

bernard rands

“ . . . among the voices . . . ”

for SATB chorus and harp

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**BRITISH MUSIC INFORMATION CENTRE,
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universal edition

To Earl Kim in admiration and affection.

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***For the purpose of performance, scores and solo
harp part are available from the publisher.***

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**Commissioned by Robert Page for the Robert Page Singers.
First performance, April 16, 1988, in Cleveland, Ohio, by
the Robert Page Singers conducted by Robert Page.
Paula Page (Harp).**

TEXT

1.

again the last ebb
the dead shingle
the turning then the steps
towards the lighted town

2.

my way is in the sand flowing
between the shingle and the dune
the summer rain rains on my life
on me my life harrying fleeing
to its beginning to its end

my peace is there in the receding mist
when I may cease from treading these long shifting thresholds
and live the space of a door
that opens and shuts

3.

what would I do without this world faceless incurious
where to be lasts but an instant where every instant
spills in the void the ignorance of having been
without this wave where in the end
body and shadow together are engulfed
what would I do without this silence where the murmurs die
the pantings the frenzies towards succour towards love
without this sky that soars
above its ballast dust

what would I do what I did yesterday and the day before
peering out of my deadlight looking for another
wandering like me eddying far from all the living
in a convulsive space
among the voices voiceless
that throng my hiddenness

4.

I would like my love to die
and the rain to be falling on the graveyard
and on me walking the streets
mourning the first and last to love me

The text of "Dieppe" by Samuel Beckett is taken from the Collected Poems 1930-1978
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“... among the voices ...”

I

BRITISH MUSIC INFORMATION CENTRE,
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bernard rands

$\text{♩} = 56$

(Bell-like) *l.v. sempre*

Harp

1. $\text{♩} = 56$

2. $\text{♩} = 56$

Harmonization for two voices (1. and 2.) and harp accompaniment. The vocal parts are in 4/4 time. The first system shows the vocal lines with dynamics *ppp* and *p*, and a marking for humming. The harp part is shown below with its own notation and dynamics.

*Throughout the piece, the long, sustained humming will require staggered breathing which should be done without any accent (imperceptibly)

2.

Musical score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Harp (Hp.). The score is in 4/4 time and consists of five measures. The key signature has one flat (B-flat). The Soprano and Alto parts are marked *ppp* and include the instruction "+ (humming)". The Alto part includes the lyrics: "ebb last ebb a-gain ebb". The Tenor and Bass parts are marked *ppp*. The Harp part includes the instruction *ppp*. The score is divided into four measures with time signatures 3/4, 2/4, and 3/4. A circled number 5 is above the first measure. A blue watermark "Preview File Only" is visible across the score.

5 + (humming) *ppp*

S. + (humming) *ppp*

A. ebb last ebb a-gain ebb *ppp*

T. ebb *ppp*

B.

Hp. *ppp*

3/4 2/4 3/4

10
3
4

2
4

3
4

1. S.
2. S.

1. A.
2. A.

1. T.
2. T.

1. B.
2. B.

10
3
4

2
4

3
4

Hp.

mf sempre

4.

15

2/4 *ppp* *poco* 3/4 *ppp* 2/4 20 3/4

1. *p* > dead

S. 2. *p* > dead *ppp* +

A. 1. *ppp* + *poco* *ppp* gain

2. *ppp* + *poco* *ppp* gain

T. 1. > dead last ebb

2. > dead last ebb

B. 1. *p* > dead *ppp* + *poco* *ppp* last ebb

2.

15

2/4 3/4 2/4 20 3/4

Hp.

3/4 mp > ppp + 2/4 p 3/4 ppp 2/4

S. 1. dead
2. dead

A. 1. dead shingle the last ebb a gain
2. dead shingle the last ebb a gain

T. 1. dead shingle the last ebb a gain the
2. dead shingle the last ebb a gain the

B. 1. dead the last ebb the
2. dead the last ebb the

Harp. 25

2/4 *mp* 3/4 *p* > *mf* > *ppp* + 2/4 *p* (30)

dead *mp* ebb *p* > dead *mf* > *ppp* +

dead *mp* ebb *p* > dead *mf* > *ppp* +

dead *mp* > *p* > dead *mf* > *mp* *p* *ppp* +

dead *mp* > *p* > last ebb dead a-gain shin-gle *ppp* +

dead *mp* > *p* > last ebb dead a-gain shin-gle *ppp* +

dead the last ebb dead a-gain shin-gle *mf* > *mp* *p* *ppp* +

dead the last ebb dead a-gain shin-gle *mf* > *mp* *p* *ppp* +

dead the last *ppp* + *p* *ppp* + *p* *ppp* +

dead the last *ppp* + *p* *ppp* + *p* *ppp* +

2/4 3/4 2/4 (30)

dead the last

1. $\frac{2}{4}$ *ppp* $\frac{3}{4}$ *mp* $\frac{2}{4}$ *mf* $\frac{3}{4}$ (35) $\frac{3}{4}$

