

CARL VINE

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*Choral  
Symphony*

*(Symphony N° 6)*

FOR CHOIR, ORGAN AND ORCHESTRA

duration : circa 26 minutes

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FABER *ff* MUSIC

CARL VINE

Choral Symphony

(Symphony N° 6)

Duration : circa 26 minutes

INSTRUMENTATION :

Choir	SATB
1 Flute	doubling Piccolo
1 Flute	doubling Piccolo and Alto Flute
1 Oboe	
1 Oboe	doubling Cor Anglais
1 Clarinet in B♭	
1 Clarinet in B♭	doubling Bass Clarinet in B♭
1 Bassoon	
1 Bassoon	doubling Contra-Bassoon
4 Horns in F	
2 Trumpets in C	
1 Tenor Trombone	
1 Bass Trombone	
1 Tuba	
Timpani	
Percussion 1	Snare Drum, 4 Tomtoms (14” & 16”), Bass Drum, Crash Cymbals,Tamtam, Suspended Cymbal
Percussion 2	Snare Drum, 2 Tomtoms, Bongos, Bass Drum, 2 Suspended Cymbals, Car Suspension Spring, Finger Cymbal, Glockenspiel, Tubular Bells, Wood Block, Tamtam
Organ	
Harp	
Strings	

PROGRAMME NOTE :

Some of my first revelatory musical experiences occurred in the choir loft of Guildford Grammar School’s splendid chapel. While attending the school I was an occasional chorister and regular organist for the choir, and as this *Choral Symphony* was commissioned in honour of the school’s first Centenary, it seemed fitting that the instrumentation should include both choir and organ.

It took a long time to find the text for this work. I began looking through various ancient texts, but wasn’t sure what I really wanted until after I had found it. I was attracted to works with a general religious overtone but without direct biblical connections. It also became apparent that the very antiquity of the languages themselves contributed to the sense of ritual that I wanted to convey. Although the selected works could easily have been translated, this would have brought the words immediately back to the realm of the known and the mundane, substantially reducing the mystical and incantational aspects of the originals. As neither of these languages (Semitic Akkadian and Ancient Greek - ‘Epic dialect’) have been used in common conversation for thousands of years, they will be equally potent to listeners of all races, while lying firmly at the roots of all modern Latin-derived language.

**Enuma Elish** is a creation myth from Akkadia (Northern Babylonia: 1300-1250 BC) describing the creation of the world from primeval chaos. The remaining texts are hymns to the Earth, the Moon and the Sun from the **Homeric Hymns** (circa 400 BC). These hymns were written in the centuries following the death of Homer as introductions to public readings of his great epics. These combine to form a simple pantheon of the human condition: a primal account of the creation of the universe coupled with a view of Man’s relationship to the primary deities of the cosmos.

The work begins with an instrumental prelude that introduces the Enuma Elish. Each of the Hymns are similarly introduced by an instrumental passage, and are heard in the following order : **Eis Gên** - to the Earth, **Eis Selênên** - to the Moon, and **Eis Hêlion** - to the Sun. I have not, generally, used the words as pictorial elements in a musical tone painting, but rather as source material to determine rhythm, pitch and the overall ‘sense’ of each movement.

In coming to grips with the peculiarities of Ancient Greek, I owe an enormous debt of gratitude to Trevor Evans of the Classics Department of Sydney University for his painstaking instruction and guidance. For the correct interpretation and pronunciation of a clay tablet of Semitic Akkadian cuneiform, I must give special thanks to Professor Noel Weeks of the Department of Ancient History at the same University.

*Choral Symphony* was commissioned by Guildford Grammar School (Perth, Western Australia) with financial assistance from the Performing Arts Board of the Australia Council. It was first performed by the West Australian Symphony Orchestra and the WASO Collegium Choir, conducted by the composer, March 8, 1996, Perth Concert Hall, Western Australia.

