Rite and Fore-time

for Mixed Septet (L'historie Ensemble), ~15'

Spencer Klaw Kennedy, 2025

INSTRUMENTATION/PERFORMANCE NOTES

B♭ Clarinet
Bassoon
B♭ Trumpet
Trombone
Vibraphone
Violin
Contrabass

Romantic interpretations of the music (with regards to tempo, dynamics, etc.) are encouraged; make the sounds your own.

Accidentals apply through the barline without octave transposition.

This score is written in C.

WINDS: Flutter-tonguing is implied whenever a 32nd-note tremolo is put through a note; if flutter-tonguing cannot be done, tremolo very quickly (perhaps with a "growly" tone.)

Trills from a note to itself are always to be interpreted as timbral trills (bisbigliando).

BRASS: The trumpet requires a straight mute and a harmon mute; the trombone requires a straight mute. ***When a mute is inserted, leave it in until the "ord." direction, which indicates the removal of all mutes.***

VIBRAPHONE: Pedalling and mallet specifications are left to the discretion of the performer. Do not be stingy with the pedal!
Pitch bending is done with a hard mallet with a flexible handle. After striking the bar with a normal mallet, take the hard mallet and make contact with the bar near the end (ideally on the node.) Press down hard and slide the hard mallet towards the center; the pitch should bend down by anywhere from a quartertone to a semitone.

STRINGS: Bowing position abbreviations: m.s.t. (molto sul tasto), s.t. (sul tasto), ord. (standard position), s.p. (sul ponticello), m.s.p. (molto sul ponticello). ***These instructions hold until another instruction (most often ord.) is given.***

A seagull is performed by setting an artificial harmonic on the fingerboard and sliding it around *without* changing the interval between the fingers. This should result in a series of harmonic glissandi where the harmonic continually breaks and resets, like the crying of a seagull.

PROGRAM NOTES

This piece is perhaps an exceptionally loose tracing of a Christian Mass, not least because the two sources from which most of the material is lifted engage with that rite heavily. The first source, the origin of much of the melodic material, is the traditional (and oft-quoted) *Dies irae* sequence. The second, the source for both this work's largest formal structure and the decorations that litter its surface, is the first section of David Jones' epic poem *The Anathemata* (titled Rite and Fore-time). The sequence is slotted into and subsequently obscured by the poem again and again, drowning just below the audible surface (and perhaps the melody enjoys being hidden). Everything remains too abstract to resemble an actual Mass in any meaningful sense.

"We already and first of all discern him making this thing other. His broken syntax, if we attend, already shapes…

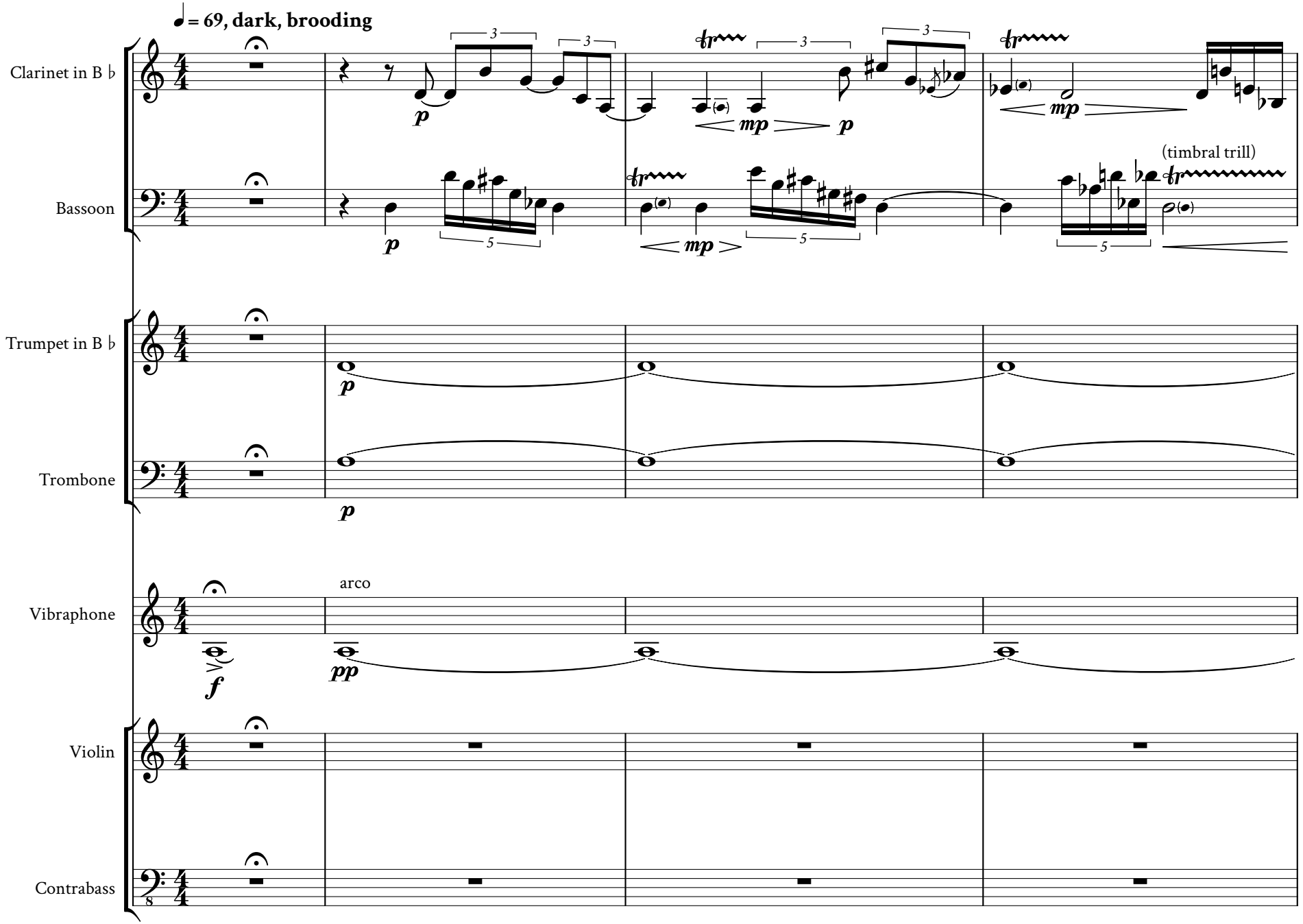
These rear-guard details in their quaint attire, heedless of incongruity, unconscious that the flanks are turned and all connecting files withdrawn or liquidated—

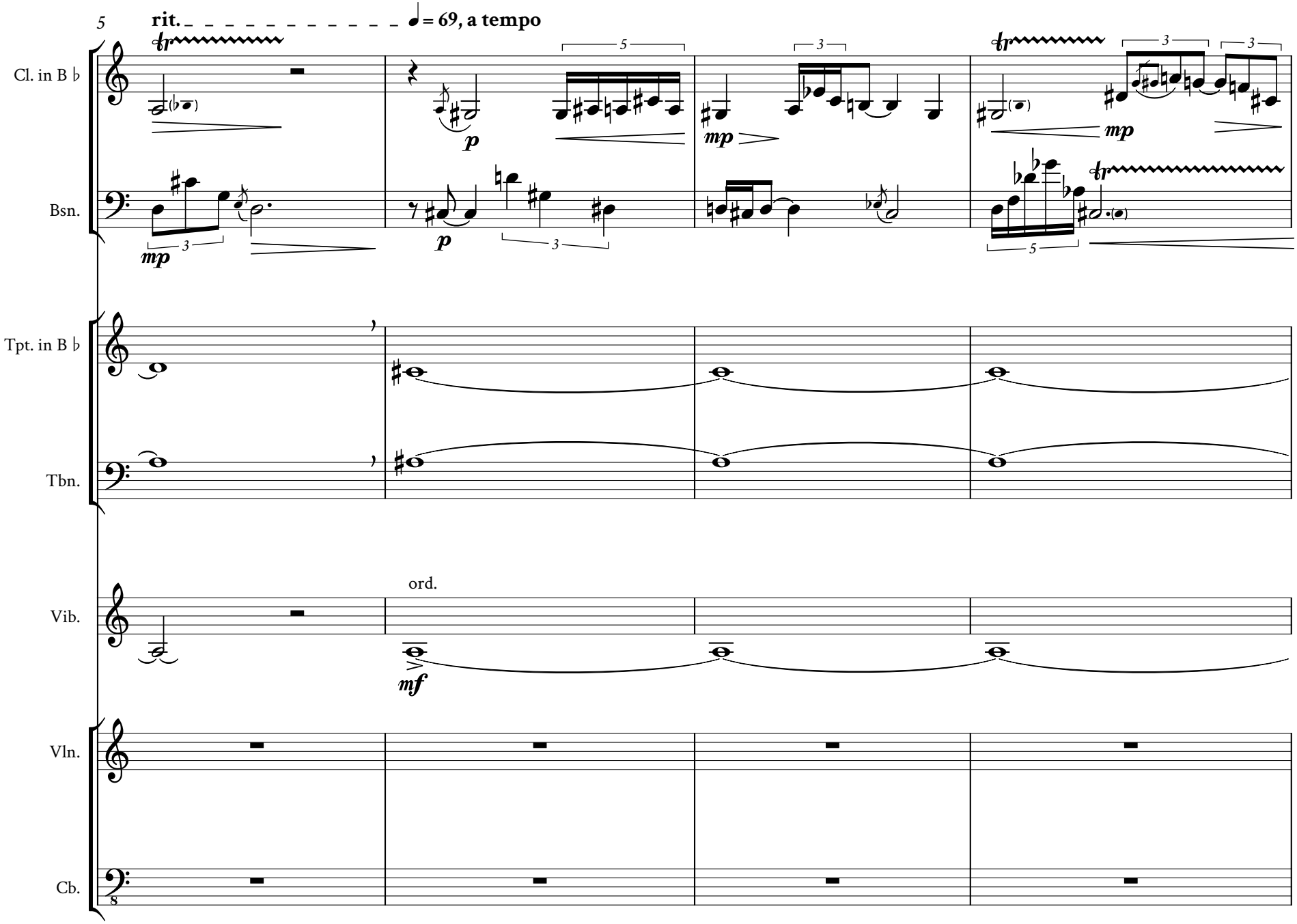
that dead symbols litter to the base of the cult-stone,

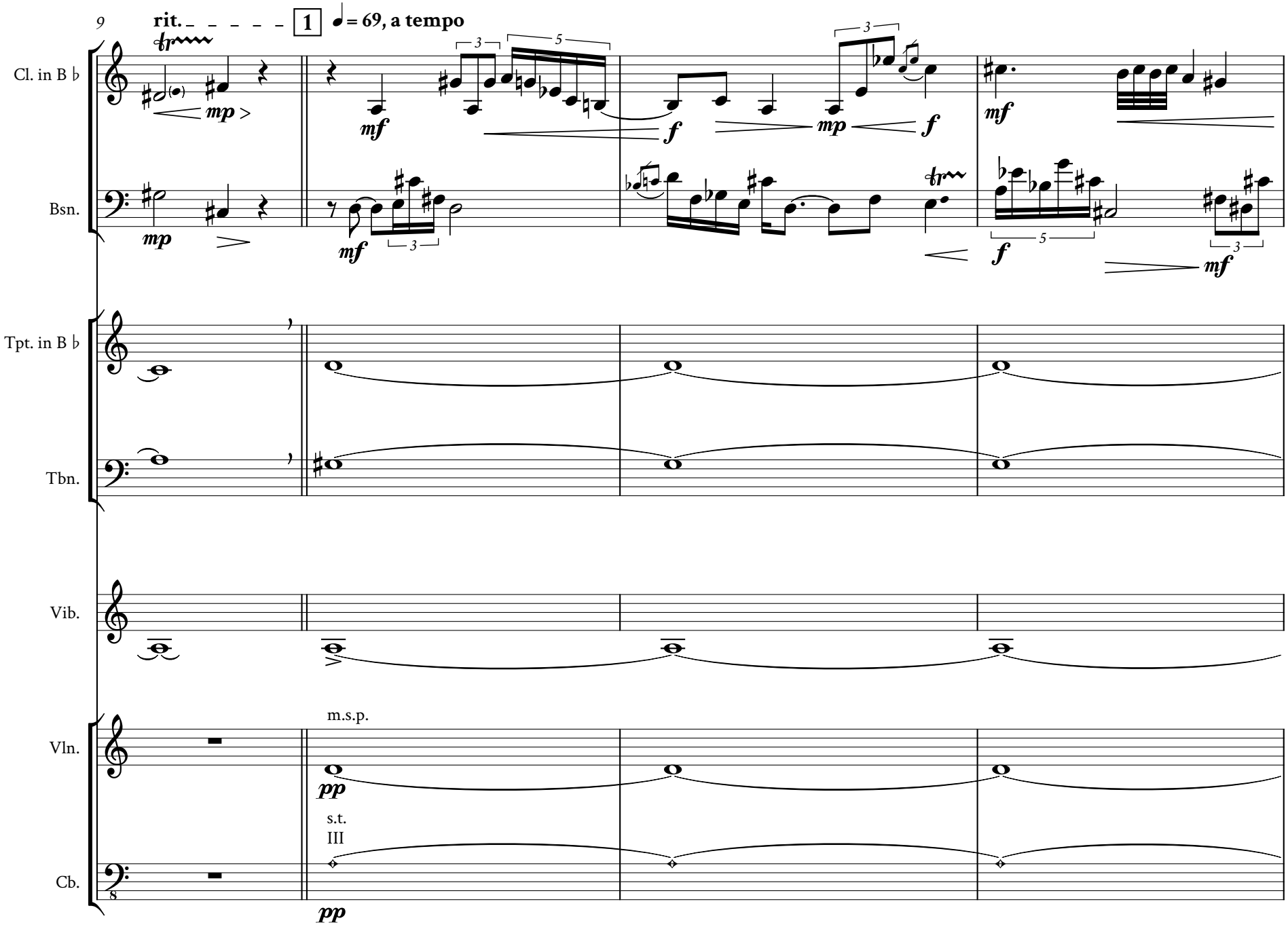
that the stem by the palled stone is thirsty,

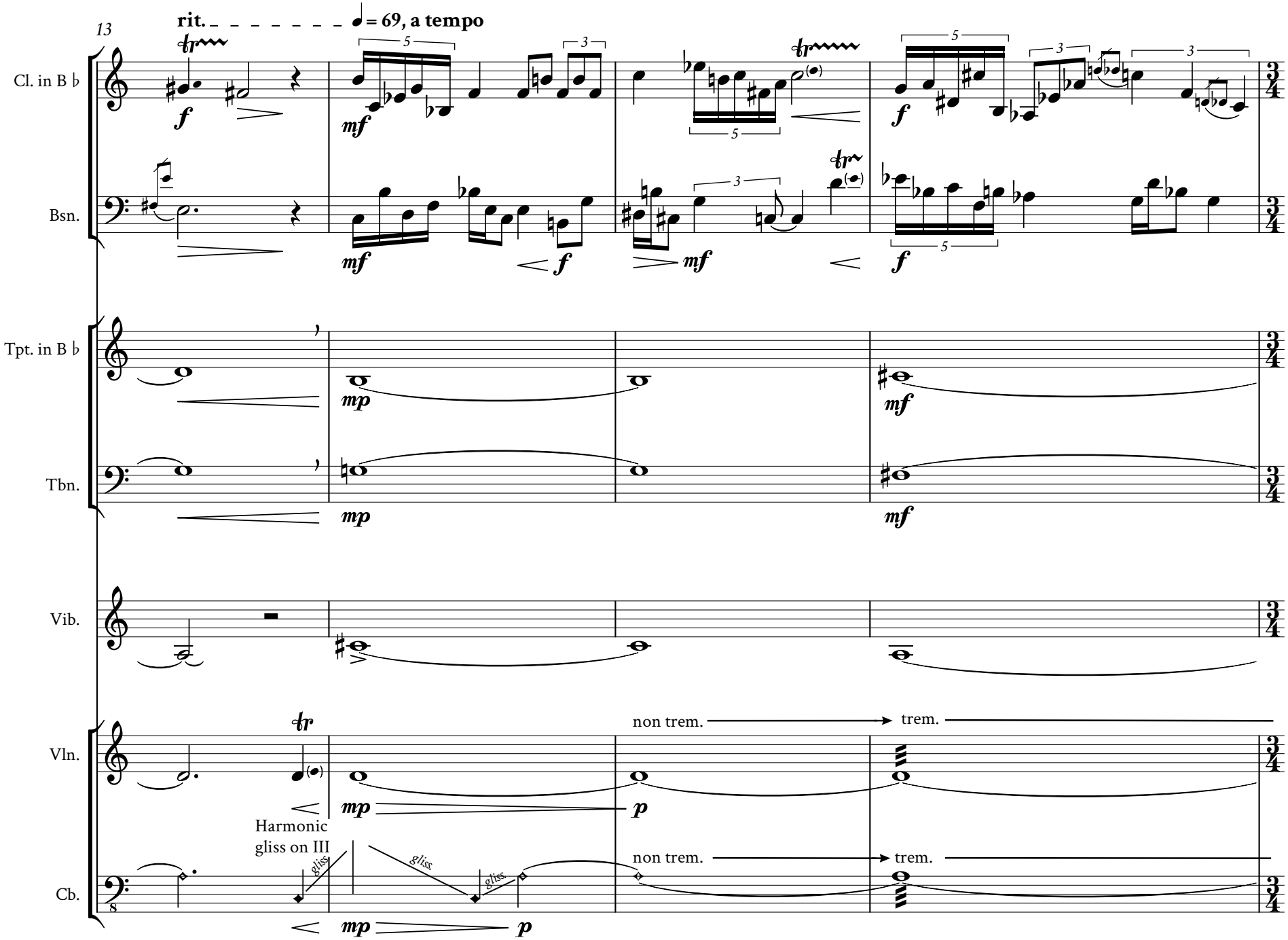
that the stream is very low."

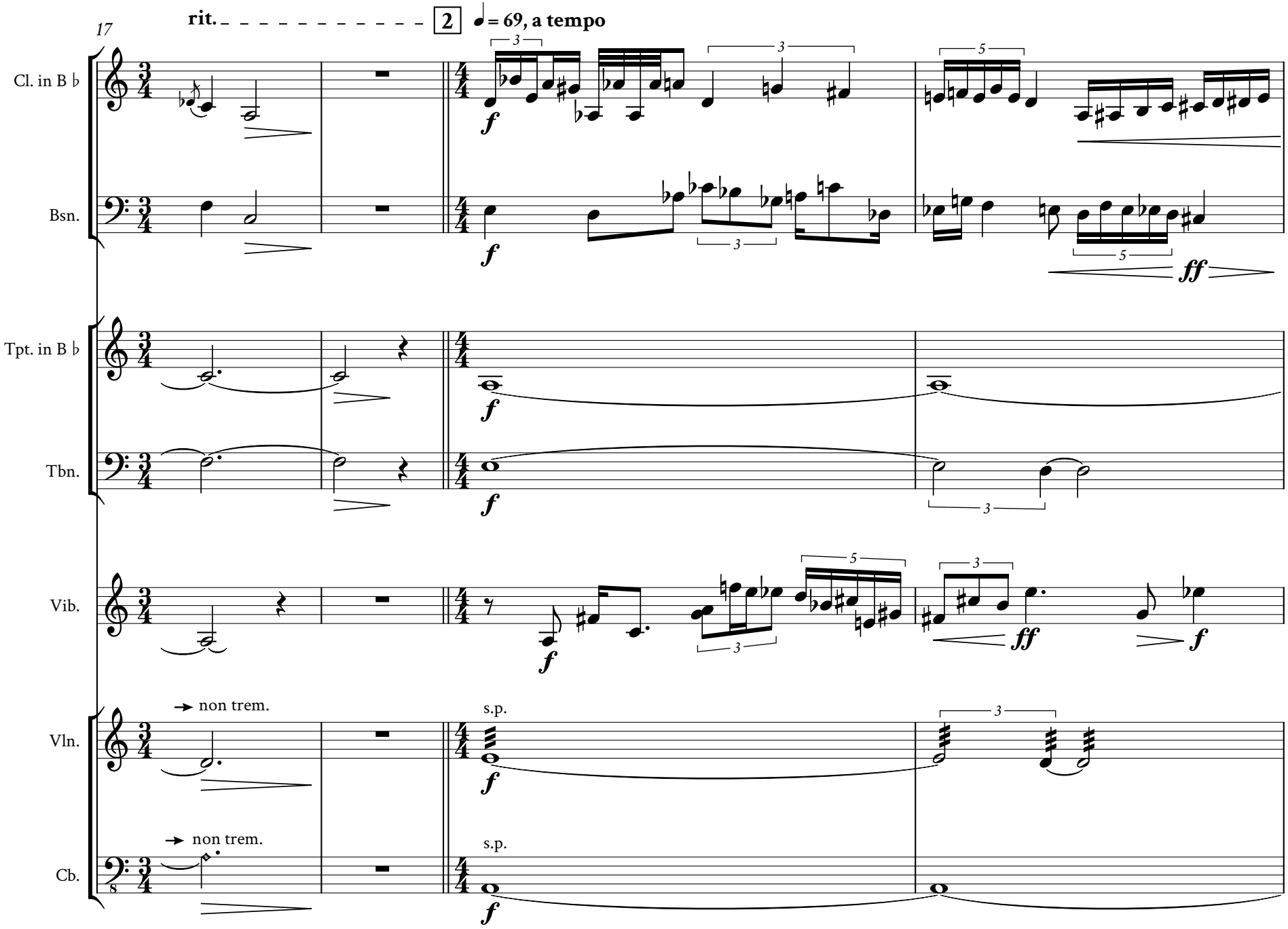
–David Jones, *The Anathemata*

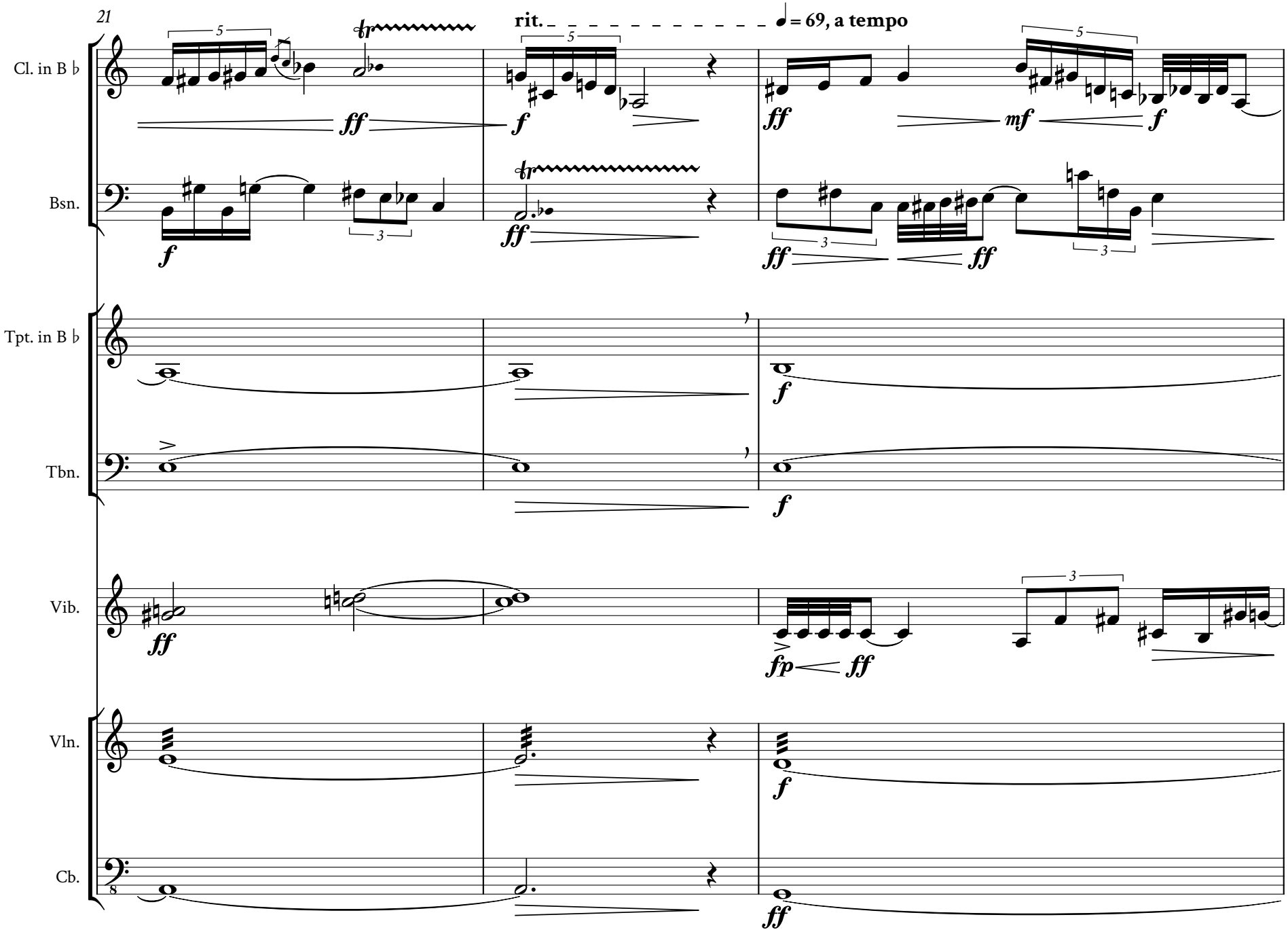

♩ = 69, dark, brooding
Clarinet in B ♭
Bassoon
(timbral trill)
Trumpet in B ♭
Trombone
Vibraphone
arco
Violin
Contrabass

