

Weaving the Night (2013)

for mixed chorus (SSAATB)

1. Fog Dissolving Into Moon
2. Moon-Dreams
3. The Moonlight

Traditional accidental usage: accidentals carry through the bar; a barline cancels non-tied accidentals.

All notes without noteheads are unvoiced.

Normal English words are written in the **Gill Sans** font. IPA symbols are written in a **phonetic font**. Below is a pronunciation guide for the IPA symbols used in the piece:

<i>symbol</i>	<i>as in</i>
a	ca <u>l</u> m
e	ca <u>p</u> e
i	ke <u>y</u>
ɪ	sl <u>i</u> d
o	co <u>p</u> e
u	ko <u>o</u> k
y	<i>German</i> f <u>ü</u> hlen

<i>symbol</i>	<i>as in</i>
b	ba <u>t</u>
d	do <u>o</u>
f	fo <u>u</u> r
k	ca <u>r</u>
l	la <u>w</u>
m	mo <u>w</u>
n	no <u>o</u>

<i>symbol</i>	<i>as in</i>
ŋ	si <u>ng</u>
p	pa <u>t</u>
s	si <u>x</u>
ʃ	mi <u>ss</u> ion
t	to <u>o</u>
z	zi <u>p</u>

duration: ca. 8 minutes

Moon-Dreams

The moon is a goodnatured dead man.
The moon is intimate and insane.
The moon is a god-pleasing super-dreamer.
What lasts a breath longer than infinity?
The dream of the moon.
The moon looks dreaming into the abyss of a flower.
The moon dreams of the diverse beings and games
in which he has his hand in play.
The moon dreams of pyramids of light
from which the silver beards of the star-mummies waft.

The Moonlight

The moonlight shatters
the trembling surface of the water,
flashes over pebbles,
flashes between stalks,
runs and ripples
under bowing branches,
passes pastures
on a long silver toe,
on ten long silver toes,
on ten times ten long silver toes
and turns even gold into silver.
That rouses the usurer,
who there and then
laughs like a madman till he bursts.
Now the moonlight wagging its Rigveda
approaches public bumps and boils
and turns them
into palms and psalms.
Ever more mysterious, ever more shapeless
it carries out its swift task.
It rushes lighter than the brushes
on a drawing by an old Chinese master.

*– Hans Arp
(trans. R. Last)*

Weaving the Night

1. Fog Dissolving into Moon

Hans Arp

intensely iridescent ♩ = 120 - 126

Mark Winges

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-5. The score is in 4/4 time and features dynamic markings such as *sfp*, *p*, *mf*, *pp*, and *mp*. The lyrics are: tm, t, zm, lu, fu, le, lu, i, lu, lu, lu, t, sk, tr [sustain unvoiced rolled "r"], t, sk, tr [sustain unvoiced rolled "r"].

Musical score for Soprano, Alto, Tenor, and Bass, measures 6-10. The score is in 4/4 time and features dynamic markings such as *mp*, *p*, *ff*, and *subito pp*. The lyrics are: lu a o tm, si me o tm, lu si lu a i, lu a o tm tm tm tm lu si lu a i, lu a o tm tm tm tm lu si lu a i, do, do, si lu a, si lu a.

Weaving the Night

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subito f *p* *sf* *sfp* *f* *ff*

S. o lu o t dy a ki lo tu a ki lo tu a

S. o lu o t dy a ki lo tu a ki lo tu a

A. o lo lu o t dy a ki lo tu a ki lo tu a

A. o lo u o lu o lo t dy a ki lo tu a ki lo tu a

T. lo t dy a ki lo tu a ki lo tu a

B. t dy lo a ki lo tu a ki lo tu a

19

p *one voice* *all sempre p* *pp*

S. ku li li o u u o li fa nu li o li o u o li be o t o ly o

S. ku li sk u o li fa nu li o li o u o li be o t o ly o

A. *sfp* [sustain unvoiced rolled "r"] *mp quasi p* *mp* 3 3 3

A. ku li pr sk s ta no pi ke lu ta no pi e

A. *sfp* [sustain unvoiced rolled "r"] *mp quasi p* *mp* 3 3 3

A. ku li pr sk s ta no pi ke lu ta no pi e

T. *sfp* [sustain unvoiced rolled "r"] *p* *pp*

T. ku li pr sk t o ly o

B. *p* *pp*

B. ku li sk u o li fa nu li o li o u o li be o t o ly o

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S. *ff* bp sk tu o te ko ma ki o ki li o nu i o *pp* sing this passage 3 times* sing 3

A. *ff* o ki a to ta no pi sk ta no pi tu o te ko ma ki o ki li o li o *pp* sing this passage 3 times* sing 3

T. *ff* sk sk tu o te ko ma ki o ki ly o *pp*

B. *ff* sk sk

* remain at approximately the same tempo, but singers should not coordinate with each other; the next pattern should follow immediately, without any break

30

S. times o li o *p* sing 3 times o ti lo du a

A. times nu a *p* sing 3 times ti ma nu o li o

T. sing this passage 3 times* ni u ma o *p* sing 3 times li o nu a

B. *pp* ni ni o ka le i *p* sing this passage 3 times* li o ma to du

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S. *f* *ff*
to _____ bi ku a _____ to li e _____ to li u a ki no

A. *f* *ff*
ti na ko _____ bi ku a _____ to li e _____ to li u a ki no

T. *mp* sing 3 times *f* *ff*
tu³ li ko bi ku a _____ to li e _____ to li u a ki no

B. *mp* sing 3 times *f* *ff*
no ki a ti lo _____ bi ku a _____ to li li e _____ to li u a ki no

Each singer should finish, then sustain the fermataed note as shown. Once all singers have arrived on the held note, conductor can begin the next bar, which is coordinated in the usual manner.

40

S. *f* *pp* *p* one voice
li o kanu i bi du kanu i a _____ kanu i ka nu i bi du ka ni zm _____

A. *f* *pp*
li o kanu i kanu i bi du kanu i li o kanu i bi du kanu i a _____ kanu i ka nu i bi du ka ni

T. _____

B. _____