



13

Part 1.

1) Introduction

A series of sustained chords, this sets the scene for the ensemble sound and establishes a balance, it is also an introduction to the first drone soundscape.

As we start playing these chords the idea is that we slowly drift into a dream state.

The various sections of this journey are not conceived as "pieces" but rather as a series of dreamlike scenes.

In these dream worlds we have maps to guide our journey and also each other to lysn to!

The maps are scores with which we can orient ourselves in the sound environments. They are conceived as two-dimensional representations of multi-dimensional spaces which can be explored through playing.

2) "See Om Mist"

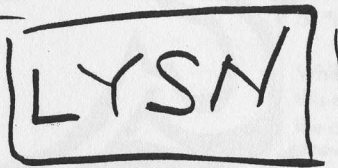
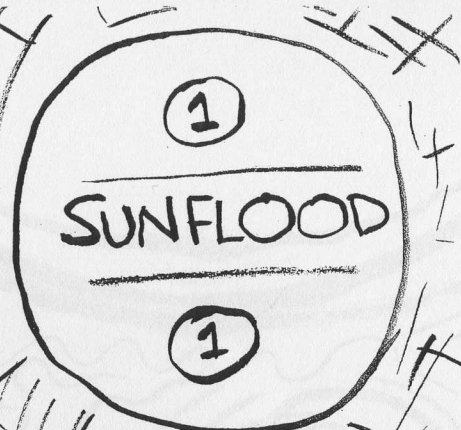
The title for this scene is an anagram of its sister piece "Some Times", which has the same drone and a different notated score.

This drone is a long sustained, slightly flat G natural. The players can choose to play one of three notes continuously - G natural, D natural or A natural. They can also play phrases given on the map, slowly at any time - the only restriction being to take time, leave space and lysn.

The atmosphere is a bit murky and foggy in character, slightly undefined. Here is a description of the dream scene:

a lone walker on a foggy moor finds that he is not alone as she explores - other figures are perceived passing through the mist some move silently and carefully others are curious and call out into the echoing spaces some stay still and quietly witness the scene while others try hard to see through the clouds

where are we - what space is this?
is this somewhere I have been before some times?
slowly moving shadows of other travellers passing through the misty soundscape
some do fast moves to try to break the spell
others carry lanterns and sing sad slow hymns
some simply meditate quietly mouthing "oms" under their breath
all are not really sure where they are, what they are and who the others are...



3) "Islands"

The mist clears and the players find themselves in a synthetic ocean of synthesized sound. This ocean has a continuous ebb and flow of pulsating tones.

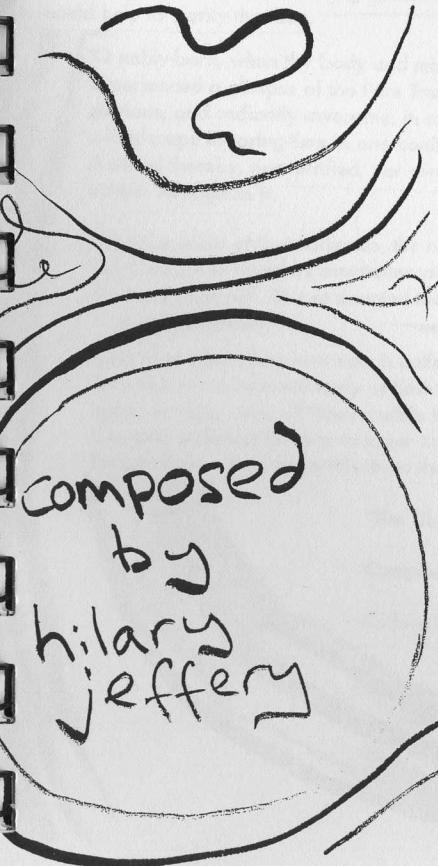
In order to adapt to this subtly shifting environment the players need to tune their playing to the waves, making small islands of held notes.