PRONUNCIATION GUIDE:

The common rules of Latin representation have been used with a few additions :

text	sound	text	sound
a	<u>cup</u>	k	<u>cup</u>
e	<u>wet</u>	ks	<u>mix</u>
ê	<u>hair</u>	ch	<u>ach</u> (German)
i	<u>sit</u>	r	r (to be rolled as in modern Italian)
o	<u>hot</u>	q	a more guttural (Arabic) version of ‘k’
ô	<u>fort</u>		( <i>Enuma Elish</i> only)
u	<u>doom</u>	zd	Bethes <u>da</u>
ü	<u>müde</u> (German)		

The letter ‘c’ is only used to spell ‘ch’, otherwise ‘k’ is used throughout.

DIPHTHONGS

ai	<u>kite</u>	
ei	<u>hate</u>	
oi	<u>boil</u>	
au	<u>owl</u>	
eu	<u>ê-u</u>	This may be thought of simply as the English word 'you', although ideally it should involve no 'y' sound.

All other letters are pronounced as in modern English. (‘g’ is always hard as in ‘got’).

The [ ' ] symbol is used to mark two vowels that do **NOT** constitute a diphthong: eg e'a ; e'o ; a'ê ; etc.

These vowels should be separated by a slight break in the voice, as in the correct pronunciation of the English word “co-operate” (with no ‘w’ sound between the o’s).

# CARL VINE

## CHORAL SYMPHONY *(Symphony N<sup>o</sup> 6)*

### THE TEXTS

## I

from “The 7 Tablets of the History of Creation”  
Semitic Akkadian, (Northern Babylonia), 1300-1250 BC

#### Enuma Elish

Enuma Elish la nabu shamamu  
Shaplish ammatum shuma la zakrat  
Apsu rishtu zarushun  
muumu Tiamat mualidat gimrishun  
mushunu ishtenish ichiquuma  
gipara la kitsura tsutsa la she’u  
enuma ilani la shupu manama  
shuma la zukkuru shimatu la shimu  
ibanuma ilanu qiribshun . . .

When in the height heaven was not named  
And the earth beneath did not yet bear a name  
And the primeval Apsu, who begat them,  
and Muumu, Tiamat, the mother of all.  
Their waters mingled as one  
And no field was formed, no marsh was to be seen.  
When of the Gods none had appeared,  
And none bore a name, and no destinies were ordained;  
The Gods were created in their midst . . .

from the Homeric Hymns : Ancient Greek (‘Epic’ Dialect), circa 400 BC  
(transliterated using ‘Revised Classical’ pronunciation).

## II

#### Εἰς Γῆν μητέρα πάντων

Γαῖαν παμμήτειραν αἰείσομαι ἡϋθέμεθλον  
πρεσβίστιν, ἥ φέρβει ἐπὶ χθονὶ πάνθ’ ὀπόσ’ ἐστίν·  
ἡμὲν ὅσα χθόνα διὰν ἐπέρχεται ἡδ’ ὅσα πόντον  
ἡδ’ ὅσα πωτῶνται, τάδε φέρβεται ἐκ σέθεν ὄλβου.  
ἐκ σέο δ’ εὖπαιδές τε καὶ εὖκαρποι τελέθουσι  
πόντια, σεῦ δ’ ἔχεται δοῦναι βίον ἡδ’ ἀφελέσθαι  
θνητοῖς ἀνθρώποισιν· ὁ δ’ ὄλβιος ὅν κε σὺ θυμῷ  
πρόφρων τιμήσης· τῷ τ’ ἄφθονα πάντα πάρεστι.  
βρίθει μὲν σφιν ἄρουρα φερέσβιος, ἡδὲ κατ’ ἄγρους  
κτήνεσιν εὐθηνεῖ, οἶκος δ’ ἐμπίπλαται ἐσθλῶν·  
αὐτοὶ δ’ εὐνομίῃσι πόλιν κάτα καλλιγύναικα  
κοιρανέουσ’, ὄλβος δὲ πολὺς καὶ πλοῦτος ὅπηδεῖ·  
παῖδες δ’ εὐφροσύνη νεοθηλεῖ κυδιόωσι,  
παρθενικαὶ τε χοροῖς φερεσανθέσιν εὐφρόνι θυμῷ  
παίζουσαι σκαίρουσι κατ’ ἄνθεα μαλθακὰ ποίης  
οὕς κε σὺ τιμήσης σεμνὴ θεὰ ἄφθονε δαῖμον.  
. . .