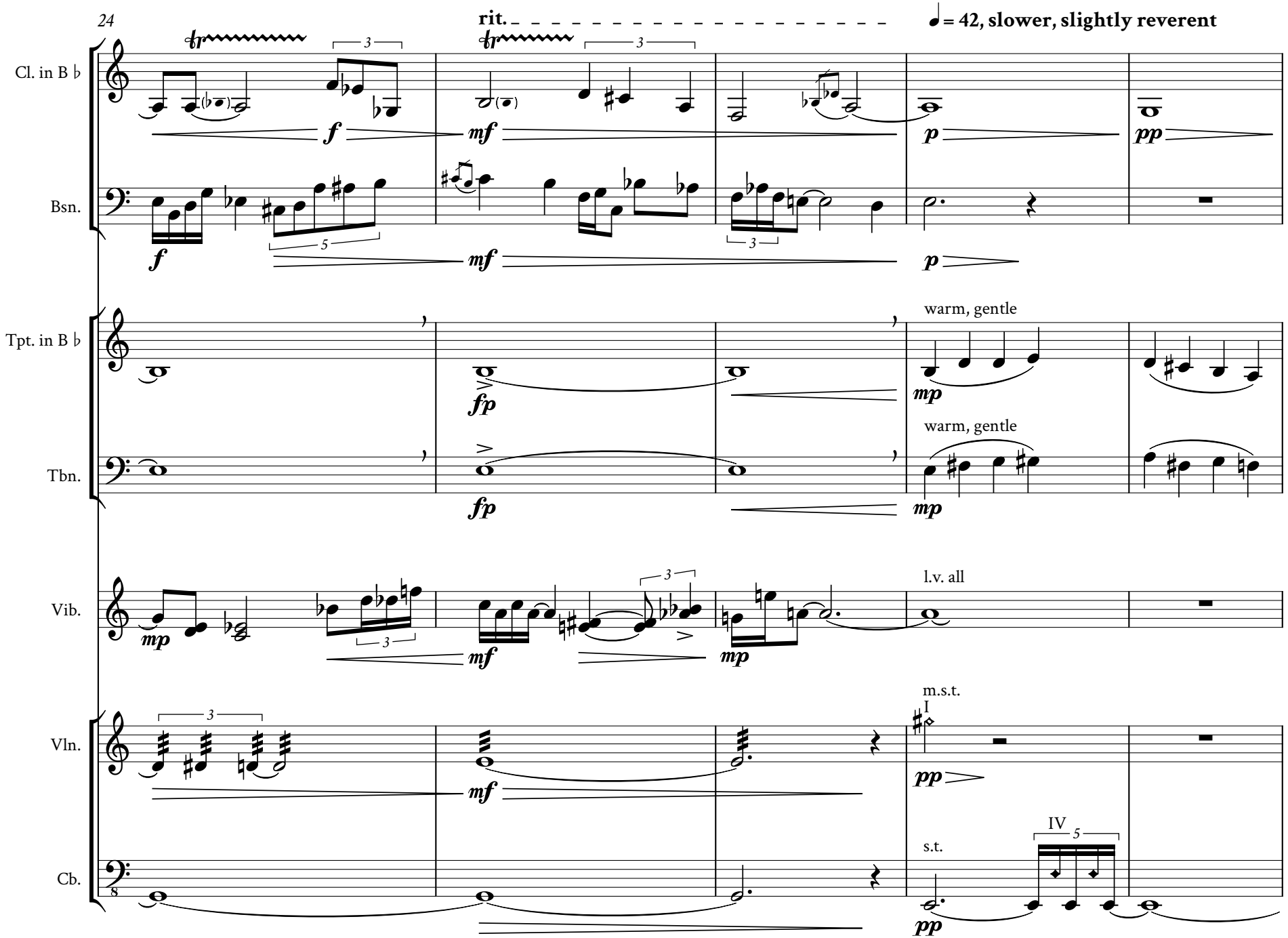

5
rit.
= 69, a tempo
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
ord.
Vln.
Cb.
p
mp
mf

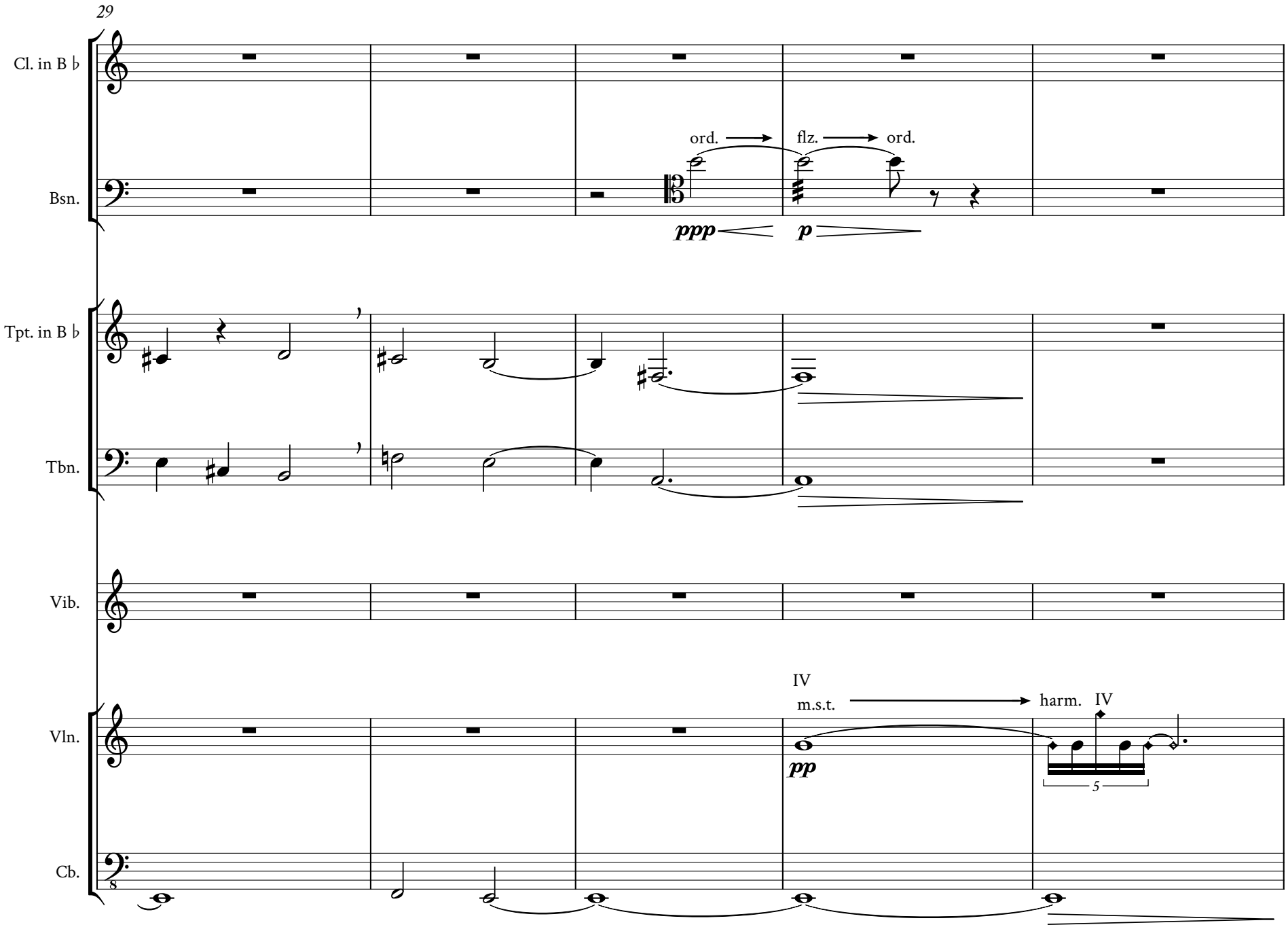

9
rit.
1
♩= 69, a tempo
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
m.s.p.
s.t.
III
mp
mf
f
pp

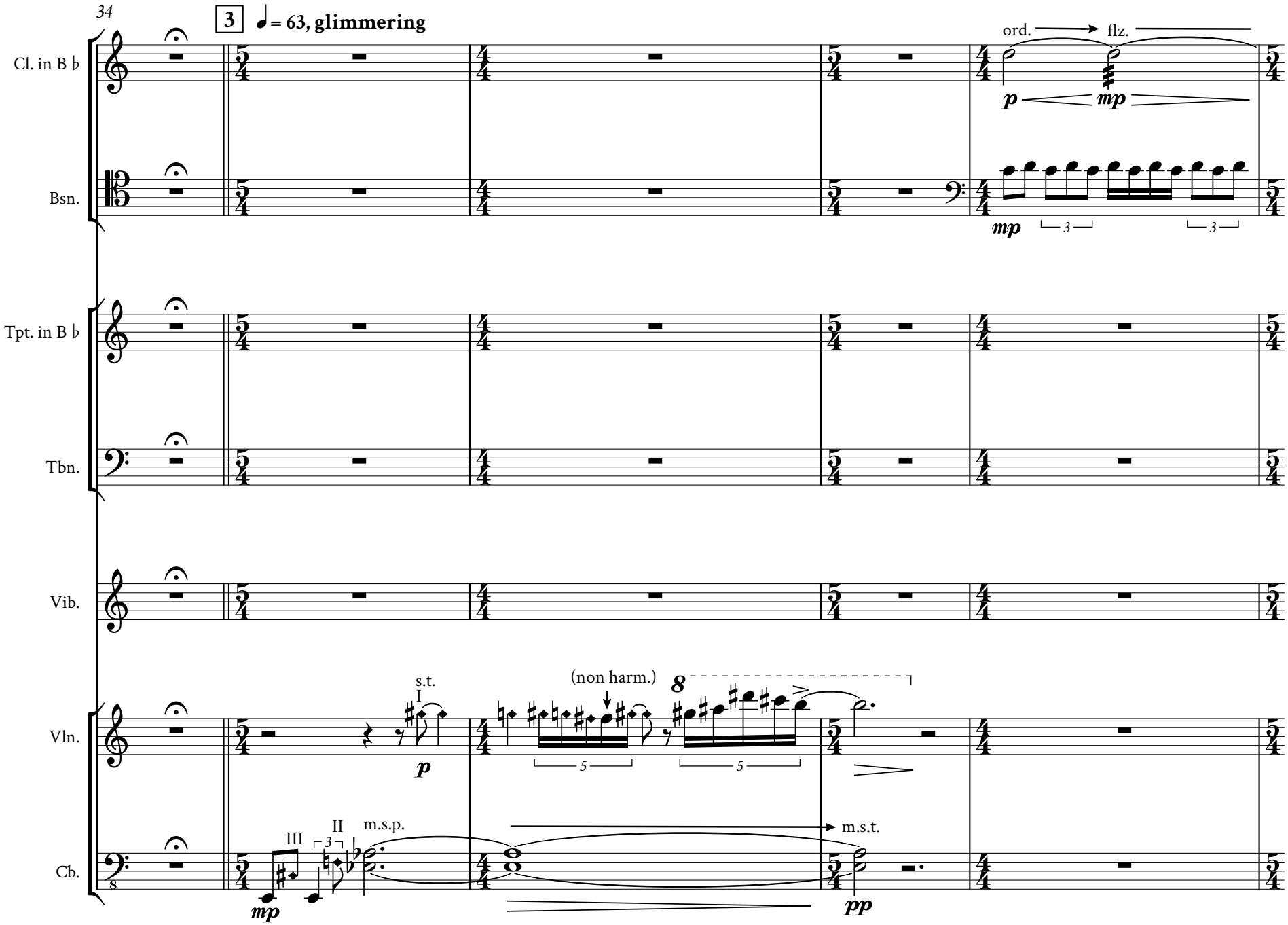

13
rit.
♩ = 69, a tempo
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
Harmonic
gliss on III
non trem.
trem.
non trem.
trem.

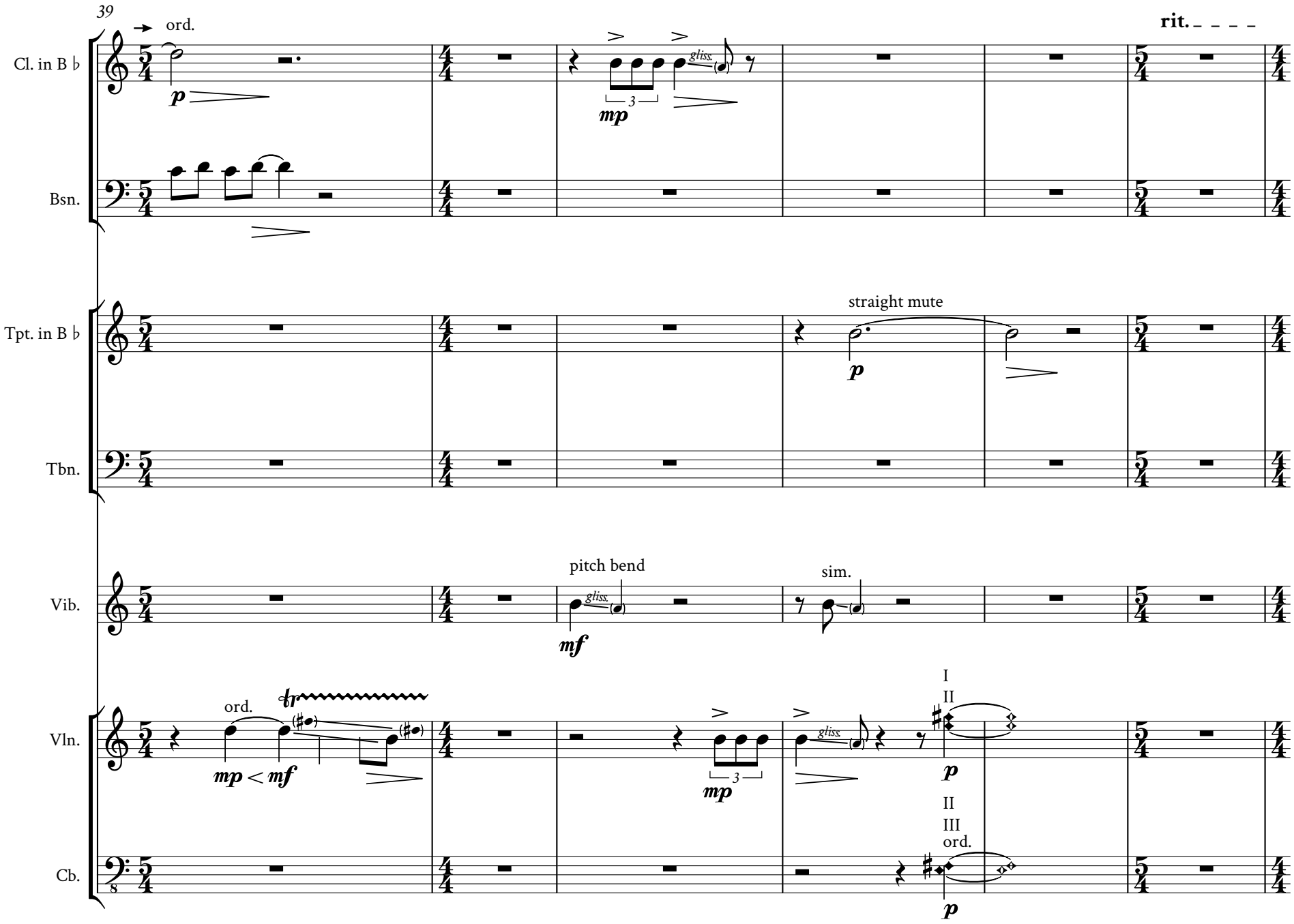

17
rit.
2
= 69, a tempo
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
non trem.
s.p.
f
ff

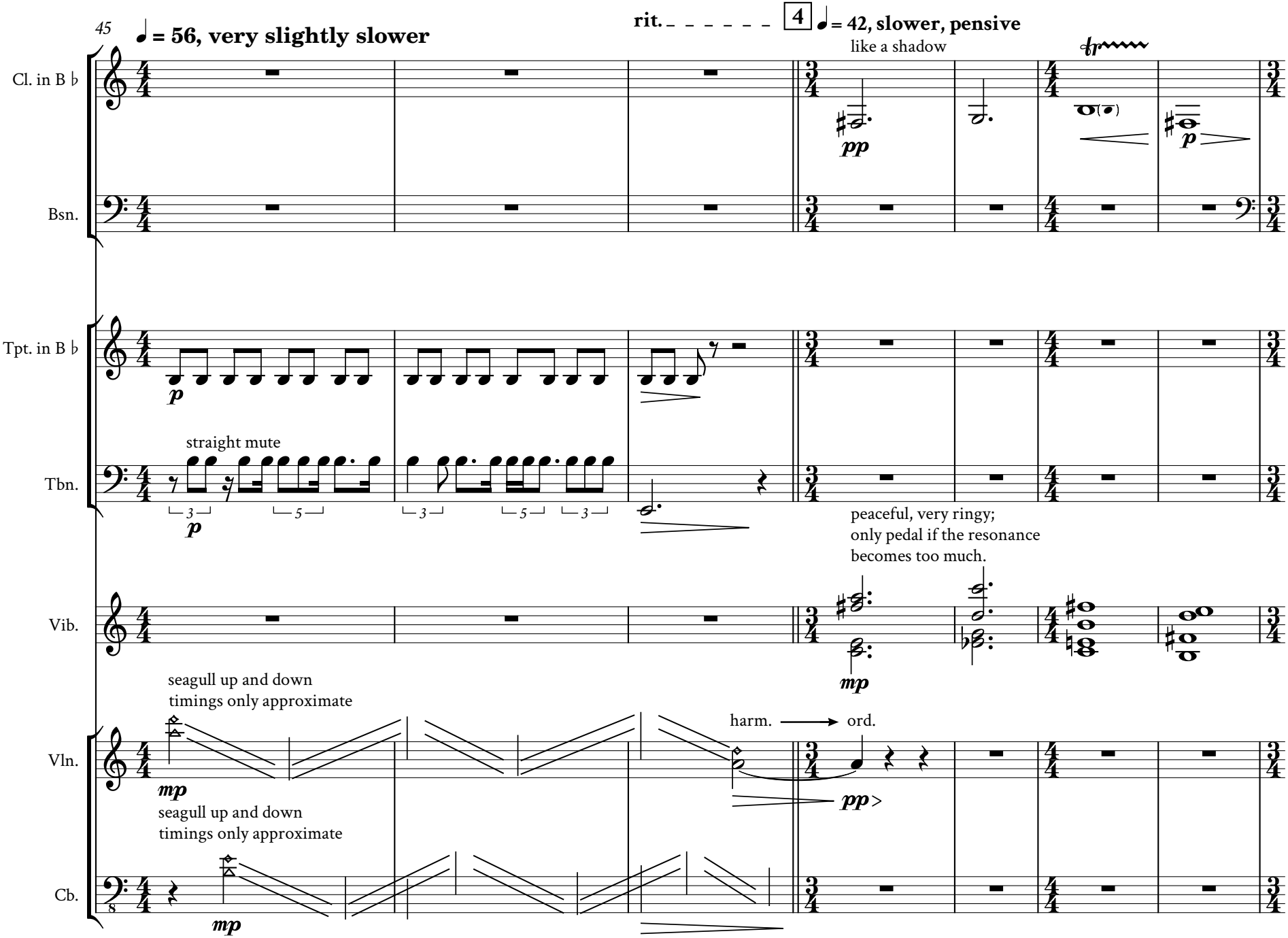

21
rit.
♩ = 69, a tempo
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.

