
Jack Symonds

SUNLESS COMMUNION

for mixed quintet

Op. 10b

2012

Sunless Communion

for Detlev Glanert

Flute (Alto Flute)

Bass Clarinet

Vibraphone (Bass Drum)

Violin

Cello

Program Note

This quintet takes as its inspiration a line from the Austrian Expressionist poet Georg Trakl “in sunless communion man and woman awoke to each other.” The piece is in three parts, separated by cadenzas for bass drum and violin. The first part is tremulous and agitated, perpetually in a state of expectation. The second part is a transition nervously introducing longer lines, and the third part is a fantasia on material from my *Parsifal*-inspired Wagner-Trakl opera *Climbing Toward Midnight*, where Kundry tragically rejects Parsifal and her own capacity to love.

Duration

c. 6 minutes

for Detlev Glanert

Sunless Communion

Jack Symonds

♩ = c. 66 senza misura- c. 8" ♩ = c. 104 3+2

Flute (A. Flute) *sfp* *ff*

Bass Clarinet in B♭ *sfp* < *p* > *pp* *ff*

Vibraphone (Bass Drum) (motor off throughout) *pp* *ff*
hard mallets
prestiss.- ad lib. note order

Violin (ord.) *sfp* *ff*

Violoncello (ord.) *sfp* *ff*
v. slow *gliss.*

Detailed description: This system contains the first four staves of the score. The Flute (A. Flute) part starts with a half note in 3/4 time, then rests, and then plays a half note in 2/4 time, followed by a 3+2 measure rest and a final half note in 3/4 time. The Bass Clarinet in B♭ part begins with a glissando in 3/4 time, followed by a half note in 2/4 time, a 3+2 measure rest, and a final half note in 3/4 time. The Vibraphone (Bass Drum) part features a series of eighth notes in 3/4 time, followed by a 5-measure rest, then a series of eighth notes in 2/4 time, a 5-measure rest, and finally a triplet of eighth notes in 3/4 time. The Violin (ord.) part has a half note in 3/4 time, a half note in 2/4 time, a 3+2 measure rest, and a final half note in 3/4 time. The Violoncello (ord.) part has a half note in 3/4 time, a half note in 2/4 time with a very slow glissando, a 3+2 measure rest, and a final half note in 3/4 time.

A ♩ = 120 sub.

Fl. *prestiss.* *air + flz.* *p poss.* *f* *sfz*

B. Cl. *sfz* *sfz*

Vib. *prestiss., as before* *mp* *sfz*

Vln. *sfp* *pp ff pp ff etc. subito* *p*

Vc. (harmonics cracking) *ff poss.* *q.t. pitch fluctuations up & down*

Detailed description: This system contains the next four staves of the score. The Flute part starts with a 5-measure rest, then plays a series of notes in 3/4 time with 'prestiss.' and 'air + flz.' markings, followed by a 5-measure rest, then a series of notes in 3/4 time with 'p poss.' and 'f' markings, and finally a 3+2 measure rest and a final note in 3/4 time with 'sfz' marking. The Bass Clarinet part has a 3+2 measure rest and a final note in 3/4 time with 'sfz' marking. The Vibraphone part has a 3+2 measure rest and a final note in 3/4 time with 'sfz' marking. The Violin part has a 5-measure rest, then a series of notes in 3/4 time with 'q.t. vib.' marking, followed by a 3+2 measure rest and a final note in 3/4 time with 'p' marking. The Violoncello part has a 5-measure rest, then a series of notes in 3/4 time with '(harmonics cracking)' and 'ff poss.' markings, followed by a 3+2 measure rest and a final note in 3/4 time with 'q.t. pitch fluctuations up & down' marking.

9

Fl. *f* *ff* *p* *f* *ff*

B. Cl. *f* *p* *mf* *f* *ff*

Vib. *ff* *f* *ff*

Vln. *ff* *p* *ff*

Vc. *gliss.* *(non dim.)* *sffz* *sffz*

sul pont.

pizz. I

6 5 5 5

senza misura- c. 8"

♩ = 120 (a tempo)

12

Fl. *prestiss.* *pp sub.* *sffz*

B. Cl. *prestiss.* *pp sub.* *sffz*

Vib. *prestiss.* *mp (above ensemble)* *ff*

Vln. *ord.* *II* *I* *sff* *pp sub.* *sffz* *ff*

Vc. *3* *3* *arco* *prestiss.* *pp sub.* *sffz*

molto

B

3 3 3

rall.

more air than pitch

15

Fl. *ffz*

B. Cl. *ffz* *pp*

BASS DRUM
(vib. mallet if necessary)

Vib. *ffz* *ffz* *f*

Vln. *p* *pp* *sfp*

Vc. *sfp* *pp* *sfp*

pos. ord. I

secco- damp!

sul pont.

continuous gliss.- stop briefly on the given pitches

gliss.

3

3

3

5

C

♩ = 104

18

Fl. *p* *pp*

B. Cl. *pp*

Vib. *ppp* *sempre ppp*

Vln. *f* *sfp*

Vc. *p* *pp*

col legno- approx. high pitches

pos. ord.

q.t. pitch fluctuations

3

3

3

6

6

6

5

3

22

Fl.

