For Robert Cram

This music is on perusal only

1991 Winner of the Jules Leger Prize for Chamber Music

IN THE LAND OF PURE DELIGHT

for chamber ensemble

1. Capriccio: *Sine nomine*
2. Isorhythmic motet: *ondes de la sadete*
3. Consort Song: *Black Locust*
4. Affetti: *Lotus*
5. Fantasia: *Clouds are gonna roll away*
6. Serenade: *No Heart to Cry*
7. Perpetual motion of the second kind: *Chronographie*
8. Tableau: *First Star I See Tonight*

Donald Steven

S.O.C.A.N.
May 1991

Duration: approximately 20'30"

Commissioned by the Canadian Broadcasting Corporation
for the Pierrot Ensemble

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In the Land of Pure Delight is a collection of eight pieces each of which shares a period ancestry, in both formal and aesthetic terms. The work is scored for a chamber ensemble consisting of flute, clarinet, violin, cello, synthesizer, and 2 percussionists.

The title of this collection of pieces comes from a line in the song "We shall all be reunited", attributed to B. Bateman on a recording by Doc Watson & son (Vanguard VSD-79170).

WE SHALL ALL BE REUNITED

Where is now my father's family
They were here so long ago
Seated 'round the old home fireside
Brightened by the ruddy glow.

We shall all be reunited
In that land beyond the skies
Where there'll be no separations
No more parting, no more sighs.

Some have gone to lands far distant
And with others made their home
Some upon the earth have wandered
All their lives have chose to roam.

Some have gone from us forever
For with us they could not stay
They have all dispersed and wandered
Gone away, so far away.

We shall meet beyond the river
In that land of pure delight
Without sickness or of sorrows
We'll have joys ever bright.

Each of the eight pieces which make up the collection is composed on a different form. The pieces are as follows:

1. Capriccio: *Sine nomine*
2. Isorhythmic motet: *ondes de la sadete*
3. Consort Song: *Black Locust*
4. Affetti: *Lotus*
5. Fantasia: *Clouds are gonna roll away*
6. Serenade: *No Heart to Cry*
7. Perpetual motion of the second kind: *Chronographie*
8. Tableau: *First Star I See Tonight*

In the Land of Pure Delight was commissioned by the Canadian Broadcasting Corporation, and was written especially for the Pierrot Ensemble. The work is dedicated to Robert Cram.

INSTRUMENTATION

Flute (doubling Alto Flute/Bass Flute/Piccolo) and 1 crystal glass sounding A7 (where middle C = C5).
Bb Clarinet (doubling Eb Clarinet/Bass Clarinet, with extension) and 1 crystal glass sounding D7.
2 Percussionists
Synthesizer (DX7 or equivalent)
Violin (doubling Viola)
Cello

Miscellaneous: Chorus (male alto, tenor, bass)
Metal Wind Chimes, Tam Tams (3), Bongos (conga)

These miscellaneous sounds may be performed by the technician on a synthesizer or sampler through the mixing board.

-o-o-o-

Percussion Instruments:

Percussion 1	Percussion 2
Almglocken	Antique Cymbals
Celeste (or Glockenspiel)	Celeste (or Glockenspiel)
Cimbalon (or Steel Drum)	Coarse Sandpaper Blocks
Crotales (2 octave set)	Crotales (2 octave set)
Glass Chimes	Crystal Glasses (*)
Large (Far) Bell - see score	Finger Cymbals
Vibraphone	Slit Drums
Waterphone	Steel Drum
Xylophone	Vibraphone

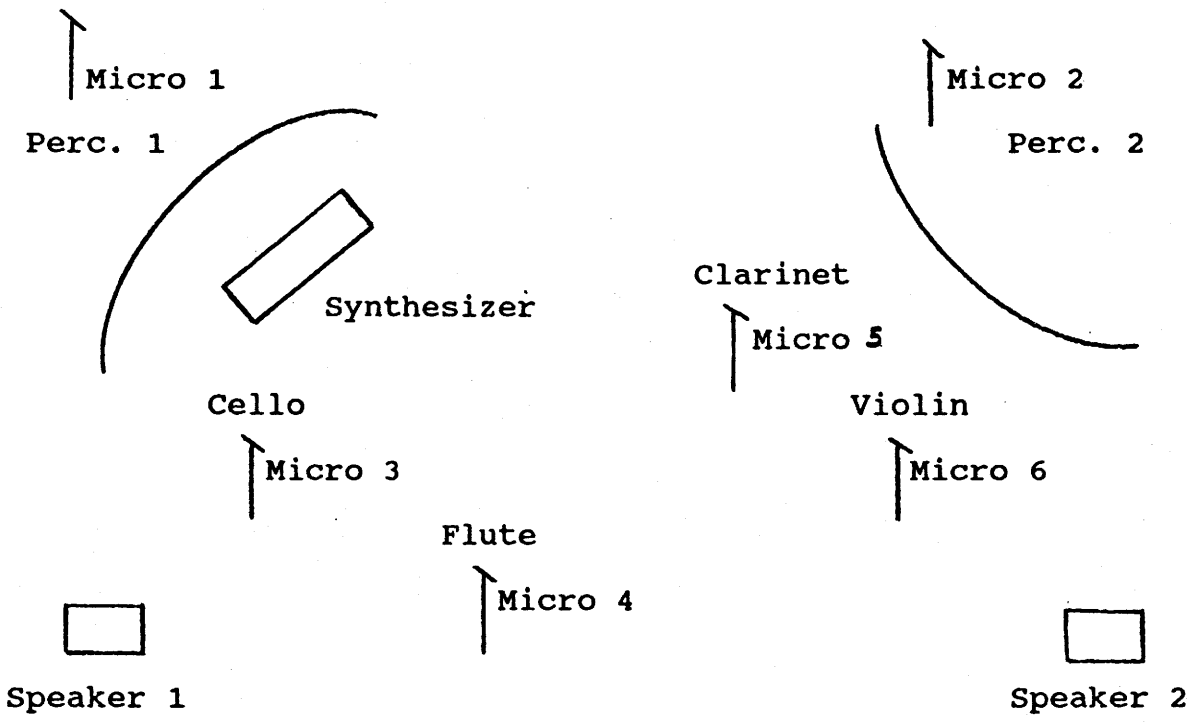
(*) sounding Bb6, C7, Eb7, G7, Bb7, C8.

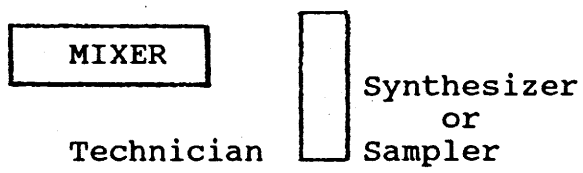
Synthesizer Sounds (for a DX7 or substitute):

The sounds are available from the composer on a DX DataRAM cartridge. If they cannot be obtained, the patch names and the musical context should suggest appropriate timbres.

AngelDust
FarBell
GlassLotus
Kalest
NightSky
Ondes
PanPipe
Rhodes
TunedLogs (or SlapConga)

STAGING DIAGRAM





SOUND TREATMENT

Ideally, each movement should have its own unique electronic sound character (treatment). The sound should be chosen by the musicians and the technician together so as to complement both their interpretation and the acoustics of the performance space. As general guidelines, overall reference settings are given below but the musicians are encouraged to be as creative as they wish in treating individual instruments or groups of instruments in interesting and fascinating ways.

The reference treatment module is a Lexicon LXP-1 - with the setting shown as time on the hands of a clock - and any reverb unit - indicated as qualified dry, medium, wet.

1. Capriccio: *Sine nomine*

LXP1:	Mix	12:15
	Mode	CHORUS 2
	Decay	01:00
	Delay	09:00
REVERB:	Mix	Medium

2. Isorhythmic motet: *ondes de la sadete*

LXP1:	Mix	01:15
	Mode	DELAY 1
	Decay	05:00
	Delay	11:15
REVERB:	Mix	Very wet

3. Consort Song: *Black Locust*

LXP1:	Mix	11:15
	Mode	INVERSE
	Decay	11:00
	Delay	07:00
REVERB:	Mix	Somewhat dry

4. Affetti: *Lotus*

Violin:

Little treatment other than some reverb.

All percussion and synthesizer:

LXP1:	Mix	12:30
	Mode	GATE
	Decay	03:45
	Delay	09:00
REVERB:	Mix	Very wet

Flute, clarinet, cello:

LXP1:	Mix	12:00
	Mode	CHORUS 2
	Decay	11:30
	Delay	03:00
REVERB:	Mix	Medium

5. Fantasia: *Clouds are gonna roll away*

Flute (as in Capriccio: *Sine nomine*):

LXP1:	Mix	12:15
	Mode	CHORUS 2
	Decay	01:00
	Delay	09:00
REVERB:	Mix	Medium

Other instruments:

LXP1:	Mix	11:00
	Mode	CHORUS 1
	Decay	12:20
	Delay	07:00
REVERB:	Mix	Medium

6. Serenade: *No Heart to Cry*

Cello:

Little treatment other than some reverb.

Other instruments:

REVERB:	Mix	Somewhat dry, but with some ambience

7. Perpetual motion of the second kind: *Chronographie*

LXP1:	Mix	09:30
	Mode	INVERSE
	Decay	11:00
	Delay	09:00
REVERB:	Mix	Quite dry

8. Tableau: *First Star I See Tonight*

LXP1:	Mix	12:30
	Mode	DELAY 2
	Decay	12:30
	Delay	10:00
REVERB:	Mix	Very wet

SPECIFIC PERFORMANCE NOTES

These performance notes are identified by (m.n) in the score and in the parts, where m represents the movement and n the performance note (for example, 6.2: movement 6, performance note 2).

1.1: The performer is encouraged to embellish the Capriccio with a number of idiomatic flute nuances (breath sounds, key clicks, etc.); it should be a bravura movement.

4.1: Optional metal wind chimes (pppp) may be used; these should probably be blown by a fan. Whatever the case, it is important that the effect be very distant, delicate and irregular.

4.2: The performance level of the percussion and synthesizer parts should be extremely low and the effect diaphanous, like blossoms gently falling in slow motion. Each iteration should be subtly panned by the technician to a different location.

The percussion and synthesizer parts are doubled in order to flesh out the texture; therefore, an additional keyboard player and percussionists may be used in live performance, or the optional reduced parts may be used.

The players should slightly vary the rhythm (using rubato) of the 16th note figures of the synthesizer part(s) and the 32nd note figures of the celeste part(s) with each iteration.

4.3: The flute and cello accents should be subtle, with a dynamic envelope imitating a harpsichord attack.

5.1: The flute and clarinet should be distant.

5.2: This synthesizer patch sounds up an octave.

5.3: More than two distinct indefinite pitches are required from time to time. Additional bongos or a conga drum may be used.

6.1: Very distant.

6.2: Very distant (fl., cl., vla.).

6.3: Sounds two octaves higher; fast notes can be uneven.

6.4: Sempre half-closed mouth.

7.1: The xylophone could be replaced by tuned or untuned

logs or tight skins. In this case, the synthesizer should use the sound SlapConga.

7.2: Not too thin.

1. Capriccio: *Sine nomine*

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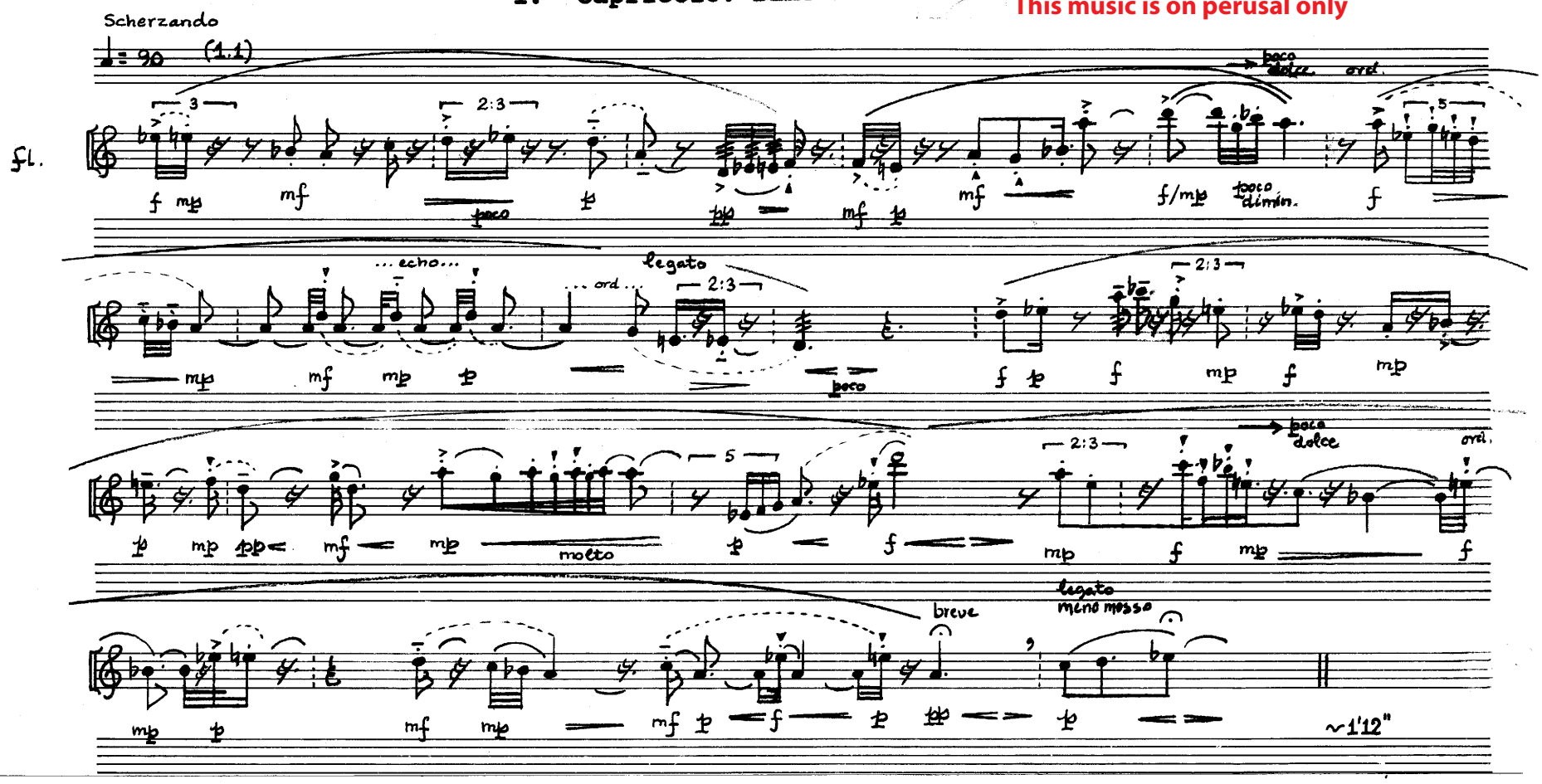

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514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

No 8-24

♩=~42, Very Fluid

3♩

fl. TACET

cl. TACET

glass chimes

waterphone ppp

(fl.)

crystal glasses (or crotales) 8 sempre pppp

(cl.)

8 sempre pppp

"Die liebe Erde..."

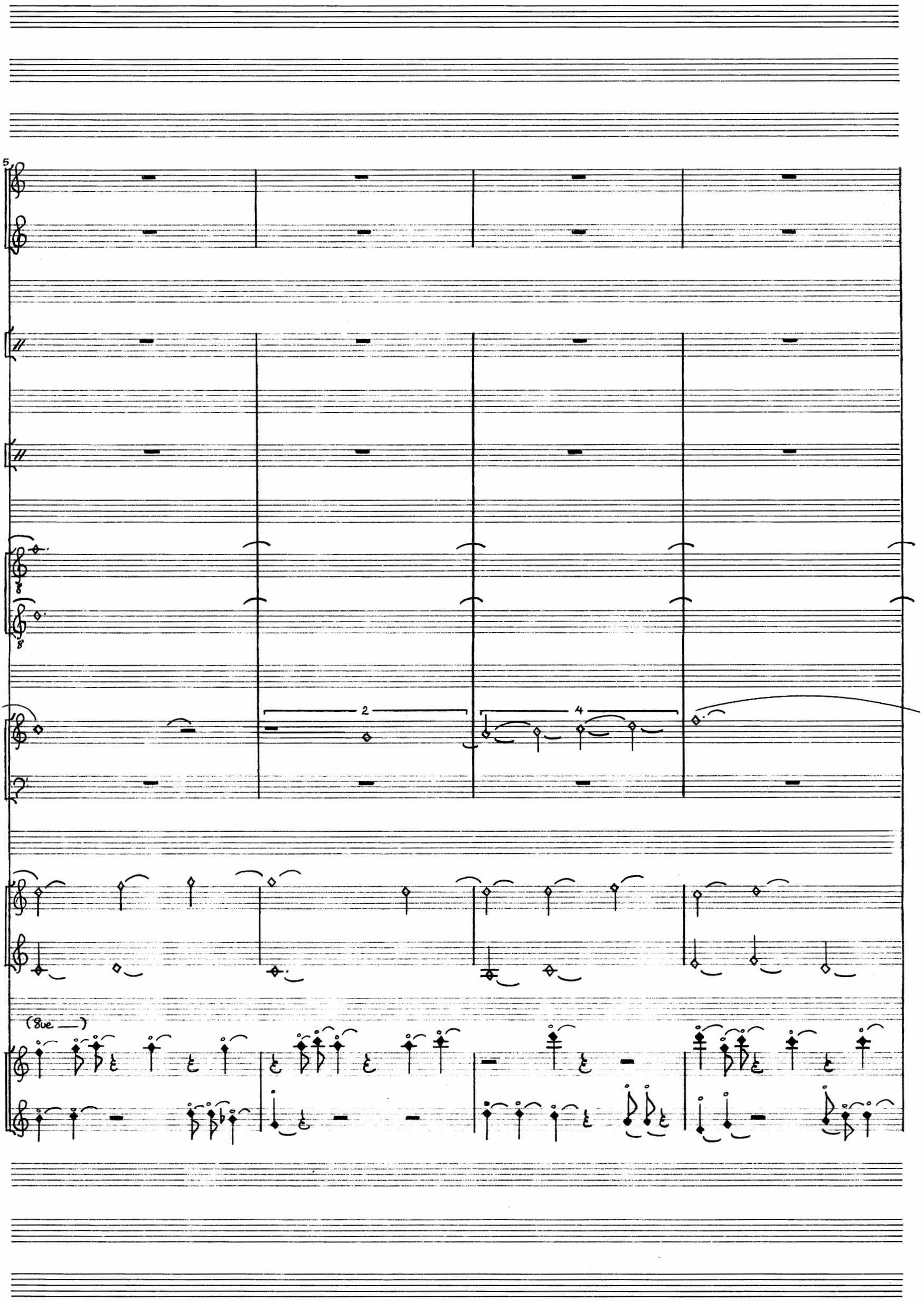
vibes N.V. sempre pp

synth. Ondes sempre pp "Domino" sim. sim. sempre ped

"Pucelete bele et avenante,..."

vln. (vln.) sempre 8ve, <pp> sim.

vc <pp> sim.