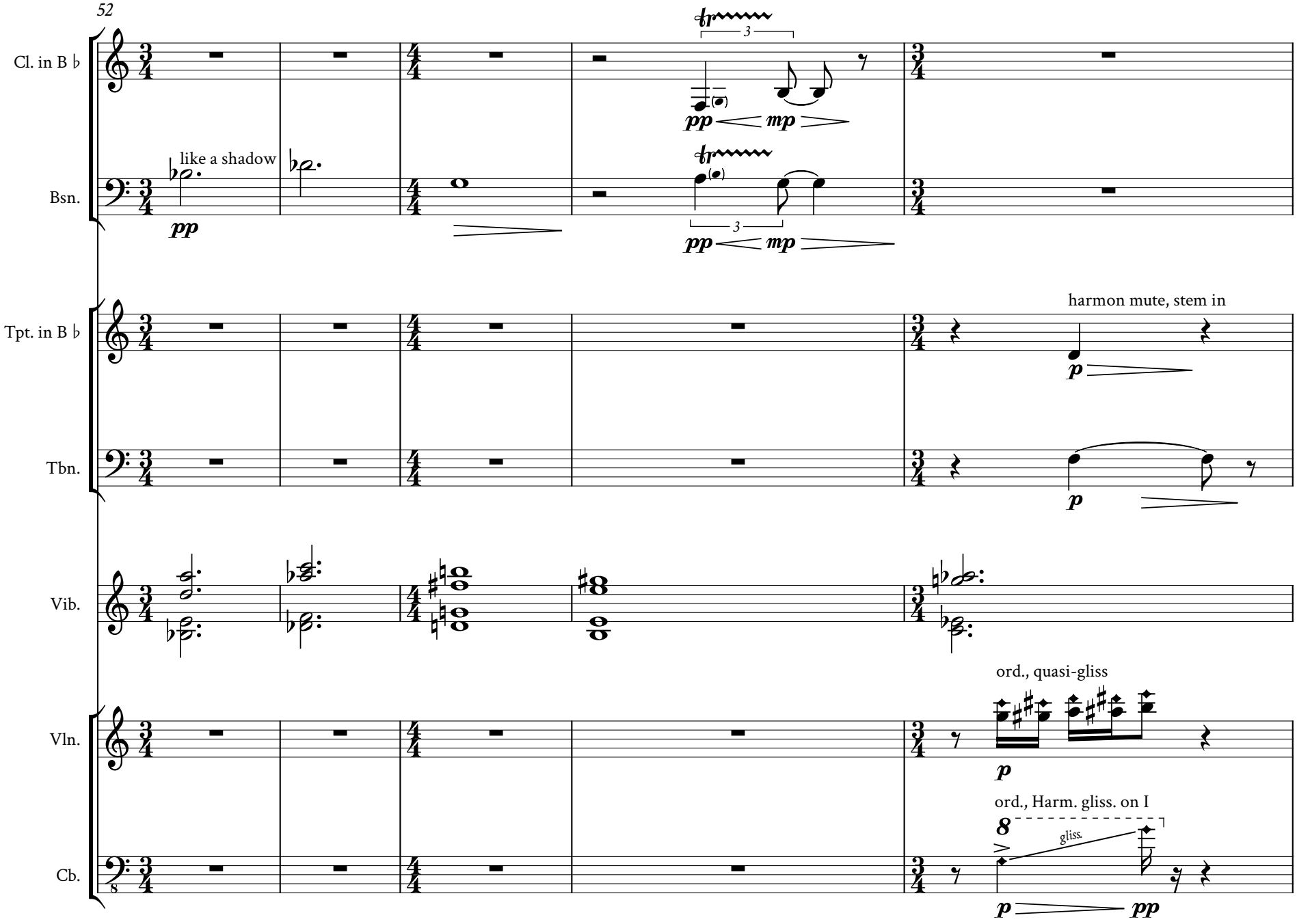

24
rit.
♩= 42, slower, slightly reverent
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
warm, gentle
warm, gentle
l.v. all
m.s.t.
I
s.t.
IV

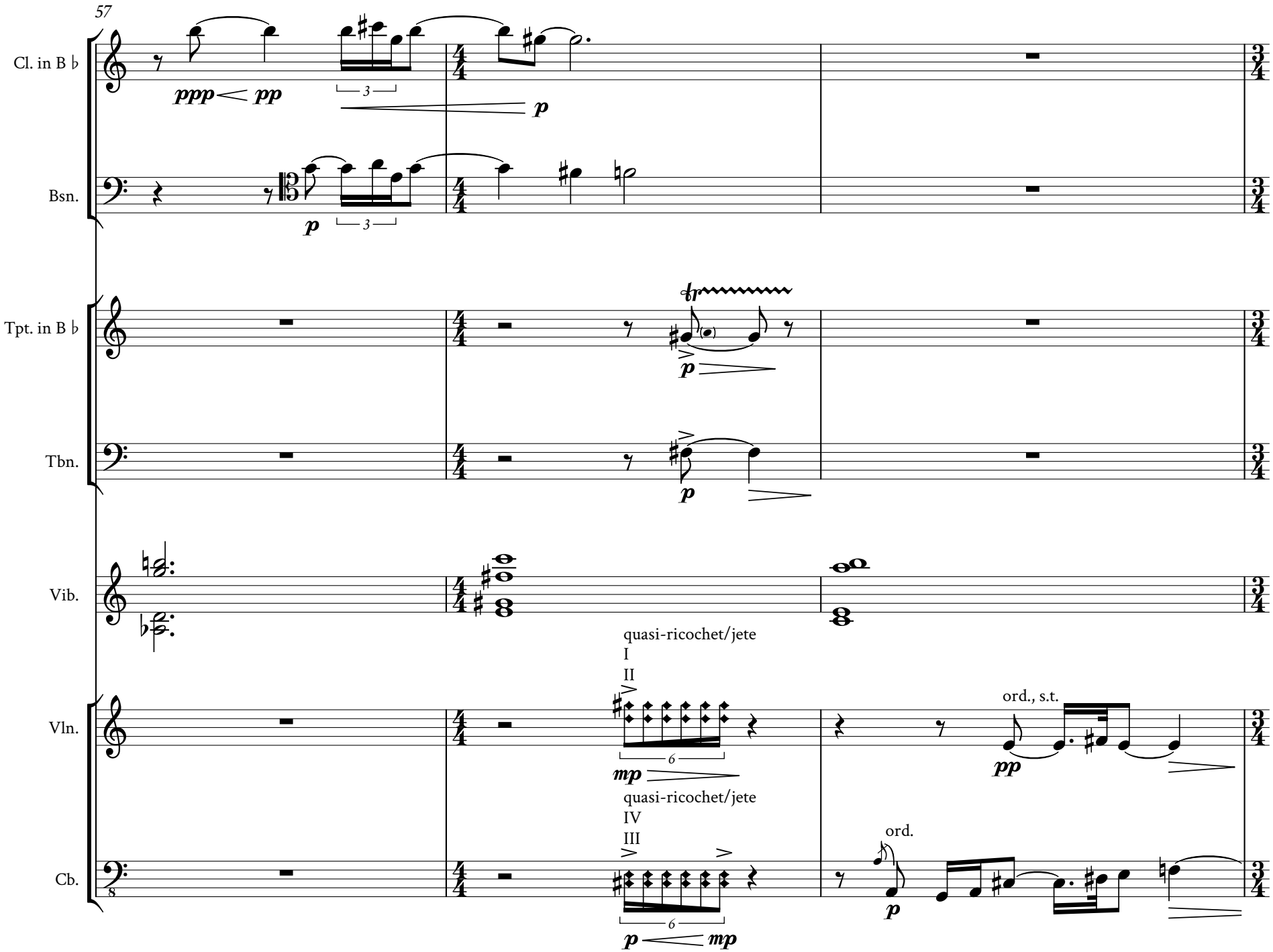

29
Cl. in B ♭
Bsn.
ord.
flz.
ord.
ppp
p
Tpt. in B ♭
Tbn.
Vib.
IV
m.s.t.
harm. IV
Vln.
pp
5
Cb.
8

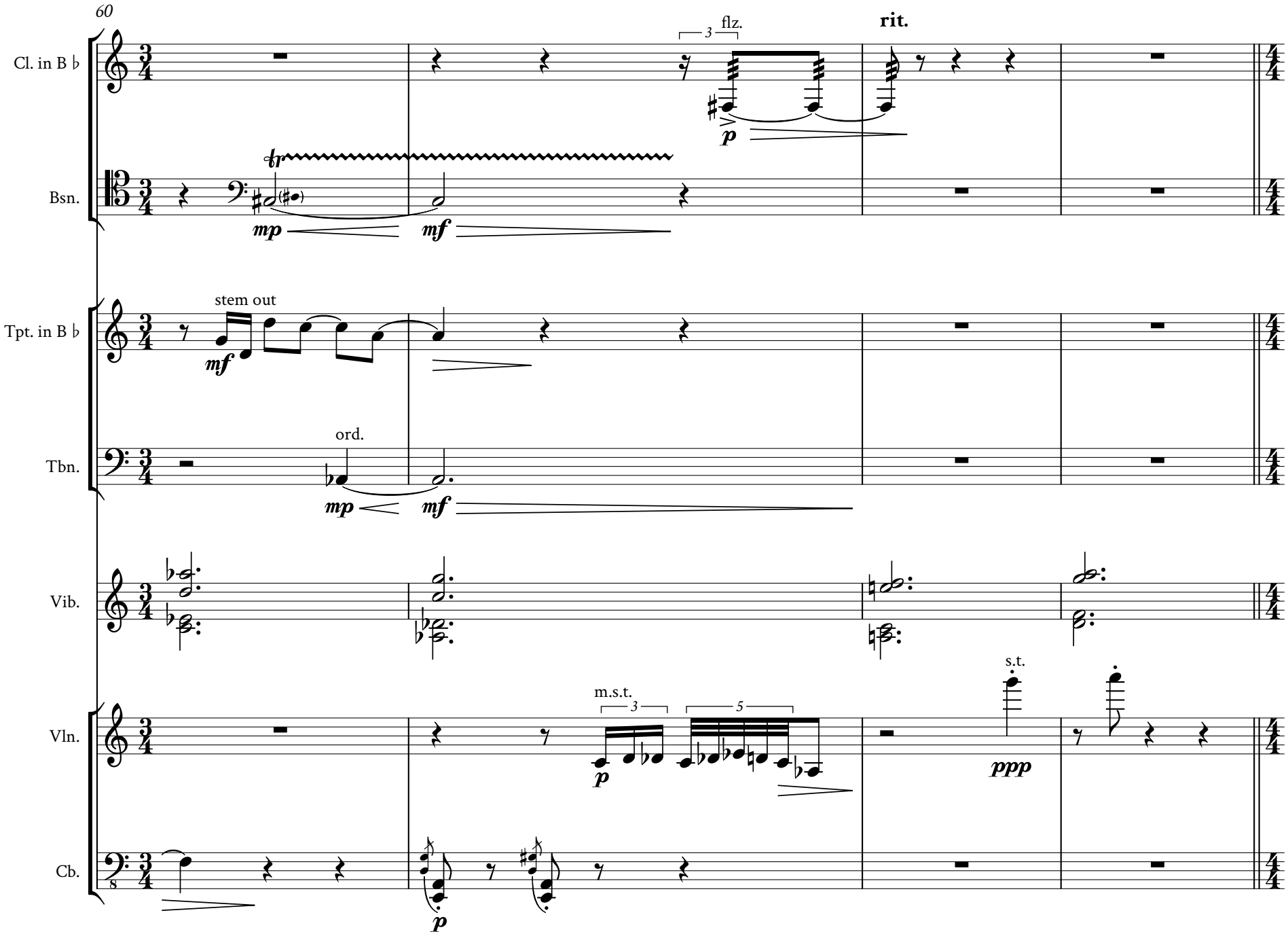

34
3
♩= 63, glimmering
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
ord.
flz.
p
mp
mp
3
3
s.t.
I
p
(non harm.)
8
5
5
III
II
3
m.s.p.
m.s.t.
mp
pp

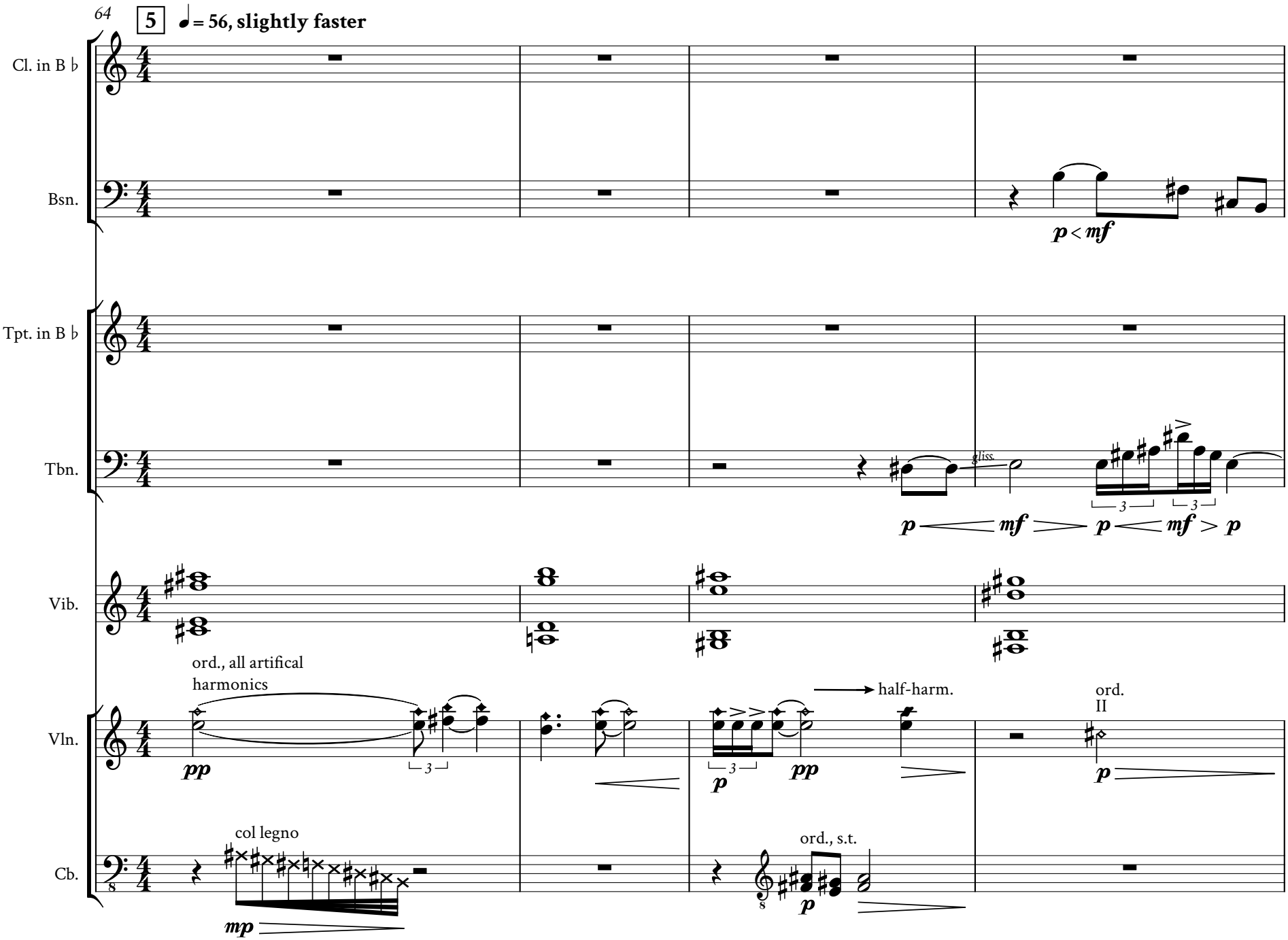

39
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
ord.
rit.
gliss.
mp
straight mute
p
pitch bend
mf
sim.
mp < mf
I
II
II
III
ord.

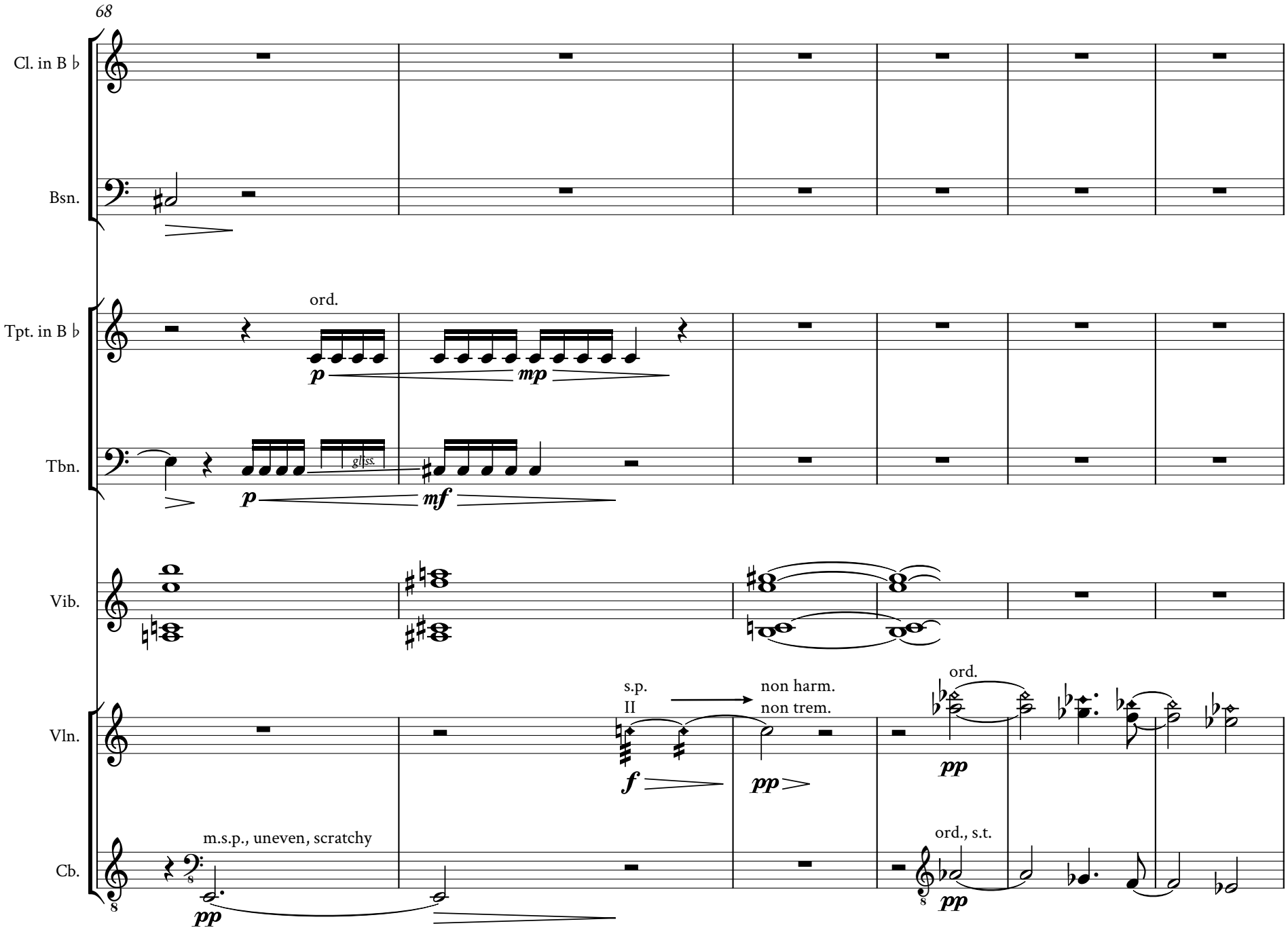

45
♩ = 56, very slightly slower
rit.
4
♩ = 42, slower, pensive
like a shadow
Cl. in B ♭
Bsn.
Tpt. in B ♭
straight mute
Tbn.
peaceful, very ringy;
only pedal if the resonance
becomes too much.
Vib.
seagull up and down
timings only approximate
harm. → ord.
Vln.
seagull up and down
timings only approximate
Cb.

