

Andrew Thomas

***Till Human Voices Wake Us***

*for ensemble and magnetic resonator piano*

(2013)

This work was commissioned by the London Chamber Orchestra and first performed on 17th May 2013 at Cadogan Hall, London, conducted by Fergus Macleod.

Flute/Piccolo - Karen Jones  
Clarinet - Mark van de Wiel  
Magnetic Resonator Piano - Clive Williamson  
Violin - Manon Derome  
Viola - Rebecca Low  
Violoncello - Robert Max

## **Instrumentation**

Flute (doubling Piccolo)

Clarinet in B<sup>b</sup>

Magnetic Resonator Piano

Violin

Viola

Violoncello

Duration: c. 7 minutes

## **Programme Note**

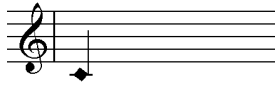
*Till Human Voices Wake Us* falls broadly into two main sections that are defined by their use of natural harmonics. The first is characterised by a dialogue between languid, smooth and serene glissandi, led by the magnetic resonator piano, and strong rhythmic lines initiated by a naturally flat and explosive 7<sup>th</sup> overtone in the flute. The second section begins (perhaps surprisingly) with a symphony of natural harmonics, played by the magnetic resonator piano, that cleanses the material and opens up new sound worlds for the piece to explore. The title is taken from the end of T.S. Eliot's *'The Love Song of J. Alfred Prufrock'*.

## Performance Notes

All instruments are written at sounding pitch (in C) except for piccolo, which sounds an octave higher than written.

### Special Notations:

The part for Magnetic Resonator Piano involves a number of notations that are non-standard. Many of these have been explained and their resulting sounds described in the score. Some general notations are listed below.



Diamond note heads indicate no standard piano sound. For example this may take the form of half pressure or fully sinking the key into the bed but not allowing the hammer to strike the string.



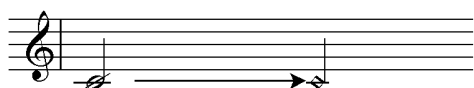
Piano glissandi should be performed either by gradually depressing the target note or gradually releasing the start note (when the target note is already held). The sound will involve some distortion and will not always be a pure glissando.



Standard note heads followed by *l.v.* symbols should be played as bell notes, i.e. not sustained using the fingers. This notation always occurs with the sustain pedal down hence the sound will be instantly sustained once the keys are released.



Standard note heads joined by ties should be played with the fingers remaining on the keys so that the magnets sustain the sound.



Crossed out standard note heads should be gradually depressed over the length of the note so that they are fully depressed (with no standard piano attack) by the time the diamond note head (linked by a horizontal arrow) is reached. The note remains depressed for the duration of the diamond note head.

## General Notations

—————▶ This marking indicates a gradual transition from one method of playing to the next. e.g. *ord.* —▶ *sul pont.*

Clarinet trill fingerings are suggestions only. Alternatives may be found depending on the acoustic properties of the performer's instrument.

# Till Human Voices Wake Us

Andrew Thomas

♩ = c. 48, Clear with a hint of impurity and fragility

Flute  
senza vib., unfocused

Flute/Piccolo  
Clarinet in Bb

Magnetic Resonator Piano  
Ped. →

Violin  
con sord., sul tasto, senza vib. smooth and serene

Viola  
con sord., sul tasto, senza vib. smooth and serene

Violoncello  
IV, con sord. p

4

Fl. whistle tones

Cl. Improvised pattern, begin medium speed and gradually slow down

Pno. (resulting sound from trill = flat D harmonic gliss.) etc. etc. etc. poco rit.

Vln. III gliss., molto lib. p 5 glistening mp 6 p II gliss., molto lib.

Vla. p 5 glistening pp 7 p pp

Vc. p pp

Whistle tone dynamic indicates a medium whistle tone volume, not *mf* in relation to other instruments.

**A** ♩ = c. 48

Fl. *gliss.* *p* *mp* *p* *mp chiaro* (*>*)

Cl. *mp chiaro* (*>*)

