m.*

Now Now night. The bu-ses hu-m.*

pp *pp* *ff* *ff* *ff* *ff*

Senza sord. *p* *pp* *ff* *ff* *ff* *ff*

Senza sord. *mf* *p* *mp* *p* *pp* *ff*

*Closed lips: pitch sustained on a hum

E

Musical score for measures 48-53. The score includes staves for Bass Clarinet, Flute, Clarinet, Bassoon, and Trombones. The Bass Clarinet part is marked with *p* and *mp*. The Flute and Clarinet parts are marked with *mp*. The Bassoon and Trombone parts are marked with *p* and *mp*. The time signature changes from 3/4 to 4/4 and back to 3/4.

E

PERUSAL ONLY

Vocal score for the vocalists. The lyrics are: "Sleep dream-less-ly. I have come to the". The vocal parts are marked with *p* and *mp*. The time signature changes from 3/4 to 4/4 and back to 3/4.

Musical score for woodwind parts. The parts include Flute, Clarinet, Bassoon, and Bass Clarinet. The Flute and Clarinet parts are marked with *Ord.* and *mp*. The Bassoon part is marked with *mf*. The Bass Clarinet part is marked with *Solo Ord.* and *mf*. The time signature changes from 3/4 to 4/4 and back to 3/4.

55 **F**

PERUSAL ONLY

F

bor - ders__ of sleep,__ The un - fa - thom - a - ble deep Fo - rest

bor - ders__ of sleep, The__ un - fa - thom - a - ble deep_____

G

♩ = c. 54

PERUSAL ONLY

G

♩ = c. 54

molto legato

ppp

where all must lose their way. How still it is. I hear no

Fo - rest where all must lose their way. How still it is. I hear no

69

H

poco rit.

PERUSAL ONLY

H

poco rit.

more the bu - sy beat of time;

more the bu - sy beat of time; Out - side the wind's in - com-plete un -

76 ♩ = c. 54

Musical score for measures 76-80, first system. The score consists of four staves. The top staff is in treble clef, the second in treble clef, the third in treble clef with a 5-fingered scale, and the fourth in bass clef. Dynamics include *p*, *mp*, and *mf*.

Musical score for measures 76-80, second system. The score consists of two staves. The top staff is in treble clef and the bottom in bass clef. Dynamics include *p*.

PERUSAL ONLY

♩ = c. 54

Musical score for measures 76-80, third system with lyrics. The score consists of two staves. The top staff is in treble clef and the bottom in bass clef. Dynamics include *p* and *mp*.

Bu-ilds _____ clouds _____ sky. _ The
 rest and di-sper-ses a-round the sky.

Musical score for measures 76-80, fourth system. The score consists of four staves. The top staff is in treble clef, the second in treble clef with the instruction *sul tasto*, the third in bass clef, and the fourth in bass clef with a 5-fingered scale. Dynamics include *p*, *pp*, and *mf*.

81

I

mp

mf

p

mf

p

mp

mf

mp

mf

Bass Drum

tr

p

PERUSAL ONLY

I

moon like a flo - wer, who in the name of love Were pro -

In heav'n's high bo - wer; Lo vers en train'd The stee

mp

mf

mf

mf

p

p

mf

p

mf

p

J

poco accel.

PERUSAL ONLY

J

poco accel.

94

pp mp mf

(tr)

Suspended Cymbal

tr

ppp

PERUSAL ONLY

spair,

am - bi - tion ends,

pp mp mf

97 **molto accel.**

PERUSAL ONLY

molto accel.

Here ends in

99 $\text{♩} = \text{c. } 90$ $\text{♩} = \text{c. } 51$

ff *f* *f* *f*

Oboe

ffff *fff p* *ppp* *fff ppp*

mp *fff p* *ppp* *fff ppp*

PERUSSAL ONLY

K

$\text{♩} = \text{c. } 90$ $\text{♩} = \text{c. } 51$

ff *ff*

sleep. I must en - ter and leave,

sleep. I must en - ter, and leave,

ff *ff* *ff* *ff*

104 *rit.* . . . ♩ = c. 42 L ♩ = c. 54

pesante
f

pesante
f

pesante
f

pesante
f

pesante
f

mp

mf

pesante
f

mp

pesante
f

Tenor Drum
pesante
f

rit. . . . ♩ = c. 42 L ♩ = c. 54

pesante

— a - lone. I know not how.

pesante
mf

— a - lone. I know not how. I went to sleep; — and

pesante
mp

pesante
mp

pesante
mp

pesante
mp

111

Alto Flute

Musical score for Alto Flute, measures 111-116. The score consists of four staves. The first staff has a dynamic marking of *mf*. The second and third staves have a dynamic marking of *mp*. The fourth staff has a dynamic marking of *mp*.