S. 1. *ppp* *mp* *mf* *mf*

S. 2. *ppp* *mp* *mf* *mf*

A. 1. *ppp* *mp* *mf* *mp* *mf*

A. 2. *ppp* *mp* *mf* *mp* *mf*

T. 1. *mp* *mf* *mp* *mf*

T. 2. *mp* *mf* *mp* *mf*

B. 1. *ppp* *mp*

B. 2. *ppp* *mp*

the last ebb the dead shin-gle a-gain dead shin-gle a-

the last ebb the dead shin-gle a-gain the last dead shin-gle a-

the last ebb the dead shin-gle a-gain the last dead shin-gle a-

the last

the last

Hp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ (35) $\frac{3}{4}$

mf(sempre)

1. **S.** $\frac{3}{4}$ $f >$ dead $f >$ dead ppp_+ $\frac{2}{4}$ mp $\frac{3}{4}$ mp

2. $f >$ dead $f >$ dead ppp_+ mp

1. **A.** $f >$ gain dead $f >$ last dead shin-gle mf a-gain last ebb

2. $f >$ gain dead $f >$ last dead shin-gle mf a-gain last ebb

1. **T.** mf gain the dead the last dead shin-gle $f >$ a-gain the last ebb the f

2. mf gain the dead the last dead shin-gle $f >$ a-gain the last ebb the f

1. **B.** mf the dead the last dead $f >$ the last ebb the f

2. $f >$ the last dead mf the last ebb the f

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f $\frac{3}{4}$ f

accelerando - - - -

2 3 (45) 2

1. *f* > *pp* + $\frac{2}{4}$ ——— *mp* ——— $\frac{3}{4}$ — *pp* *p* > $\frac{2}{4}$ *mp* ——— *f*

S. 1. dead steps steps the

2. dead steps steps the

A. 1. dead shin-ple the turn- ing then the steps steps the

2. dead shin-ple the turn- ing then the steps steps the

T. 1. dead shin-ple the turn- ing then the steps steps

2. dead shin-ple the turn- ing then the steps steps

B. 1. dead steps steps

2. dead steps steps

accelerando - - - -

2 3 (45) 2

Hp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

poco a poco $\text{♩} = 68$ (50)

3 4 3 5 2 4

1. steps to-wards the light-ed town

S. 2. steps to-wards the light-ed town

1. steps to-wards the light-ed town

A. 2. steps to-wards the light-ed town

1. steps the light-ed town

T. 2. steps the light-ed town

1. steps the light-ed town

B. 2. steps the light-ed town

poco a poco $\text{♩} = 68$ (50)

3 4 5 7 2 4

Hp. f

ff

1. $\frac{3}{4}$ *mp*

S. 2. $\frac{3}{4}$ *mp*

1. $\frac{3}{4}$ *mp*

A. 2. $\frac{3}{4}$ *mp*

T. 1. $\frac{3}{4}$ *ppp*

2. $\frac{3}{4}$ *ppp*

B. 1. $\frac{3}{4}$ *ppp*

2. $\frac{3}{4}$ *ppp*

55

Hp. $\frac{3}{4}$ *mf*

1. $\frac{3}{4}$ *mf*

2. $\frac{3}{4}$ *mf*

55

12.

$\text{♩} = 56$ tempo 1°

$\frac{2}{4}$

$\frac{3}{4}$ (60)

$\frac{2}{4}$

ppp +

S. 1. $\text{ppp} +$

S. 2. $\text{ppp} +$

A. 1. $\text{ppp} +$

A. 2. $\text{ppp} +$

$\text{♩} = 56$ tempo 1°

$\frac{2}{4}$

$\frac{3}{4}$ (60)

$\frac{2}{4}$

Hp. mp

$\text{♩} = 56$ tempo 1°

$\frac{3}{4}$

(65)

$\frac{2}{4}$

$\frac{3}{4}$

S. 1. mp

S. 2. mp

A. 1. mp

A. 2. mp

Hp. mf

1. $\frac{3}{4}$ $\frac{2}{4}$ $\textcircled{70}$ $\frac{3}{4}$

A.

Hp.

$\frac{3}{4}$ $\frac{2}{4}$ $\textcircled{70}$ $\frac{3}{4}$

Hp.

$\frac{2}{4}$ $\textcircled{75}$ $\frac{3}{4}$

accelerando ----- poco -----

Hp.

$\frac{2}{4}$ $\textcircled{80}$ $\frac{3}{4}$

a ----- poco -----

14.