The map gives them a guide as to which notes will function in this sea, but the exact tuning needs to be adapted by the players.

Some islands have single pitch suggestions and others have two or more tones, these can be played as double stops but also they are there to encourage players to gravitate to the same or similar islands, by following their ears and attempting to play in tune with their fellow castaways.

The players can leave lots of space, playing not too frequently and moving slowly in the seascape.

While the players move slowly they will find that the currents of music, its eddies and oscillations, will at times move very rapidly, this should not disturb their calm tone playing.



①

"SUNFLOOD" part one - INTRODUCTION

COMPOSED FOR LYSN Hilary Jeffery.

FLUTE/HARMONICA

VIOLIN/VIOLA

SAX (Eb)

SAX (Bb)

GUITAR/KEYBOARD

TRUMPET/CLARINET (Bb)

CELLO

TROMBONE

TROMBONE

BASS (SOUNDING PITCH)

Chords: Cm, G7/D, Cm¹³/Eb, Dsus4, C#b9, F#9, Bm6, Cm9, G#7, Dm6, Bm7, C+11

② "SUNFLOOD" part one - INTRODUCTION (continued...)

Hilary Jeffrey

NOT TOGETHER - INDEPENDENT TIMING

Musical score for "SUNFLOOD" part one - INTRODUCTION (continued...), Hilary Jeffrey. The score is for a 12-piece ensemble and includes the instruction "NOT TOGETHER - INDEPENDENT TIMING".

Ensemble: FLUTE/HARMONICA, VIOLIN/VIOLA, SAX (E^b), SAX (B^b), GUITAR/KEYBOARD, TRUMPET/CLARINET (B^b), CELLO, TROMBONE, TROMBONE, BASS (SOUNDING PITCH).

Chord Progression (Guitar/Keyboard): G¹¹, Gm⁷, C⁷, Cm¹¹, G¹³, Dm¹¹, Gm⁹.

Notes: The score consists of 12 measures. The first 7 measures contain the main chord progression. The final 5 measures (measures 8-12) are marked with "NOT TOGETHER - INDEPENDENT TIMING" and feature notes with arrows pointing to the right, indicating a sustained or "mist" effect. Each instrument part in these final measures includes the instruction "[SEE ON MIST]".

Choose maximum 3 box "phrases"
Play only these slowly, leaving space
concert pitch

"SEE On MIST"

Hilary Jeffery

NOVEMBER 2006

COMPOSED FOR LYSN

HELD NOTES:

Musical notation for held notes. The treble clef staff shows notes G4, A4, B4, C5, B4, A4, G4. The bass clef staff shows notes G2, F2, E2, D2, C2, B1, A1. Vertical lines indicate the duration of each note.

always pp - mp, slow and rubato

Main musical score consisting of eight staves. The first four staves are in treble clef, and the last four are in bass clef. The music is written in a simple, minimalist style with whole and half notes. Several phrases are enclosed in rectangular boxes, corresponding to the '3 box phrases' mentioned in the instructions. The notes are often marked with accidentals (sharps, flats, naturals) and some have slurs or ties. The overall mood is slow and spacious.

"ISLANDS" Hilary Jeffery COMPOSED FOR LYSN P

CONCERT PITCH

B⁴

0 4 0 4 0 4 0 4 0 4

E^b

B^b B⁴ G^b F

b 0 4 0 b 0

F

D^b

E^b + E⁴

0 4 0 4 0 4

4 0 4 0

b 0 4 0 b 0 4 0

0 4 0 4 0 4

F E^b G^b

4 0 4 0

4 0 4 0 b 0

B⁴ / C^b

G^b

b 0 4 0 4 0 4

4 0 4 0

E^b D⁴

B^b

b 0 4 0 4 0 4

Part 2:

4) "Tibetan Tunnels"

All the musical scenes we pass through are about the mental states we experience and play with, but this scene is first and foremost about finding one particularly focused state of mind. The sounding music is the result of that attempt at an attitude. The aim is to meditate. The map depicts a central white circle which should be focused on. Meditation can be done while playing or also by not playing and just focusing. It doesn't mean that the players should play only calm slow music, think for instance of John Coltrane.