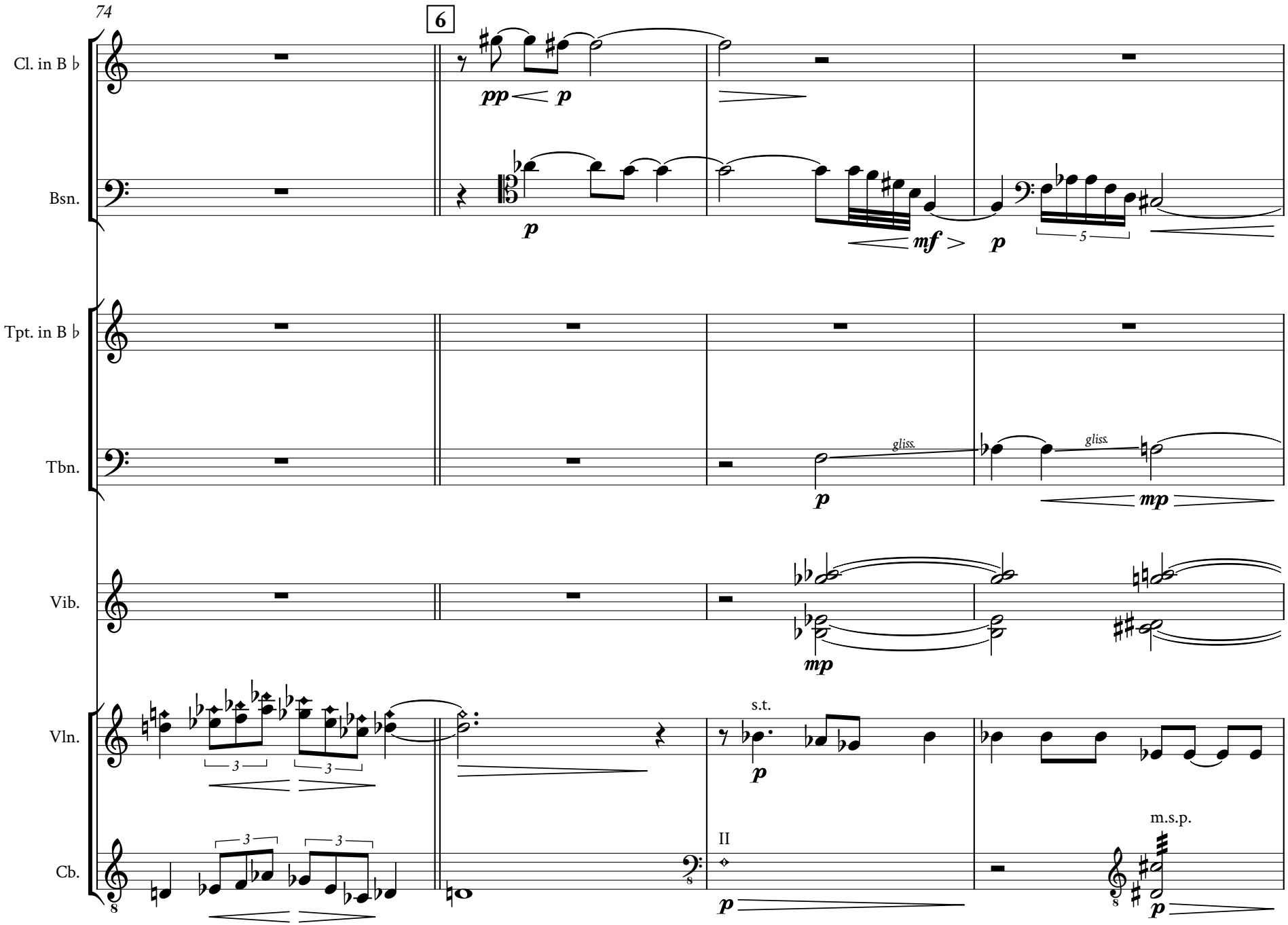

52
Cl. in B ♭
Bsn.
like a shadow
pp
3
pp
mp
3
pp
mp
Tpt. in B ♭
Tbn.
harmon mute, stem in
p
p
Vib.
Vln.
ord., quasi-gliss
p
Cb.
ord., Harm. gliss. on I
8
gliss.
p
pp

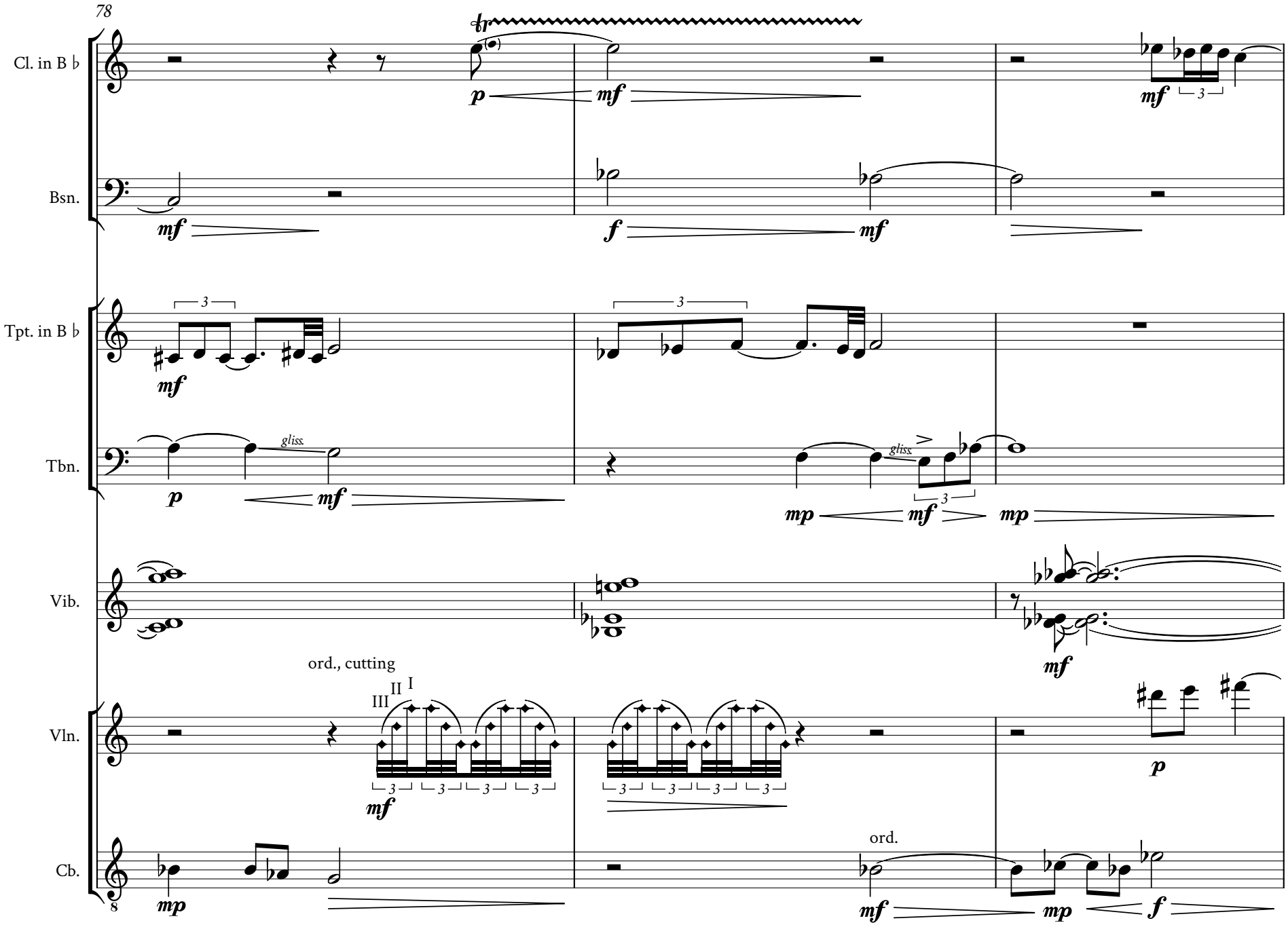

57
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
ppp
pp
p
3
tr
quasi-ricochet/jete
I
II
6
mp
ord., s.t.
pp
quasi-ricochet/jete
IV
III
ord.
mp

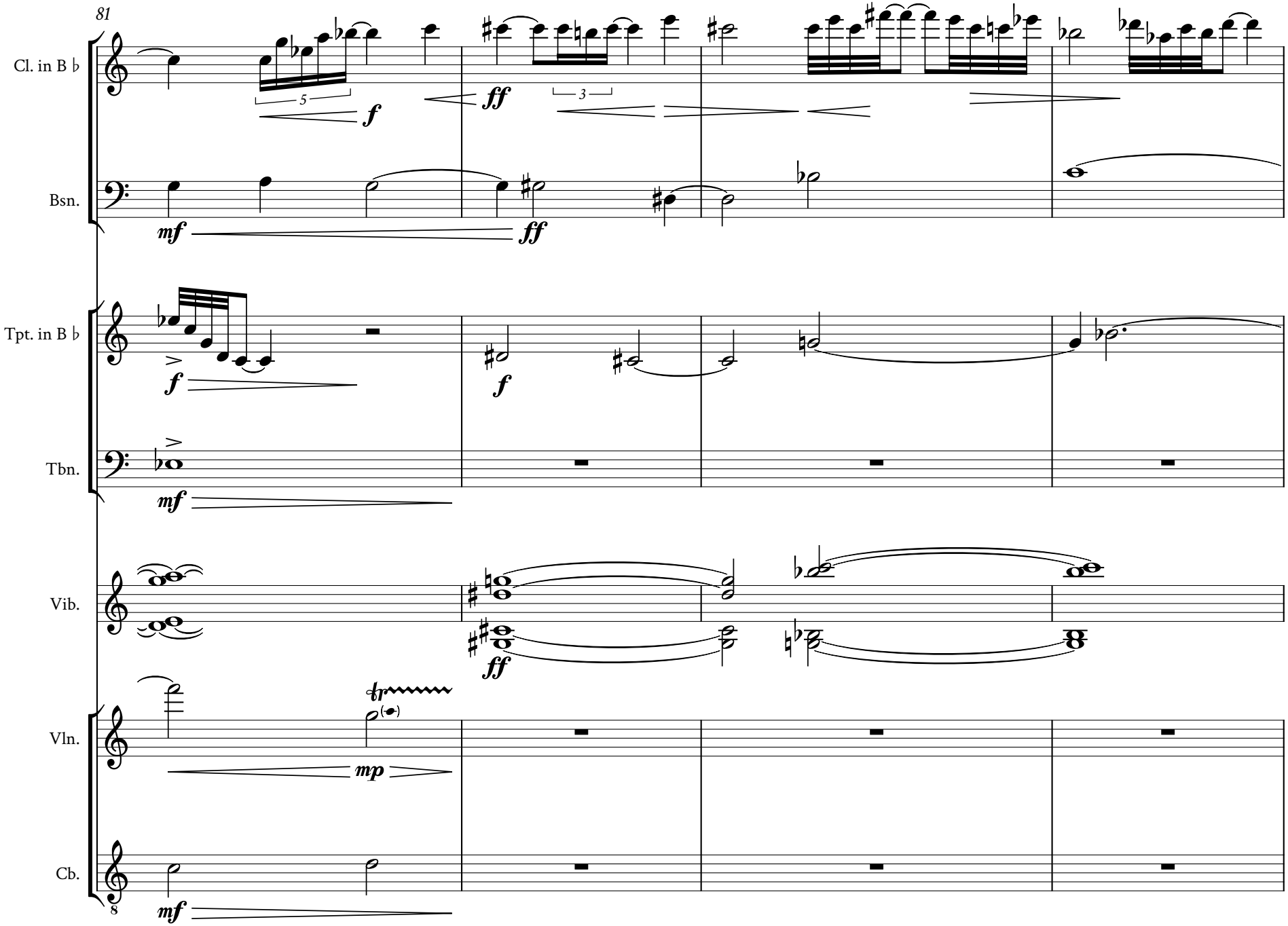

60
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
3
flz.
rit.
tr
mp
mf
stem out
mf
ord.
mp
mf
m.s.t.
3
5
p
s.t.
ppp
p

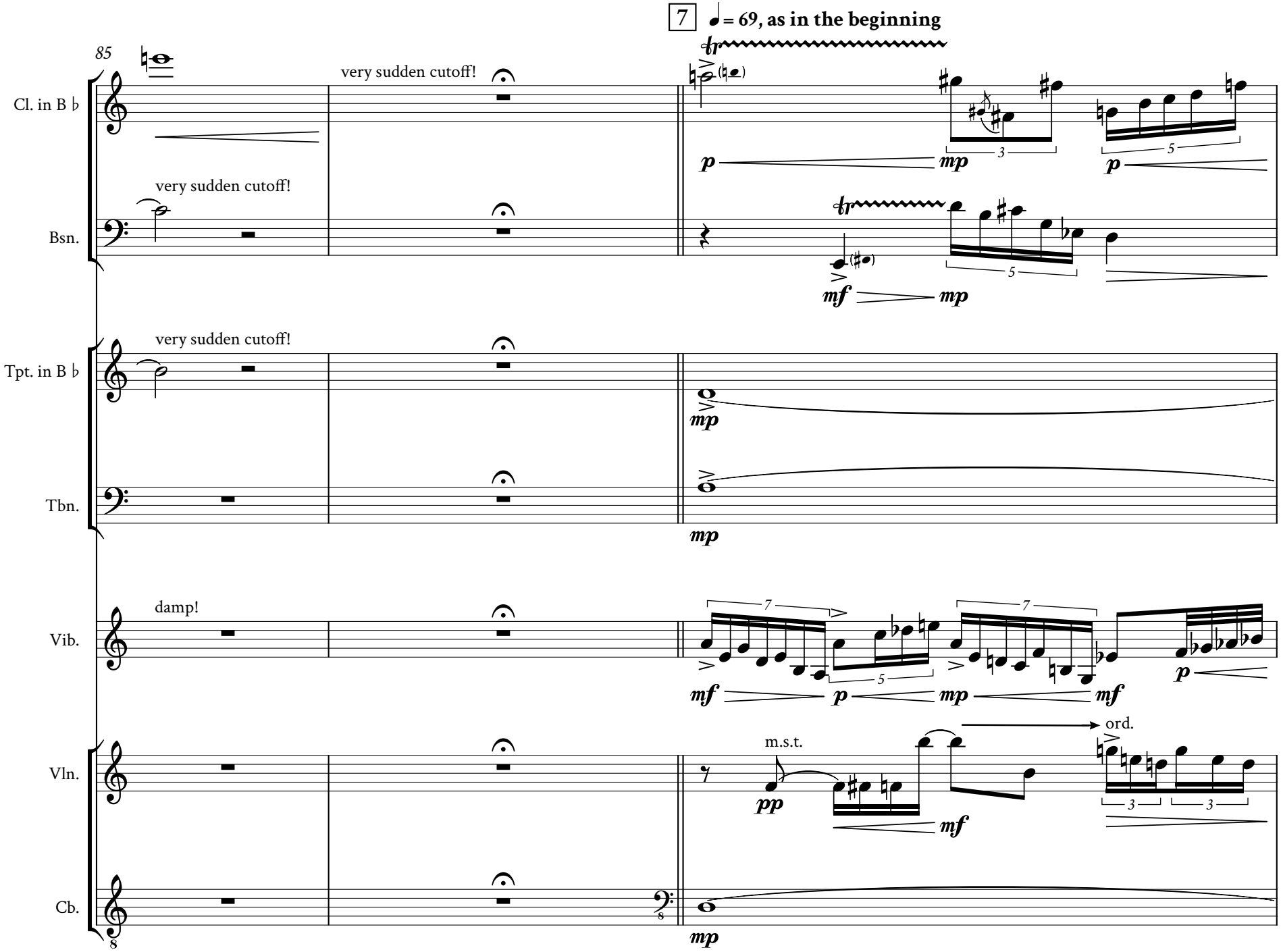

64
5
♩= 56, slightly faster
Cl. in B ♭
Bsn.
p < mf
Tpt. in B ♭
Tbn.
gliss.
p mf p mf > p
Vib.
ord., all artifical harmonics
pp
half-harm.
p pp
ord. II
p
Vln.
col legno
mp
ord., s.t.
p
Cb.

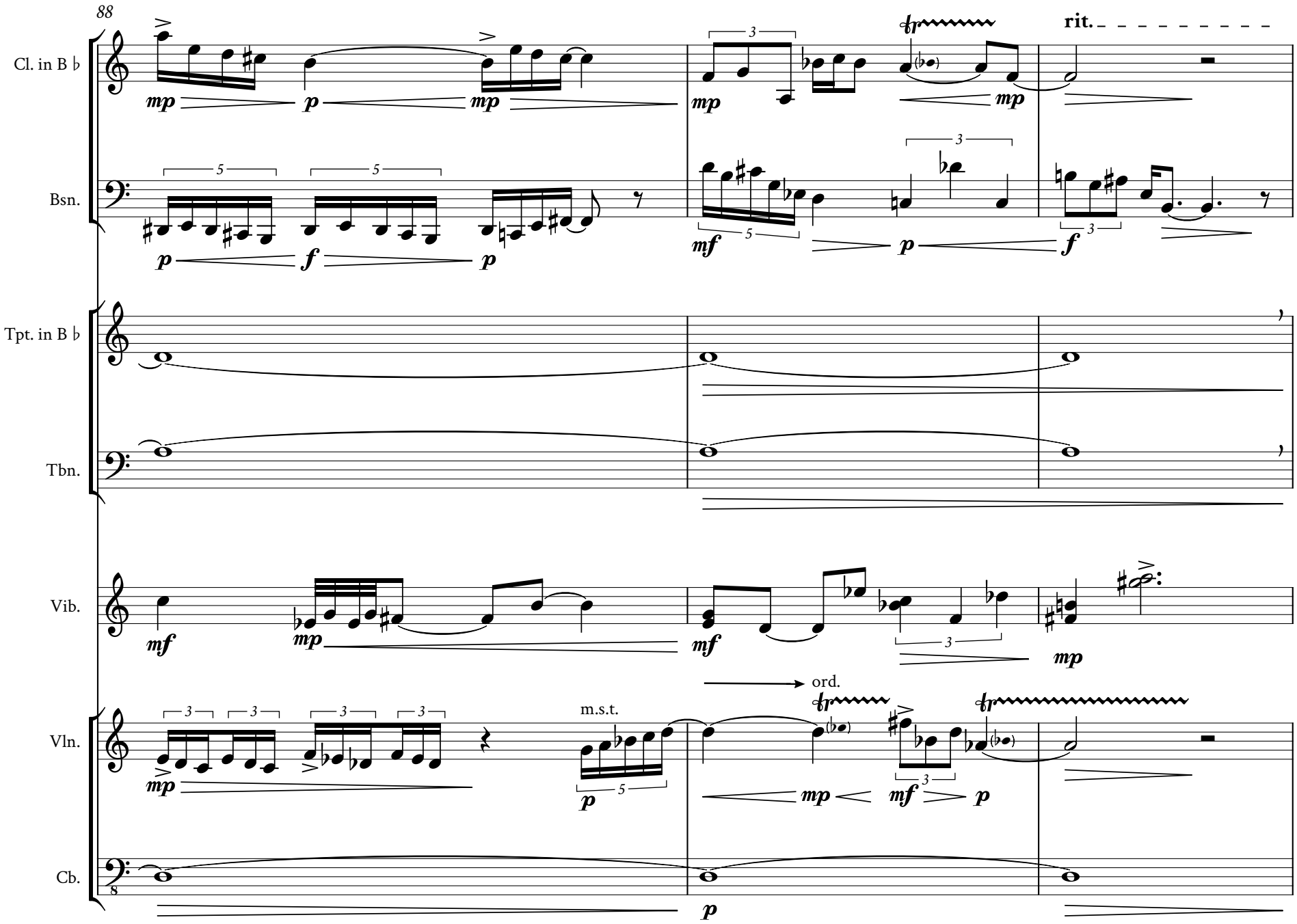

68
Cl. in B ♭
Bsn.
Tpt. in B ♭
ord.
p
mp
Tbn.
gliss.
p
mf
Vib.
Vln.
s.p.
II
f
non harm.
non trem.
pp
ord.
pp
Cb.
m.s.p., uneven, scratchy
pp
ord., s.t.
pp

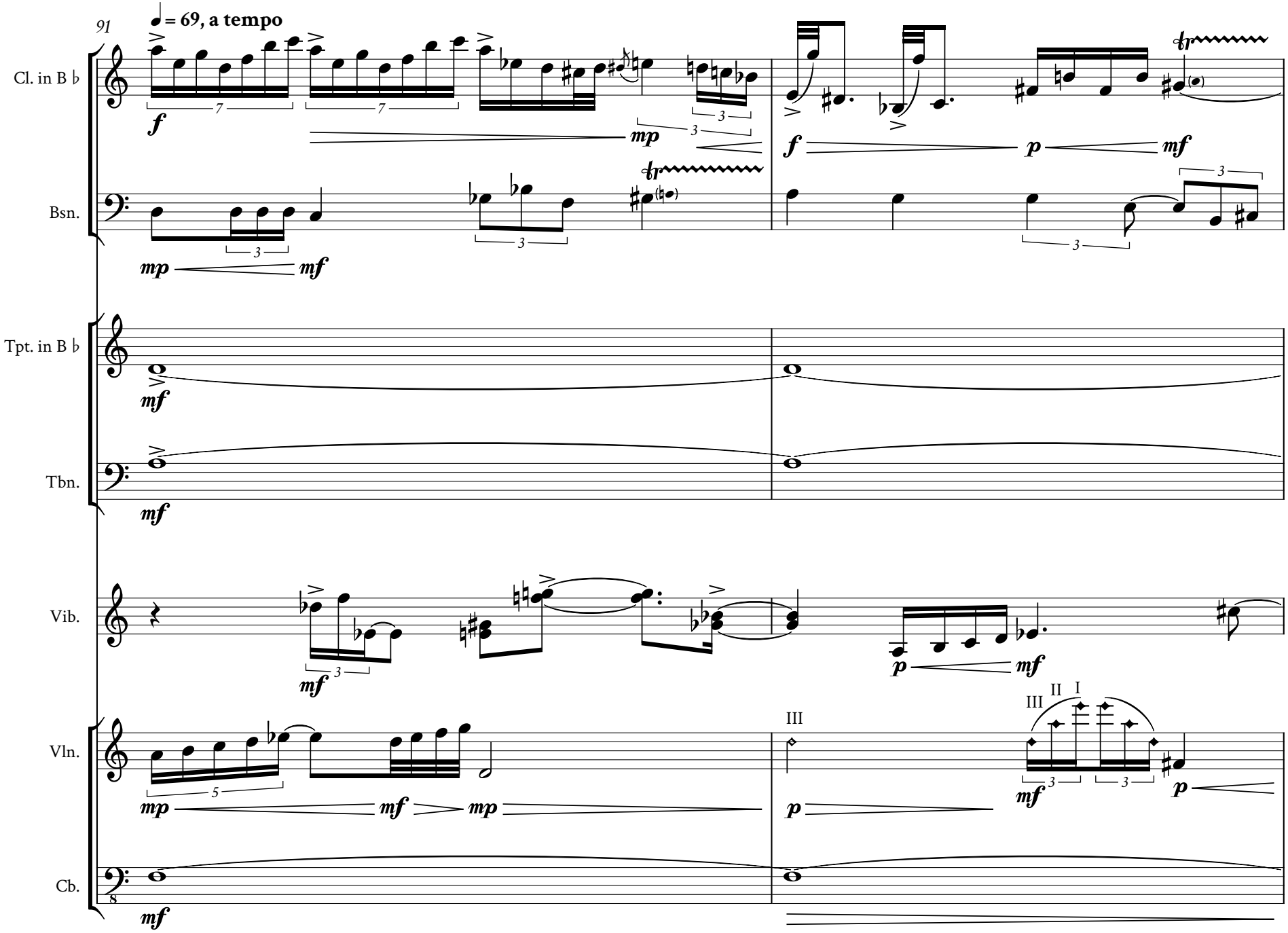

74
6
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
pp
p
mf
gliss.
mp
s.t.
II
m.s.p.
3
5

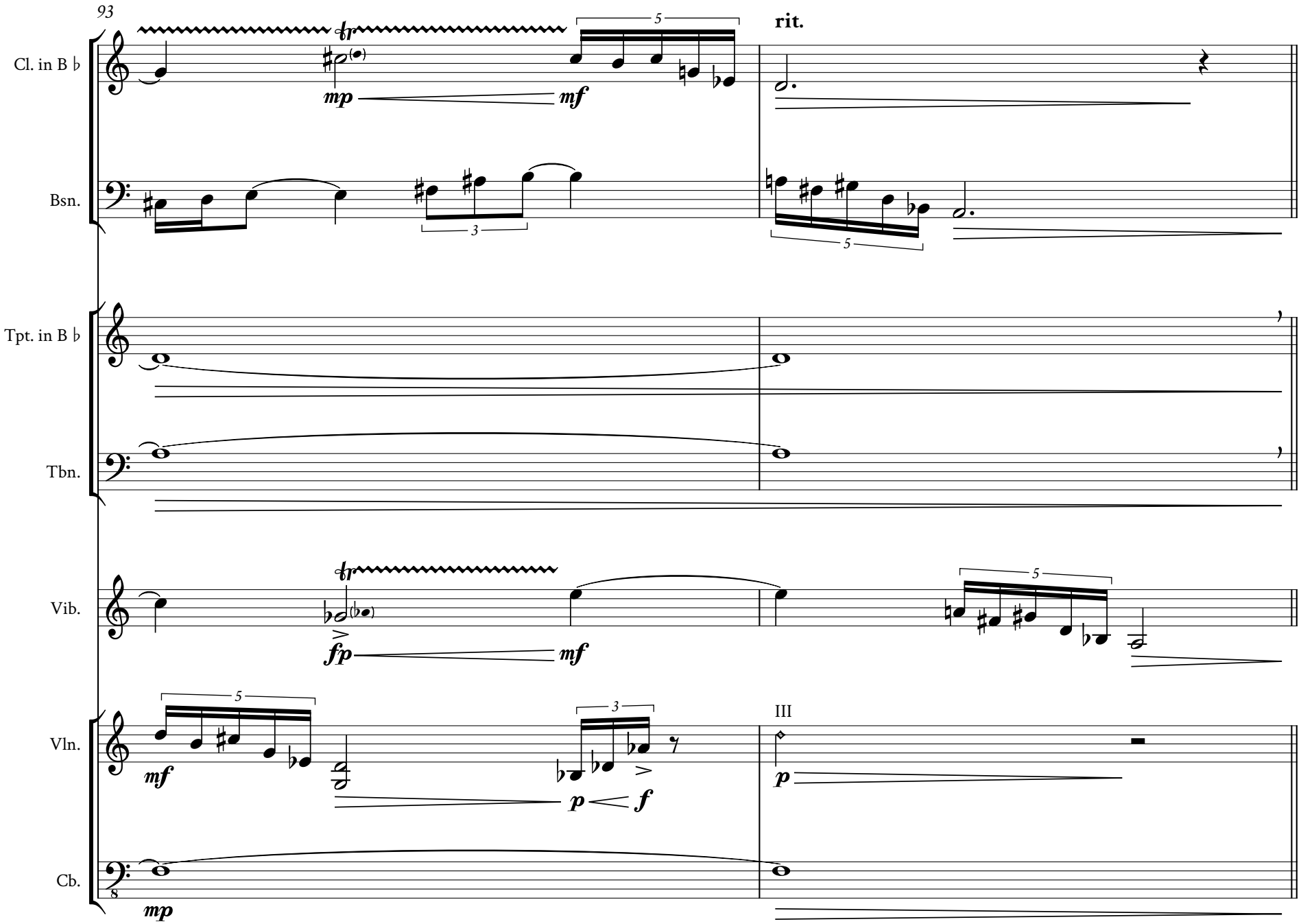

78
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
gliss.
gliss.
ord., cutting
III II I
ord.