II

$\text{♩} = 80$

$\frac{3}{4}$

(85)

$\frac{2}{4}$

S. *mp* my way the sand shin-
gle

A. *mp* my way the sand shin-
gle

T. *mp* my way is in the sand flow- ing be- tween the shin-
gle and the

B. *mp* my way the sand shin-
gle

$\text{♩} = 80$

$\frac{3}{4}$

(85)

$\frac{2}{4}$

Hp. *ff* *pp* *p* *pp*

rit. ----- a tempo (90)

$\frac{3}{4}$

S. dune

A. dune

T. dune

B. dune

rit. ----- a tempo (90)

$\frac{3}{4}$

Hp. *pp* *mp* *pp* *mp*

S. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ (95) $\frac{3}{4}$
 my
 A. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ (95) $\frac{3}{4}$
 the sum-mer rain rains on my
 T. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ (95) $\frac{3}{4}$
 the sum-mer rain rains on my
 B. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ (95) $\frac{3}{4}$
 rains on my

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ (95) $\frac{3}{4}$
 pp $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ (95) $\frac{3}{4}$
 gliss.

S. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ rit. $\frac{2}{4}$
 life me
 A. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ rit. $\frac{2}{4}$
 life on me
 T. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ rit. $\frac{2}{4}$
 life on me
 B. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ rit. $\frac{2}{4}$
 life me

Hp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ rit. $\frac{2}{4}$
 (norm.) $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ rit. $\frac{2}{4}$
 gliss. gliss. mf $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ rit. $\frac{2}{4}$
 pp

16.

2/4 a tempo (100)

rit. ----- a tempo

3/4 2/4

S.
A.
T.
B.

2/4 a tempo (100)

rit. ----- a tempo

3/4 2/4

Hp.

mf 3/4 (105)

2/4

3/4

2/4

S.
A.
T.
B.

my life har-ry-ing flee-ing to its be-gin-ning to its
my life flee-ing har-ry-ing flee-ing to its be-gin-ning to its
my life flee-ing har-ry-ing flee-ing to its be-gin-ning to its
my life

2/4

3/4 (105)

2/4

3/4

2/4

Hp.

rit. ----- a tempo

2/4 3/4 (110) 2/4 3/4

S. 1. end
2. end

A. 1. end
2. end

T. 1. end
2. end

B. 1. end
2. end

end

rit. ----- a tempo

(110)

2/4 3/4 2/4 3/4

Hp. *p* *f* *mf* *mp*

18.

$\text{♩} = 68$ *meno mosso*

3/4 2/4 4/4 (115) 2/4 3/4

S. 1. my peace (m) is there in the re-ced-ing

S. 2. my peace (m) is there in the re-ced-ing

A. 1. my peace (m) is there in the re-ced-ing

A. 2. my peace (m) is there in the re-ced-ing

T. 1. my peace (m) is there in the re-ced-ing

T. 2. my peace (m) is there in the re-ced-ing

B. 1. my peace (m) is there in the re-ced-ing

B. 2. my peace (m) is there in the re-ced-ing

my peace (m) is there in the re-ced-ing

$\text{♩} = 68$ *meno mosso*

3/4 2/4 4/4 (115) 2/4 3/4

Hp. (mp) (l.v.) mf

120

♩ = 80

3/4 *pp* +

1. *m* ist (uniti) when I may cease — from

2. *pp* +

1. *m* ist (uniti) when I may cease — from

2. *pp* +

1. *m* ist (uniti) when I may cease — from

2. *pp* +

1. *m* ist (uniti) when I may cease — from

2. *pp* +

1. *m* ist (uniti) when I may cease — from

2. *pp* +

1. *m* ist (uniti) when I may cease — from

2. *pp* +

1. *m* ist (uniti) when I may cease — from

2. *pp* +

1. *m* ist (uniti) when I may cease — from

2. *pp* +

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3/4 *pp* gliss.

120

♩ = 80

2/4 *pp* gliss.

3/4

pp gliss.

ppp

3 rit. ----- 4 a tempo ----- 3 rall. ----- 2

S. tread- ing these long shift- ing thresh-olds

A. tread- ing these long shift- ing thresh-olds

T. tread- ing these long shift- ing thresh-olds

B. tread- ing these long shift- ing thresh-olds

Hp. *mp*

2 $\text{♩} = 68$ *meno mosso* 3 3 *quasi parlando* 2

S. and live the space of a door that o- pens and shuts

A. and live the space of a door that o- pens and shuts

T. and live the space of a door that o- pens and shuts

B. and live the space of a door that o- pens and shuts

Hp. *f* *ff*

130

Hp.

f *mf* *f* *p* *mf*

135

Hp.

mp *mp* *p* *p*

accel.

140

Hp.

p *f*

145

Hp.

p *f* *sfz*

accelerando — poco — a — poco

gliss. l.v.