

INTRODUCTION

to

ADAM LAY

by **JENNIFER FOWLER**

For: solo harp with voices (S,S,A,T,Bar,B)

Duration: 2'40"

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ADAM LAY

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This piece for solo harp + S,S,A,T,Bar,B serves as an introduction to the set of songs which make up “Eat and Be Eaten”, by Jennifer Fowler. In particular, it introduces the first song, “Adam Lay”.

However, it can also be played as a stand-alone harp solo without voices. In that case, the harp part has a few modifications from bar 63 onwards, and should skip to bar 63A on page 7, as indicated.

When played as a harp solo without voices, the title is “Freewheeling”.

When used as an introduction to “Adam Lay”, a suggestion for performance is that the performing area should be in darkness, apart from the harpist, who is lit up. The singers should be spaced out, so that the voices come from different spots in the darkness. Towards the end of the introduction the singers come forward and gather together in a lighted position from which they begin “Adam Lay”, while the light on the harpist fades.

Introduction

Jennifer Fowler

e = 108

Voices (upper)

Voices (lower)

Harp

e = 108

mf

MMMOLMLN

mp

A♯

The first system of the score features two vocal staves (upper and lower) and a harp part. The vocal staves are mostly empty, with rests in 3/8, 5/8, 8/16, and 3/8 time signatures. The harp part begins in 3/8 time with a mezzo-forte (mf) dynamic and the fingering sequence MMMOLMLN. It transitions through 5/8 and 8/16 time signatures, marked mezzo-piano (mp), and includes a 4:3 ratio bracket. The system concludes in 3/8 time with an A♯ chord.

5

mf

B♭

B♯

B♭

mp

The second system contains measures 5 through 8. Measure 5 is in 10/16 time with a mezzo-forte (mf) dynamic and a B♭ chord. Measure 6 is in 16/16 time with a B♯ chord. Measure 7 is in 2/4 time with a B♭ chord. Measure 8 is in 2/4 time with a mezzo-piano (mp) dynamic. The harp part includes various rhythmic patterns and ratios such as 4:3, 3, 5:4, and 6.

9

B♯

E♯

B♭

E♭

B♯

E♯

B♭

C♯

B♯, E♭

mf

The third system contains measures 9 through 11. Measure 9 is in 7/16 time with chords B♯ and E♯. Measure 10 is in 6/16 time with chords B♭ and E♭. Measure 11 is in 3/4 time with chords B♯, E♯, B♭, C♯, and B♯, E♭. The harp part includes ratios such as 3, 4:3, and 5:3.

12

mp

A♯

G♯

E♯

The fourth system contains measures 12 through 15. Measure 12 is in 3/8 time with a mezzo-piano (mp) dynamic and an A♯ chord. Measure 13 is in 7/16 time with a G♯ chord. Measure 14 is in 10/16 time with an E♯ chord. Measure 15 is in 5/16 time. The harp part includes ratios such as 3 and 5:4.

16

6/16, 3/8, 9/16, 3/8

G# D# G# D#, Eb G#

20

Sop. 2 p

2/4, 6/16, 7/16, 7/16

mf D#, E B# mf

ô ô ô ô

24

Sop. 1 (port.) p

6/16, 8/16, 3/8

Mm Ah

Ab A#, G#

27

Sop. 2 p (port.)

8/16, 5/8, 5/16, 7/16

Mm - - - uh

G#, Ab F# G# A#

31 Sop. 1 p

Mm - - uh, uh, uh

mf

G# B# C#

34 Alto p (port.)

Oh - - - - uh

mf

C# B# B# Eb

38 Sop. 2 p Sop. 1 p (port.)

Mm Ah - - - - mm

f

D# G# E# B#

42 **Tenor** mp

8 16 16 8 16 8 16

mf 4:3 3 4:3 f

D♯ E♭ G♯, E♯ D♯ B♭ A♭

45 **Alto** p

8 16 16 16 8 16 16 16 8 16

p mm 3 3 3 4:3

D♯, F♯ E♭ C♭, G♭, A♯ mf Ab C♯

49 **Tenor** p

8 16 16 8 16 16 8 16

p Mm 3 3 3 3 p

mp Oh - - - rrr

D♭, G♯, A♯ mf F♯, G♯ D♯, F♯, G♯

53 **Alto** mp

Mm - - - uh, uh

Bar. p *pp*

Oh - - rrr

G♯ Db D♯, G♭ Ab

56 **Bass** p

Ah - - - - -

Db A♯ D♯, G♯

58 **Tenor** p mp *p* (port.)

Ah - - - - - d Ah - - - - -

Bar. p

Ah -

Ab A♯ mf

61

Alto *p*

uh, uh, uh, uh, uh

Bar. *p*

Ah - de

mm

mm

Ab C# A♭

3 4:3 3 3 *

Continue from bar 63A, page 7, if playing version without voices.

64

Alto *mp*

Ah - de

Alto *p*

ud uh, uh, uh ud

Bar. *p*

Ah

Bass *p*

ô - - - - - od

mp

3 3

68

Tenor *p*

uh, uh, uh, uh, uh

add, *p* odd, add,

p dmm

Ah - - - - - ud

p

3

70

add p pp

odd, mm

To
Adam lay

p pp

3

(Solo Harp version of bars 63 to end)

63 A

Harp

mp p

3

67

D# D§ p

3

70

p pp

3