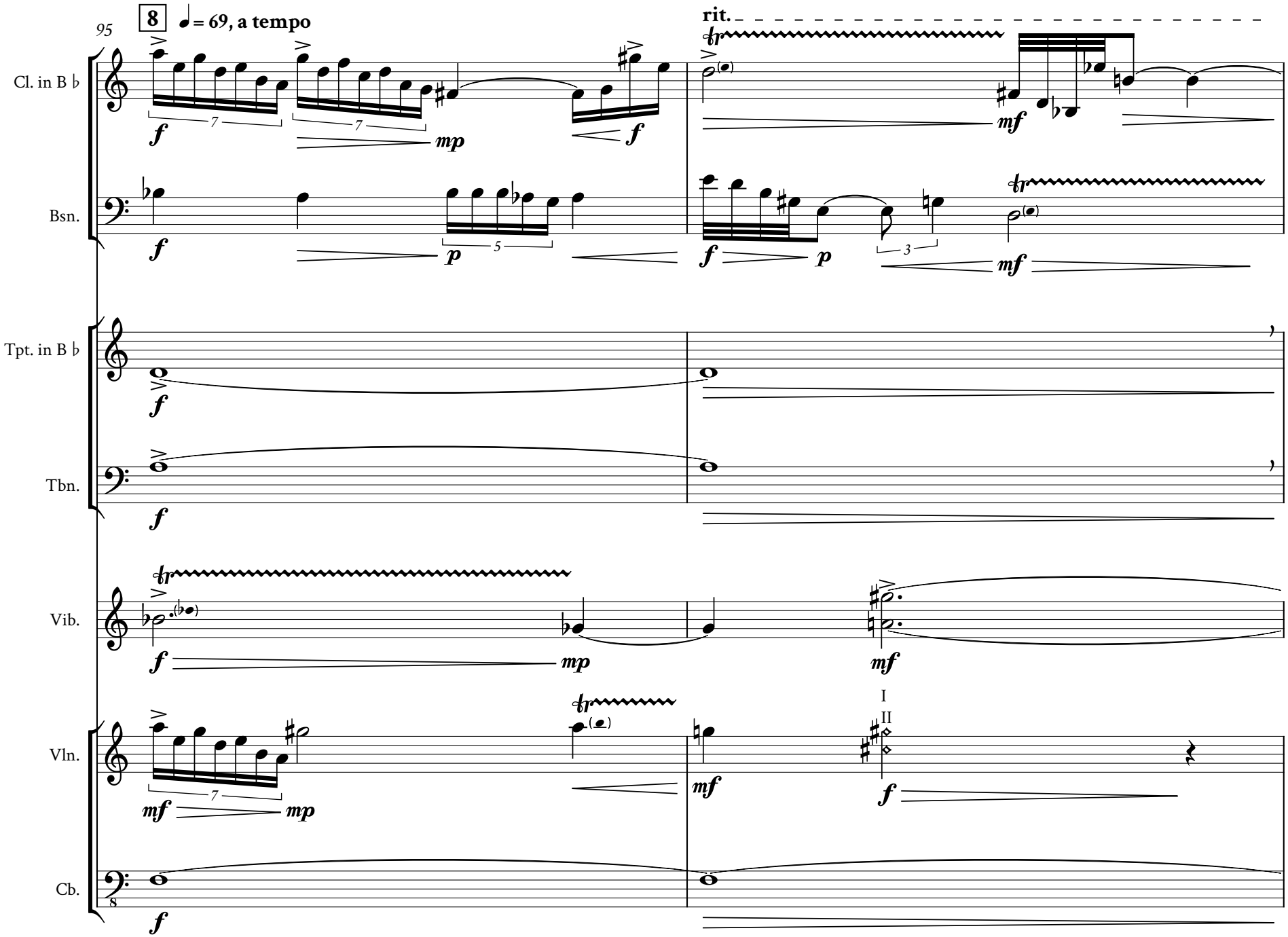

81
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
f
ff
mf
mp

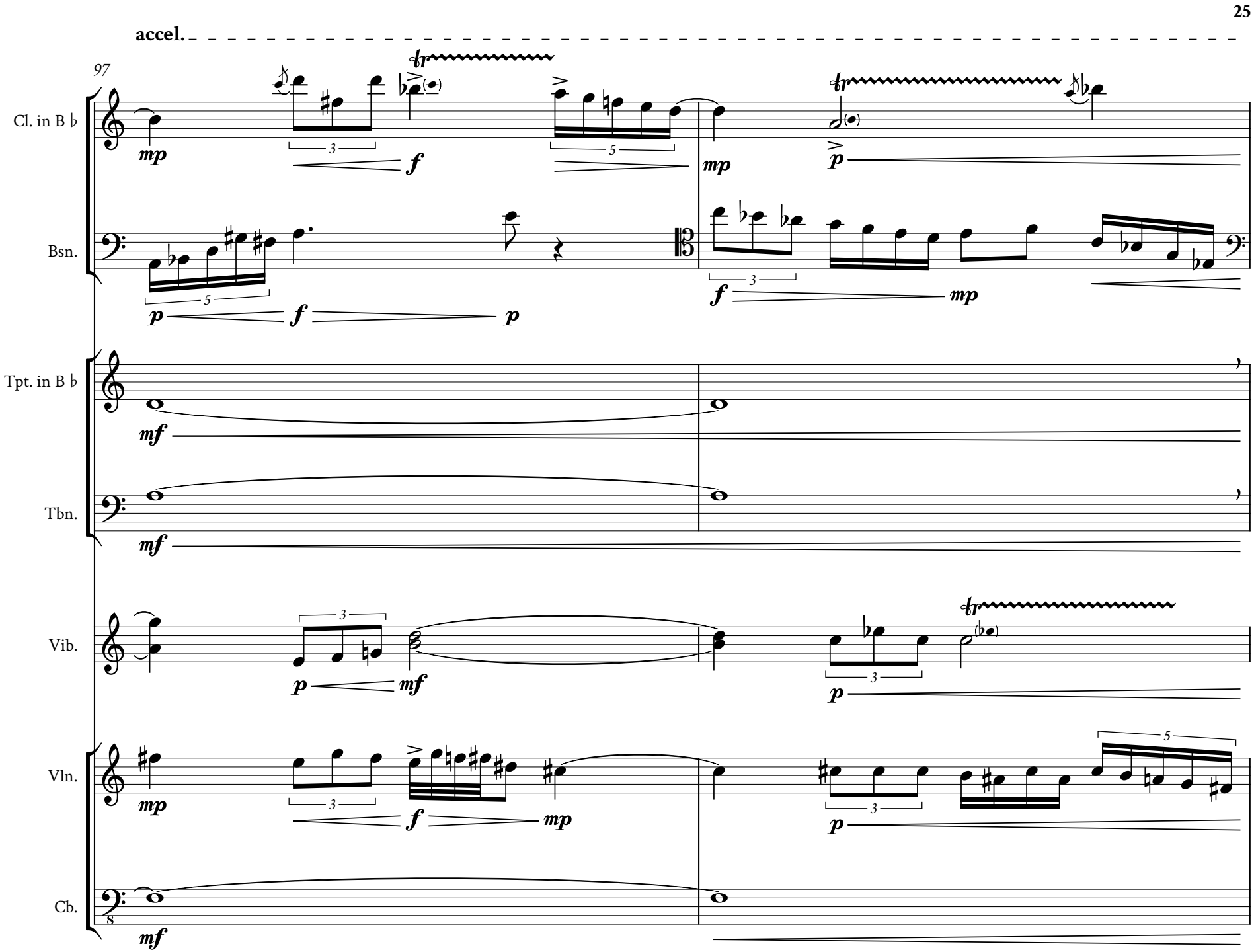

7
♩ = 69, as in the beginning
85
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
very sudden cutoff!
very sudden cutoff!
very sudden cutoff!
damp!
m.s.t.
ord.
tr
p
mp
mf
pp
3
5
7

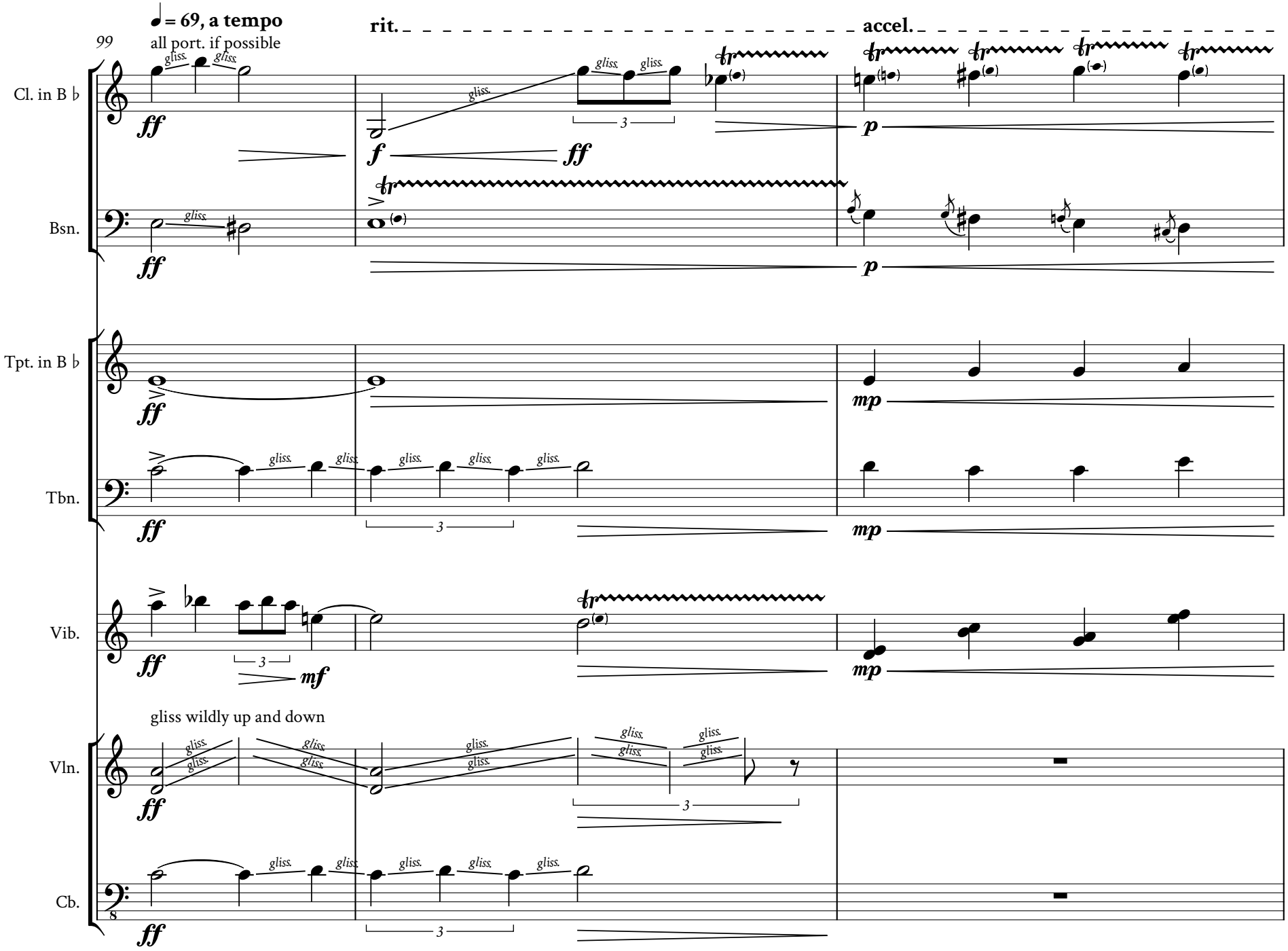

88
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
rit.
ord.
m.s.t.

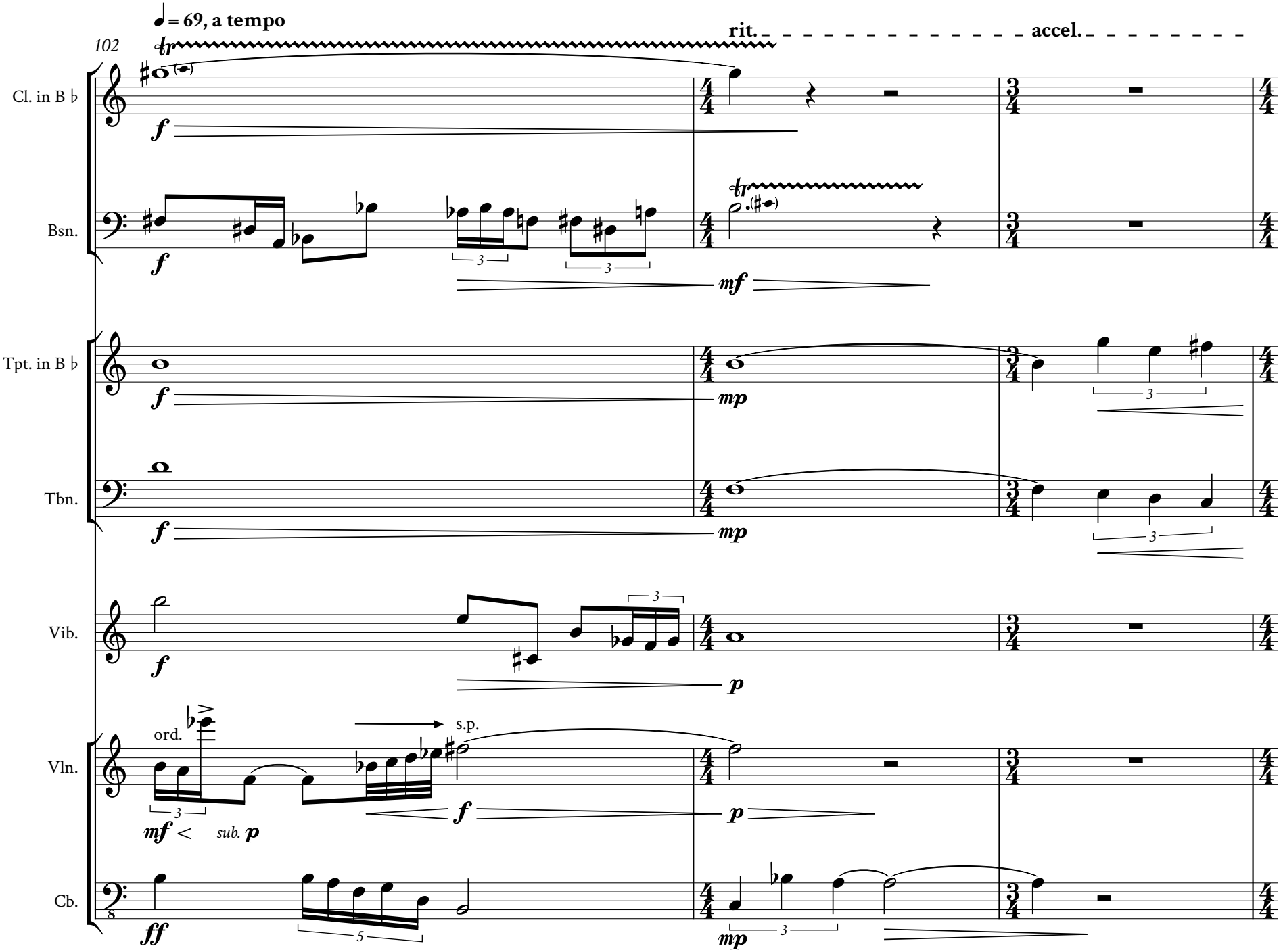

91
♩ = 69, a tempo
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
III
II
I

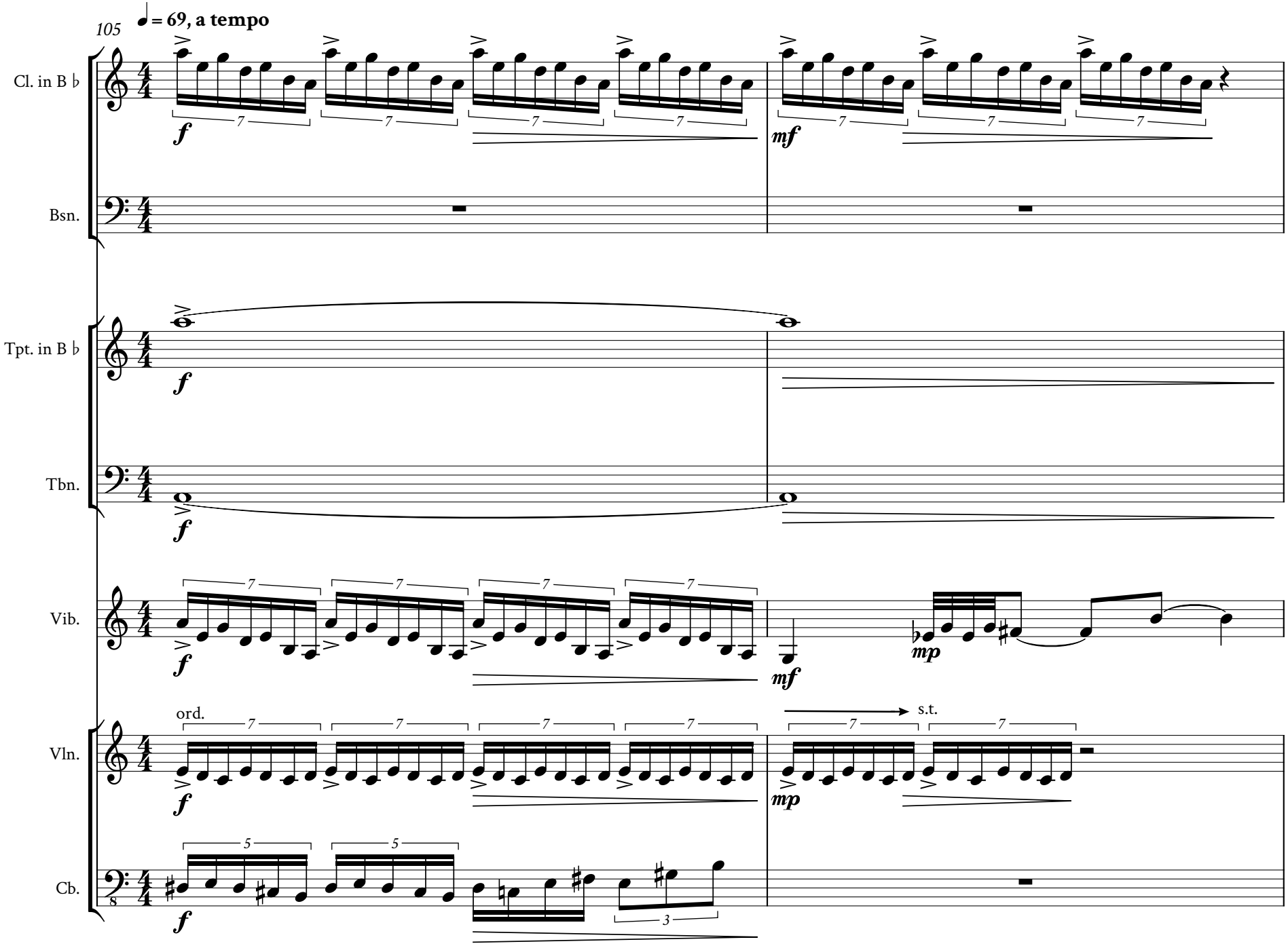

93
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
rit.
III
mp
mf
fp
p
f

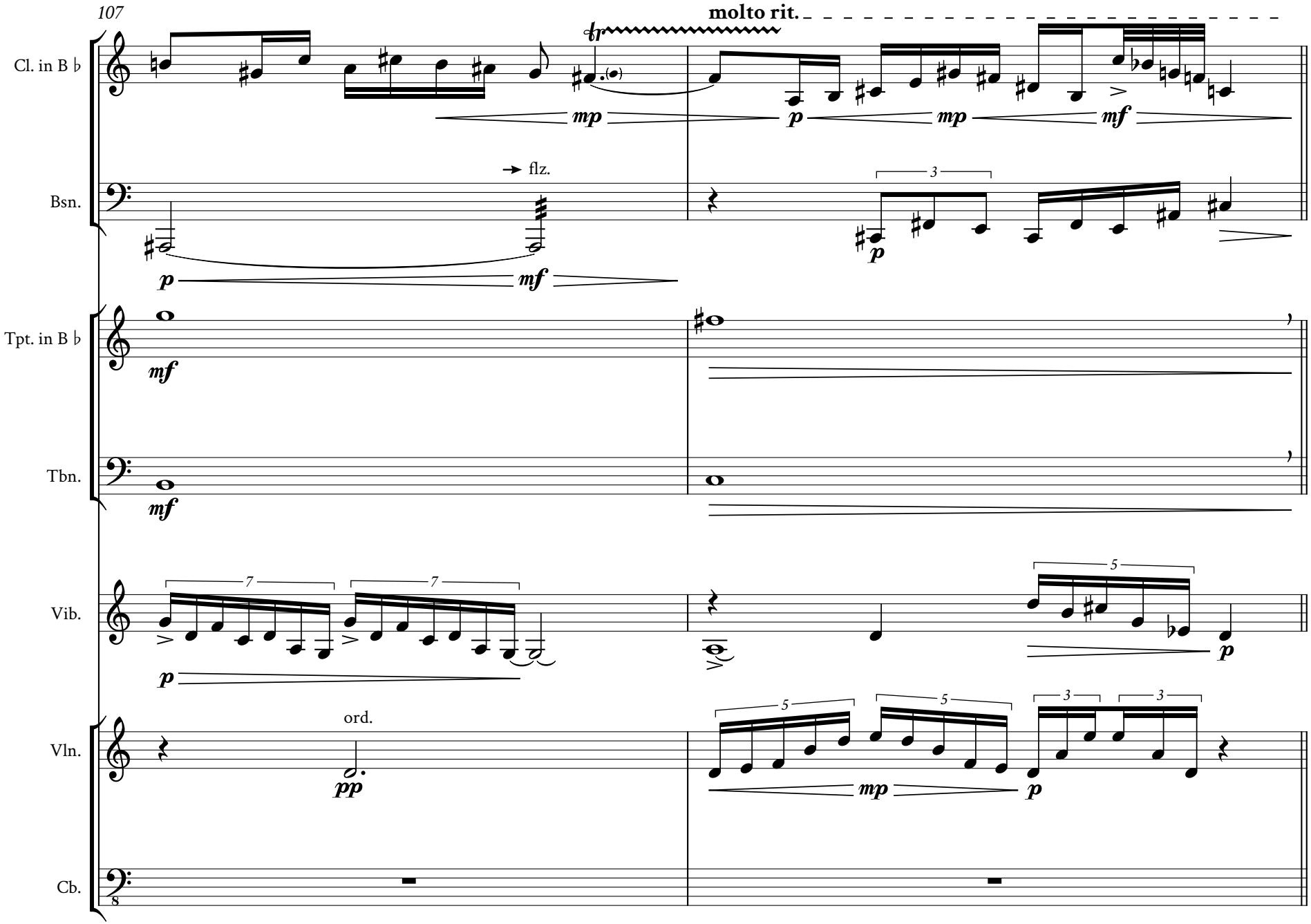

95
8
♩ = 69, a tempo
rit.
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
I
II