Emanating from and returning to the central white circle is a series of "tunnels". As soon as a player finds that their mind has wandered they should choose immediately and without hesitation a tunnel to play. The mind wanders, so it is necessary to consult the map. As they play they freely interpret the graphics in the tunnel they are in without thinking. They follow their instincts and return back to the white circle where they again attempt to focus. In contrast to the other scenes in this dream sequence - players should try not to react directly to the other sounds - in the soundscape or as played by the others. The idea is to be non-distracted and the following quote from the "Tibetan Book of the Dead" should help to clarify the idea.

'O nobly-born, when thy body and mind were separating, thou must have experienced a glimpse of the Pure Truth, subtle, sparkling, bright, dazzling, glorious, and radiantly awesome, in appearance like a mirage moving across a landscape in spring-time in one continuous stream of vibrations. Be not daunted thereby, nor terrified, nor awed. That is the radiance of thine own true nature. Recognize it.

'From the midst of that radiance, the natural sound of Reality, reverberating like a thousand thunders simultaneously will come. That is the natural sound of thine own real self. Be not daunted thereby, nor terrified, nor awed.

'The body which thou hast now is called the thought-body of propensities. Since thou hast not a material body of flesh and blood, whatever may come, -sounds, lights, or rays, - are, all three unable to harm thee: thou art incapable of dying. It is quite sufficient for thee to know that these apparitions are thine own thought-forms. Recognize this to be the Bardo'.

"The Tibetan Book of the Dead"

Compiled and edited by W.Y.Evans-Wentz (1960)

Oxford University Press (Oxford etc)

LYSN

5) "Bands of Light"

While playing in the Tibetan tunnels a new drone is heard slowly emerging, this drone is a C about a quarter tone flat. This drone should be ignored until the cue is given to start this section.

On cue we move to this next map which is a row of long bands.

The players gradually gravitate to the drone, playing long notes above and below it and slowly moving to be in tune with it. We play only the low C in any octave, with attention to variations in tone quality, vibrato, dynamics and subtle changes in tuning.

The bands are representations of our long held notes, all the same band with inner variations.

In the score the bands are represented in black on white, however the players should consider them in their minds eye to be a negative film of these static bands - as beams of white light moving through darkness, projected out by the players intention.

6) Outroduction

As the last drone comes to an end we play again a series of sustained chords, variations on those of the Introduction.

Some players keep the drone going and one or two others play improvised solos / duos to end the sequence.