5
2
4
(8ve)

10

turn on fan

2

2

(8va)

15

turn off fan

2

2

(8ve)

514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

release

morendo...

morendo...

(8ve —)

morendo ..... al ..... niente

morendo ..... al ..... niente

~ 1'22"

3. Consort Song: *Black Locust*

♩=~60

bs. fl.

bs. cl.

cimbalon (or steel drum)

coarse sandpaper blocks

slit drums (or log drums)

Pan Pipe

synth.

(senza ped.)

vla.

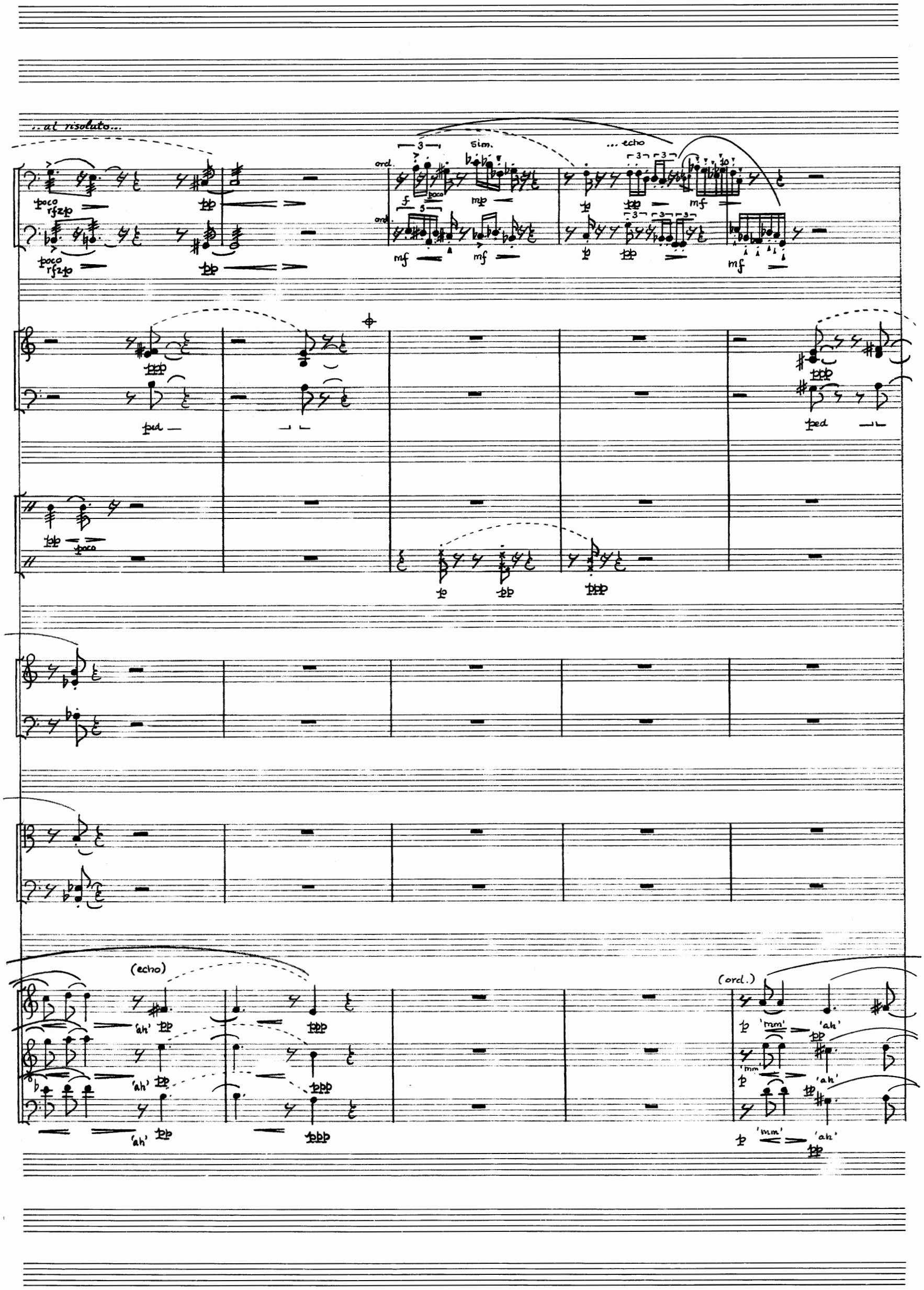
vc.

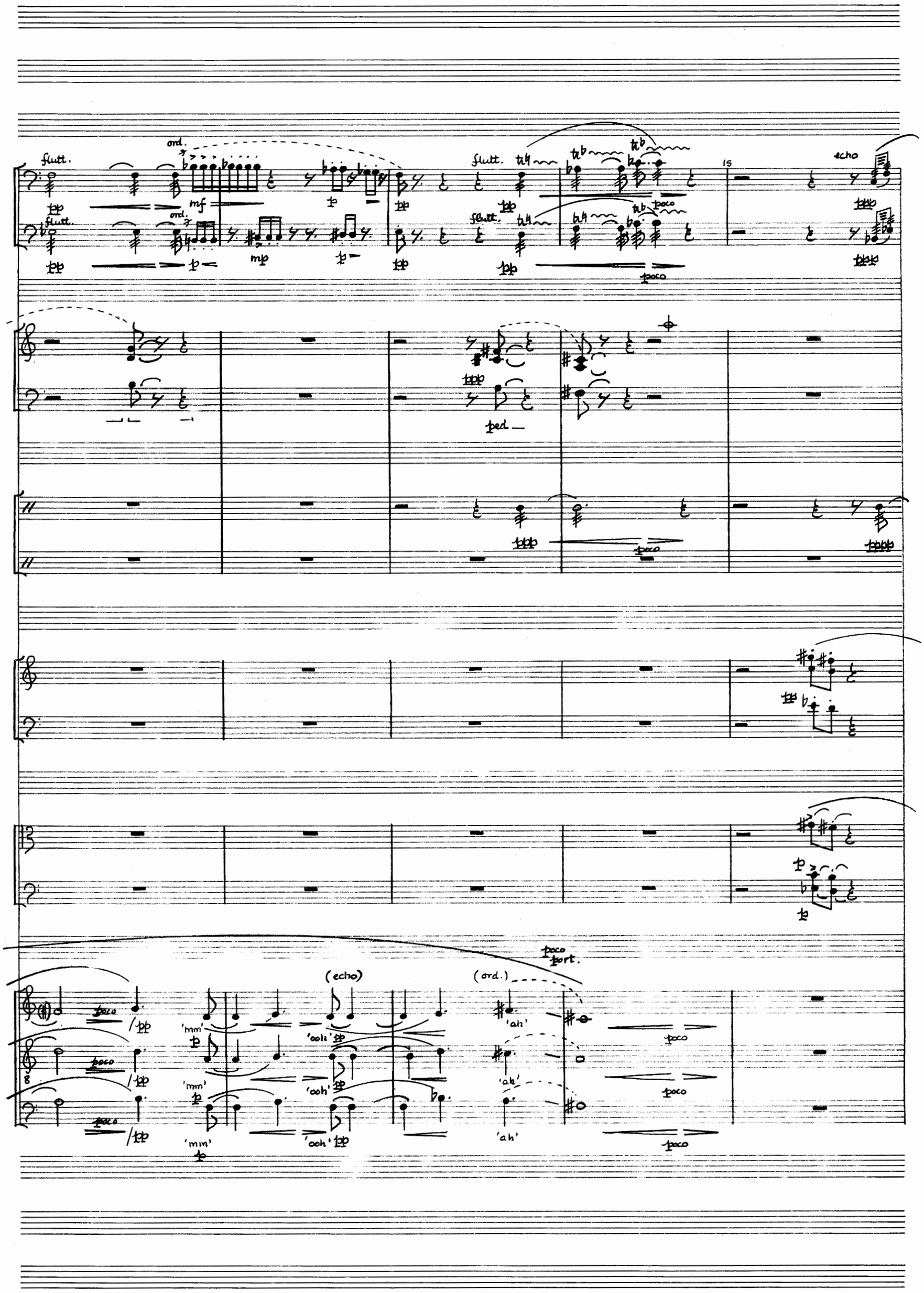
(distilled from) Consonanze stravaganti, Jean de Macque HAM, No. 174

(male) alto

voices tenor

bass


..al risoluto...
poco rfzp
pp
ord.
sim.
... echo
f
mp
mf
p
ppp
ped
poco
(echo)
'ah'
(ord.)
'mm'



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No 8-24

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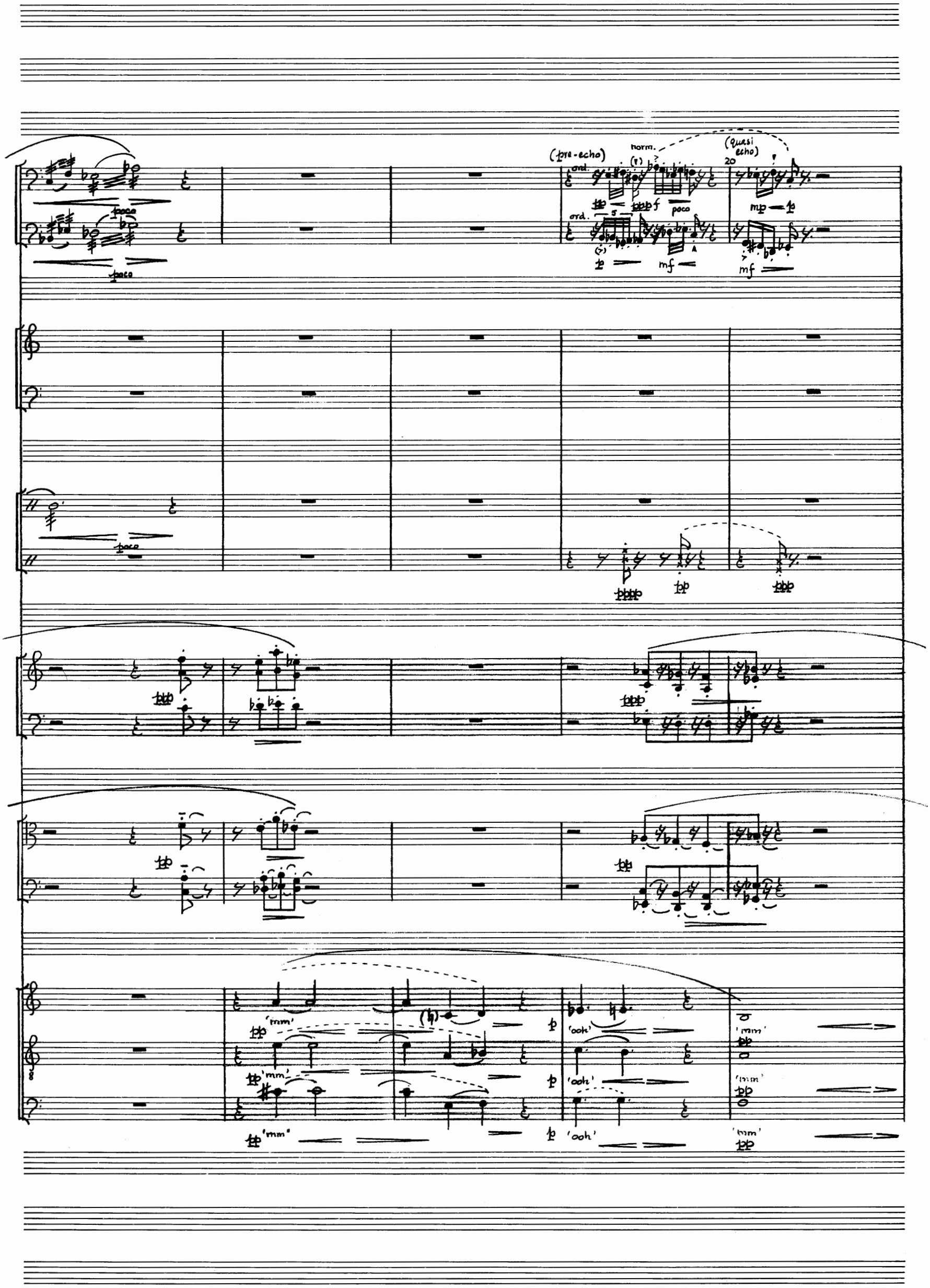

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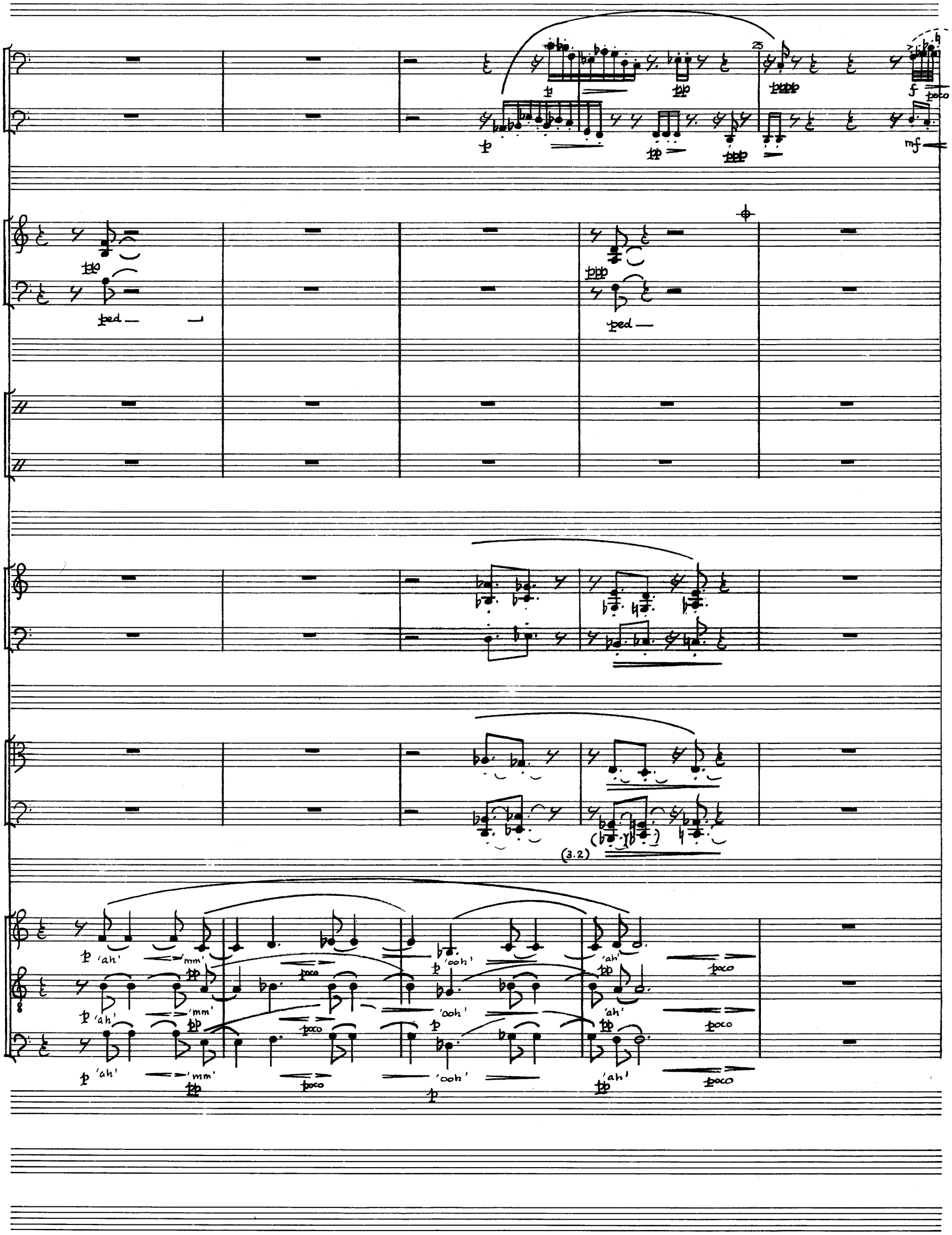

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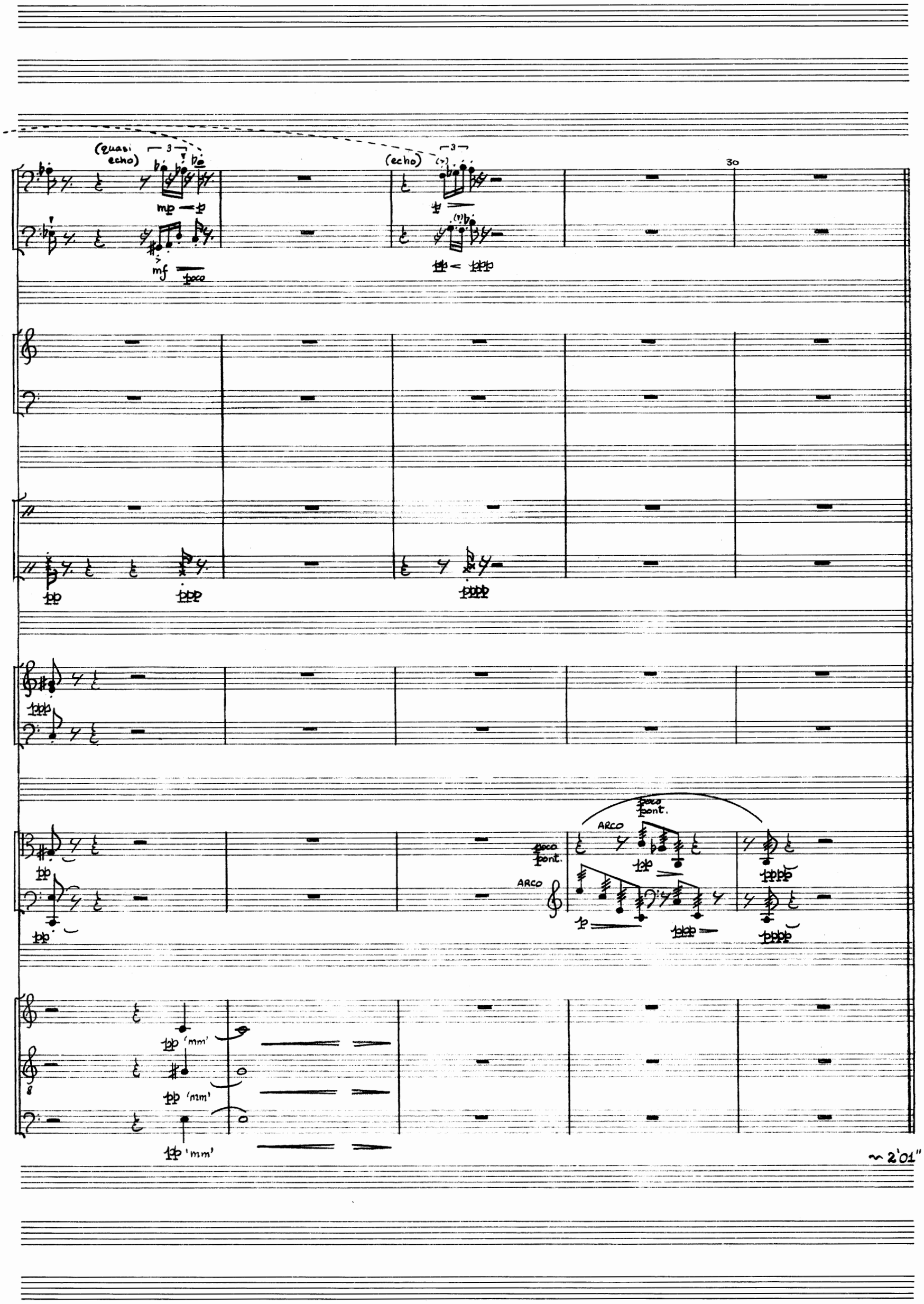

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No 8-24

-12-

4. Affetti: *Lotus*

♩=48

4

fl.

cl.

perc.

crot.