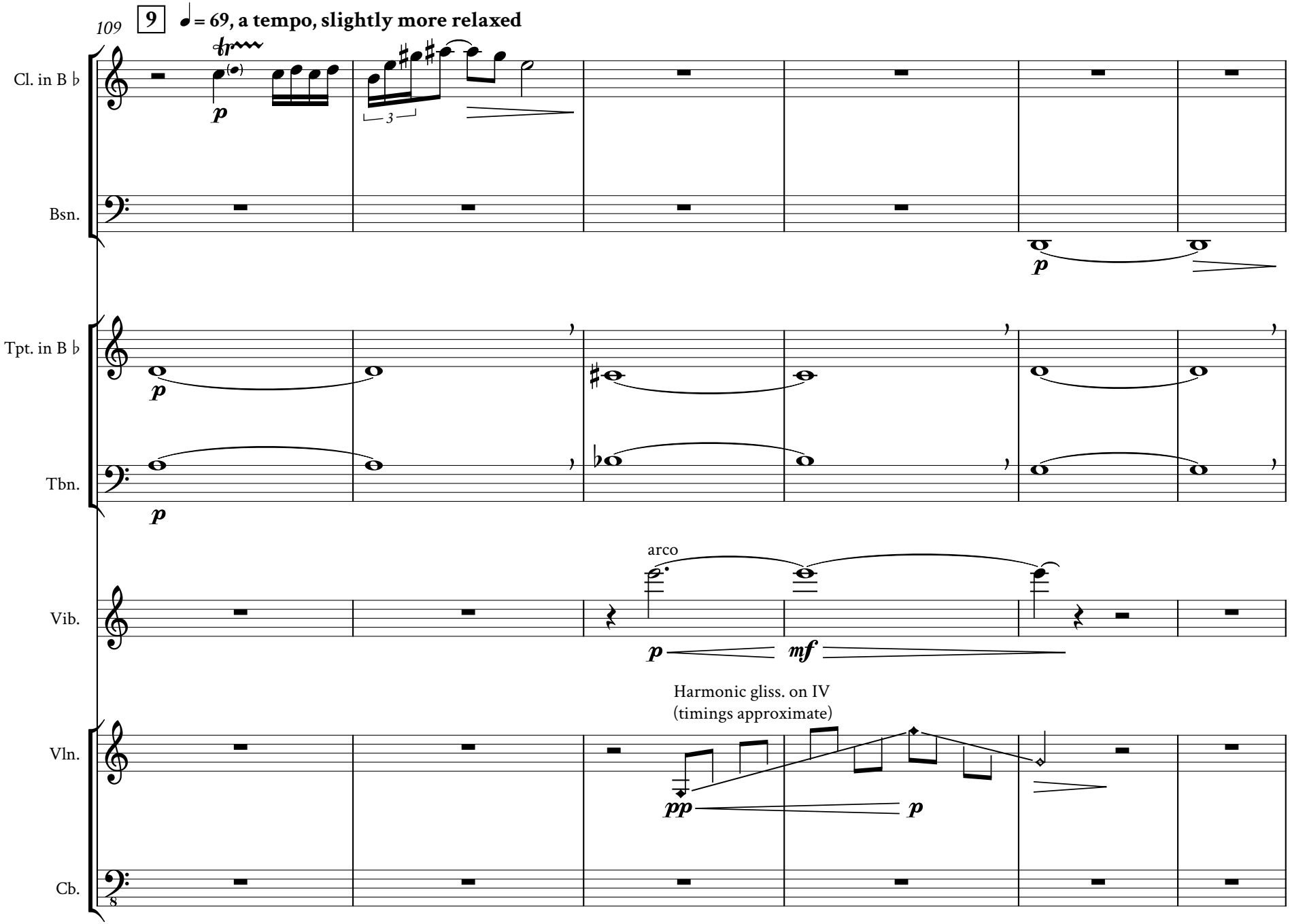

accel.
97
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.

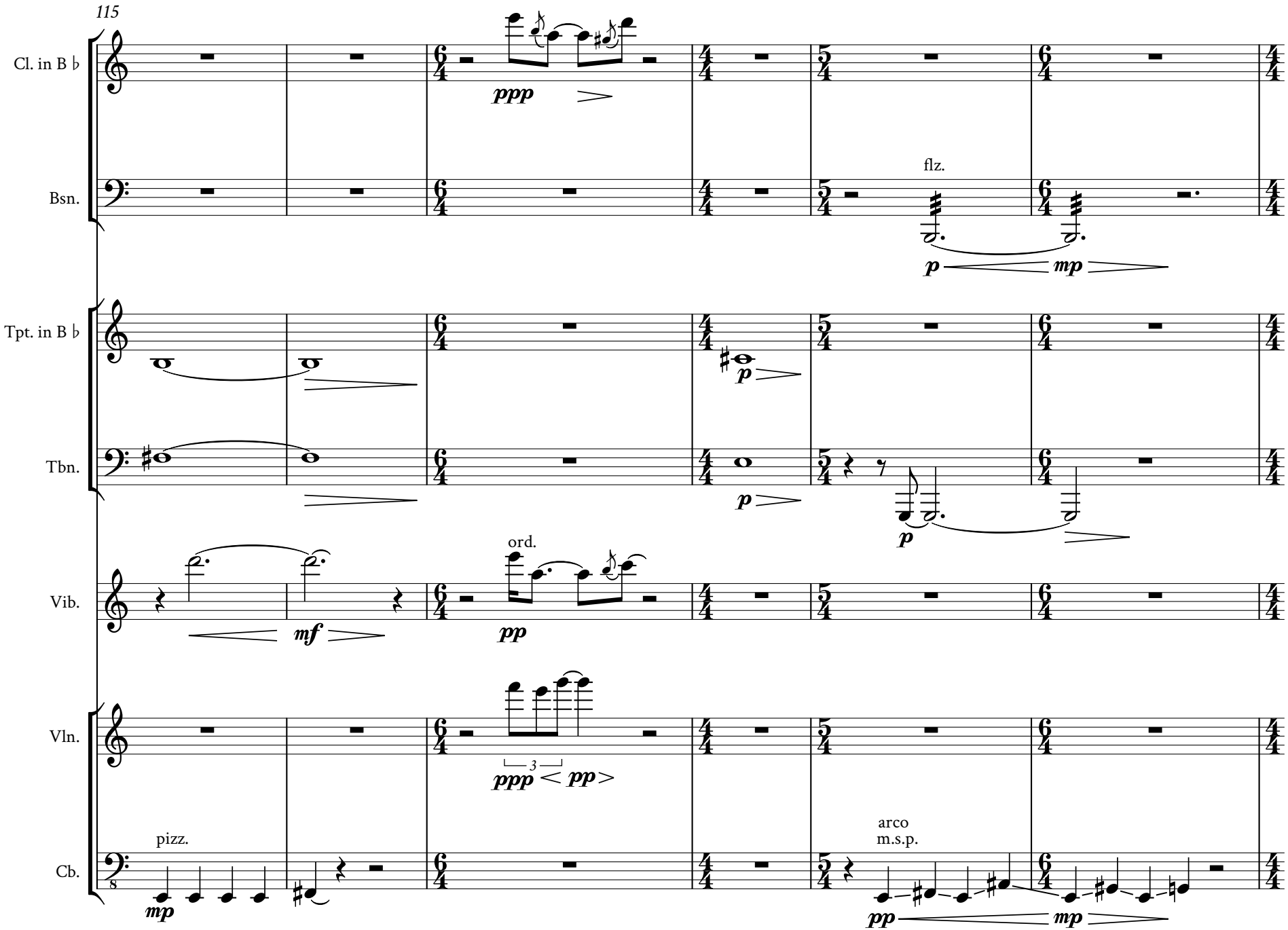

♩= 69, a tempo
all port. if possible
99
rit.
accel.
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
gliss wildly up and down
Vln.
Cb.
gliss.
ff
f
p
mp
mf
3

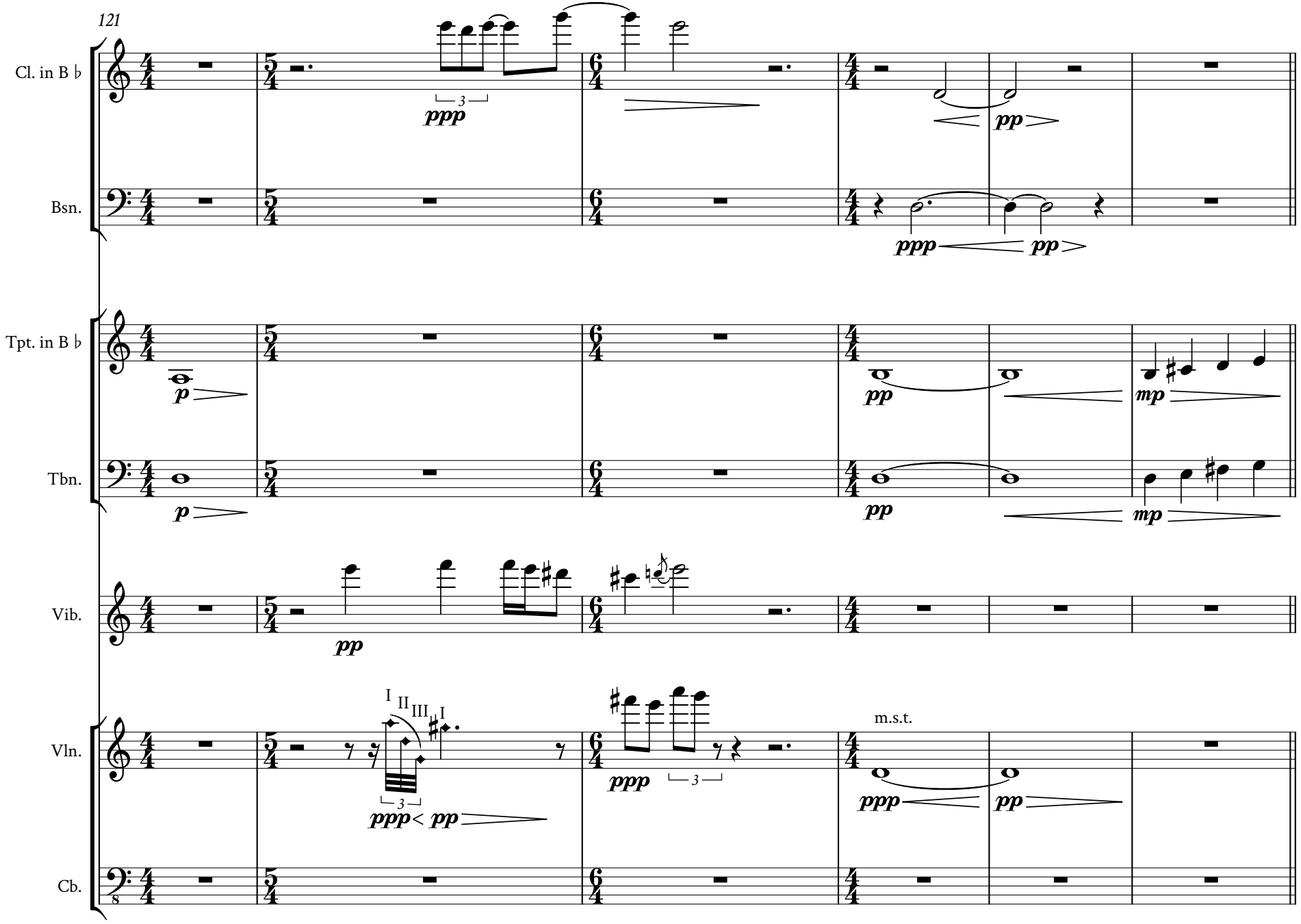

♩ = 69, a tempo
rit.
accel.
102
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
ord.
s.p.
sub. p

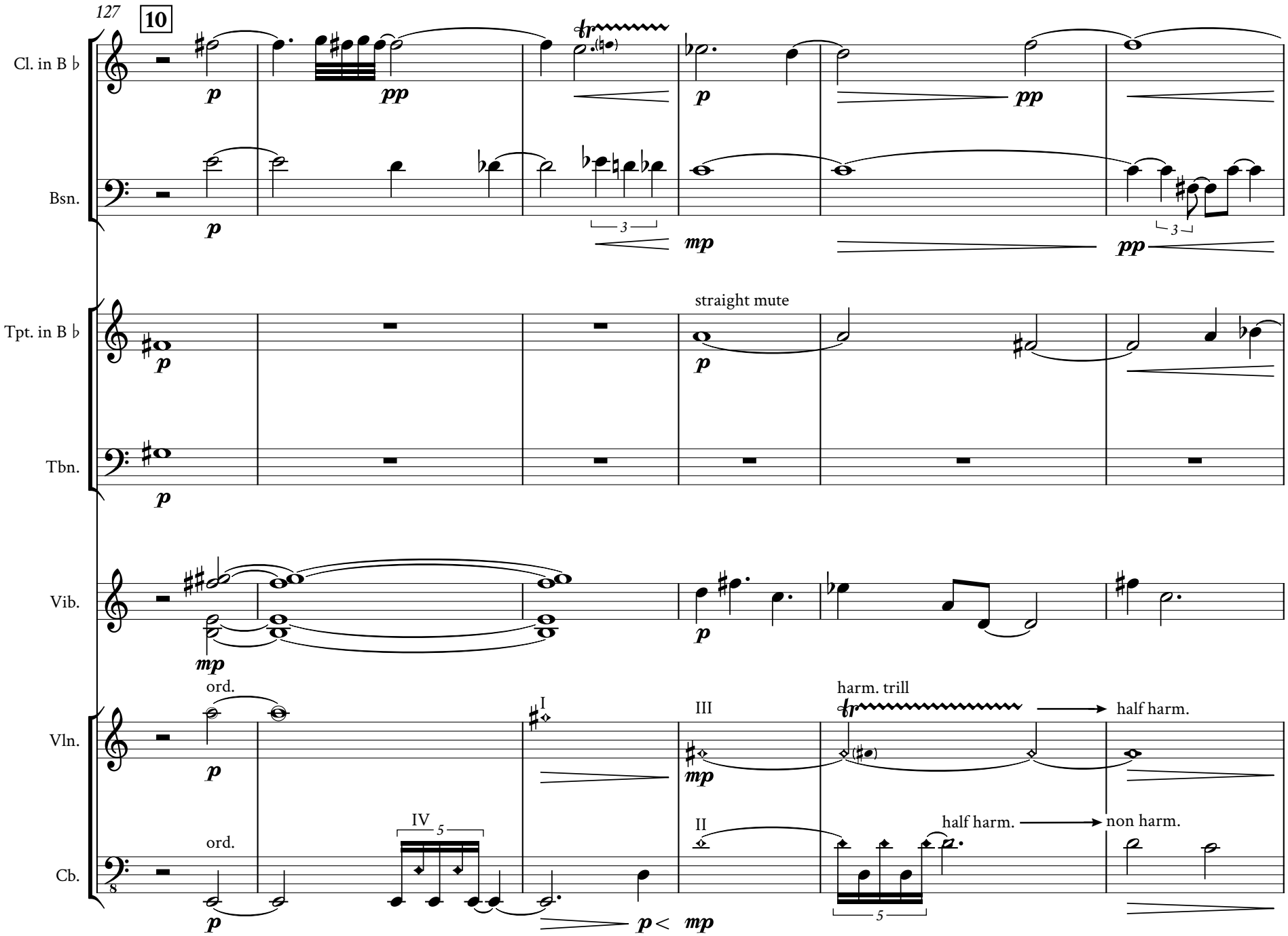

105
♩ = 69, a tempo
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
ord.
s.t.
f
mf
mp

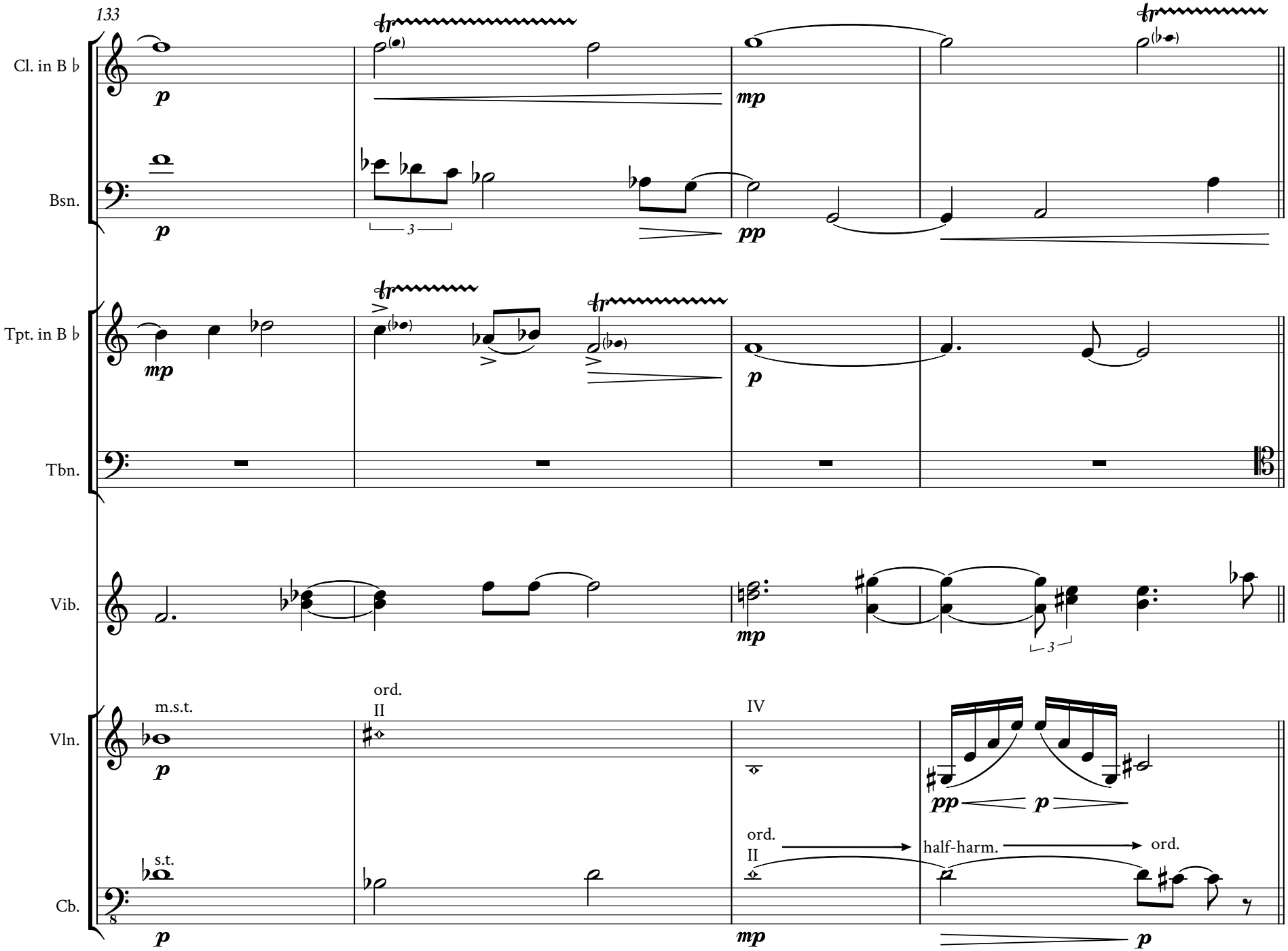

107
molto rit.
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
flz.
ord.
mp
p
mf
pp
3
5
7
8

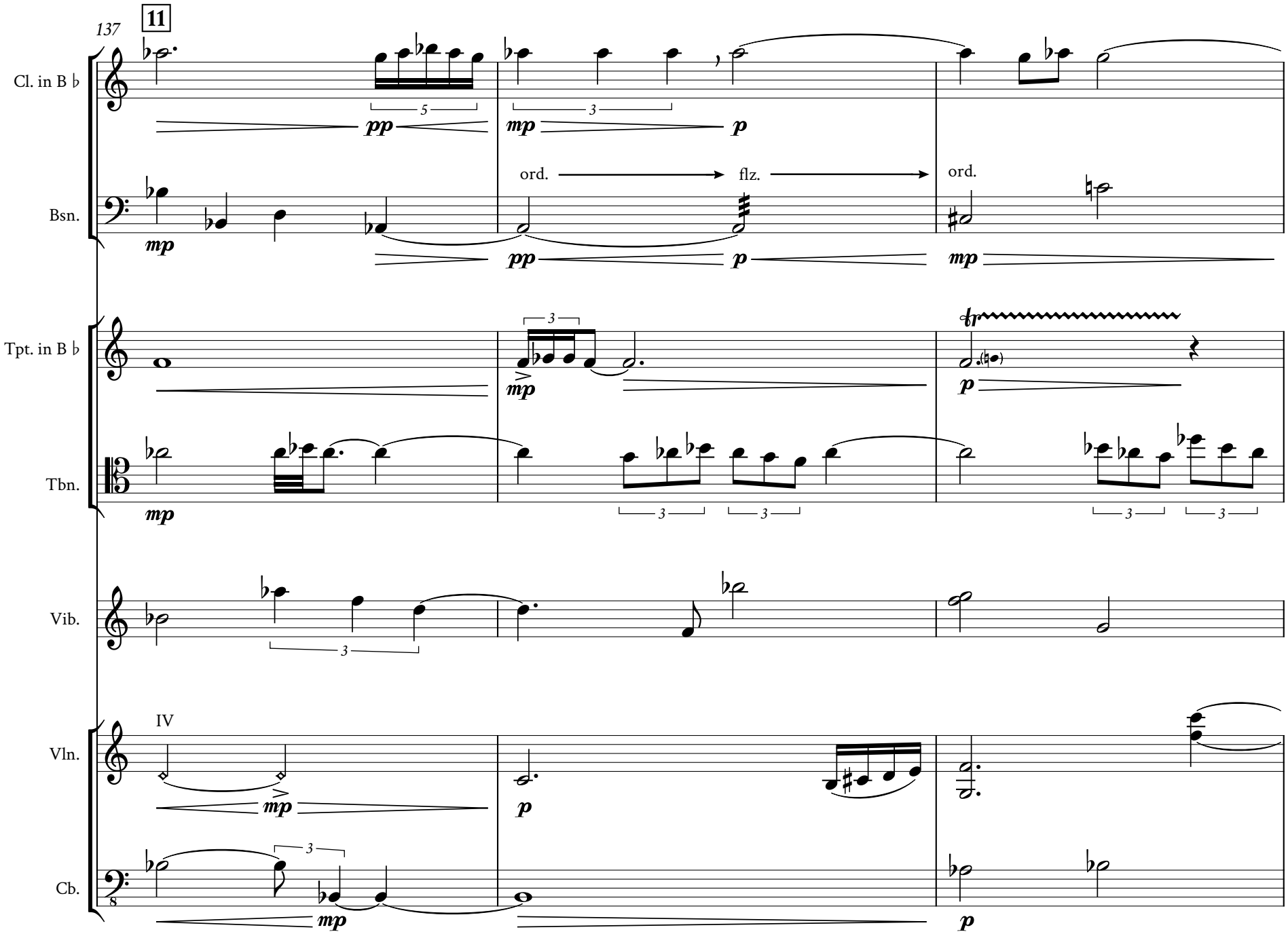

109
9
♩ = 69, a tempo, slightly more relaxed
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
arco
Vln.
Harmonic gliss. on IV
(timings approximate)
Cb.