#### Εἰς Σελήνην

[Σελήνη, Σελήνη]  
. . . ἥς ἀπο αἴγλη γαῖαν ἐλίσσεται οὐρανόδεικτος  
κρατὸς ἀπ’ ἀθανάτοιο, πολὺς δ’ ὑπὸ κόσμος ὄρωρεν  
αἴγλες λαμπούσες· . . .  
Τέκμων δὲ βροτοῖς καὶ σῆμα τέτυκται.  
. . .  
Χαῖρε ἄνασσα θεὰ λευκώλενε διὰ Σελήνη . . .

#### Εἰς Ἥλιον

Ἥλιον ὕμνεῖν . . . ἄρχεο . . .  
φαέθοντα, τὸν Εὐρυφάεσσα βοῶπῃς  
γείνατο Γαίης παιδὶ καὶ Οὐρανοῦ ἀστερόεντος·  
γῆμε γὰρ Εὐρυφάεσσαν ἀγακλειτὴν Ὑπερίων  
αὐτοκασιγνήτην, ἥ οἱ τέκε κάλλιμα τέκνα  
Ἥῳ τε ροδόπηχυν εὐπλόκαμόν τε Σελήνην  
Ἥελιόν τ’ ἀκάμαντ’ ἐπιείκελον ἀθανάτοισιν,  
ὅς φαίνει θνητοῖσι καὶ ἀθανάτοισι θεοῖσιν  
ἵπποις ἐμβεβαῶς· σμερδνὸν δ’ ὁ γε δέρκεται ὄσσοις  
χρυσῆς ἐκ κόρυθος, λαμπραὶ δ’ ἀκτῖνες ἀπ’ αὐτοῦ  
αἰγλήεν στίλβουσι, παρὰ κροτάφων τε παρειᾷ  
λαμπραὶ ἀπὸ κρατὸς χαρίεν κατέχουσι πρόσωπον  
τηλαυγές· καλὸν δὲ περὶ χροῖ λάμπεται ἔσθος  
λεπτουργές πνοιῇ ἀνέμων, ὑπὸ δ’ ἄρσενες ἵπποι  
ἔνθ’ ἄρ’ ὁ γε στήσας χρυσόζυγον ἄρμα καὶ ἵππους  
θεσπέσιος πέμπησι δι’ οὐρανοῦ ὤκεανὸν δέ.  
Χαῖρε ἄναξ, πρόφρων δὲ βίον θυμήρε’ ὄπαζε·  
. . .

#### Eis Gênn mêtera pantôn

Gaian pammêteiran a'eisomai, ê'ûthemethlon,  
presbistên, hê ferbei epi chthoni panth hopos estin;  
êmen hosa chthona dian eperchetai, êd hosa ponton,  
êd hosa pôtôntai, tade ferbetai ek sethen olbu.  
ek se'o deupaideste kai eukarpoi telethusi,  
potnia, seu dechetai dunai bion êdafelesthai  
thnêtois anthrôpoisin; ho dolbios, honke sũ thûmô  
profrôn timêsês; tô tafthona panta paresti.  
Brithei men sfin arura feresbios êde katagrus  
ktênesin euthênei, oikos dempiplatai esthlôn;  
Autoi deunomi'êsi polin kata kalligûnaika  
koirane'us, olbos de polûs kai plutos opêdei;  
paides deufrosunê ne'othêlê'i kûdio'ôsi,  
parthenikaite chorois feresanthesin eufroni thûmô  
paizdusai skairusi katanthea malthaka poi'ês,  
huske sũ timêsês semnê thea afthone daimon.  
. . .