(4.2) cel.

crot.

sim.

ppp sempre (4.2) cel.

sim.

metal wind chimes (optional)

(4.1)

ppp

USE FAN ad lib. (not too busy)

synth.

ppp sempre (4.2)

sim.

sim.

ppp sempre (4.2)

Glasslotus

vln.

Recitativo, molto grazioso

mp

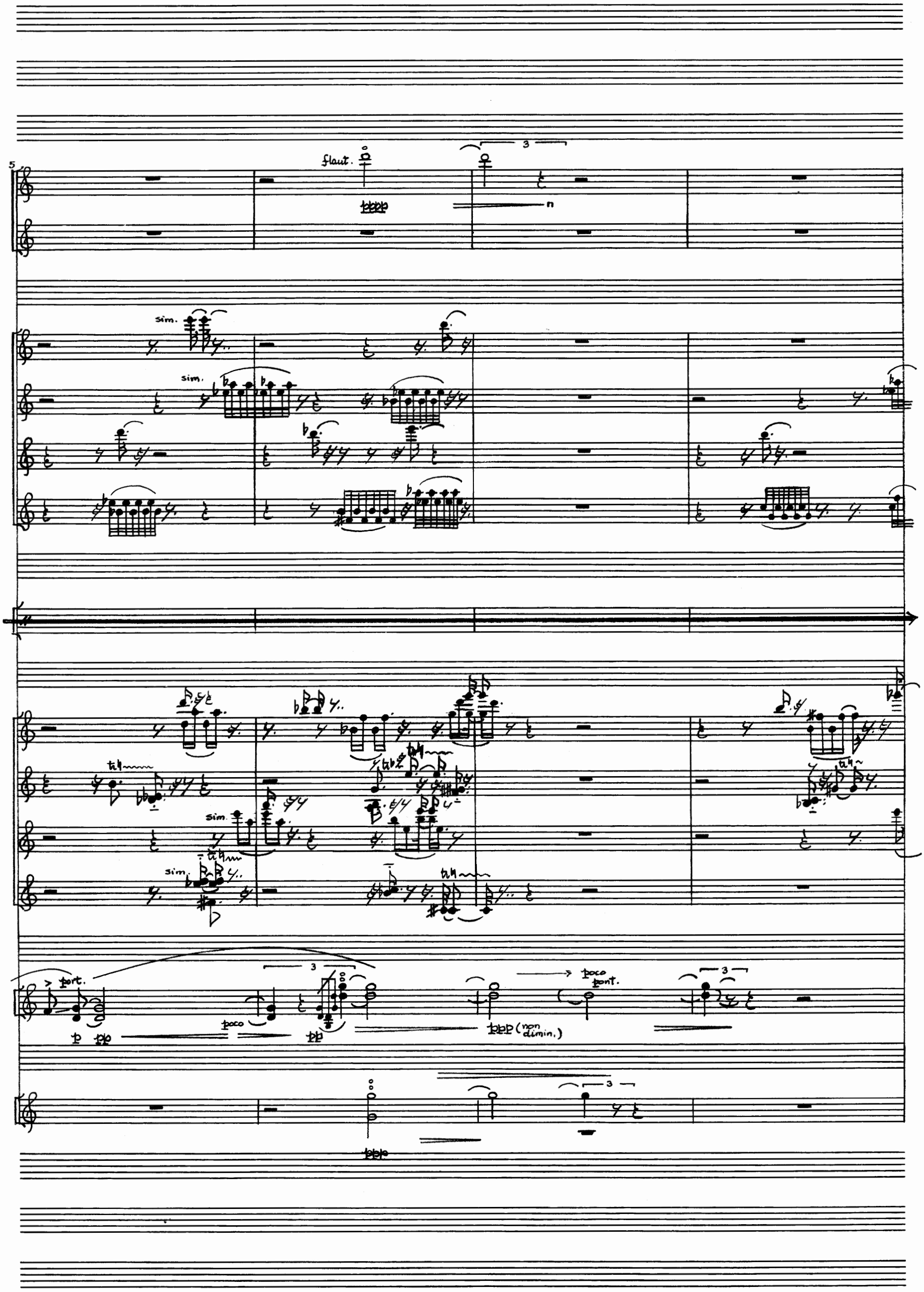
sul tasto

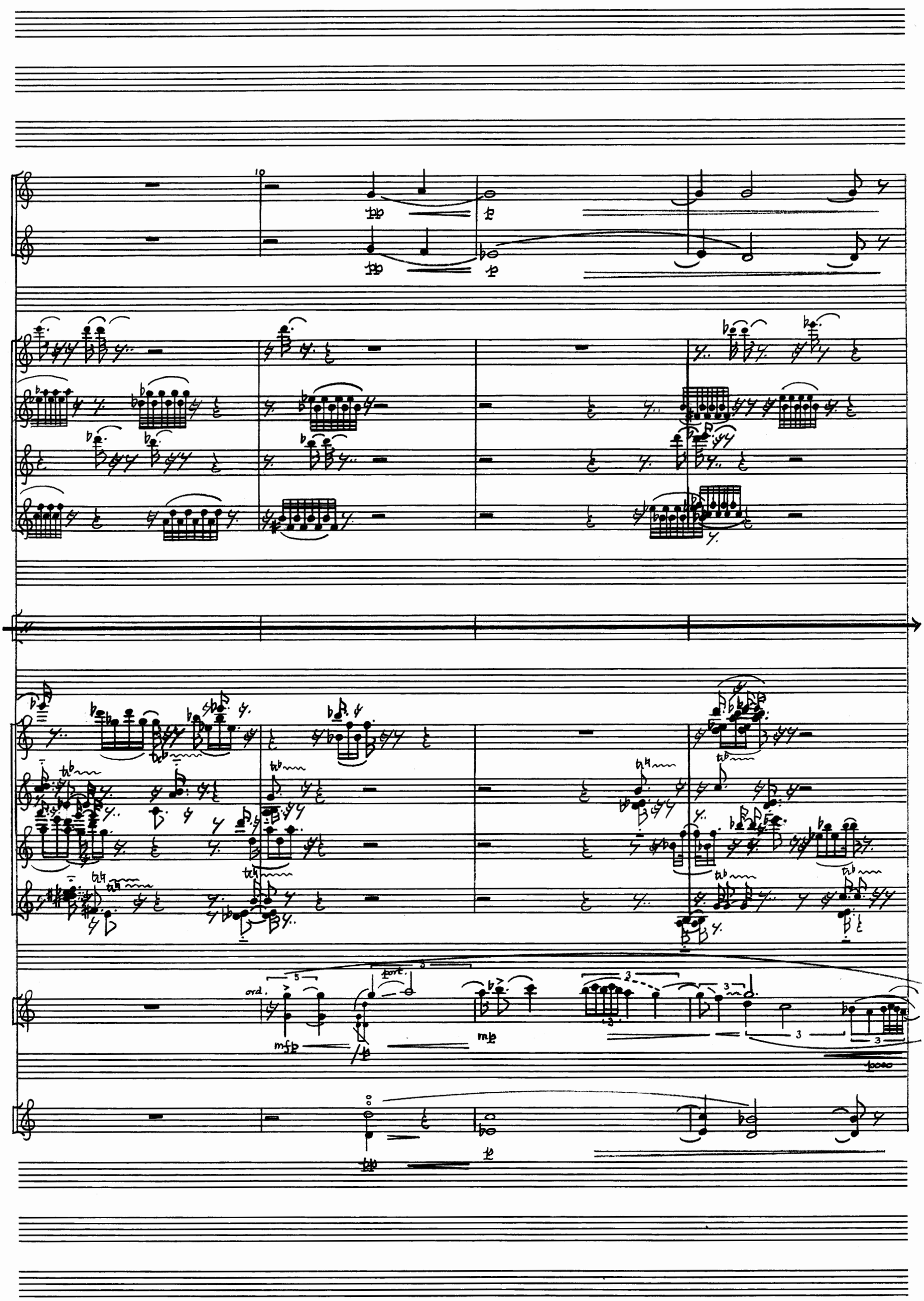
ord. sul G.

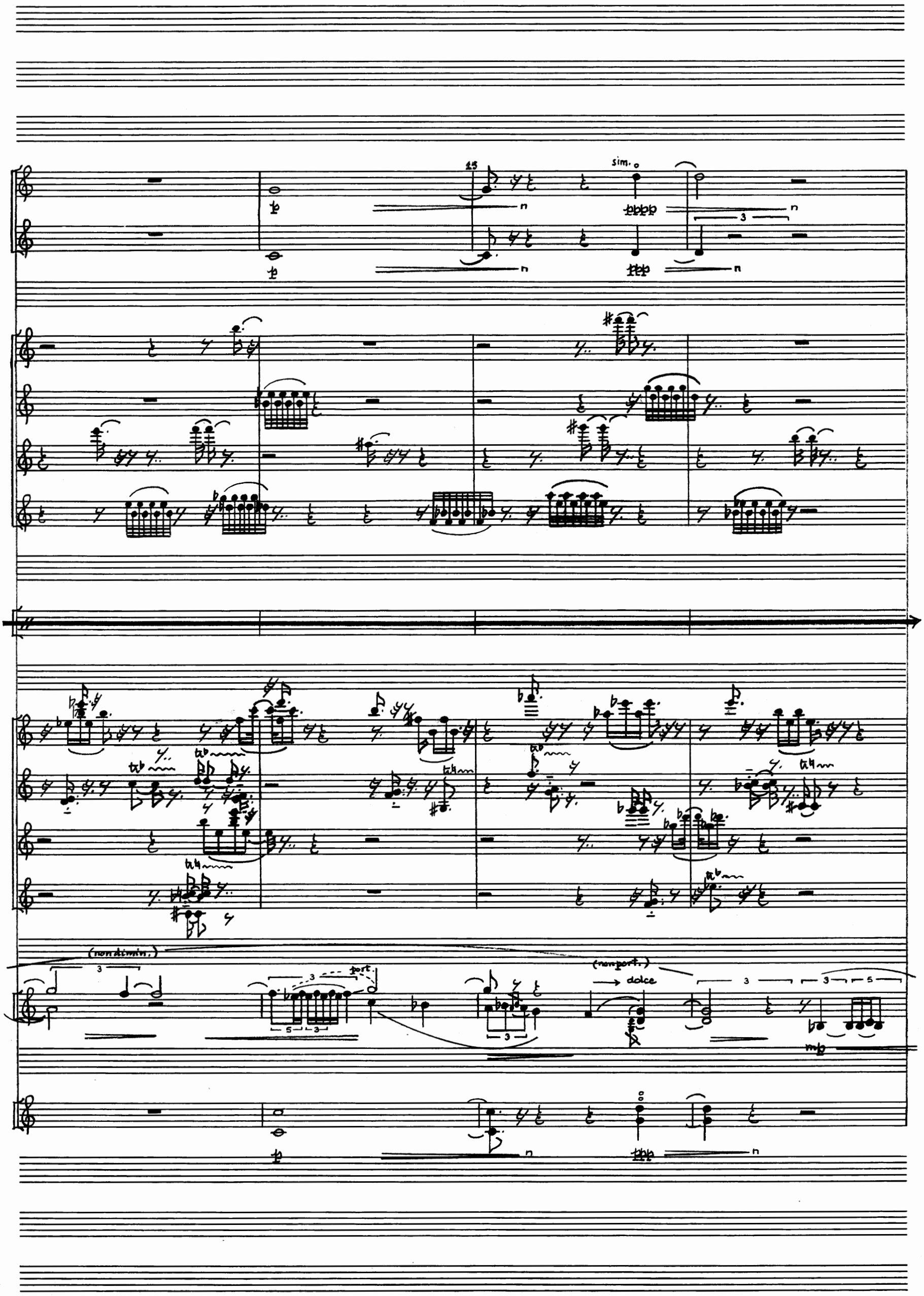
sub. p

poco

vc.


5
flaut.
3
n
sim.
sim.
sim.
sim.
port.
p
pp
poco
pp
ppp (non dimin.)
poco
pont.
3
ppp


10
pp
p
ord.
port.
mfp
mp
poco


sim.
(non dimin.)
port.
(non port.)
dolce

20

(non dimin.)

poco

(non dimin.)

poco

mp

poco

mp

mf/mp

(non dimin.)

poco

Sim.

(non cresc.)

(non cresc.)

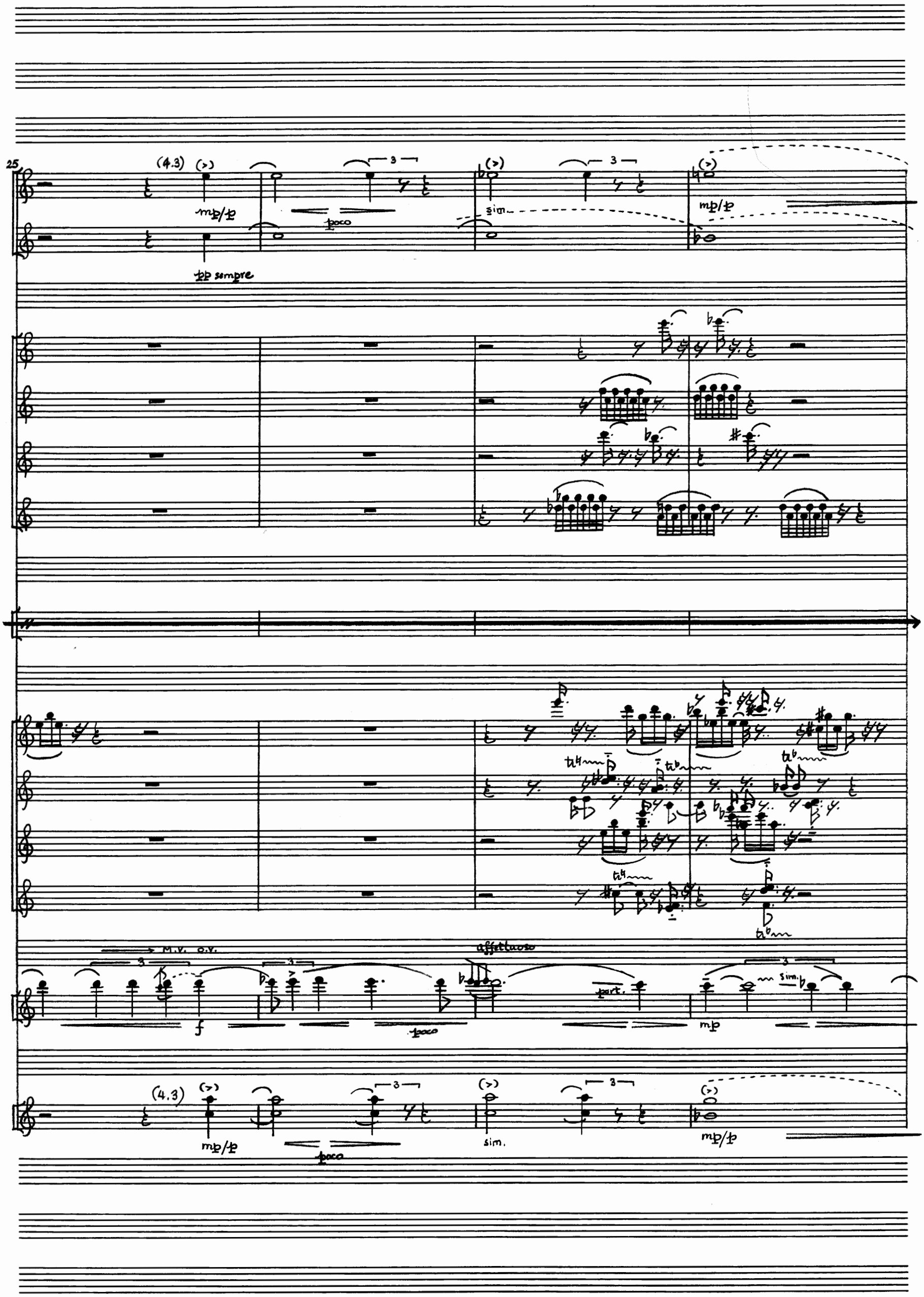
3

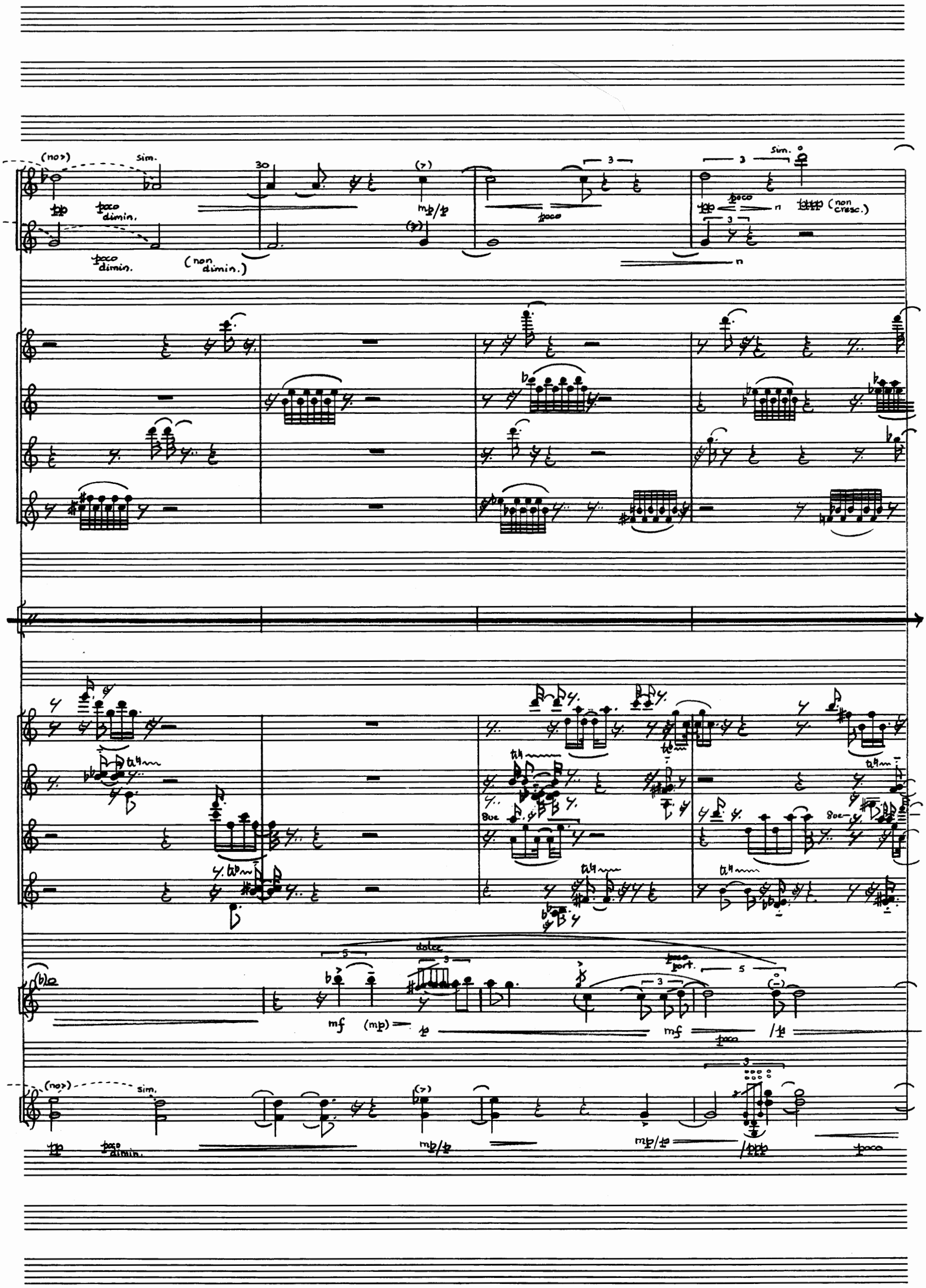
poco

morendo

mfp

(non cresc)