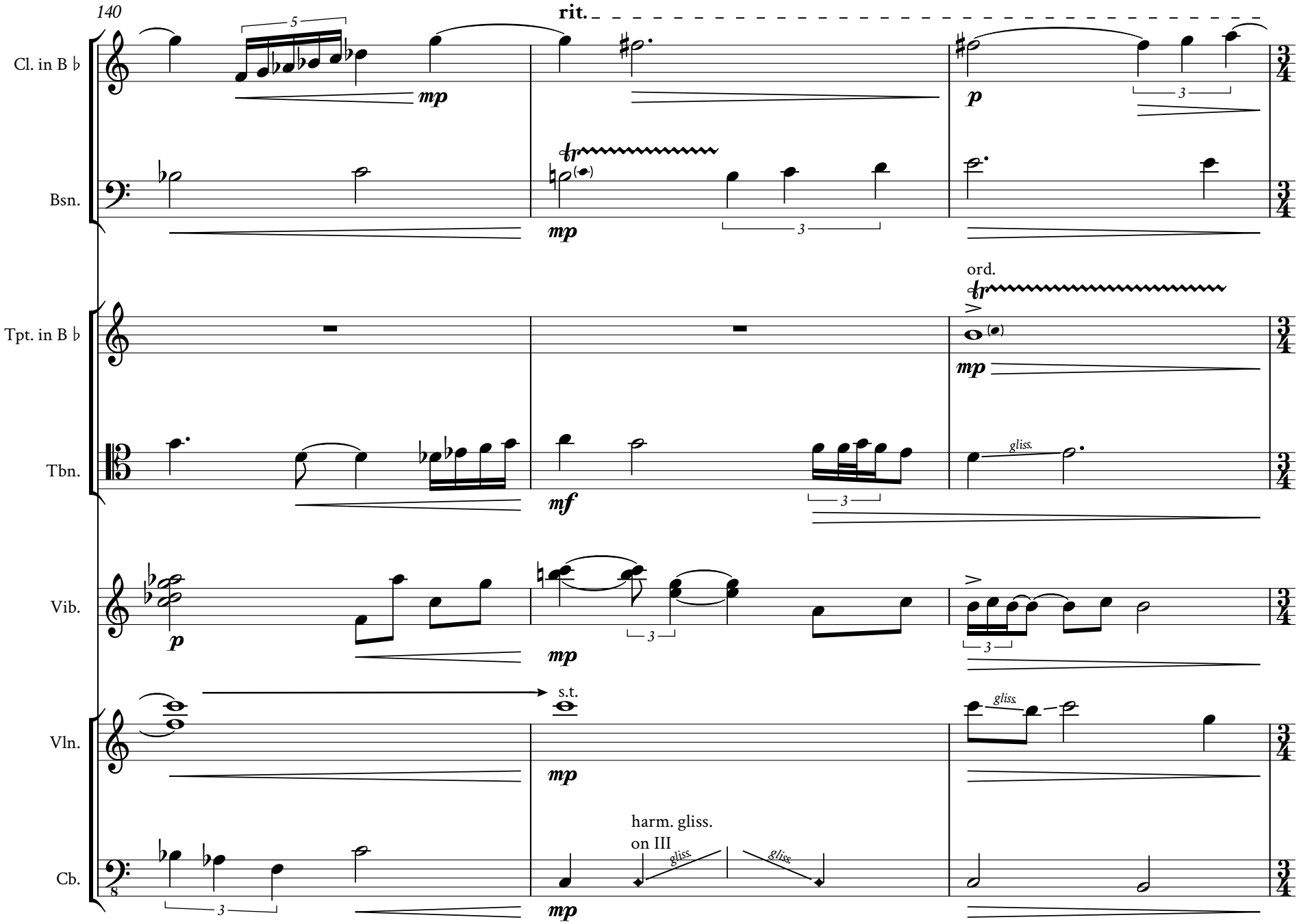

115
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
ppp
flz.
p
mp
p
p
ord.
mf
pp
3
ppp < pp >
pizz.
mp
arco
m.s.p.
pp
mp

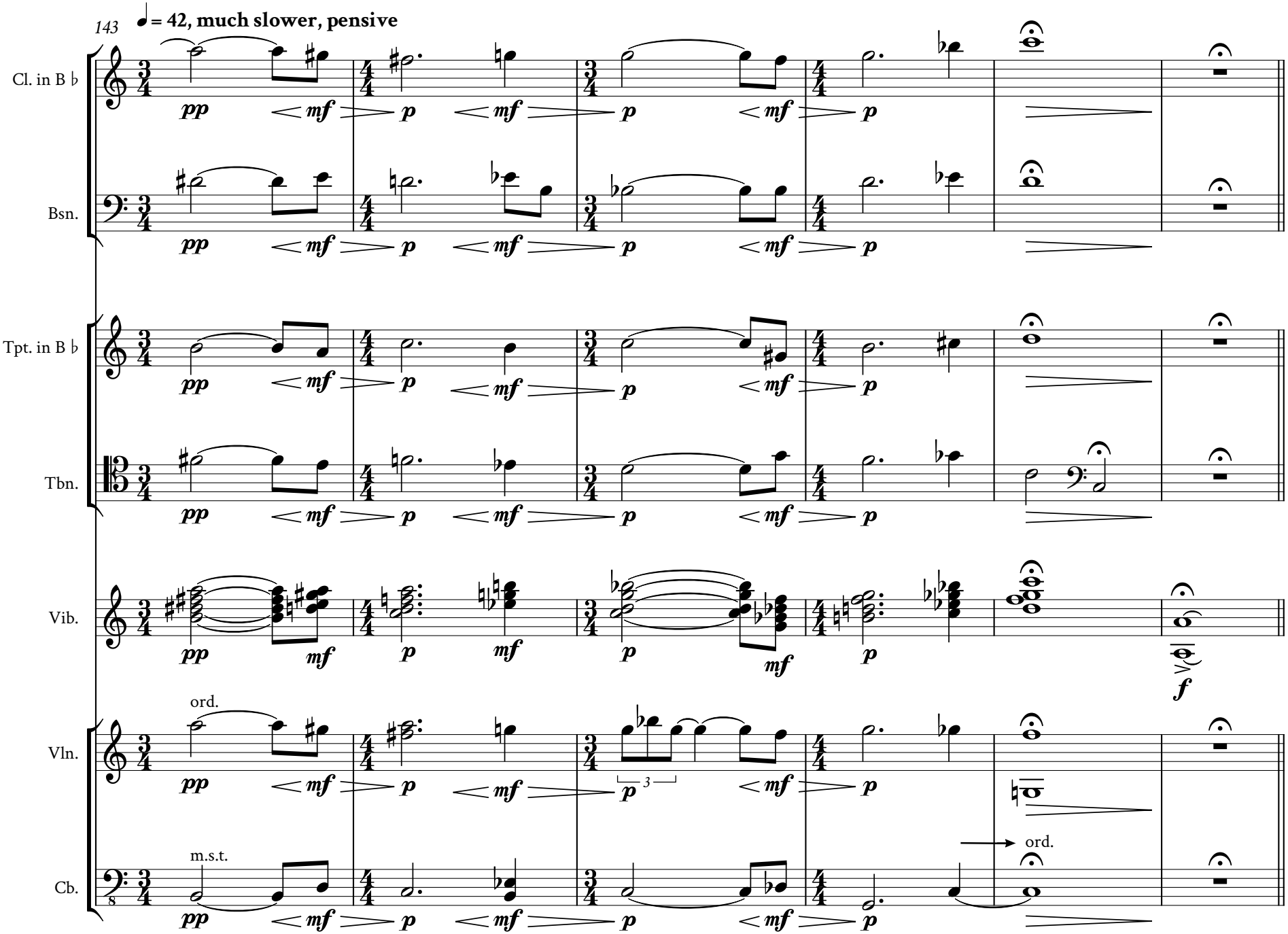

121
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
ppp
pp
p
mp
I II III I
m.s.t.

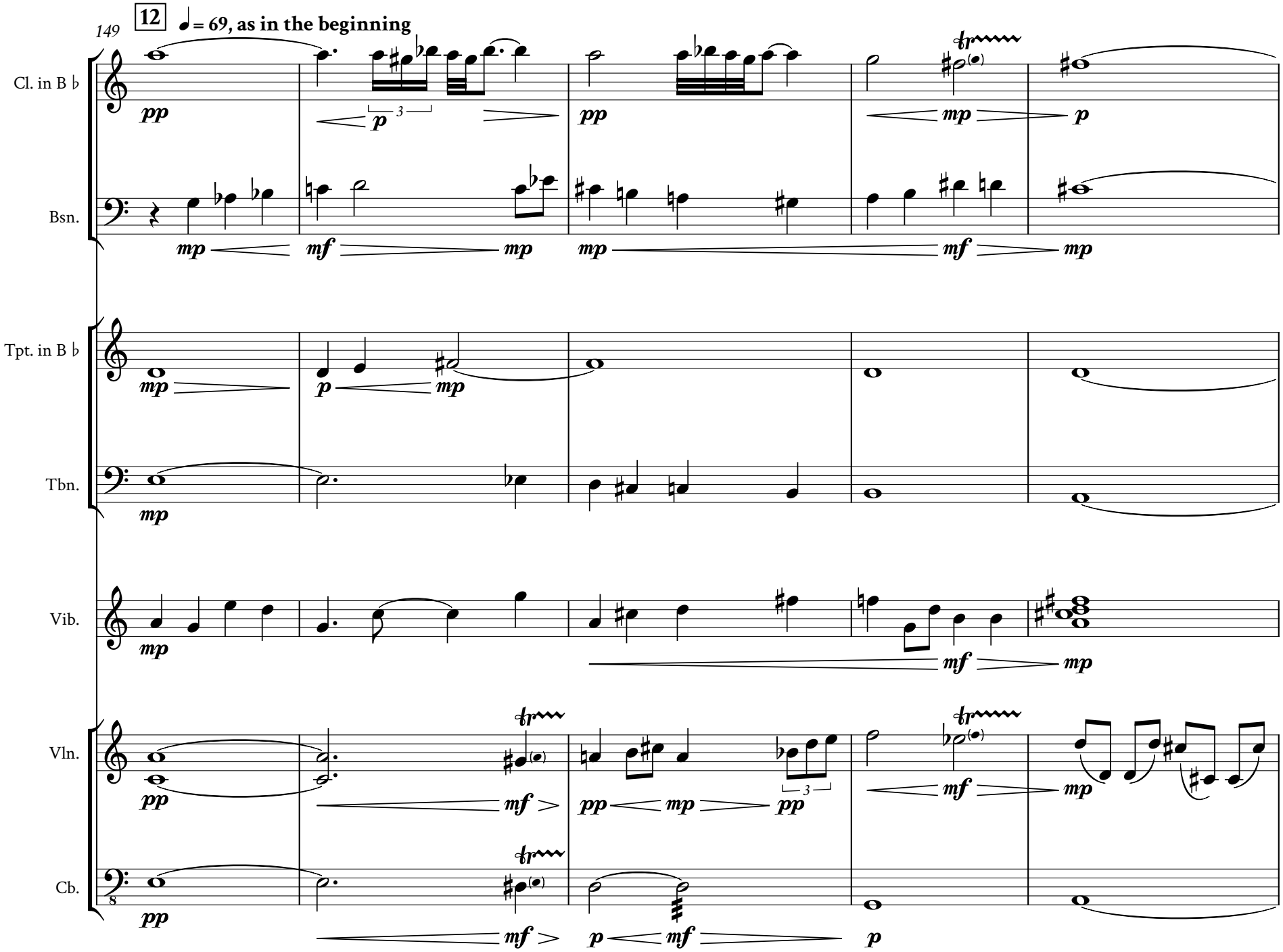

127
10
Cl. in B ♭
Bsn.
Tpt. in B ♭
straight mute
Tbn.
Vib.
Vln.
ord.
harm. trill
half harm.
Cb.
ord.
half harm.
non harm.

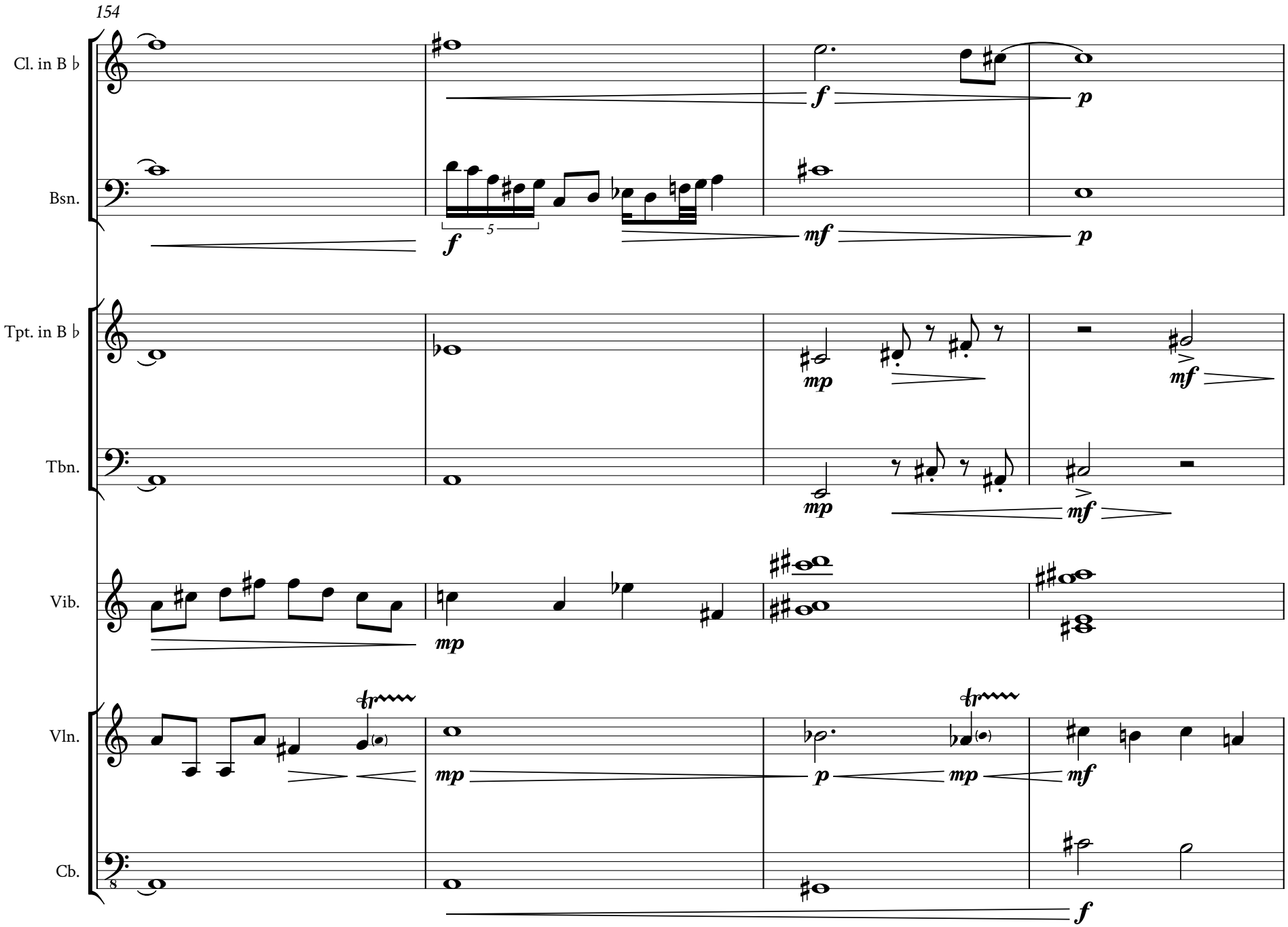

133
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
m.s.t.
s.t.
ord.
II
IV
ord.
II
half-harm.
ord.

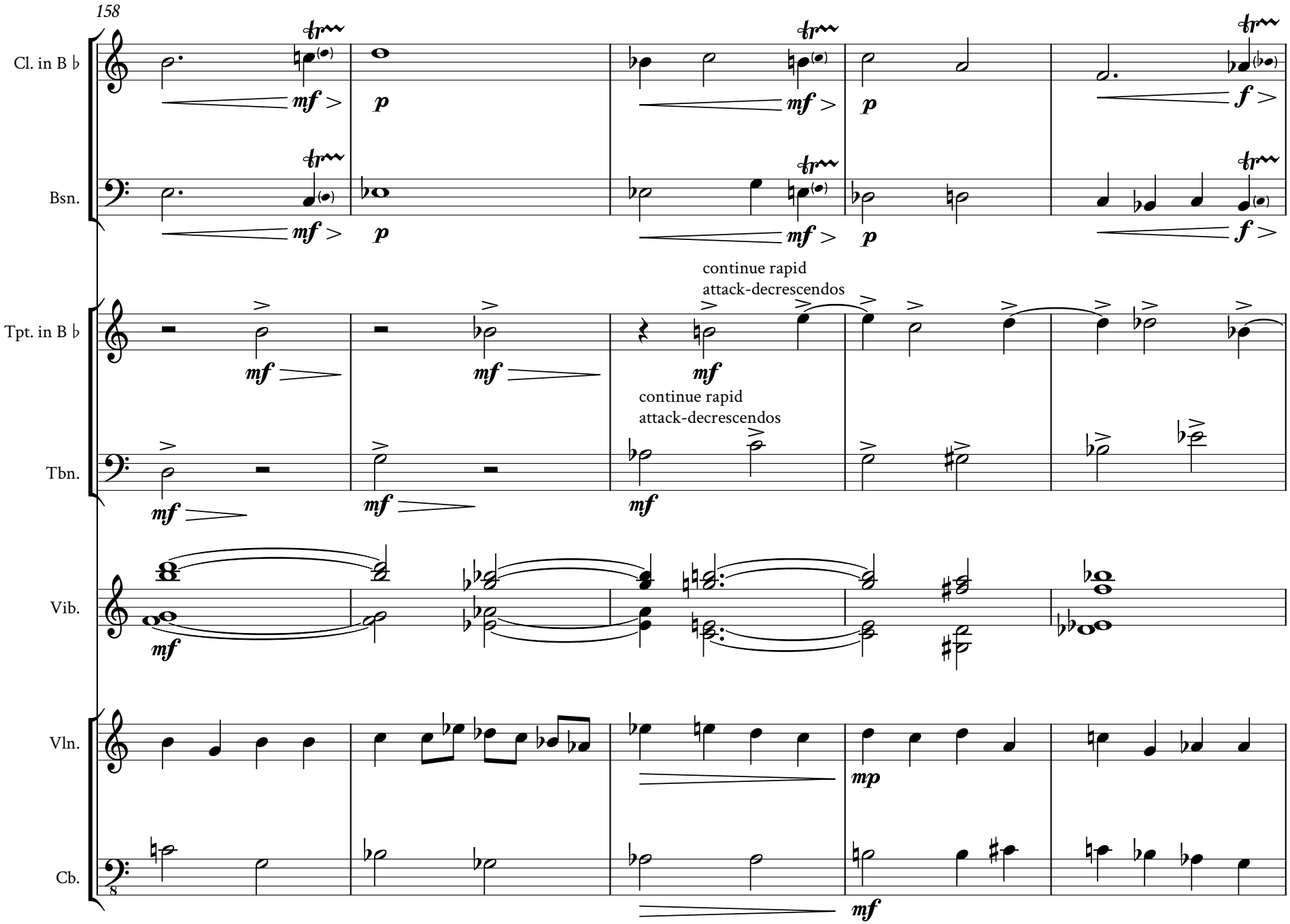

137
11
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
IV
ord.
flz.
ord.
pp
mp
p
tr