Pno. *mp* *mf* *mp* *mf* *mp* *gliss.* *gliss.*

Vln. *smooth and serene* *p* *gliss.* *mp* *gliss.*

Vla. *gliss.* *p* *mp* *gliss.*

Vc. *p* *mf p* *sul pont.* (*>*) *ord.*

**9** *poco rit.*

Fl. *mp still and calm*

Cl. *mp still and calm* *poco rit.*

Pno. *mf chiaro* *mp* *tr* *etc.* *p* *tr* *etc.*

Vln. *mf-p* *III gliss., molto lib.* *mp* *p*

Vla. *mf-p* *dim.* *II gliss., molto lib.* *pp* *p* *pp*

Vc. *II poco sul pont.* *mf p* *sul pont.* *pp*



**B** ♩ = c. 48, growing in stability

Musical score for measures 11-13. The score is for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 11: *gliss.*, *mp*. Measure 12: *gliss.*, *mf*. Measure 13: *mf-p*, triplets, *poco vib.*
- Cl.:** Measure 11: *p*. Measure 12: *p*. Measure 13: *p*.
- Pno.:** Measure 11: *gliss.*, *mp*. Measure 12: *gliss.*, *mf*. Measure 13: *gliss.*, *gliss.*
- Vln.:** Measure 11: *gliss.*, *p*. Measure 12: *mp*. Measure 13: *p*, *mf*
- Vla.:** Measure 11: *poco sul pont.*, *p*. Measure 12: *sul tasto*, *mp*. Measure 13: *gliss.*, *mf*
- Vc.:** Measure 11: *poco sul pont.*, *p*. Measure 12: *sul tasto*, *mp*. Measure 13: *poco sul pont.*, *mf*

Musical score for measures 14-16. The score is for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl.:** Measure 14: *poco rit.*. Measure 15: *poco rit.*. Measure 16: *poco rit.*
- Cl.:** Measure 14: *sub. mp still*. Measure 15: *sub. mp still*. Measure 16: *sub. mp still*
- Pno.:** Measure 14: *gliss.*. Measure 15: *mf mp*, *etc.*. Measure 16: *etc.*
- Vln.:** Measure 14: *gliss.*, *dim.*. Measure 15: *mp*. Measure 16: *III gliss., molto lib.*, *mf*, *mp*
- Vla.:** Measure 14: *poco sul pont.*, *II*, *mf-p*. Measure 15: *mf-p*. Measure 16: *II gliss., molto lib.*, *mp*
- Vc.:** Measure 14: *p*. Measure 15: *pp*. Measure 16: *pp*

16 **C** ♩ = c. 48

Fl. *mf-p* *cresc.* 3

Cl. *mf-p* 3

Pno. *mf* *poco f* *mf* *f* *gliss.* *gliss.* *gliss.* *gliss.* 3 **Change to Harmonics Mode**

Vln. *fp* 3 *fp* *fp*

Vla. *mp* *mf* *mf-p* *mf* *mf* *poco f* *dim.* III *gliss.* *gliss.* *gliss.* *gliss.* III

Vc. *mp* *mf* *dim.* III *pp* 3

19

Fl. *mf* 3 *dim.*

Cl. *mf* *dim.* (sounds)

Pno. **Harmonics Mode** *mf* *lontano* 3

Vln. *fp* *poco a poco lontano* *mf-p* *mp-p*

Vla. *dim.* *senza sord.*

Vc. *mf* *dim.* *molto sul pont.*

**D** ♩ = c. 168

♩ = c. 48

Fl. *ffz* *f marcato, strong with bite*

Cl. *f marcato, strong with bite*

Pno. **D** ♩ = c. 168 ♩ = c. 48  
Change to Standard Mode  
*mp* *mf* *mp* *mf*  
gliss. gliss.

Vln. *f marcato, strong with bite* senza sord.

Vla. *f marcato, strong with bite*  
III II  
*mp* *mf* *mf*  
gliss. gliss.  
smooth and serene

Vc. *mp* smooth and serene *mf* *mp* *mf-p*  
serene

Fl. ♩ = c. 168 ♩ = c. 48 **E** ♩ = c. 168  
*f marcato* *f marcato* *mf*

Cl. ♩ = c. 168 ♩ = c. 48 **E** ♩ = c. 168  
*f marcato* *f marcato* *mf*

Pno. ♩ = c. 168 ♩ = c. 48 **E** ♩ = c. 168  
*mf* *mp*  
gliss. 3

Vln. ♩ = c. 168 ♩ = c. 48 **E** ♩ = c. 168  
*f marcato* *f marcato* *mf*

Vla. *gliss.* *mf* *p* *mf* *mf* *p* *f marcato* *mf*  
gradually increase vib. 3-1

Vc. *gliss.* *gliss.* *gliss.* *gliss.*  
*mf-p* *mf* *mp* *mf-p* *mf* *mp*

31  $\text{♩} = \text{c. } 48$   $\text{♩} = \text{c. } 168$

Fl. *mp* *sfz* *f*

Cl. *mp* *f marcato*

Pno. *gliss.* *mf* *gliss.* *f bright, clear* *f marcato*  
(Ped.)