## III

#### Eis Selênên

[Selênê, Selênê]  
. . . hês apo aiglê gaian helissetai uranodeiktos  
kratos apathanatoi'o, polûs dûpo kosmos orôren  
aiglês lampusês; . . .  
Tekmôr de brotois kai sêma tetûktai.  
. . .  
Chaire, anassa, the'a leukôlene dia Selênê . . .

## IV

#### Eis Hêlion

Hêlion hûmnein . . . archeo . . .  
fa'ethonta, ton Eurûfa'essa bo'ôpis  
geinato Gai'ês paidi kai Uranu astero'entos;  
gême gar Eurûfa'essan agakleitên Hüperi'ôn  
autokasignêtên, hê hoi teke kallima tekna,  
ê'ôte hrodopêchûn, e'ûplokamonte Selênên,  
ê'elion takamant, epi'eikelon athanatoisin,  
hos fainei thnêtoisi kai athanatoisi the'oisin  
hippois embeba'ôs; smerdnon doge derketai ossois  
chrûsês ek korûthos, lamprai daktines apautu  
aiglê'en stilbusi, para krotafônte parei'ai  
lamprai apo kratos chari'en katechusi prosôpon  
têlauges; kalon de peri chro'i lampetai esthos  
lepturges pnoi'ê anemôn, hûpo darsenes (h)ippoi  
enth ar hoge stêsas chrûsozdûgon (h)arma kai hippus  
thespesios pempêsi di uranu ôkeanon de.  
Chaire anaks, profrôn de bion thûmêre opazde;  
. . .

#### to the Earth, Mother of all

I will sing of well-founded Earth, mother of all,  
oldest of all beings. She feeds all creatures in the world,  
all that go upon the good land, all that move in the seas,  
and all that fly: all these are fed by her store.  
Through you, O queen, men are blessed in their children  
and in their harvests, and to you it belongs to give  
life to mortal men and to take it away.  
Happy is the man whom you delight to honour!  
He has all things abundantly: his fruitful land is laden with  
corn, his pastures are full of cattle, and his house is rich.  
Such men rule orderly in cities of fair women:  
great riches and wealth follow them: their sons exult with  
youthful delight and their daughters in flower-laden bands  
play and skip merrily over the soft flowers of the field.  
Thus is it with those whom you honour,  
O holy Goddess, bountiful spirit.  
. . .

#### To the Moon

[Selene, Selene]  
. . . From her immortal head a radiance shines  
from heaven embracing the earth, and great is the beauty  
of her shining light; . . .  
So she is a sure token and a sign to mortal men.  
. . .  
Hail, white-armed goddess, bright Selene . . .

#### To the Sun

First, . . . sing a hymn of the  
radiant Sun, whom mild-eyed Euryphaëssa  
bore to the son of the Earth and starry Heaven;  
For Hyperion married glorious Euryphaëssa,  
his own sister, who bore him lovely children :  
rosy-armed Aurora, rich-tressed Selene and  
tireless Helion who is like the immortal gods.  
As he rides his chariot he shines down on men  
and immortal Gods, his gaze piercing from under  
his gold helmet. Bright rays beam from him,  
dazzling, and his bright locks stream from his temples  
gracefully framing his far-seen face.  
A rich, fine-spun garment glows upon his body  
and flutters in the wind: his stallions carry him.  
Then, when he has stopped his golden-yoked chariot and horses,  
he rests on high before diving through Heaven down to the Ocean.  
Hail! Lord. Give me, in your kindness, a life to please my heart.  
. . .

# Choral Symphony

(Symphony N° 6)

Carl Vine

## Prelude

♩ = 80

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in Bb

Clarinet 2 in Bb

Bassoon 1

Bassoon 2

Horns 1&3 in F

Horns 2&4 in F

Trumpets 1&2 in C

Tenor Trombone

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Organ

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

take Contra-Bassoon

metal beaters on Tam-Tam (trem.)

wooden beaters on Wood Block (trem.)

Susp. Cymbal

Bass Drum

Full Organ

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[illegible]

**Poco meno**      **accel. al**      ♩ = 90

Vln I

Vln II

Vla

Vlc

D.B.