

CARL VINE

Choral Symphony

(SYMPHONY No.6)

FOR CHORUS, ORGAN AND ORCHESTRA

(1995–96)

VOCAL SCORE

Texts from *The 7 Tablets of the History of Creation*: Semitic Akkadian (Northern Babylonia), 1300–250 BC and from the *Homeric Hymns*: Ancient Greek ('Epic' dialect), circa 400 BC (transliterated using 'Revised Classical' pronunciation)

Piano reduction by composer

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Choral Symphony was commissioned by Guildford Grammar School, Perth, Western Australia,
as part of their Centenary celebrations, with financial assistance from
the Performing Arts Board of the Australia Council

The first performance was given by the Western Australia Symphony Orchestra
and the WASO Collegium Choir, conducted by the composer, at
Perth Concert Hall, Western Australia, on 8 March 1996

Duration: 26 minutes

Full score and orchestral parts available on hire from the publishers

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ORCHESTRA

2 flutes (1=piccolo, 2=piccolo+alto flute)

2 oboes (2=cor anglais)

2 clarinets in B \flat (2=bass clarinet)

2 bassoons (2=contrabassoon)

4 horns in F

2 trumpets in C

2 trombones

tuba

timpani

percussion (2 players)

2 side drums, 4 tom-toms, 2 bass drums, crash cymbals,
tam-tam, 3 suspended cymbals, bongos, car suspension spring,
finger cymbals, glockenspiel, tubular bells, woodblock

harp

organ

strings

PROGRAMME NOTES

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 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 initially 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 of 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 is similarly introduced by an instrumental passage, and is heard in the following order: *Eis Gén* – to the Earth, *Eis Selénén* – to the Moon, and *Eis Hélión* – to the Sun. I have not, generally, used the words as pictorial elements in a musical tone painting, but rather as source material which determines 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.

CV

PRONUNCIATION GUIDE

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

| text | sound | | |
|------|------------------------|----|---|
| a | <u>c</u> up | k | <u>c</u> up |
| e | w <u>e</u> t | ks | <u>m</u> ix |
| ê | h <u>a</u> ir | ch | <u>a</u> ch (German) |
| i | s <u>i</u> t | r | r (rolled as in modern Italian) |
| o | h <u>o</u> t | q | a more guttural (Arabic) |
| ô | <u>f</u> ort | | version of 'k' (<i>Enuma Elish</i> only) |
| u | <u>d</u> oom | zd | Bethes <u>d</u> a |
| ü | mü <u>d</u> e (German) | | |

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

Diphthongs

| | | | |
|----|---------------|----|--|
| ai | <u>k</u> ite | au | <u>o</u> wl |
| ei | h <u>a</u> te | eu | <u>ê</u> -u (as an english 'you', ideally without the 'y' sound) |
| oi | <u>b</u> oil | | |

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: for example e'a; e'o; a'ê. 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).

Note on transliteration

'Epic Dialect' Greek may be interpreted in a number of ways depending on the way it is recited, and there seem to be as many 'correct' interpretations as there are scholars studying the subject. I have tried to be as accurate as possible under the general guidelines of Revised Classical pronunciation.

The rules change when words are placed in the close proximity of normal recitation, so when a musical pause occurs between words that would normally be 'joined', the different sequence of sounds is notated in the transliteration.

Enuma Elish

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

I

Enuma Elish

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 7 Tablets of the History of Creation:*
Semitic Akkadian (Northern Babylonia), 1300-1250 BC

Εἰς Γῆν μητέρα πάντων

Γαῖαν παμμήτειραν αἰείσομαι ἠϋθέμεθλον
πρεσβίστην, ἥ φέρβει ἐπὶ χθονὶ πάνθ' ὀπόσ' ἐστίν·
ἡμὲν ὅσα χθόνα διὰν ἐπέρχεται ἡδ' ὅσα πόντον
ἡδ' ὅσα πατῶνται, τάδε φέρβεται ἐκ σέθεν ὄλβου.
ἐκ σέο δ' εὐπαιδές τε καὶ εὐκαρποὶ τελέθουσι
πότνια, σεῦ δ' ἔχεται δοῦναι βίον ἡδ' ἀφελέσθαι
θνητοῖς ἀνθρώποισιν· ὁ δ' ὄλβιος ὃν κε σὺ θυμῷ
πρόφρων τιμήσης· τῷ τ' ἄφθονα πάντα πάρεστι.
βρίθει μὲν σφιν ἄρουρα φερέσβιος, ἡδὲ κατ' ἀγροῦς
κτήνεσιν εὐθηνεῖ, οἶκος δ' ἐμπίπλαται ἐσθλῶν·
αὐτοὶ δ' εὐνομίῃσι πόλιν κἀτα καλλιγύναϊκα
κοιρανέουσ', ὄλβος δὲ πολὺς καὶ πλοῦτος ὀπηδεῖ·
παῖδες δ' εὐφροσύνη νεοθηλέϊ κυδιόωσι,
παρθενικαὶ τε χοροῖς φερεσανθέσιν εὐφρονη θυμῷ
παίζουσαι σκαίρουσι κατ' ἄνθεα μαλθακὰ ποίης
οὕς κε σὺ τιμήσης σεμνὴ θεὰ ἄφθονε δαῖμον.
...