Vln. *jeté* *mp* *ord.* *f marcato*

Vla. *jeté* *mp* *ord.* *f marcato*

Vc. *f* *mf* *gliss.* *gliss.* *molto vib.* *f marcato*  
II III II III II III II

*f*  $\rightarrow$  *mf* *sub. mp*  $\rightarrow$  *f*  $\rightarrow$  *mf*



35

Fl. *ff* *gliss.* *p*  $\rightarrow$  *f* *ritmico*

Cl. *ff* *ff ritmico*

Pno. *gliss.* *ff* *f ritmico* *gliss.* *p* *gliss.*

Vln. *ff* *ff ritmico* *f*

Vla. *ff* *molto sul pont.* *f ritmico*

Vc. III IV *(quick harmonic gliss.)* *(?)*  
*mp*  $\rightarrow$  *f marcato*

Musical score for measures 38-41. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl. and Cl.:** Both parts start with a *ffz* dynamic and a *vo\** marking. They play a melodic line with a *mf un poco leggiero* dynamic. A fingering of 5 is indicated for the fifth note in both parts.
- Pno.:** The piano part features a *f* dynamic in the left hand and a *mf* dynamic in the right hand. A glissando (*gliss.*) is marked in the right hand.
- Vln. and Vla.:** Both parts have a *jeté* marking and a *f* dynamic.
- Vc.:** The cello part is marked *senza sord.* (without mutes).

\* Fingerings (fundamentals) in brackets are preferred to produce slightly flat 7th overtones requiring force to produce (the audible force is desirable).

Musical score for measures 42-45. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Fl. and Cl.:** The flute part starts with a *f* dynamic, followed by a *cresc. 6:5* marking, and then a *ff* dynamic with a fingering of 5. The clarinet part has a *mf espress.* dynamic and a *3* fingering.
- Pno.:** The piano part features a *mf chiaro* dynamic in the left hand and a *f* dynamic in the right hand. Glissandos (*gliss.*) are marked in the right hand.
- Vln. and Vla.:** Both parts have a *jeté* marking. The violin part also includes a *jeté II* marking.
- Vc.:** The cello part has a *gliss.* marking and a *f* dynamic.

46

Fl. *mf* *leggiero* 3

Cl. *ff* 5 *mf* *f* *mf* *ff marc.* 5

Pno. *f* *loco* *f*

Vln. *ord.* *f* 5 *mf* *mf* *f*

Vla. *ord.* *p* *gliss.* *mf* *mp* *gliss.* *mf* *gliss.* 3 *gliss.* *mp* *mf-p*

Vc. *mp* *gliss.* *gliss.* *mp* *gliss.* 3 *gliss.* *f* 3:5 *mf*

*gliss.* *8<sup>va</sup>*

50

Fl. *mf* *schierzando* *mp delicato*

Cl. *mf* *schierzando*

Pno. (Ped.)

Vln. *jeté poco sul pont.* *mp* (>)

Vla. *jeté poco sul pont.* *mp* (>) *ord.* *mf strident*

Vc. *jeté poco sul pont.* *mp* (>)

*f* *f* *mp* (>)

**G** **G**

54

Fl. *mf*  $\rightarrow$  *mp* *mf* <sup>3</sup>  $\leftarrow$  *f sub. mf* to piccolo

Cl. *f marc.* *mf*  $\rightarrow$  *f*

Pno. *mf delicato* *f* *sfz* *mf sonoro*

Vln. *jeté poco sul pont. I* *mf*  $\rightarrow$  *f* *ord. sul G* *mf*  $\rightarrow$  *f*

Vla. *jeté, poco sul pont.* *f* *ord. sul G* *mf*  $\rightarrow$  *f*

Vc. *mf*  $\rightarrow$  *mf molto espress.* *f*  $\rightarrow$  *mf*



59

Fl. *mf*  $\rightarrow$  *f* Piccolo

Cl. *f pesante*  $\rightarrow$  *ff* *mf*

Pno. *mp delicato* *mf* *poco f*

Vln. *f*

Vla. *f* *mf*  $\rightarrow$  *f*

Vc. *ff* *f sub. mf* *mf*  $\rightarrow$  *f*

64

Fl. *f* *ff* *ff*

Cl. *f* *ff* *ff* *pesante* *5:3* *sfz*

Pno. *f* Change to Harmonics Mode

Vln. *ff* *f* *ff*

Vla. *f* *ff* *sfz*

Vc. *f* *ff* *sfz*

5:6

4:3

5:3

**H** ♩ = 48, cleansing, free with rubato (quasi senza misura)

Fl. to flute

Cl.

**H** ♩ = 48, cleansing, free with rubato (quasi senza misura)

(silently depress) (overtones)

Pno. *mp* gliss. ( ) gliss.

Vln. Ped. → IV *p intimo*

Vla.

Vc.



70

Fl.

Cl.

(sounds) *p* *mp*

Pno. *p* *mp* (*7*) *gliss.* *mp*

Vln. *mp* *pp* *p* *mp* *pp* III IV III

Vla.

Vc. *mp* *intimo* *pp* I

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74<sub>8</sub>

Fl.

Cl. *mp* 5

Pno. *p* *mp*

Vln. *p* *mp* III IV

Vla.