25
(4.3)
mp/p
poco
sim.
pp sempre
M.V. O.V.
affettuoso
f
mp
sim.
(4.3)
mp/p
poco
sim.
mp/p


(no>)
sim.
poco dimin.
(non dimin.)
mp/p
poco
(non cresc.)
dolce
mf
(mp)
p
poco port.
poco
/p
/ppp

35

8va

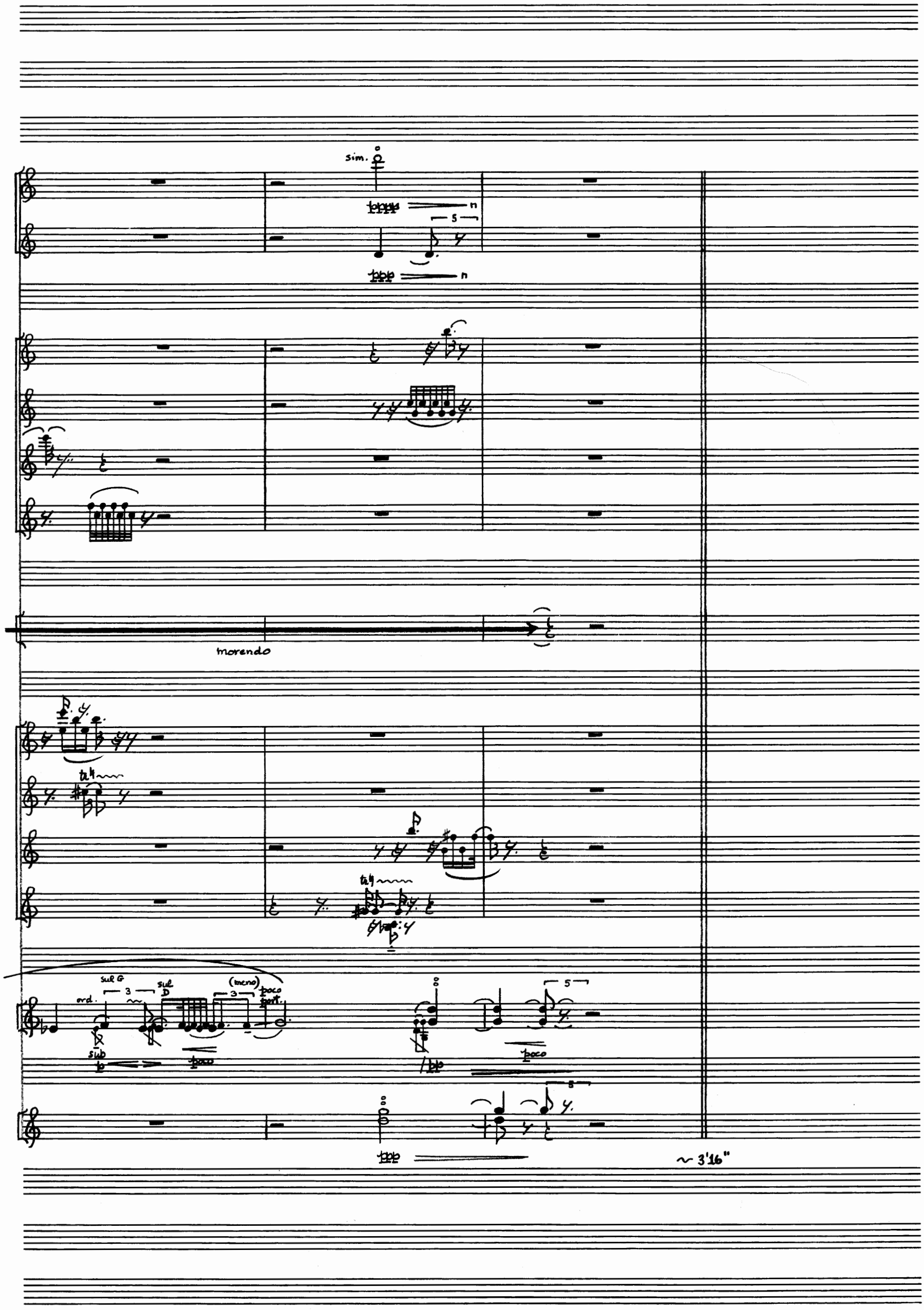
supra

(non dimin.)

mp

poco sul tasto

p


sim.
morendo
sul G
ord.
sul D
(meno)
poco port.
sub
poco
poco
~ 3'16"

5. Fantasia: *Clouds are gonna roll away*

fl.

cl.

tam tams

bongos (conga)

(5.3)

(or log drums)

cimbalon

vibes

synth

vln.

vc.

poco

sim.

morendo...

morendo --- al --- niente

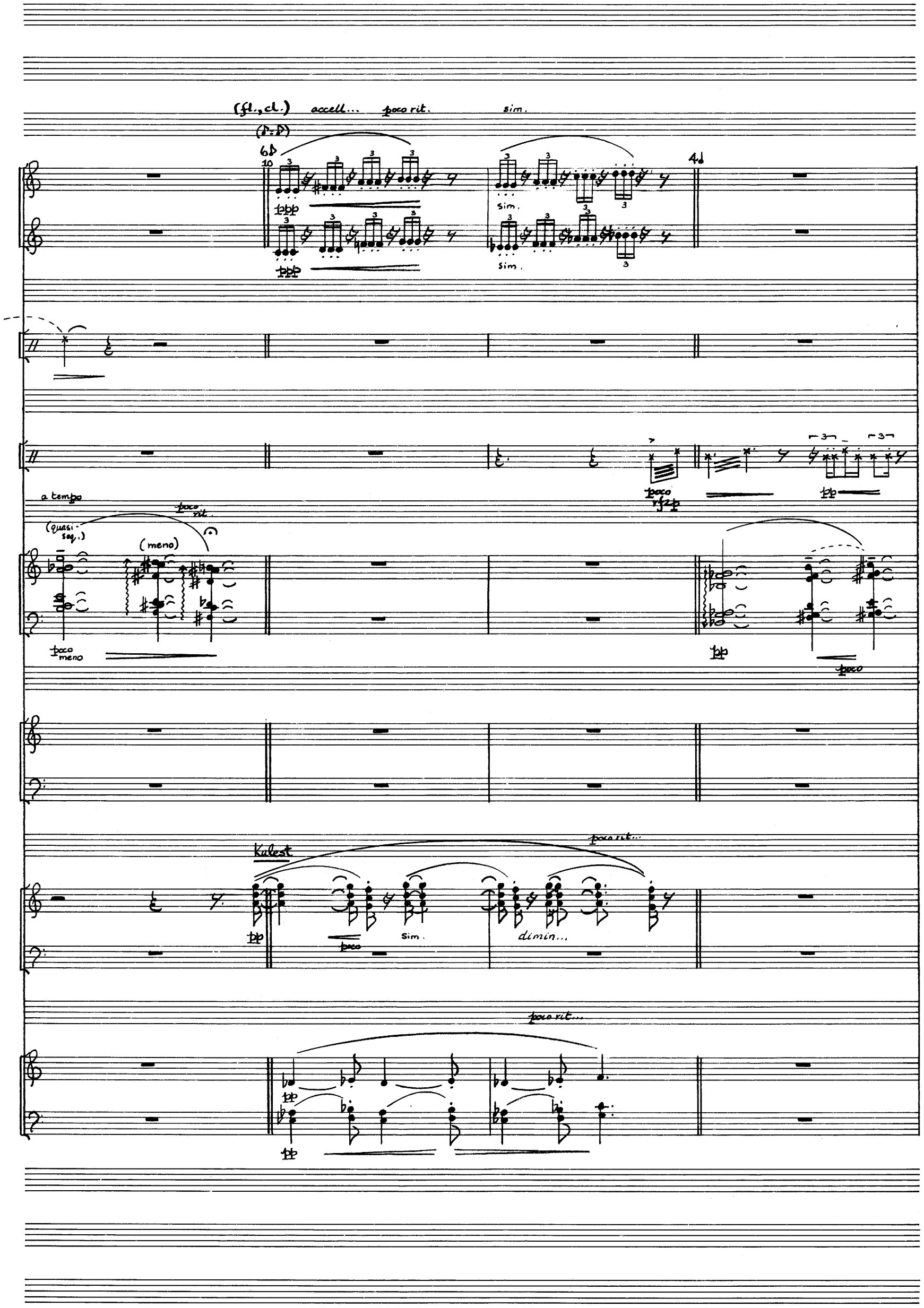
poco rit.

(meno)

morendo --- al --- niente

morendo --- al --- niente

morendo --- al --- niente



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No 8-24

-25-

Sim.

poco

Sim.

morendo--

sim.

vib.

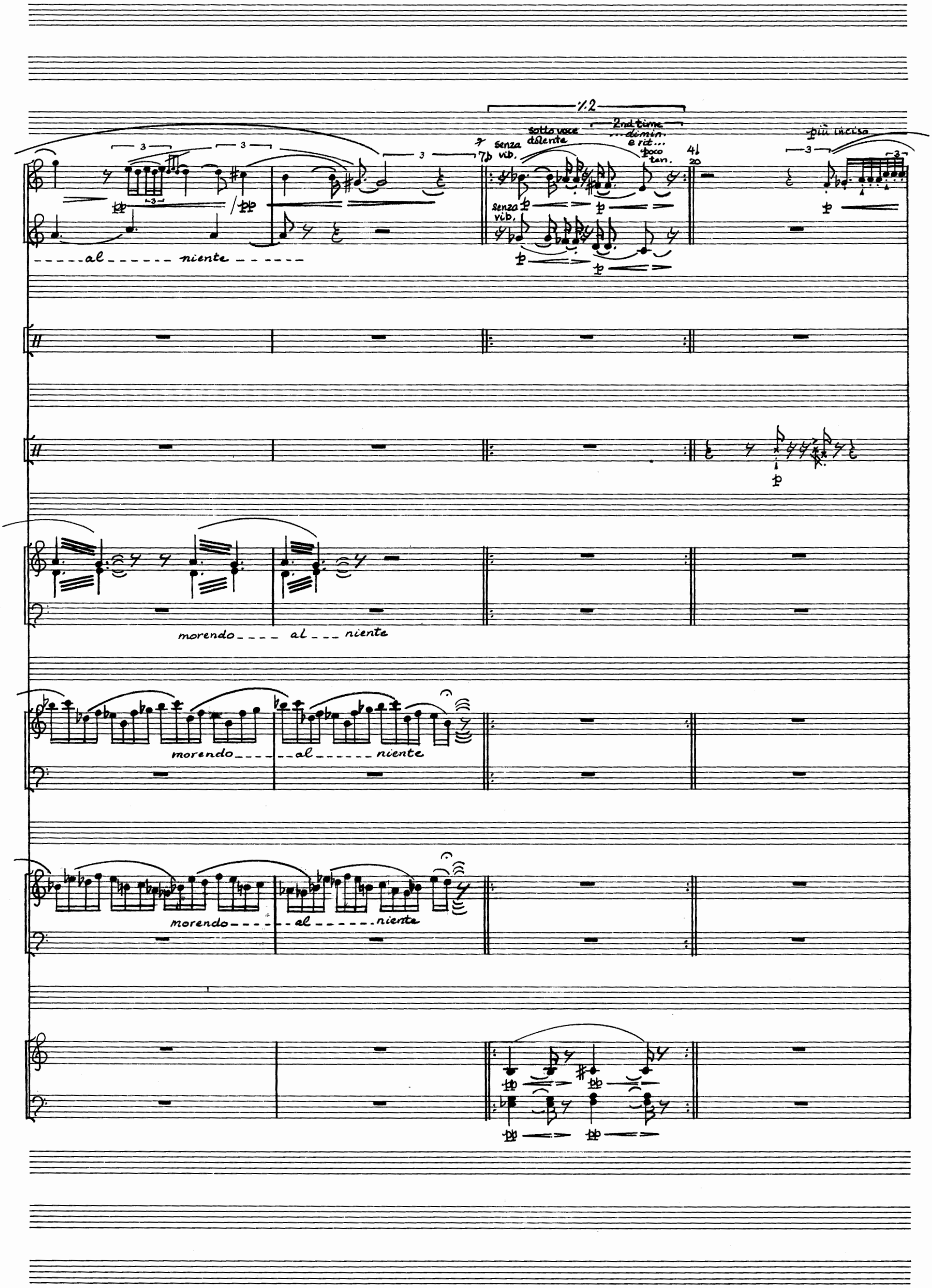
Sempre ppp

Sempre ped

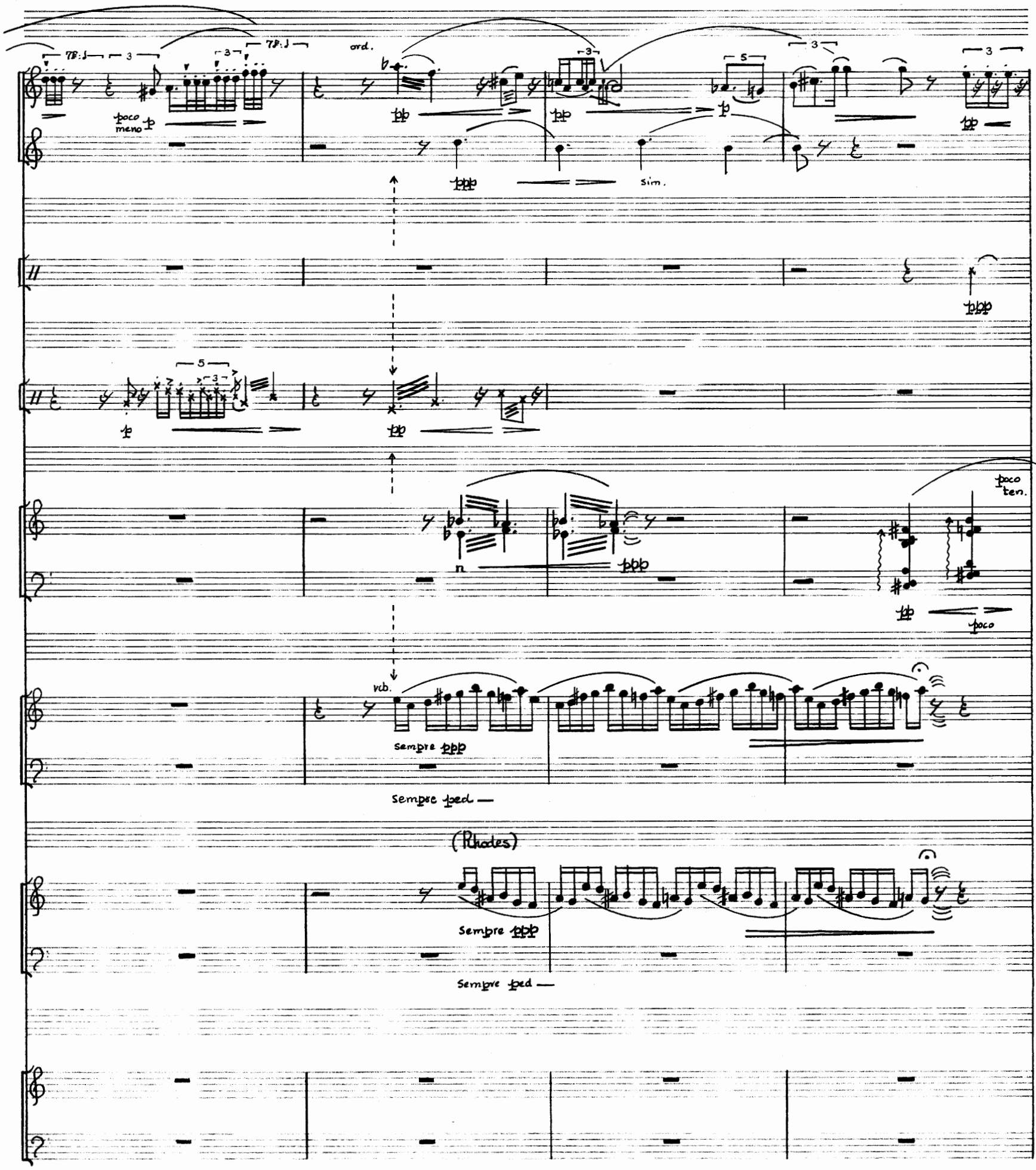
Rhodes

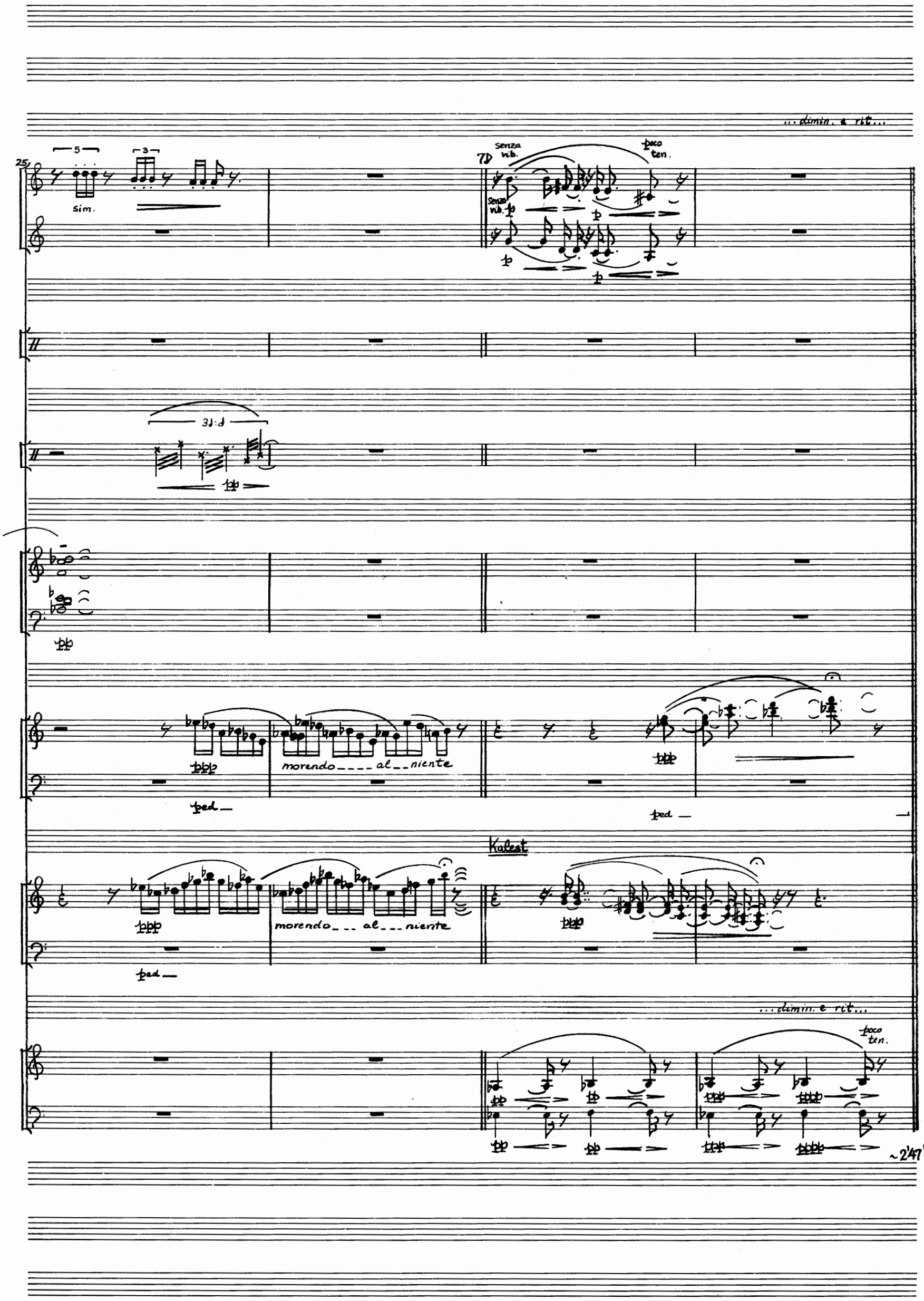
Sempre ppp

Sempre ped



½
senza vib.
sotto voce dolente
2nd time ...dimin. e rit... poco ten.
più inciso
senza vib.
al niente
morendo al niente
morendo al niente
morendo al niente


poco meno
ord.
sim.
poco ten.
vib.
Sempre ppp
Sempre ped.
(Rhodes)
Sempre ppp
Sempre ped.