II

Eis Gèn mētera pantōn

Gaian pammēteiran a'eisomai, ê'üthemethlon,
presbistên, hê ferbei epi chthoni panth hopos estin;
êmen hosa chthona dian eperchetai, êd hosa ponton,
êd hosa pôtōntai, tade ferbetai ek sethen olbu.
ek se'o deupaideste kai eukarpoi telethusi,
potnia, seu dechetai dunai bion êdafelesthai
thnêtois anthrôpoisin; ho dolbios, honke sü thümô
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 polius kai plutos opêdei;
paides deufrosünê ne'othêle'i küdio'ôsi,
parthenikaite chorois feresanthesin eufroni thümô
paizdusai skairusi katanthea malthaka poi'ês,
huske sü timêsês semnê thea, afthone daimon.
...

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.

...

III

Εἰς Σελήνην

[Σελήνη, Σελήνη]

... ἥς ἀπο αἴγλη γαίαν ἐλίσσεται οὐρανόδεικτος
 κρατὸς ἀπ' ἀθανάτοιο, πολὺς δ' ὑπὸ κόσμος ὄρωνεν
 αἴγλης λαμπύσης; ...
 ... τέκμων δὲ βροτοῖς καὶ σῆμα τέτυκται.

...

Χαῖρε ἄνασσα θεὰ λευκώλενε διὰ Σελήνη ...

Eis Selênên

[Selênê, Selênê]

... hês apo aiglê gaiân helissetai uranodeiktos
 kratôs apathanatoï'o, polÿs düpo kosmos orôren
 aiglês lampusês; ...
 ... tekmon de brotois kai sêma tetuktai.

...

Chaire, anassa, the'a leukôlene dia Selênê ...

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 ...

IV

Εἰς Ἥλιον

Ἥλιον ὑμνεῖν ... ἄρχεο ...

φαέθοντα, τὸν Εὐρυφάεσσα βοῶπις
 γείνατο Γαίης παιδὶ καὶ Οὐρανοῦ ἀστερόεντος·
 γῆμε γὰρ Εὐρυφάεσσαν ἀγακλειτὴν Ἑπερίων
 αὐτοκασιγνήτην, ἣ οἱ τέκε κάλλιμα τέκνα
 Ἥω τε ροδόπηχυν ἐϋπλόκαμόν τε Σελήνην
 Ἥελιόν τ' ἀκάμαντ' ἐπιείκελον ἀθανάτοισιν,
 ὃς φαίνει θνητοῖσι καὶ ἀθανάτοισι θεοῖσιν

Eis Hêlion

Hêlion hÿmnein ... archeo ...

fa'ethonta, ton Eurÿfa'essa bo'ôpis
 geinato Gai'ês paidi kai Uranu astero'entos;
 gême gar Eurÿfa'essan agakleitên Hÿperi'ôn
 autokasignêtên, hê hoi teke kallima tekna,
 ê'ôte hrodopêchÿn, e'ÿplokamonte Selênên,
 ê'elion takamant, epi'eikelon athanatoisin,
 hos fainei thnêtoisi kai athanatoisi the'oisin

ἵπποις ἐμβεβαῶς· σμερδνὸν δ' ὃ γε δέρκεται ὄσσοις
χρυσῆς ἐκ κόρυθος, λαμπραὶ δ' ἀκτίνες ἀπ' αὐτοῦ
αἰγλήεν στίλβουσι, παρὰ κροτάφων τε παρειαὶ
λαμπραὶ ἀπὸ κρατὸς χαρίεν κατέχουσι πρόσωπον
τηλαυγές· καλὸν δὲ περὶ χροῖ λάμπεται ἔσθος
λεπτουργές πνοιῆ ἀνέμων, ὑπὸ δ' ἄρσενες Ἴπποι . . .
ἐνθ' ἄρ' ὃ γε στήσας χρυσόζυγον ἄρμα καὶ ἵππους
θεσπέσιος πέμπησι δι' οὐρανοῦ ὠκεανὸν δέ.

Χαίρε ἄναξ, πρόφρων δὲ βίον θυμήρε' ὄπαζε·

...

hippois embeba'ôs; smerdnon doge derketai ossois
chrüsês ek korÿthos, lamprai daktines apautu
aiglê'en stilbusi, para krotafõnte parei'ai
lamprai apo kratos chari'en katechusi prosôpon
têlauges; kalon de peri chro'i lampetai esthos
lepturges pnoiê anemôn, hüpo darsenes (h)ippoi
enth ar hoge stêsas chrÿsozdügon (h)arma kai hippus
thespesios pempêsi di uranu ôkeanon de.

Chaire anak, profrôn de bion thümêre opazde;

...

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.

...

from the Homeric Hymns: Ancient Greek ('Epic' dialect), circa 400 BC
(transliterated using 'Revised Classical' pronunciation)

Choral Symphony

(Symphony N° 6)

Carl Vine

Prelude
♩ = 80

piano reduction

p *ff*

trem. *trem.*

Red.

poco meno *accel. al* ♩ = 90

legato

p *ff* *pp*

Red.

9

14

♩ = 80

mp *p*

mp *Red.*

18

p *pp*

22

p *pp*

I. Enuma Elish

27

Sop

Alt

Ten

Bass

mp

E - nu - ma E - li - - - sh,

p *pp*

8th *con molto pedale*