Vc. *mp* I

78 Flute

Fl. *mp* *intimo, poco pesante e semplice*

Cl. *intimo, poco pesante e semplice*

Pno. *p* *mp*

Vln. *sim.* *p* *mp* *p* *mp* *p* *mp* *p*

Vla. *III* *p* *pp sim.* *p* *pp* *III* *II* *p* *mp* *mp*

Vc. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

**molto rit.** I ♩ = 72, dolente, lamentando e molto sostenuto

81

Fl. *mf pesante* *f* *ff molto espress., cantando*

Cl. *mf pesante* *ff molto espress., cantando*

Pno. Resonators Off *ff chiaro \** *ff*

Vln. *mp* *ff molto espress., cantando* (non harm.) *molto vib.*

Vla. *mf* *f* *ff molto espress., cantando* (non harm.) *molto vib.*

Vc. *mf* *mf* *ff molto espress., cantando*

\* Piano chords must stand out, play *fff* if necessary.

85

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

*ff*

cédez

poco rit.

89

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

Resonators on: Standard Mode

*ff*

*f* (A remains depressed during trill)

(harmonic spectra)\*\* etc.

(\*) (L.H. 4th + C#)

\* Wind tremolandi and trills are to be performed erratically, i.e. sometimes fast, sometimes slow and with accelerandi and ritardandi in between. The effect should keep the sound moving and searching for stability.  
 \*\* Half-pressure trills should 'ignite' rising harmonic spectra which are slightly flat. The trill should constantly create these 'excitements' in the texture. Occasional 'true' piano timbres in the trill are not to be discouraged!

92

Fl. *ff* *dim.*

Cl. *ff* *dim.*

(R key)

**J** ♩ = 168, fluid and tense

Pno. *ff > f*

(G remains depressed during trill)

Vln. *ff furioso* *sim.*

Vla. *ff furioso* *sim.*

Vc. *ff furioso* *sim.*

96

Fl. *ff* *dim.*

Cl. *mf* *ff* *dim.*

*gradually release*

Pno. *ff* *f*

Vln. *3*

Vla. *3*

Vc. *3*

100

Fl. *ff* *mf* *ff* *ff*

Cl. (A key)

Pno. (lower notes remain depressed during trills) *ff sub. f* *ff sub. f* *ff sub. f* *ff*

Vln.

Vla.

Vc.

104

Fl. *ff* *f* *ff dim.*

Cl. (L.H. 4th + R.H. 4th and G#) (L.H. C#)

Pno. *ff sub. f* *fff* *mf*

poco a poco flautando e molto sul pont.

Vln. *f* *dim. 5* *mf* *dim. 5* *mp* *dim. 3*

Vla. *f* *dim. 5* *scrappy mf* *dim.* *mp*

Vc. *f* *mp* *dim.* *mf* *dim.* *5* *scrappy mp* *dim.*

flautando

\* Finger tremolo should create a sound that gradually grows in complexity and depth.

\*\* Finger vibrato on the key like a string player. As before, the sound should grow in complexity and depth. Vary the rate of vibrato at will.

**K** ♩ = 72, As if frozen  
to piccolo

107

Fl. *fff*

Cl. *f* *fff*

Pno. *sub. p* (Ped.)

Vln. *p* *pp* *molto sul pont.* *con sord.*

Vla. *p* *pp* *flautando e molto sul pont.* *con sord.*

Vc. *p* *pp* *molto sul pont.* *con sord.*

\* The resulting sound should be of a 'sine tone' A which becomes dirtied by the gradually depressed G. As the partials of the two pitches fuse there will be a natural crescendo. When the G is released the A reappears subito piano.

110

Fl.

Cl.

Pno. *sub. p* *sim.* *sub. p*

Vln.

Vla.

Vc.

114 Piccolo sotto voce *gliss.*

Fl. *sempre pp*

Cl.

Pno. *sub. p* *sub. p* *poco dim.\** *sub. pp*

Vln. *sempre pp* III jeté II ord. III

Vla. jeté I *pp* jeté I *pp*

Vc. *gliss. gliss.* *gliss. gliss.* *sempre pp*

\*Piano diminuendo should result in the ensemble becoming the focus (though still very quiet), not the piano.

118 *gliss.* *gliss.*

Fl.

Cl.

Pno. Resonators off

Vln.

Vla. jeté I *pp* jeté I *pp*

Vc. *gliss. gliss.* *gliss. gliss.*

122

Fl. *gliss.*

Cl.

Pno. *mf molto sonoro e chiaro*  
Ped. →

Vln. *jeté II* *ord. III*

Vla. *jeté I* *pp*

Vc. *gliss.* *gliss.*



126

Fl.

Cl.

Pno. *mf* *dim. a niente*

Vln.

Vla. *jeté I* *pp*

Vc. *gliss.* *gliss.*