...dimin. e rit...
25
sim.
7D
senza vib.
poco ten.
morendo ---- al -- niente
ped
Kalest
morendo --- al --- niente
...dimin. e rit...
poco ten.
~2'47"

6. Serenade: *No Heart to Cry*

far bell

(6.1) (For Bell) — 6" — a bit faster — 7" — slower than first — 6" — even a little bit slower — 10"

♩=~36

bass fl.

bass clar.

4/4 (6.2) — 6/8 (♩.=♩) — 5

far bell

crot.

15

steel drum

7:4 — poco rit. — Sempre sim. ma poco ad lib

Angel Dust (6.3)

synth.

sempre ped.

vla.

vc.

(Sempre) con sord.

SOLO

portato cantabile, e sempre appassionata

mf

Voices

(male) alto

tenor

bass

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10

15

(niente)

poco rit.

poco mf mp poco mp sub. p mf poco

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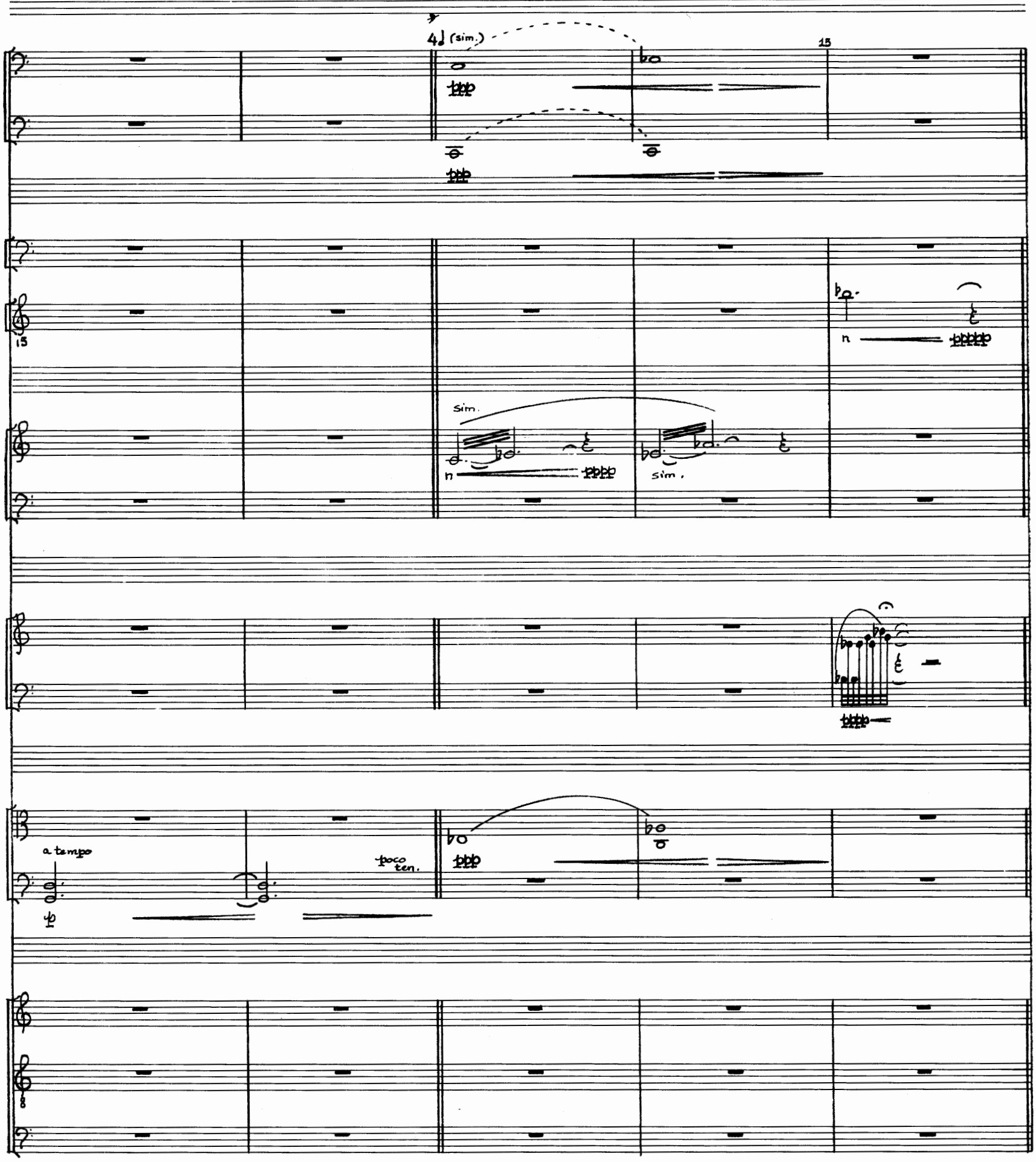

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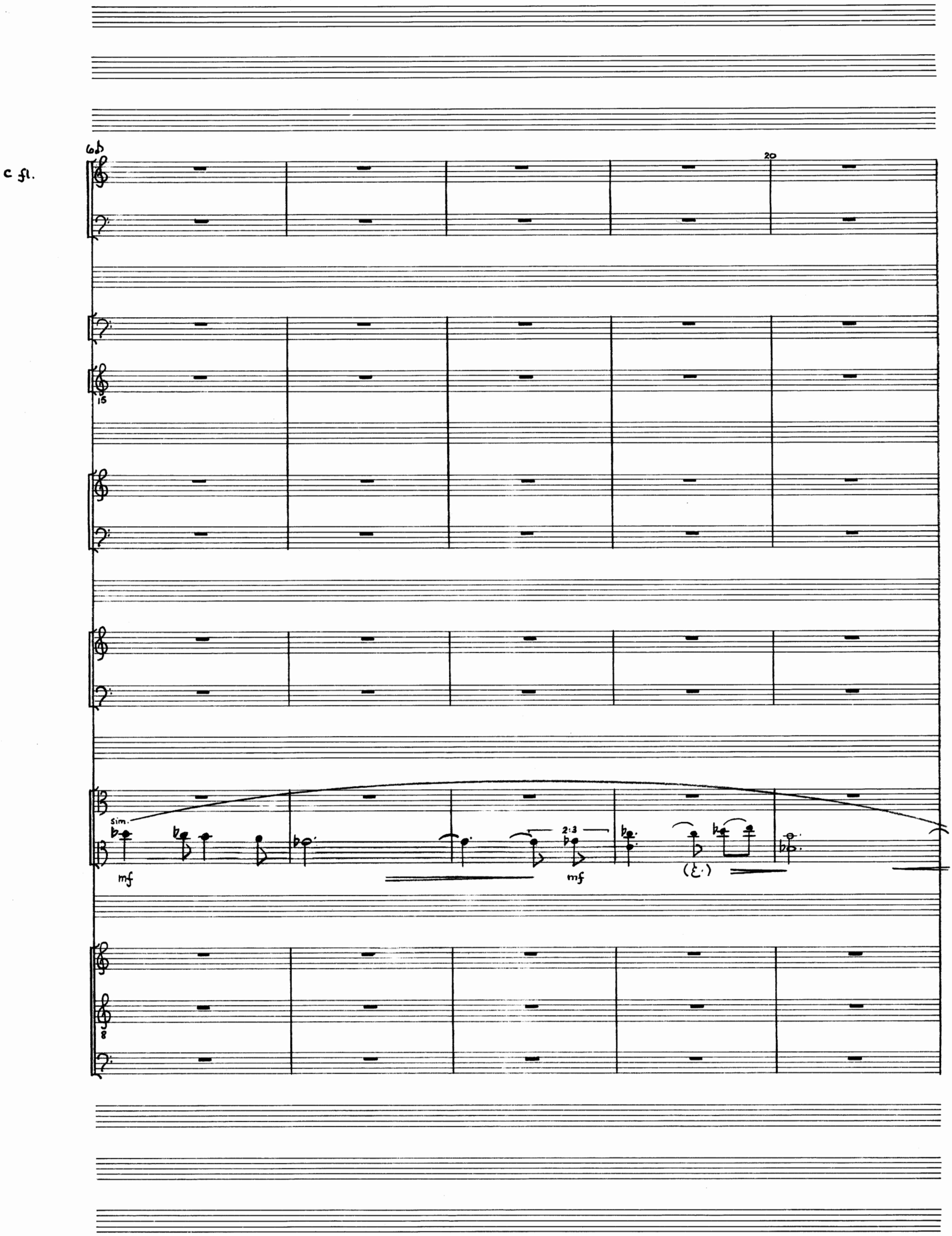

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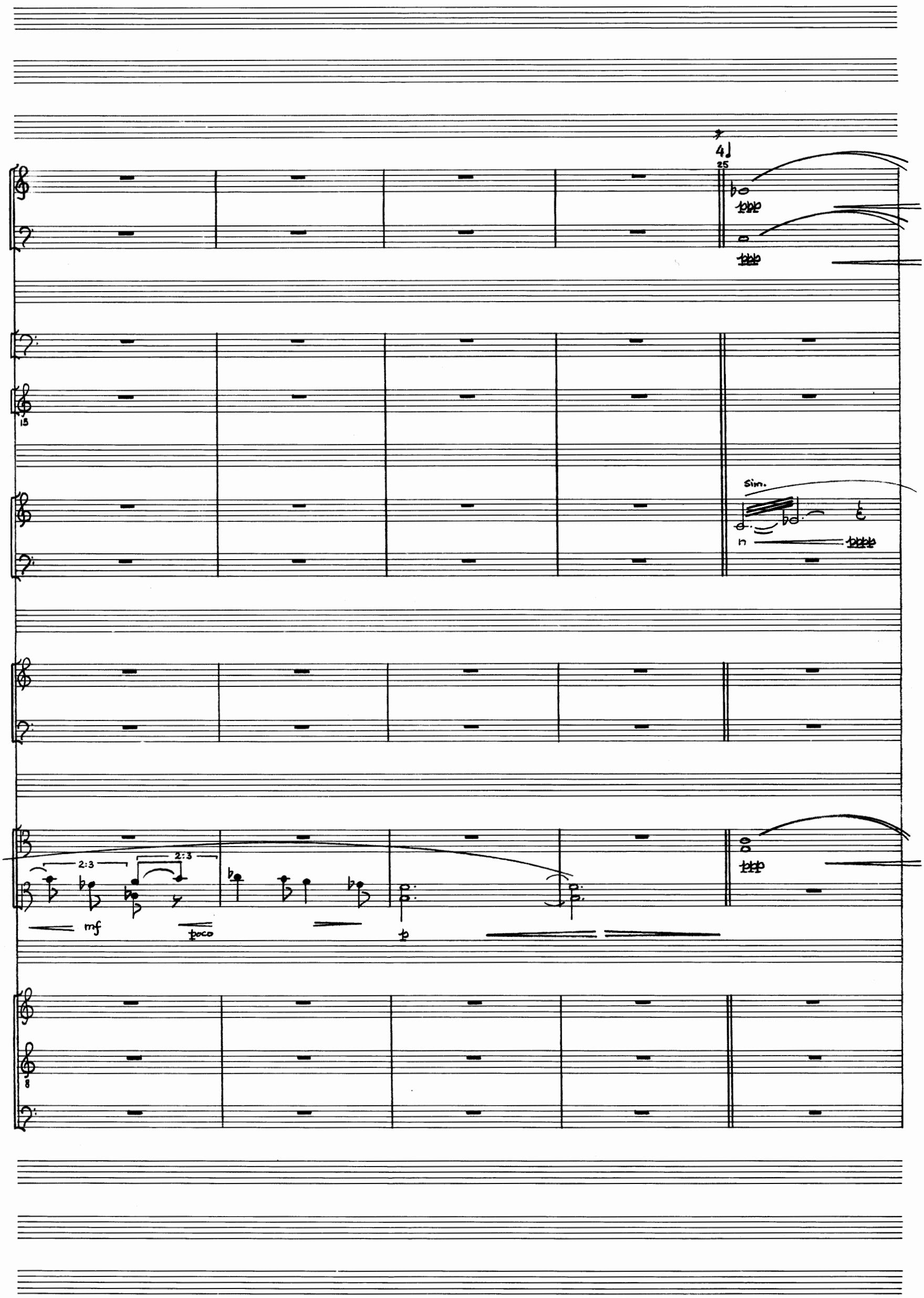

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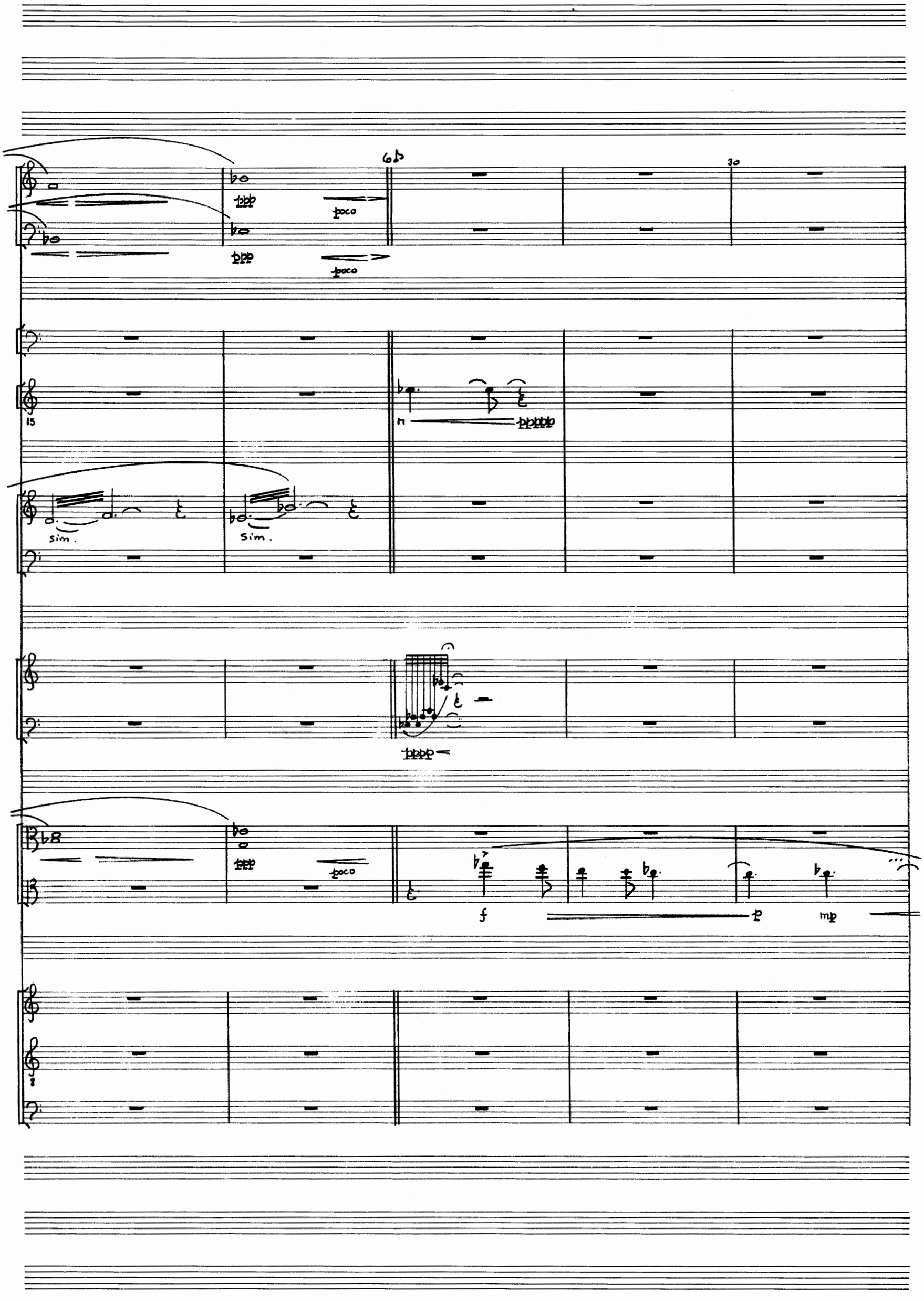