HJ 28/11/06

SUNFLOOD

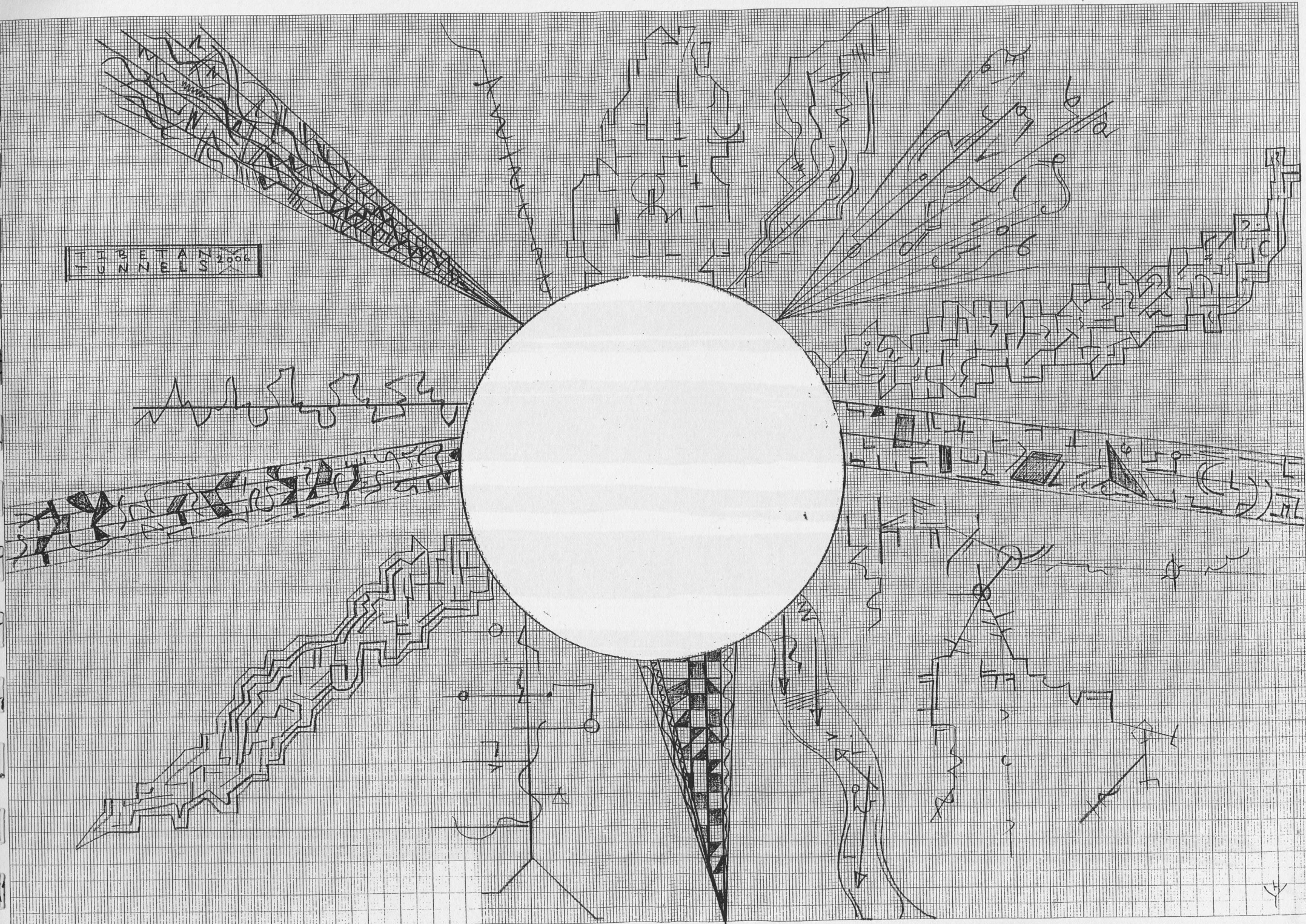
2

2

2

HY

TIBETAN
TUNNELS



4

U
R
O
E
F
C
F
R
A
S

[REDACTED]

HY

"SUN FLOOD" Part ^{two} ~~one~~ - INTRODUCTION

COMPOSED FOR LYSN

Lily Jeffery

MUSIC / HARMONICA

VIOLIN / VIOLA

SAX (E^b)

SAX (B^b)

GUITAR / KEYBOARD

TRUMPET / CLARINET (B^b)

CELLO

TRUMPET

TRUMPET

BASS (ENDING) (TCH)

4 → Continue

②

"SUN FLOOD" part two - INTRODUCTION (continued...)

COMPOSED FOR LYSA

Willy Leffler

MUSICAL SCORE FOR "SUN FLOOD" part two - INTRODUCTION (continued...)

INSTRUMENTS: LUTE / HARMONICA, VIOLIN / VIOLA, SAX (Eb), SAX (Bb), GUITAR / KEYBOARD, TRUMPET / CLARINET (Bb), CELLO, TROMBONE, TROMBONE, BASS (SOUNDING PITCH)

CHORDS: Bm, G13, C#7#11, Dsus4, C713, G9, C

Dynamic markings: ff

Performance instructions: continue...

ff