De Profundis
Note Mine

Devised by
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The Tullis Russell Mills Band
ORDER OF PLAY

Part A Section 1: Entry - Audience Enter (Room dark; all players are dispersed around the room; as audience enter band sustain chord of Eb minor)

TUTTI - BLACKOUT - HAZE MACHINE - DURATION 4'

Eb Minor

Part A Section 2: Chorale - Doors closed (Once audience in and doors closed; miners' (or bike) lamps on; long slow treatment of Walford Davies [HWD])

(suggested HWD treatment: 24 chords; tutti play each chord holding each chord for as long as they can on a single breath; count to 5 then play next chord)

TUTTI - 20 MINERS' (OR BIKE) LAMPS - DURATION 6'

Db Minor

PART A Section 3: Blackbird - most players on final chord of HWD (Towards end of entry cue poem Merle on a Rowan; cue blackbird song)

PA and playback for actor + tape of blackbird

SPEAKER AND TAPE OVER BASS DRUM ROLLS - DURATION 4'

B major

Part B Section 4: Call - first player respond to blackbird (soloists respond to blackbird song building texture akin to Hebridean psalm singing)

(experiment with using short phrases from the plainchant played fast in a birdlike way - players to echo each other)

ENSEMBLE - PA & PLAYBACK OF BLACKBIRD - DURATION 3'

A major/minor

Part B Section 5: Response - reacting to agreed call (on cue tutti brass render entire De Profundis chant in style of Hebridean Psalm)

TUTTI - DURATION 8'

F key centre

Part B Section 6: Dark - segue from Response (Poem The Image o' God. Percussion: tutti breath noises, valve clicks, multiplies)

TUTTI - PA FOR ACTOR - DURATION 4'

G minor key centre

Part B Section 7: Wave - cymbal roll (short rhythmic motifs drawn from HWD/Chant passed from ensemble to ensemble within the barn; start with only high instruments, and gradually add all, ending with bass drums alone)

practise call and response to build 'Mexican wave' surges and massive crescendos

TUTTI - BASS DRUMS AND TIMPANI - DURATION 4'

C major

Part 'A' Section 8: Close - Into the Deep (Silence - third poem to come from competition - isolated instruments at extremes of barn, end with blackbird, miners' lamps switched off one by one)

ENSEMBLE - PA & PLAYBACK FOR ACTOR - TAPE OF BLACKBIRD - DURATION 5'

Eb Minor
De Profundis

PART 4 Section 1: Entry. (Audience enters. Room dark; all players are dispersed around the room; as audience enter band sustain chord of Eb minor)

TUTTI - BLACKOUT - MAGIC MACHINE - DURATION 4 MINUTES

Trumpet in C

Soprano Cornet

Solo Cornet

Bass Cornet

2nd Cornet

3rd Cornet

Horn in F

Trumpet in Bb

Saxophone

1st Horn

2nd Horn

1st Baritone

2nd Baritone

Trumpet in Bb

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

Euphonium 2

Tuba

Eb Bass

Bb Bass

Timpani

Percussion

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Part A Section 2: Chorale - Doors closed (Once audience in and doors closed, miners' (or bike) lamps on; long slow treatment of Walford Davies hymn tune (suggested treatment: 24 chorale rats play each chord for the time of a single breath, count in five and then play next chord)

TUTTI - 20 MINERS' (OR BIKE) LAMPS - DURATION 6
ENTER BLACKBIRD SONG

BLACKBIRD SONG CONTINUES
BLACKBIRD SONG CONTINUES UNACCOMPANIED AD LIB c. 30''
Part B Section 4: Call. First player responds to blackbird song.
Players respond in turns to blackbird song forming texture
akin to Hebrew Psalm Singing. Experiment with using short phrases from the plaintive played fast
in a bird-like way: players to echo each other.
ENSEMBLE PA AND PLAYBACK OF BLACKBIRD
DURATION 3 MINUTES
mp   play fast in short chirpy bursts
play fast in short chirpy bursts
play fast in short chirpy bursts
play fast in short chirpy bursts
play in the style of a Hebridean Psalm - embellish and ornament in an individualistic way

Part B Section 5: Response. Reacting to agreed call.
On cue, tutti brass renders complete the Promethean chant in style of Hebridean chant TUTTI DURATION 8 MINUTES

C Tpt.

Sop. Con.

Solo Con.


2nd Con.

3rd Con.

Flug.

Solo Bsn.

1st Bsn.

2nd Bsn.

1st Bar.

2nd Bar.

Tpt.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Euph.

Tbn.

Euph.

Br Bsn.

Temp.

Perc.
Part B Section 6: Dark. Segue from Response (Poem 'The Image o' God');

The sweat makin streams doon my bare back bane
Gaspin for want o air,
Howkin awa neath a mountain o' stane,
Crawlin about like a snail in the mud,
The image o' God

Oh ye go up the pit, my lad!
And the gaffer he says, 'Less dirt in that coal
Half-starved, half-blin, half-mad;
So I go up to the dimmens squad
For each and generous, a pit
We're made after the image o' God -
Anger but its laughable too
Part B Section 7:  Waves - cymbal roll (short rhythmic motifs drawn from HWD/Chant)
practise call and response to build 'mexican wave' surges and massive crescendos
TUTTI - Bass Drum and Timpani - DURATION 4

CALL

RESPONSE
Part 3: Section 8: Into the Deep. (Silence: third poem to come from competition.
Isolated instruments at extremes of barn. End with Blackbird. Miner's lamps go out one by one.
ENSEMBLE, PA AND PLAYBACK FOR ACTOR, TAPE OF BLACKBIRD
DURATION 5 MINUTES

mp haunting

play across other trumpet

pp

play three times at random

pp

play three times at random

pp

play three times at random

mp haunting

TUBULAR BELLS

play continuously till Solo Tuba enters then stop

Perc.
ACTOR FINAL POEM BLACKBIRD SONG

Blackbird Song

FADE

Blackbird Song Alone

Play three times at random

pp

Play three times at random

pp

Play three times at random

pp

Play four times at random

pp

Play four times at random

pp

a 2

Freely

pp

a 2

Freely

p

A 2

Freely