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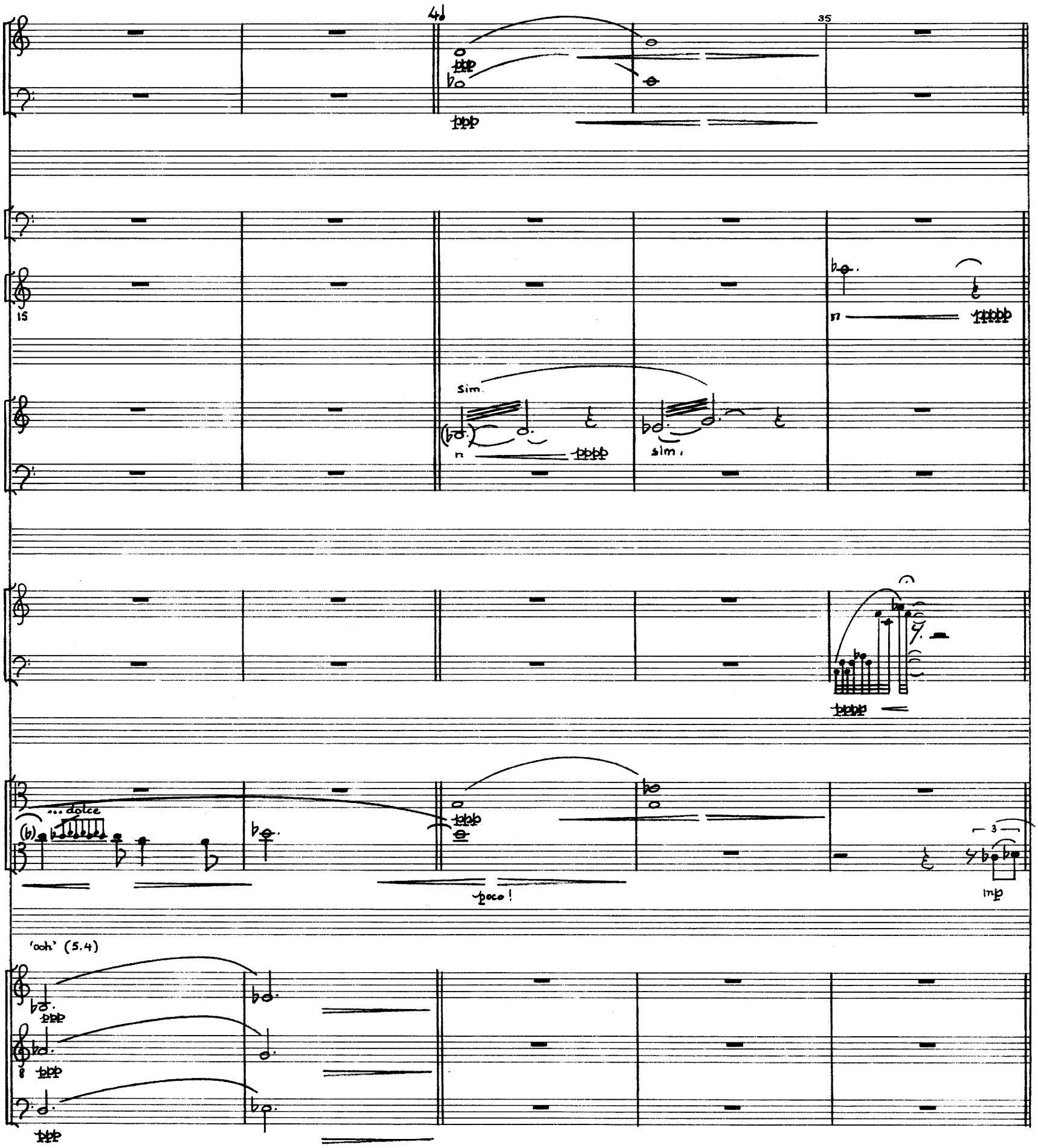

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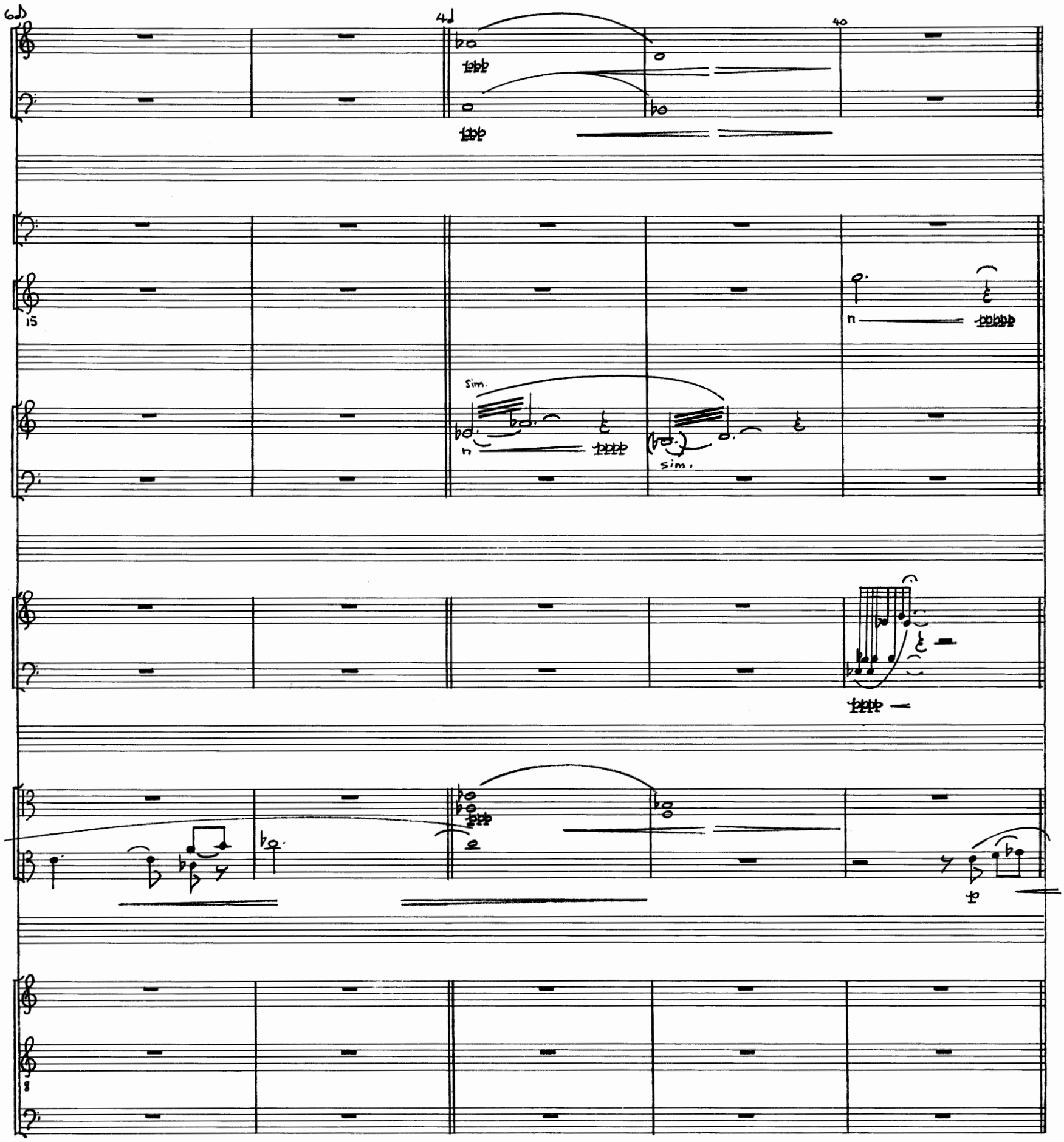
No 8-24



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514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

6♭

45

15

n

sim.

4d:d.

4d:d.

ppp

poco

sim.

poco part.

2:3

poco

mf

2:3

molto

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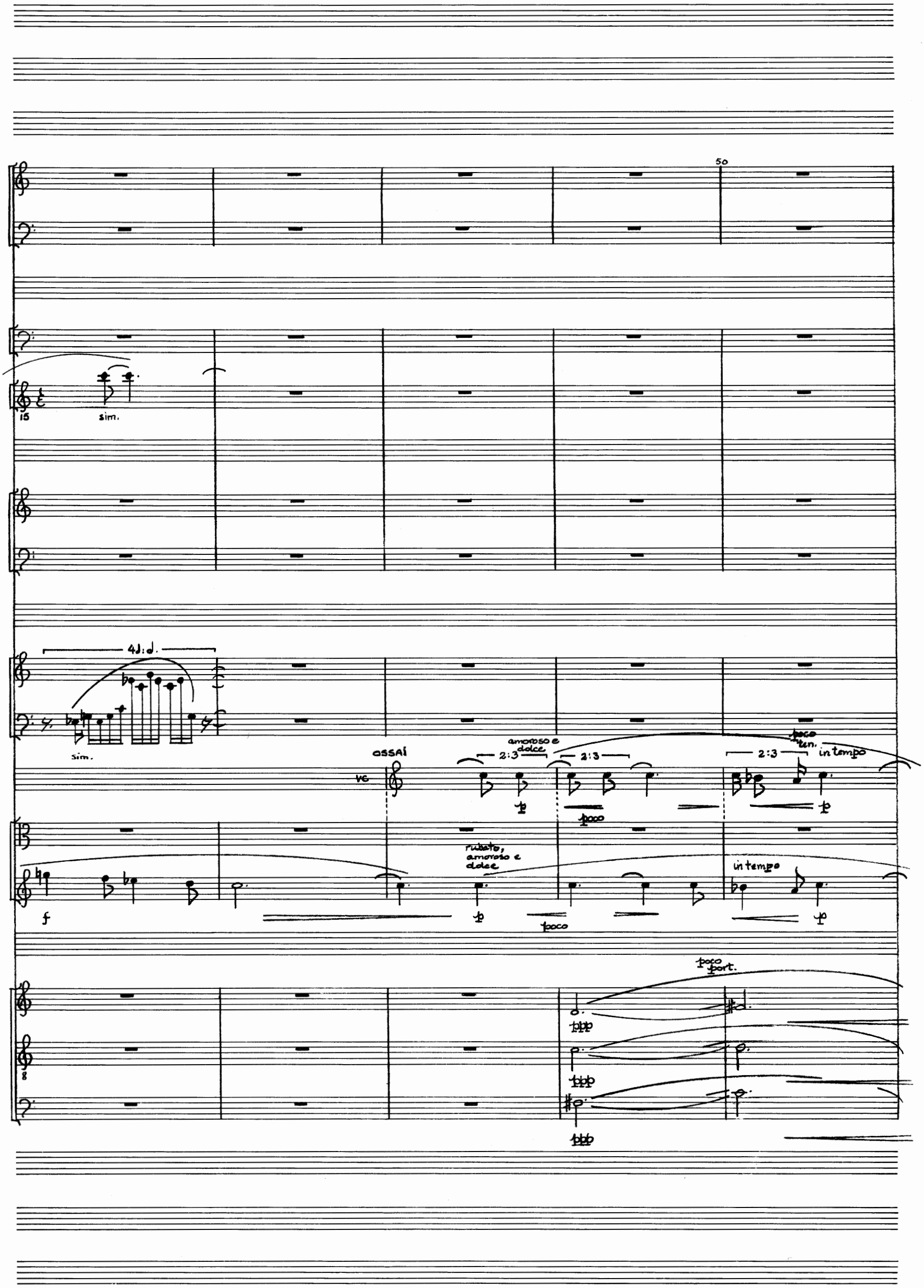
514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070



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514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

55

15

sim.

4d:d.

sim.

Solo
pp

poco

mf

poco

sim.

ppp

poco

ppp

poco

ppp

poco

MUSICA ENR. — ALBERT PELLETIER
514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

bass fl.

15

sim.

sim

2:3

dimin.

più

mp

MUSICA ENR. — ALBERT PELLETIER
514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

65

15

sim.

4d:d.

sim.

molto espress.

mf

poco rfz

dolce

dimin.

p

p

8

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514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

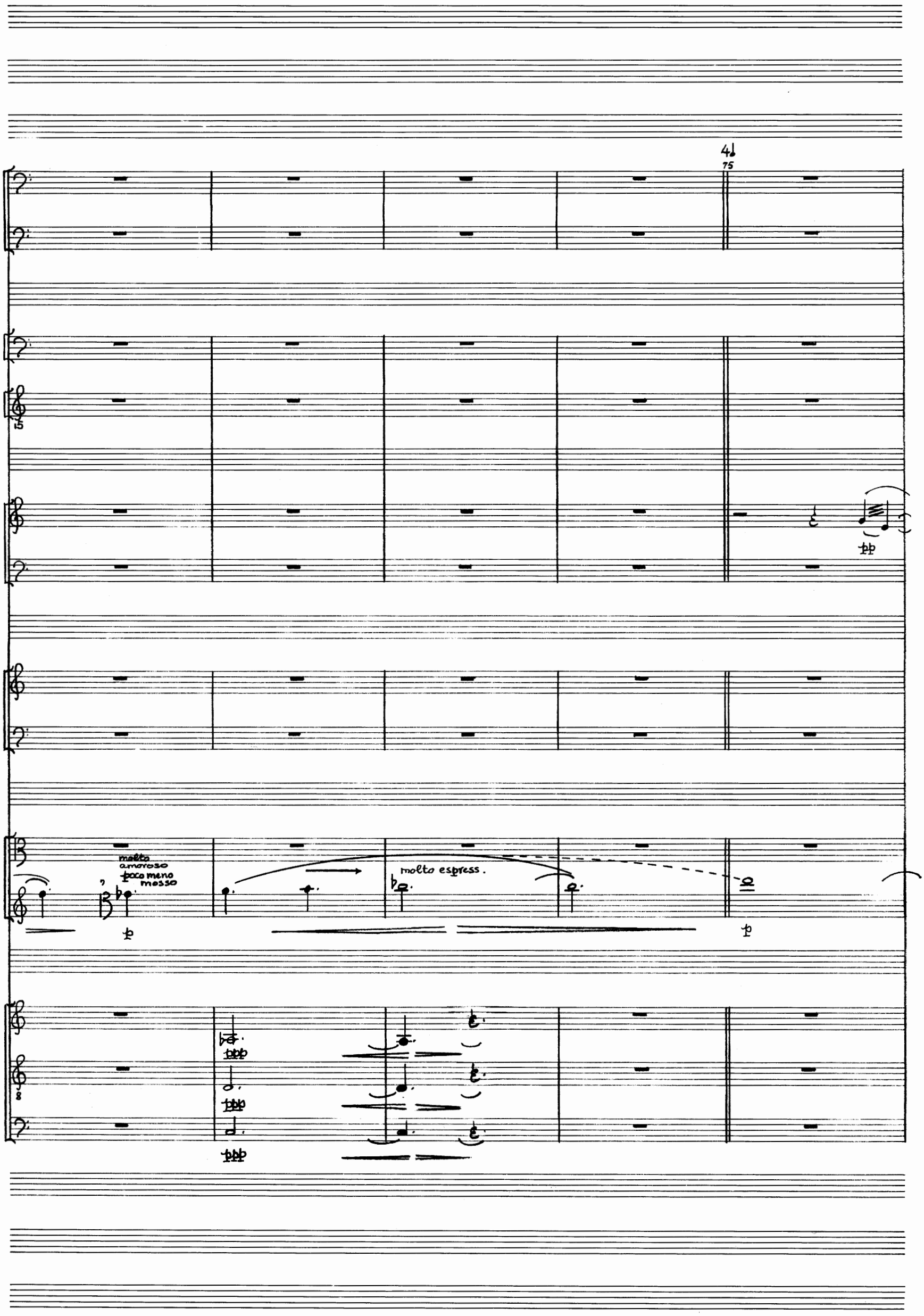
70

15

... stringendo ...

2:3

poco dimin. f mp f mf dimin. poco



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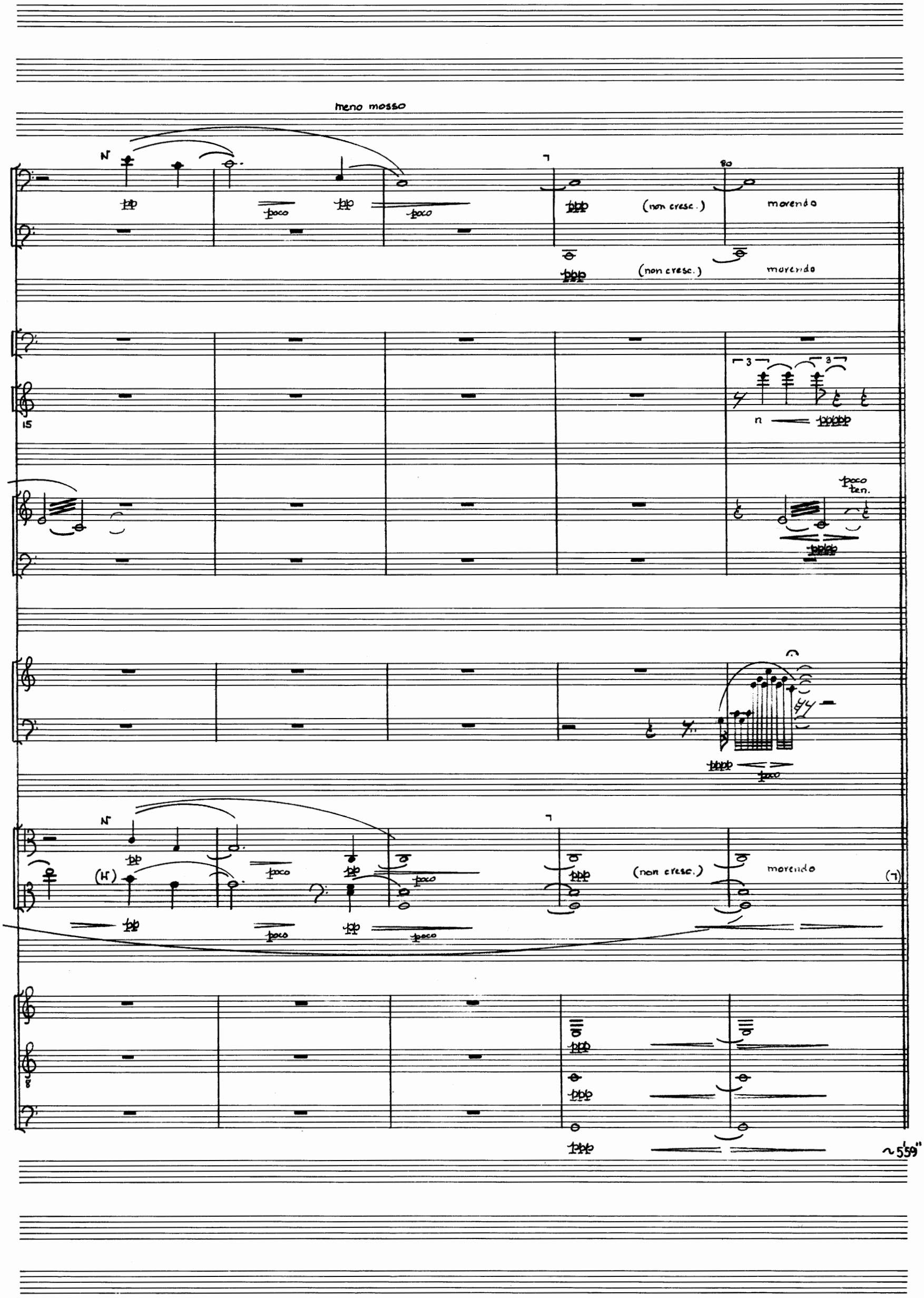