Musical score for Alto Flute, measure 117. The staff has a dynamic marking of *mp*.

Musical score for Alto Flute, measures 118-119. The staves are empty.

Musical score for Alto Flute, measures 120-121. The score includes vocal lines with lyrics. The first staff has a dynamic marking of *mf*. The second staff has lyrics "now I am".

Musical score for Alto Flute, measures 122-125. The score consists of four staves.

Out of the wood of thoughts that grows by night,_____

now I am

118

Musical score for measures 118-123. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The music features a consistent rhythmic pattern of eighth notes with a triplet of eighth notes in the first measure of each measure. Dynamics include *mf*, *p*, and *mp*. The piece concludes with a double bar line at the end of measure 123.

M

Musical score for measures 124-125. The score is written for two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is 2/4. Both staves contain whole rests for the duration of these two measures.

Musical score for measures 126-131. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The music features a consistent rhythmic pattern of eighth notes with a triplet of eighth notes in the first measure of each measure. Dynamics include *mf*, *p*, and *mp*. The piece concludes with a double bar line at the end of measure 131.

125

N

Musical score for the first system, measures 125-130. It features four staves: two treble clefs, one alto clef, and one bass clef. The music is in 4/4 time with various key signatures (F major, C major, G major, D major). Dynamics include piano (p) and mezzo-piano (mp).

N

Musical score for the second system, measures 131-136. It features four staves: two treble clefs, one alto clef, and one bass clef. The music is in 4/4 time with various key signatures (D major, G major, C major, F major). Dynamics include mezzo-piano (mp dolce) and piano (p). Lyrics are present in the vocal staves.

Wa - king at four

Wa - king at four to

130

O

con sord.

mp

Suspended Cymbal
mf

O

to sound - less dark, I stare.

sound - less dark, I stare.

136

P

141

p

(sord.)

P

die.

ord.

p

ord.

p

148

Q

♩ = c. 51

Q

♩ = c. 51

In time the cur-tain ed-ges will grow light.

In time the cur-tain ed-ges will grow light.

155 ♩ = c. 54

Musical score for the first system, measures 1-8. The score is in 4/4 time and consists of five staves. The first staff is the vocal line, starting with a rest in measure 1, then a half note G4 in measure 2, and a half note A4 in measure 3. The second staff is the piano accompaniment, starting with a rest in measure 1, then a half note G4 in measure 2, and a half note A4 in measure 3. The third staff is the violin part, starting with a rest in measure 1, then a half note G4 in measure 2, and a half note A4 in measure 3. The fourth staff is the viola part, starting with a rest in measure 1, then a half note G4 in measure 2, and a half note A4 in measure 3. The fifth staff is the cello part, starting with a rest in measure 1, then a half note G4 in measure 2, and a half note A4 in measure 3. The score includes dynamic markings *p* and *pp*.

♩ = c. 54

Musical score for the second system, measures 9-16. The score is in 4/4 time and consists of five staves. The first staff is the vocal line, starting with a rest in measure 9, then a half note G4 in measure 10, and a half note A4 in measure 11. The second staff is the piano accompaniment, starting with a rest in measure 9, then a half note G4 in measure 10, and a half note A4 in measure 11. The third staff is the violin part, starting with a rest in measure 9, then a half note G4 in measure 10, and a half note A4 in measure 11. The fourth staff is the viola part, starting with a rest in measure 9, then a half note G4 in measure 10, and a half note A4 in measure 11. The fifth staff is the cello part, starting with a rest in measure 9, then a half note G4 in measure 10, and a half note A4 in measure 11. The score includes dynamic markings *p* and *pp*. The lyrics are: "once_ more for_ face - less day_".

R

163

♩ = c. 51

R

♩ = c. 51

ppp

To blind the peace - less night a - way.

ppp

To blind the peace - less night a - way.

senza vib. *ppp*

senza vib. *ppp*

senza vib. *ppp*

senza vib. *ppp*