B. Cl.

Vib.

Vln.

Vc.

D

sfz *mp* *p* *pp*

pp *mf* *mp* *pp* (resonant)

sfz *mp* *p, poco espress.*

non vib. pizz.

p *pp*

27

Fl.

B. Cl.

Vib.

Vln.

Vc.

E

p, poco espress.

poco *p*

tr *mp* *pp*

p *pp*

Bass Drum Cadenza

31

Fl. breathe ad lib. //

B. Cl. breathe ad lib. //

Vib. quasi l'istesso tempo
ppp mp mf f fff

Vln. arco sul tasto
pp ord. bow changes ad lib. //

Vc. arco bow changes ad lib. //

pp

F

♩ = c. 66

34

Fl. prestiss. ppp fff tutta forza 5 5

B. Cl. prestiss. ppp fff tutta forza

Vib. rall. molto
pp mf fff rapid dim.
poco a poco più brutale

Vln. ppp fff tutta forza 3 5

Vc. (h) ppp fff tutta forza 3 5

36

Fl. *rall.*

B. Cl. *pp* *tenebroso* *mp* *f*

Vib. *pp* *p* *to Vib.*

Vln. *mf* *pp*

Vc. *mp* *pp*

(all semitone trills)

5

3

5

6

3

3

G ♩ = c. 56

40

Fl. *pp* *mf*

B. Cl. *pp* *mf*

Vib. **VIBRAPHONE** *hard mallets* *mf, very even*

Vln. *mf*

Vc. *mf*

(tr)

7

6

6

5

3

3

42

Fl. *pp*

B. Cl. *pp*

Vib. *5* *3*

Vln.

Vc.

44

Fl. *flz.* *pp, ecbo*

B. Cl. *air* *3* *pp*

Vib. *(lean slightly on beginnings of phrases)* *5* *pp*

Vln. *pp* *poco* *p* *pp, nervoso* *7* *3*

Vc. *pp* *poco* *p* *pp, nervoso* *6* *5*

45

Fl. *ppp*

B. Cl. (ord.) *pp*

Vib. 6 5

Vln. 7

Vc. 7 6 7

46

Fl. *p mp mf* **H**

B. Cl. *f ff*

Vib. 5 6 *f ff*

Vln. *f sfz ff* molto vib.

Vc. *f sfz ff* molto vib. *tr gliss.* *pp*

49 **senza misura- violin cadenza** I ♩ = c. 66 ALTO FLUTE

Fl. *pp* *p* *p* *pp* *p*

B. Cl. breathe ad lib. *pp* *pp*

Vib. soft mallets *p* *pp* *sim.* *p* (pedal each chord for written length)

Vln. slowly & freely *pp, molto espress.* *f* *pp, espress.* *poco* *pp*

Vc. change bows ad lib. non vib. *pp* *pp*

54 *air* *tone* J

Fl. *pp* *p* *ppp* *mf* *p*

B. Cl. *pp* *p* *p*

Vib. *mp* *p* (pedalling as before)

Vln. *mp* *pp* *mp* *p* *mp* *f* *p semplice* *p*

Vc. *p* *pp* *p* *pp*

60

Fl. *mf* *f* *f* *mp*

B. Cl. *mf* *p* *f* *mf* *p* *f*

Vib. *mf* *f* *mf*

Vln. *mf* *f* *mf* *molto*

Vc. *mf* *sffp* *f* *mp* *sf* *sf*

ord.

64 **K** 3+2 prestiss. rall.

Fl. *ff*

B. Cl. *pp* *p*

Vib. *sffz* *mp* *p*

Vln. *fff* *sffp* *f, sub.* *p, sub.* non vib. sul pont. ord.

Vc. *fff, sub.* *sffp* *f, sub.* *p, sub.* non vib. sul pont. ord. *gliss.* *5*

67 *prestiss.* ♩ = c. 56

Fl. *pp*

B. Cl. *ppp*

Vib. *ppp poss.* *pp*

Vln. *ppp* *sul pont.* *ppp, ghostly* *cresc. poco a poco*

Vc. *ppp* *cantabile* *cresc. poco a poco*

don't let dynamic become overpowering-
like a soft haze

69

Fl. *f* *ff* *tr* *6*

B. Cl. *f* *ff* *pp*

Vib. *prestiss.* *molto* *f*

Vln. *molto* *f* *ff* *3* *3*

Vc. *molto* *f* *ff*

M poco accel.

72

Fl. *pp* *fff*

B. Cl. *pp* *fff*

Vib. *ppp* *fff*

Vln. *pp* *fff*

Vc. *pp* *fff*

ord.

3, 5, 6, 3, 5, 6, 6, 5

tr.

Adagio, senza misura- c. 30- 35"
No ensemble co-ordination of rhythm

75

Fl. *pp. lontano* (non dim.)

B. Cl. *pp. lontano* (non dim.)

Vib. *pp. sub.* (non dim.)

Vln. *pp. lontano* (non dim.)

Vc. *pp. lontano* (non dim.)

non vib. (breathe ad lib.) (cut off suddenly)

non vib. sul tasto

e.20" e.7" e.15"