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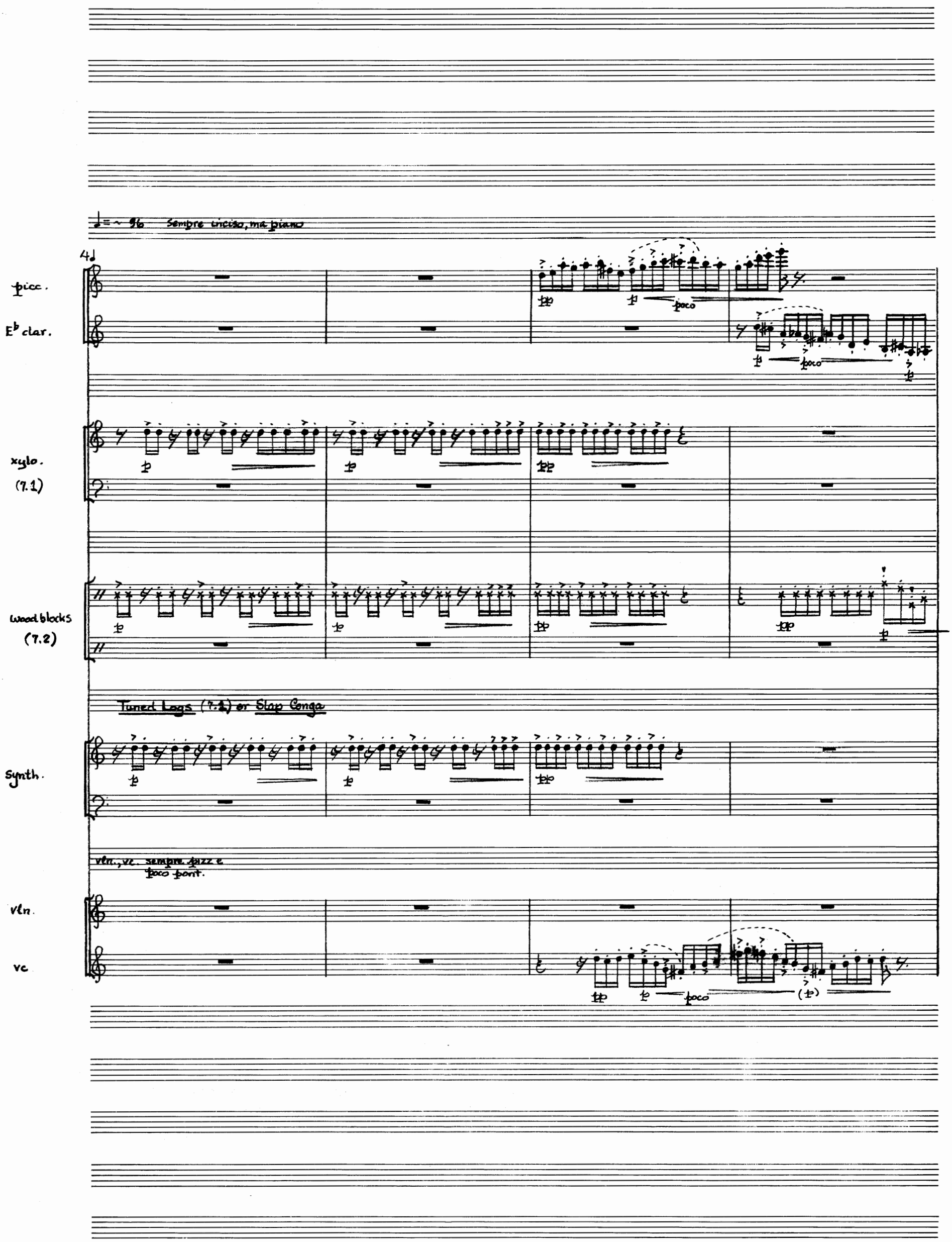
7. Perpetual motion of the second kind: *Chronographie*



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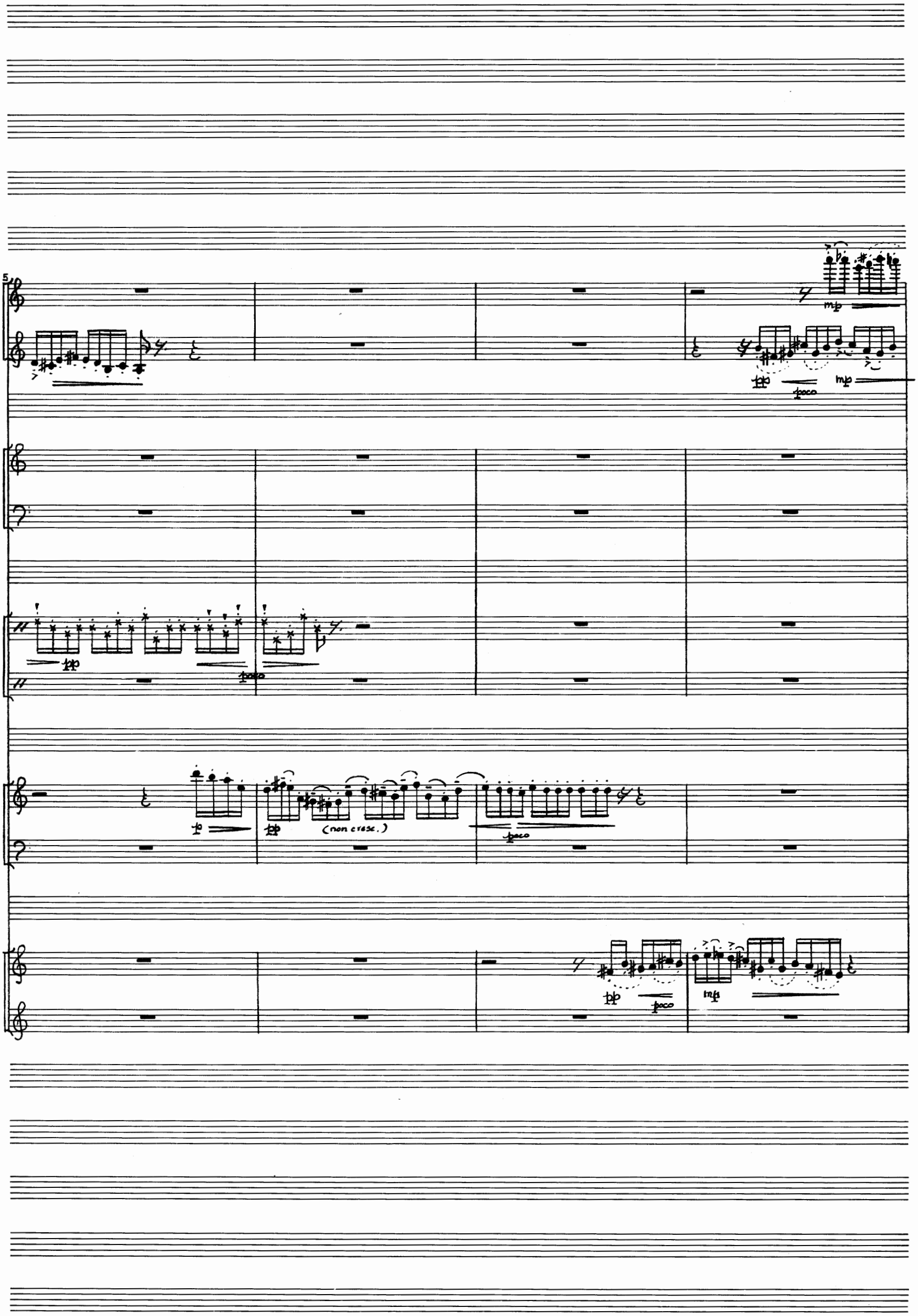

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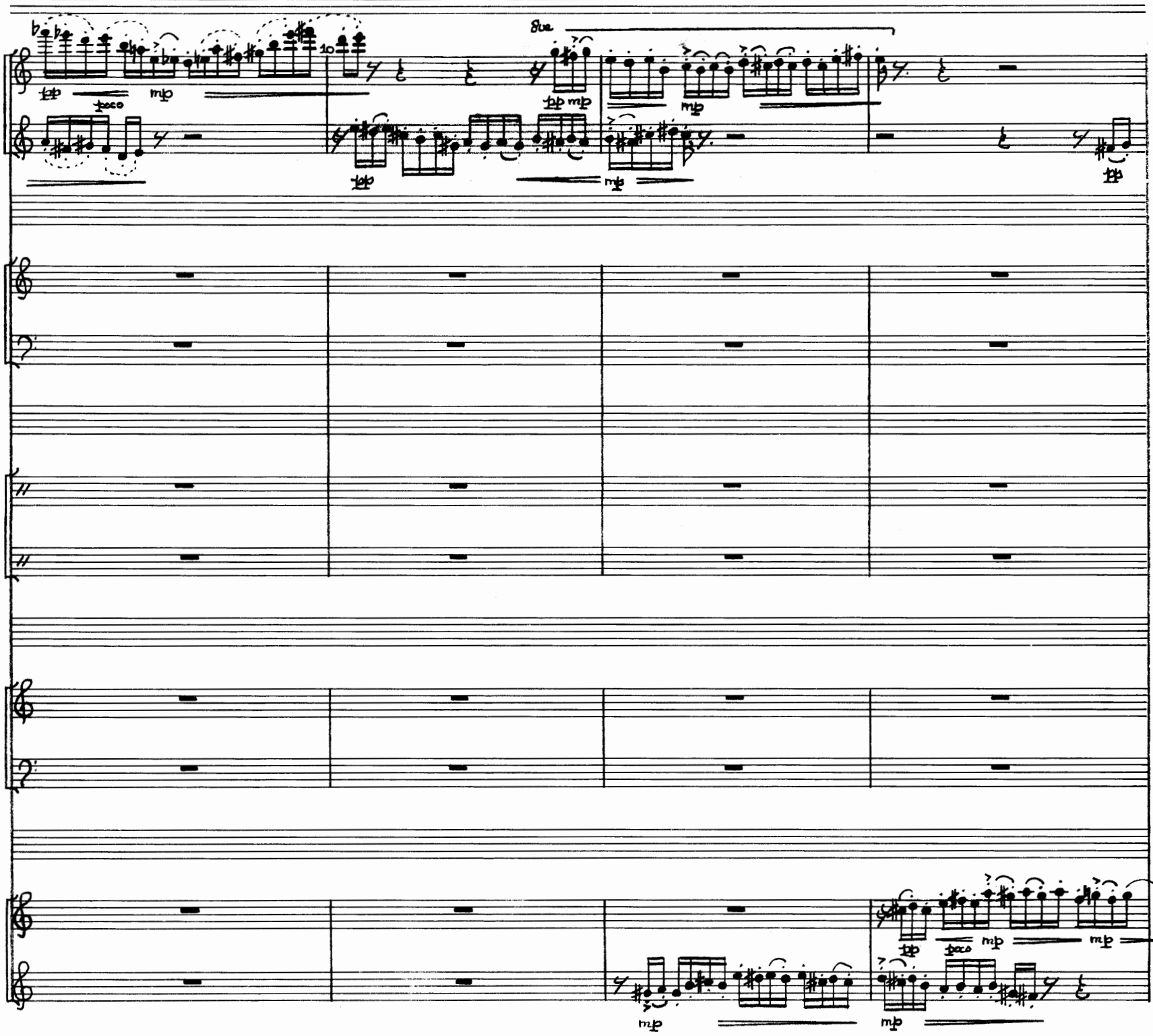
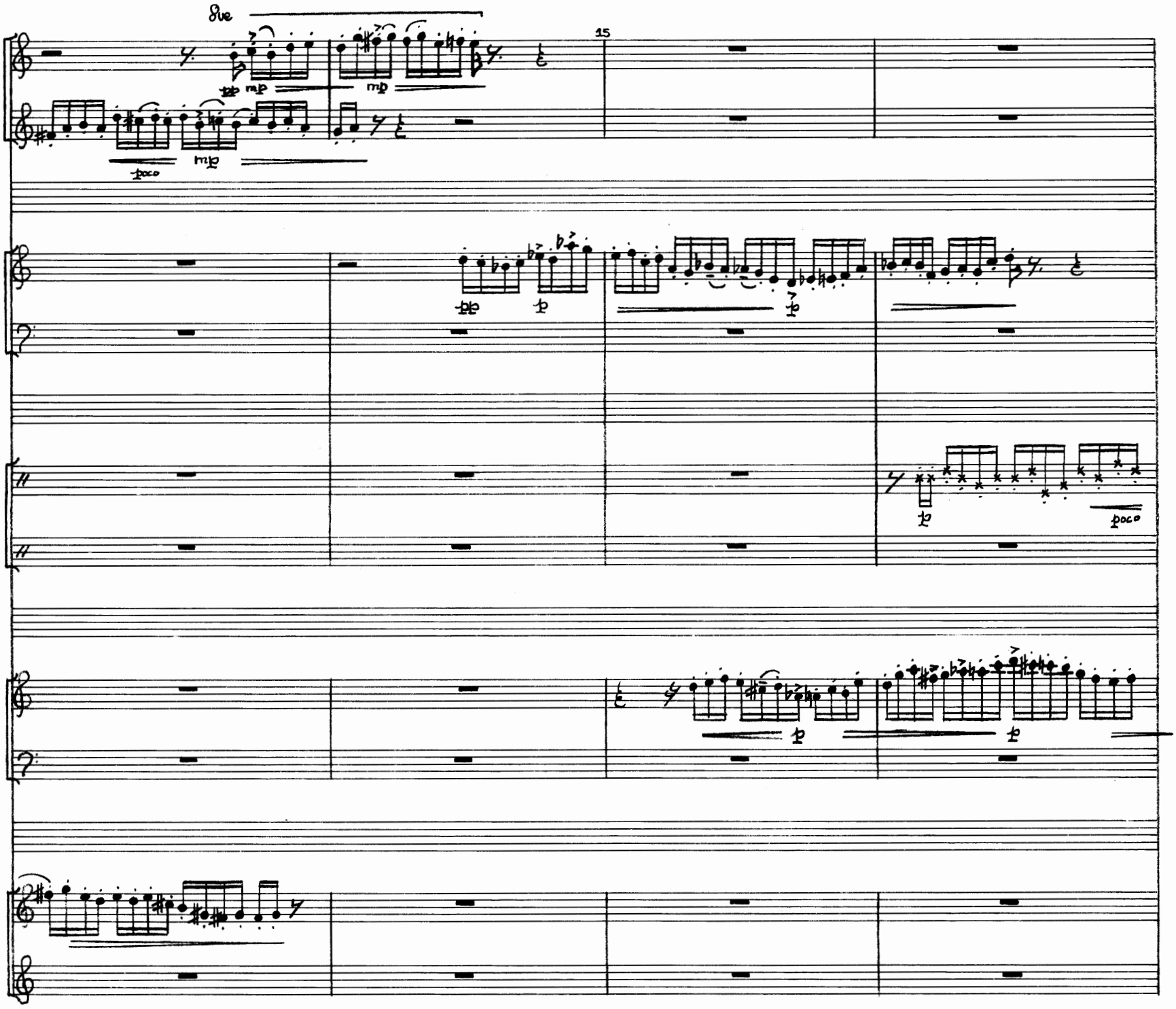
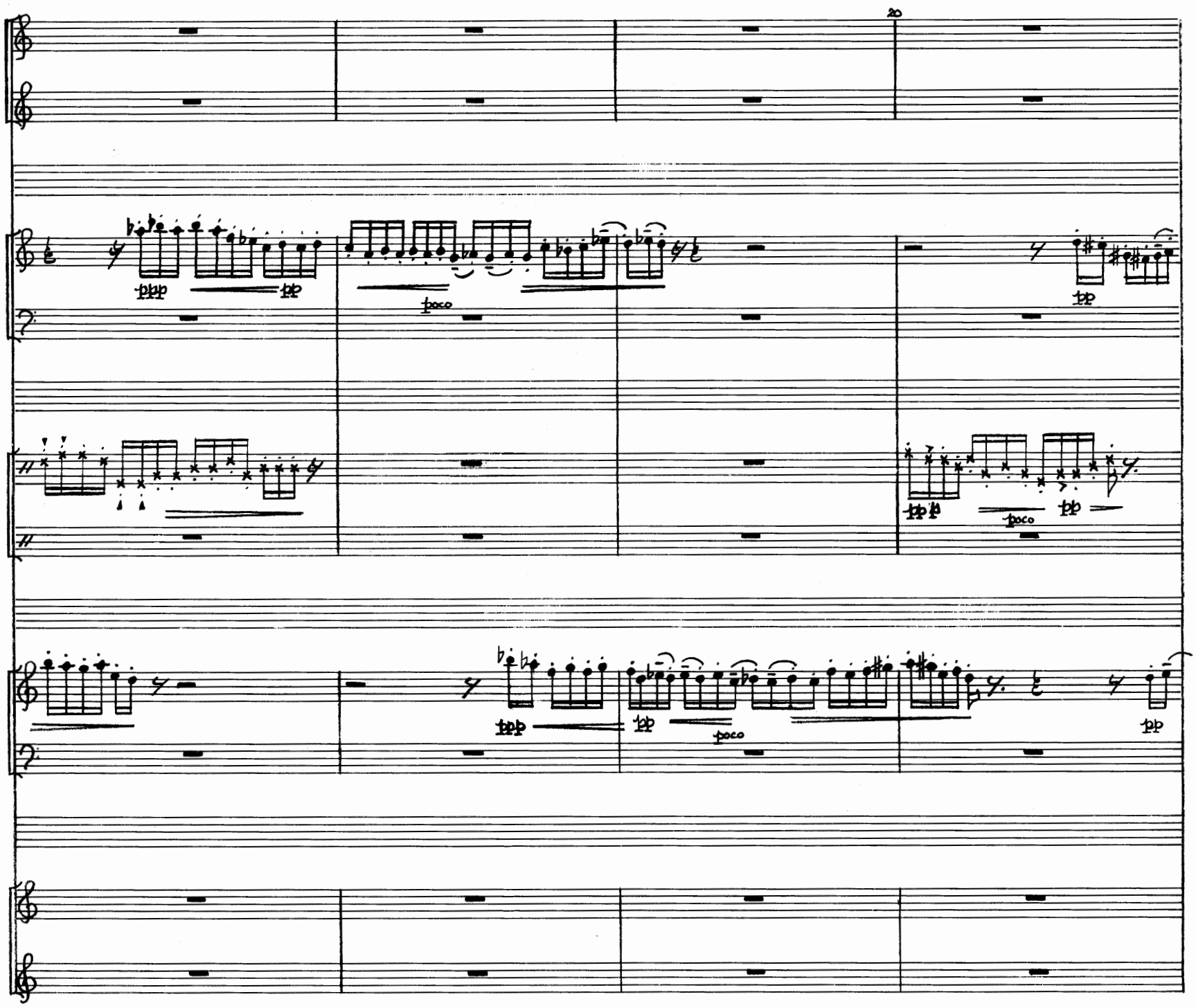


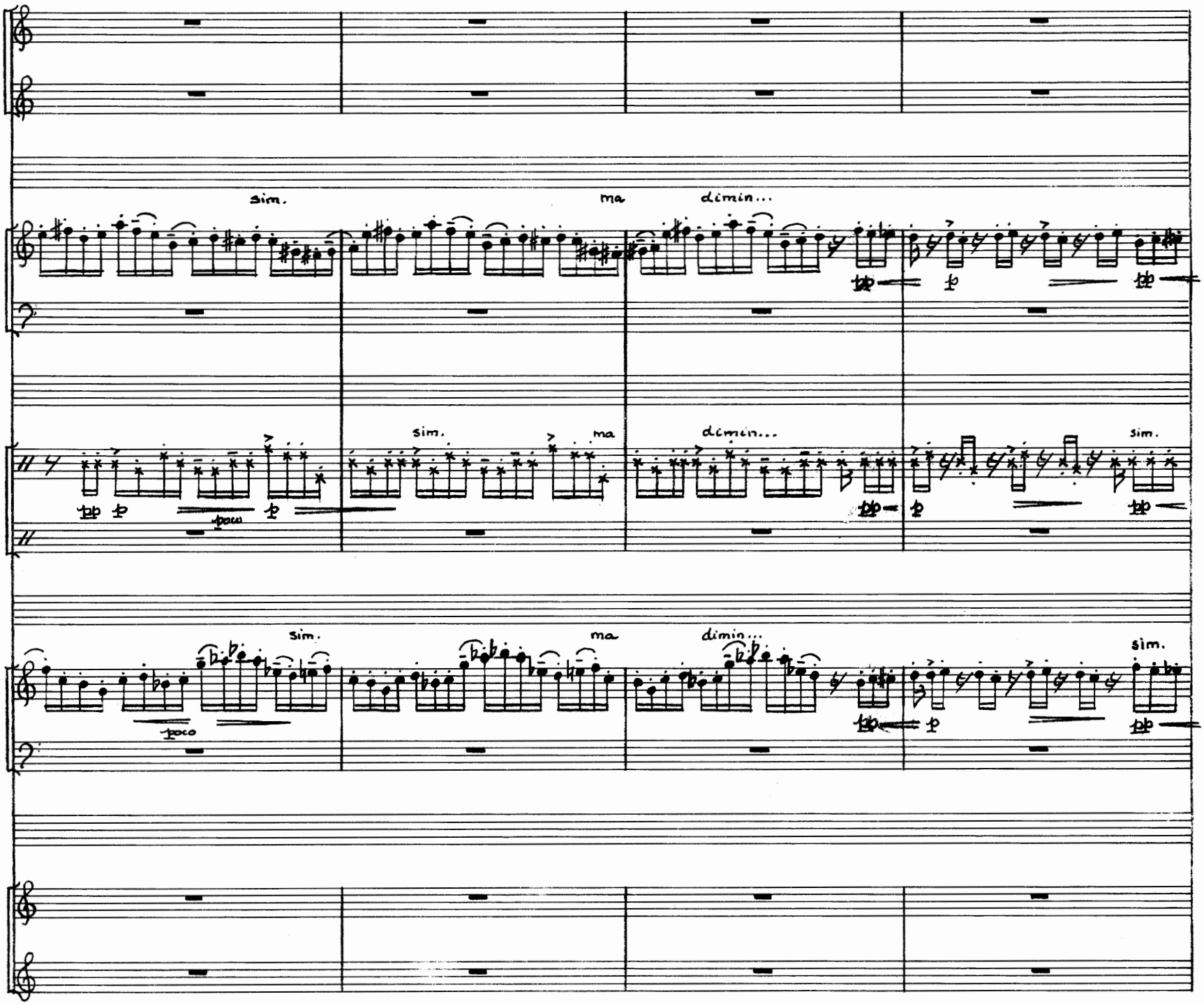
MUSICA ENR. — ALBERT PELLETIER
514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

No 8-24



MUSICA ENR. — ALBERT PELLETIER
514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070


20
ddd
dd
poco
dd
dd dd
poco
dd
ppp
pp
poco
pp



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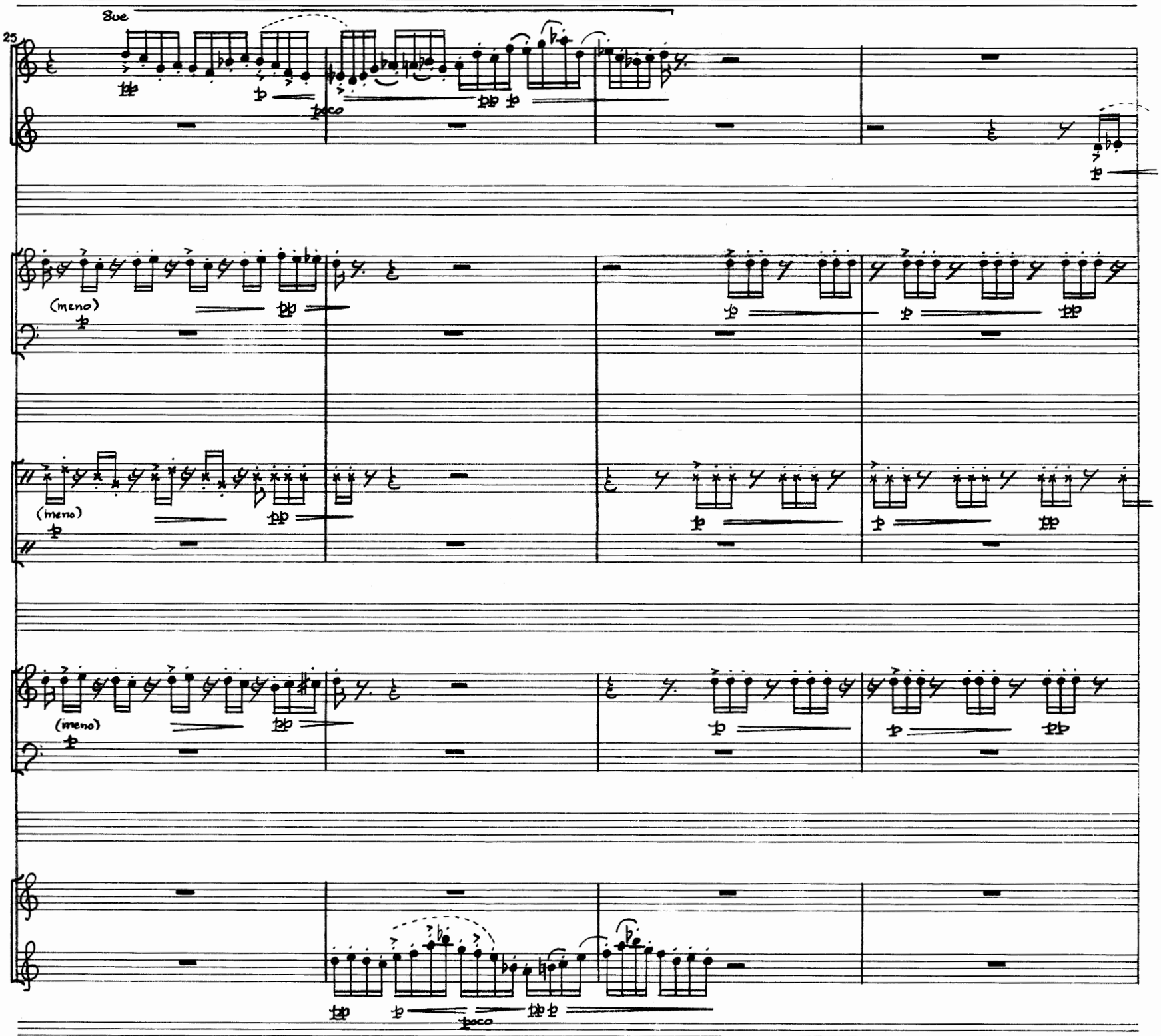
25
8va
(meno)
(meno)
(meno)
poco
poco

8ve

30

poco

(echo)

MUSICA ENR. — ALBERT PELLETIER
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(8va)

bassmeno

sim.

~1'26"

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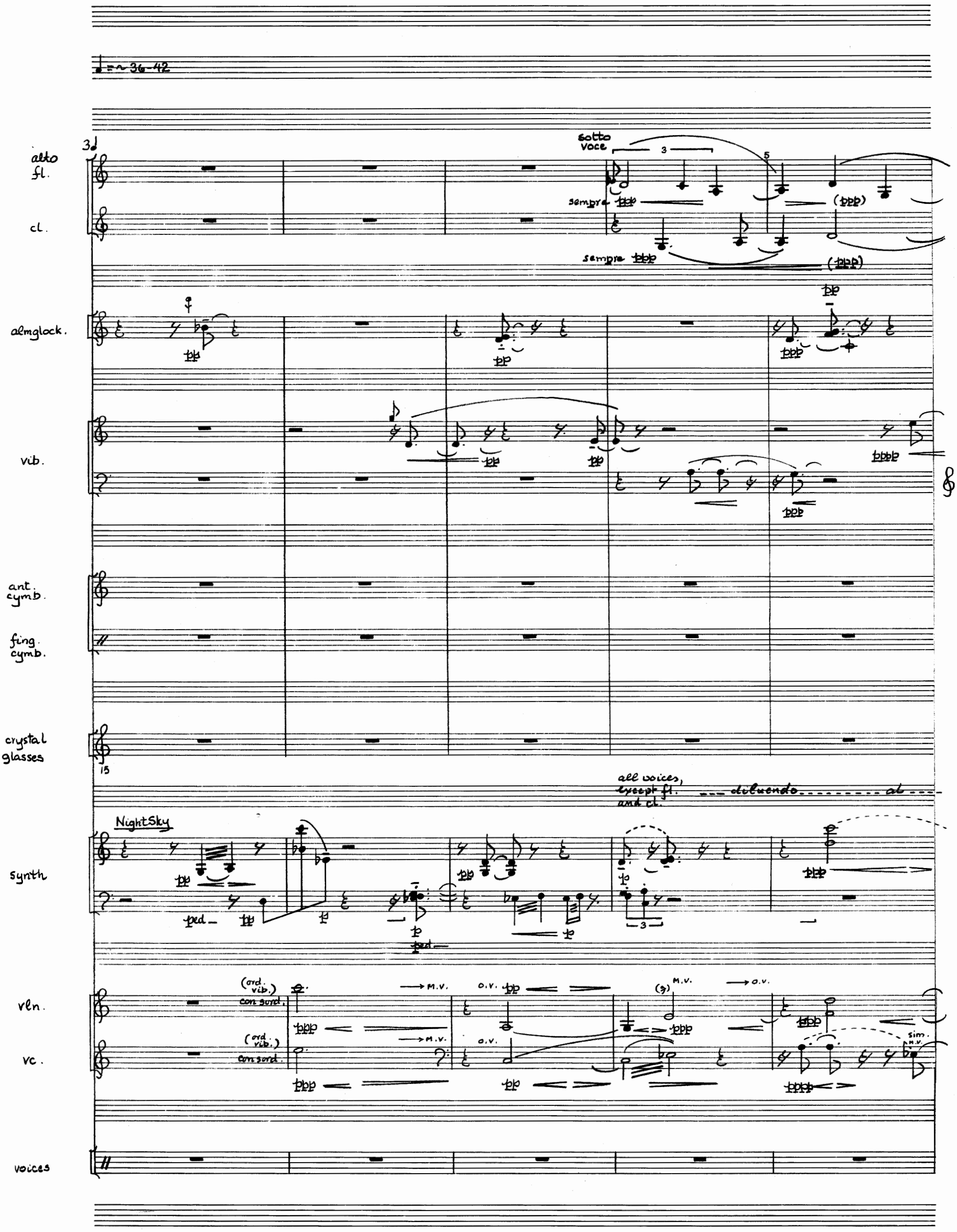
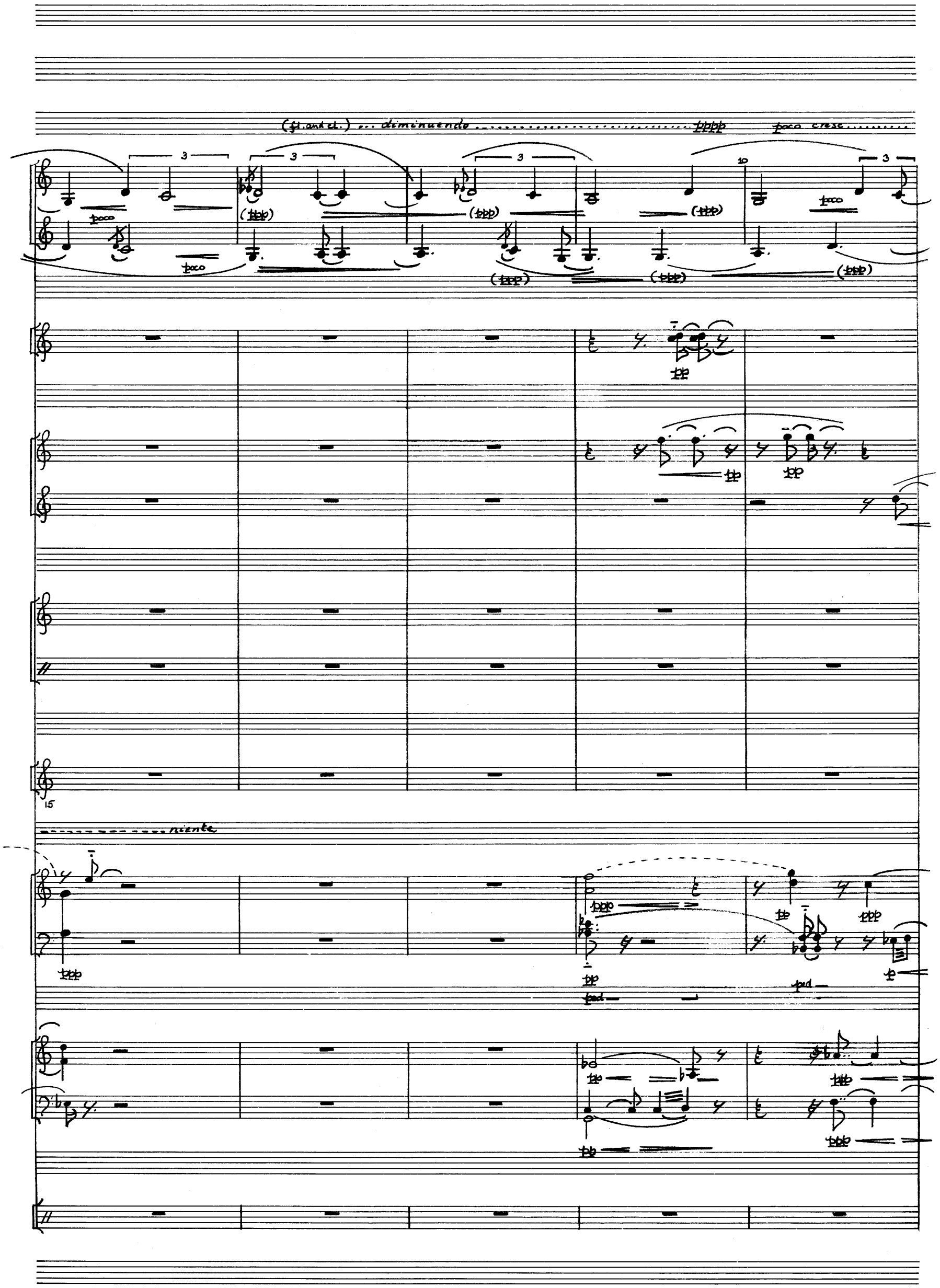
8. Tableau: *First Star I See Tonight*



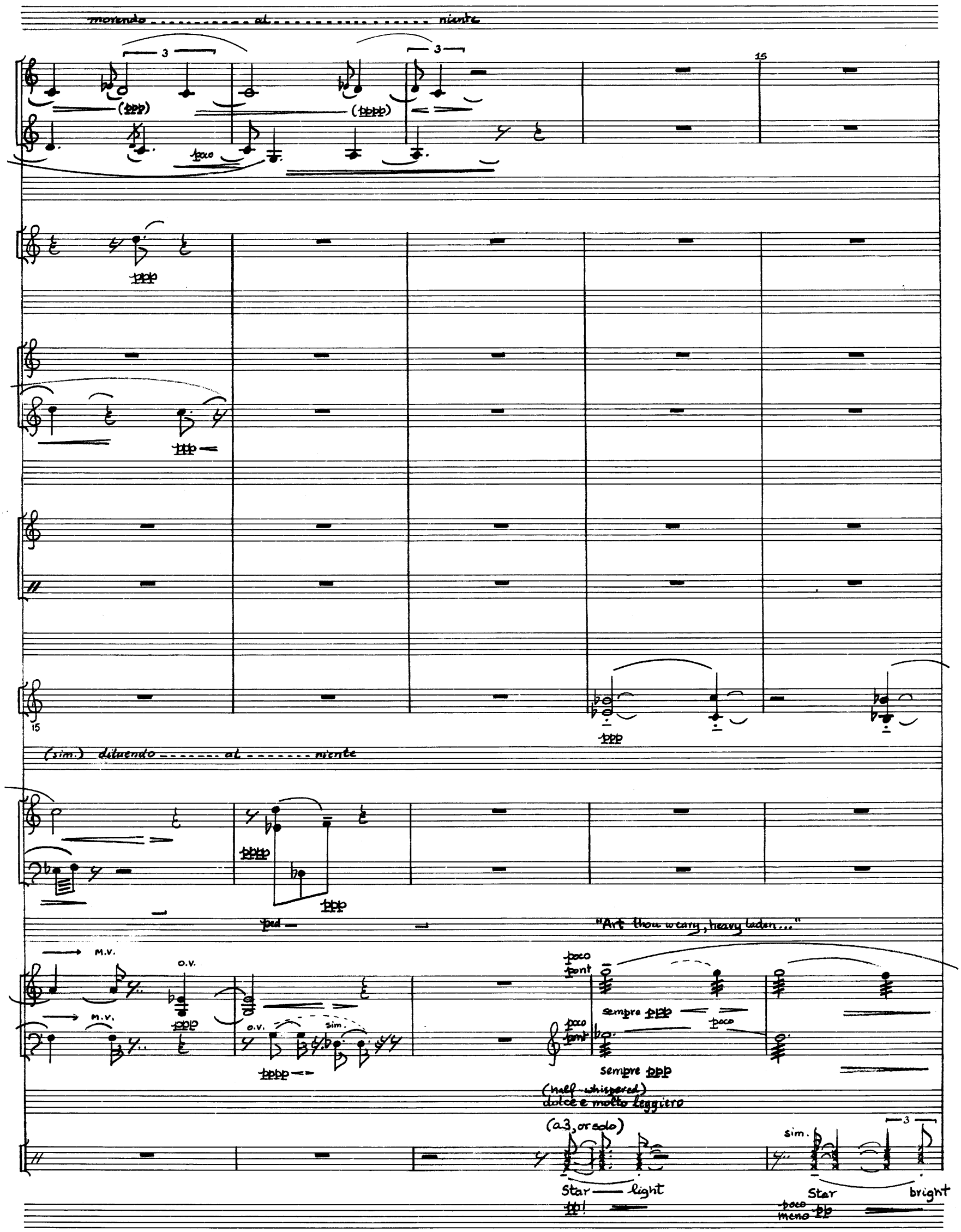


514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

No 8-24

-56-

counterpoint
music library services



514, RUE BALDWIN, MONTRÉAL, H1L 5A4 — 351-3070

This music is on perusal only