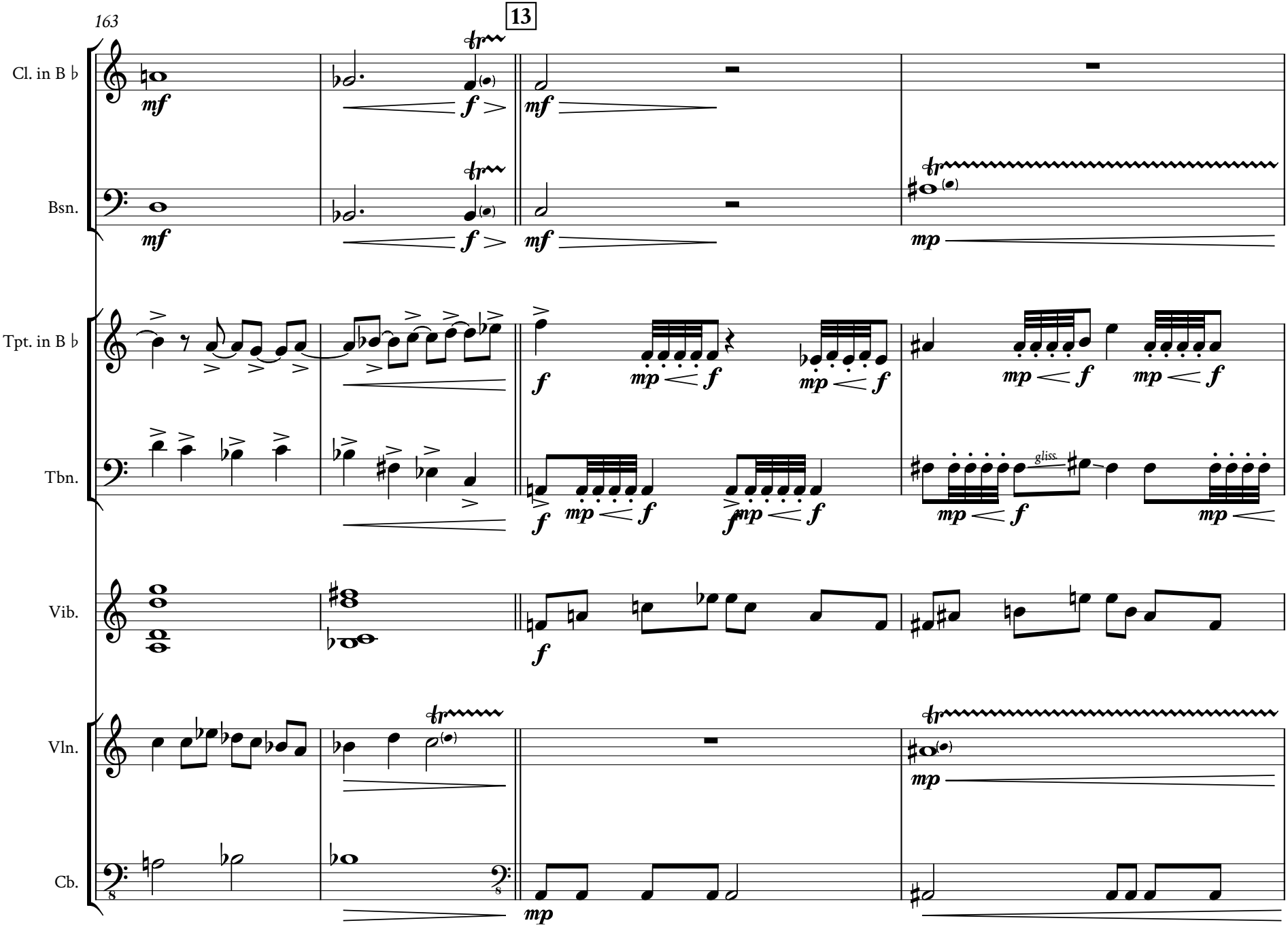

140
rit.
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
mp
p
mf
ord.
gliss.
s.t.
harm. gliss.
on III

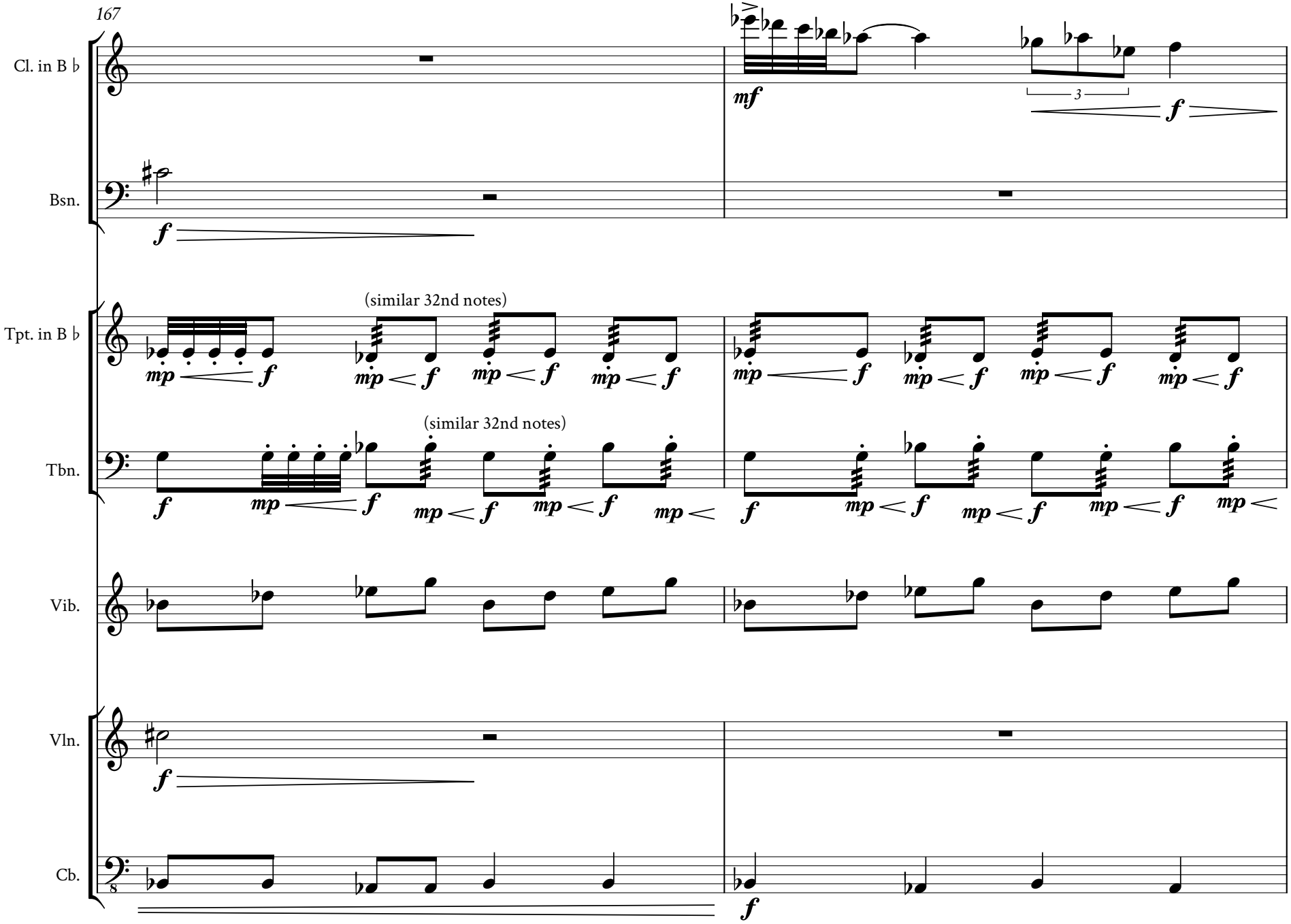

143
♩ = 42, much slower, pensive
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
ord.
m.s.t.
ord.

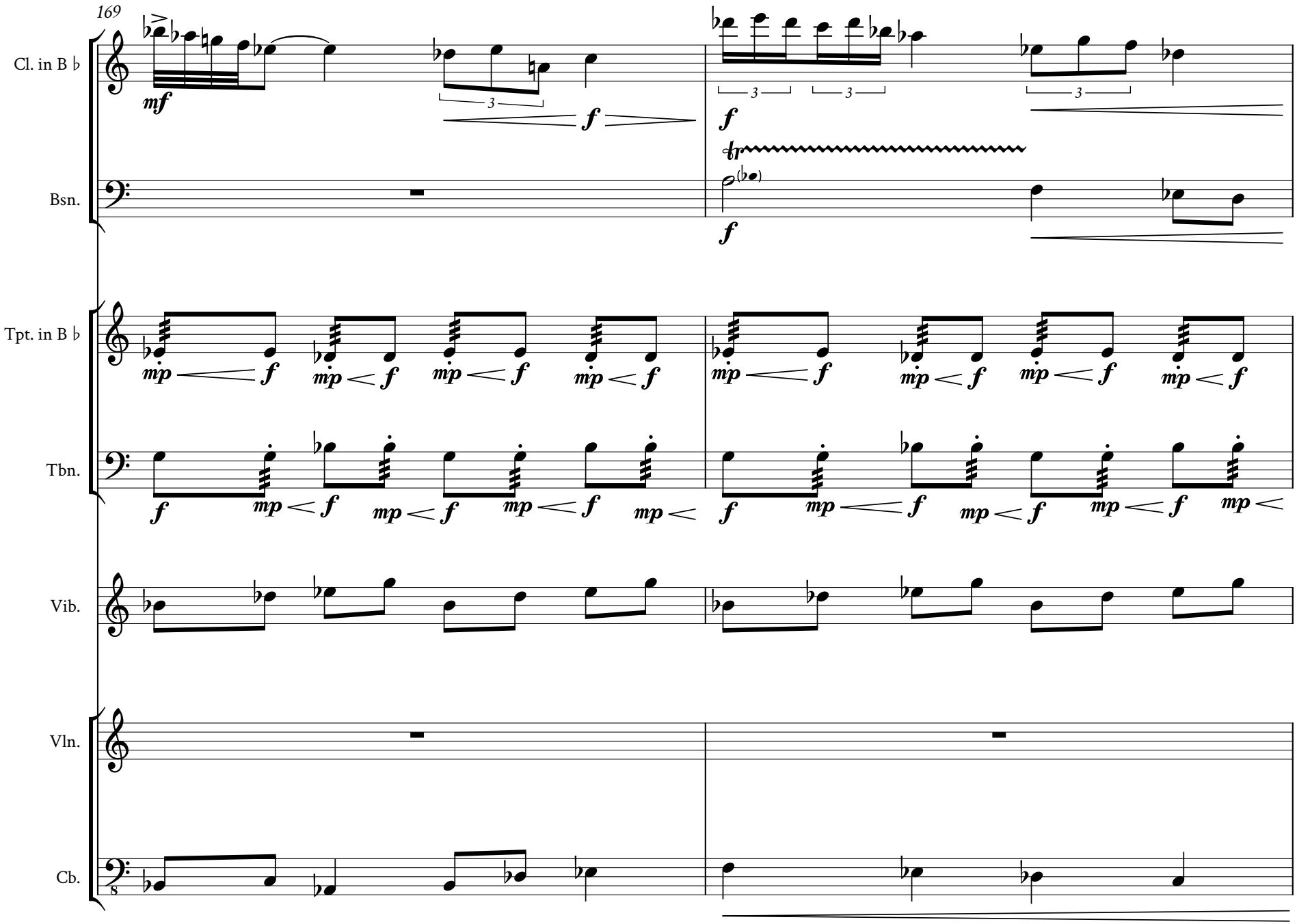

149
12
♩ = 69, as in the beginning
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.

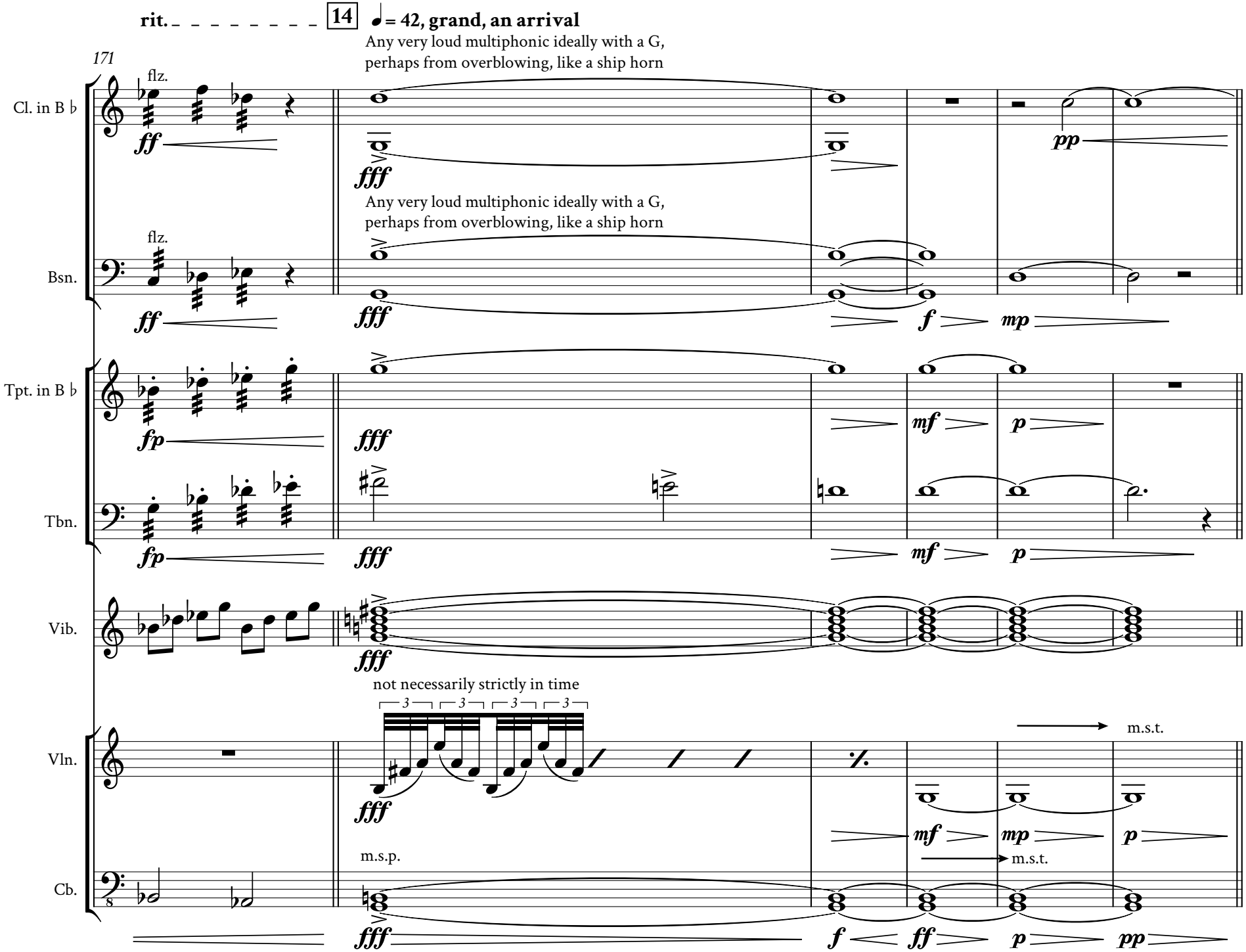

154
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
5
8
f
p
mf
mp
tr

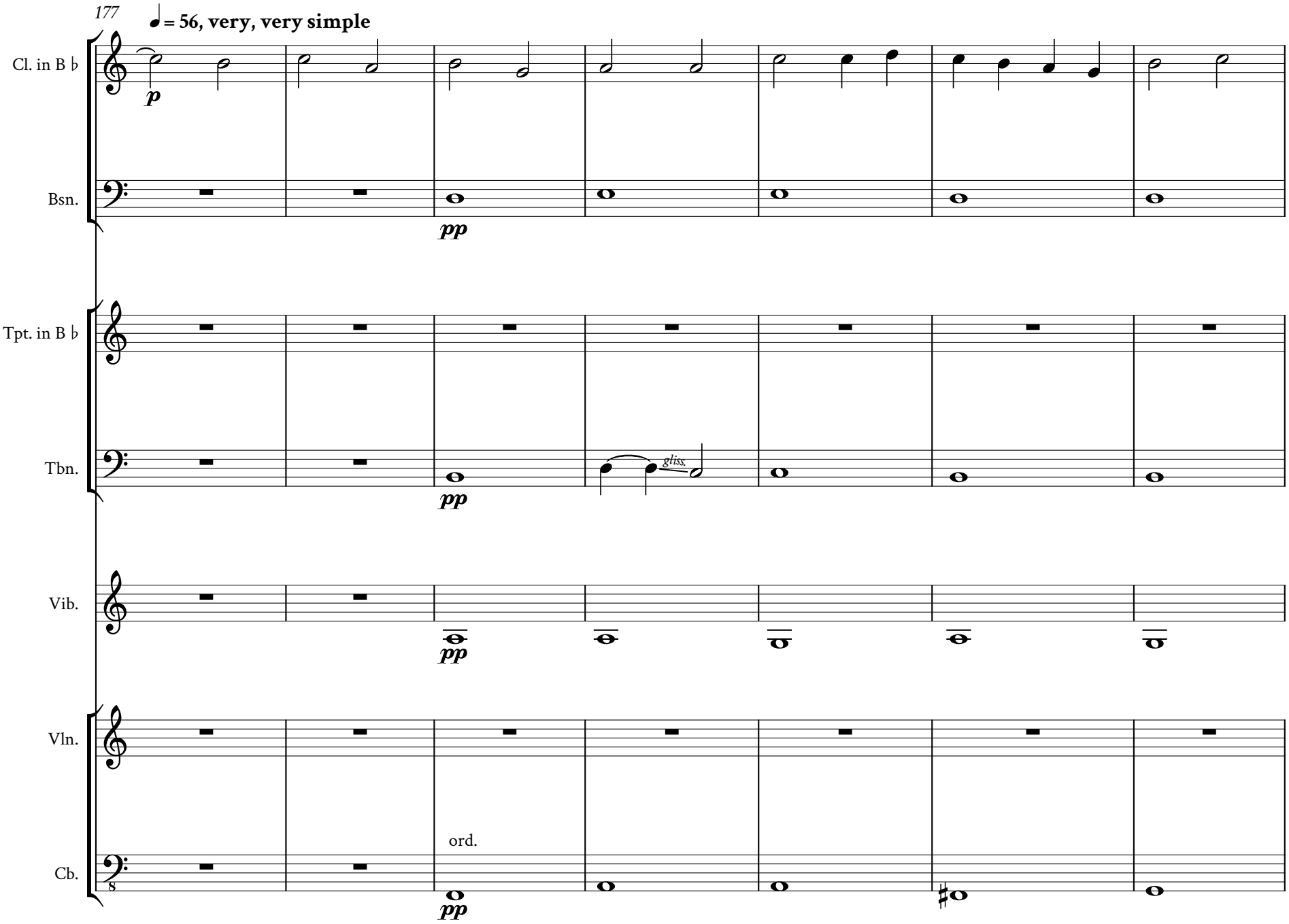

158
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
continue rapid
attack-decrescendos
continue rapid
attack-decrescendos

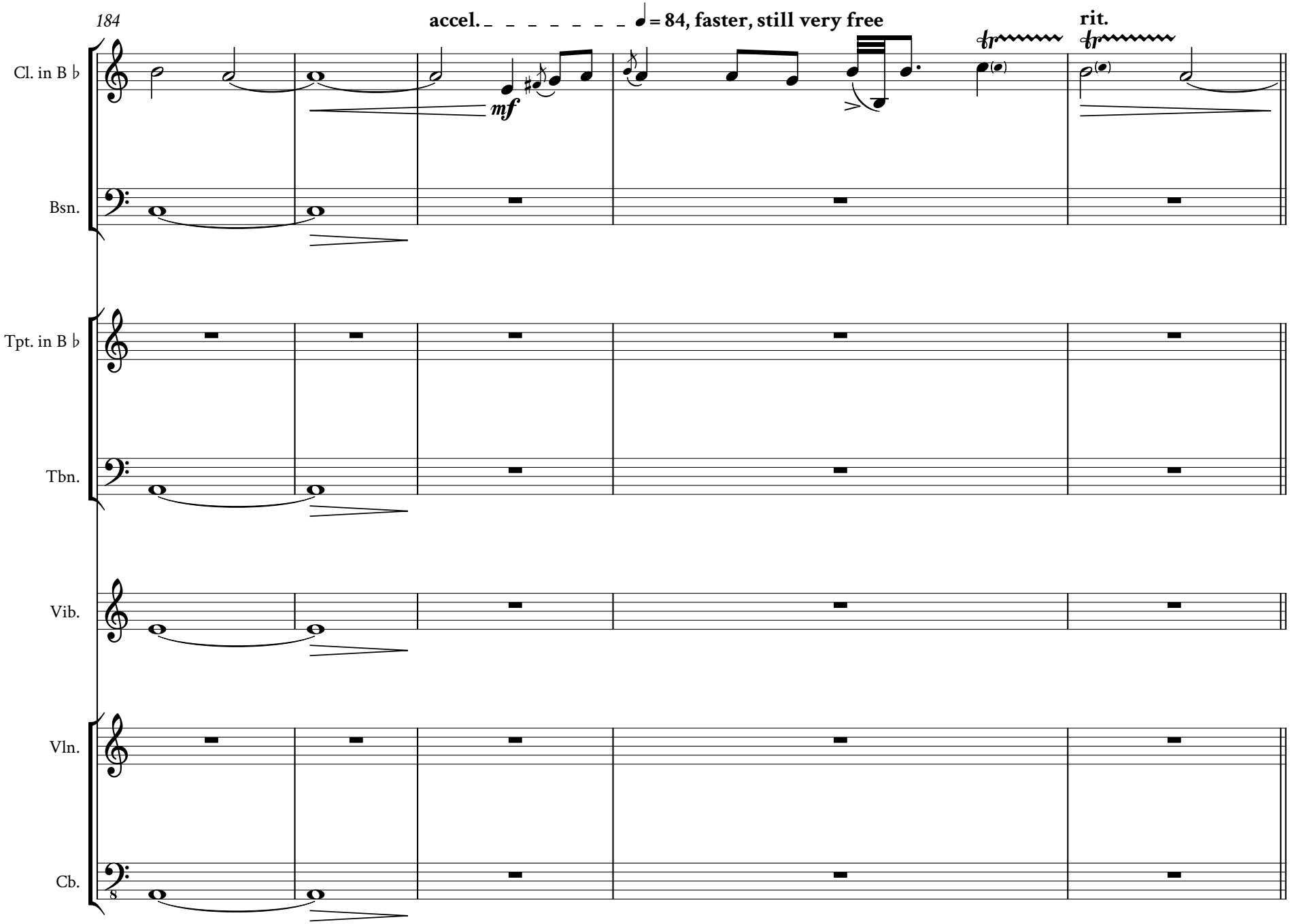

163
13
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
gliss

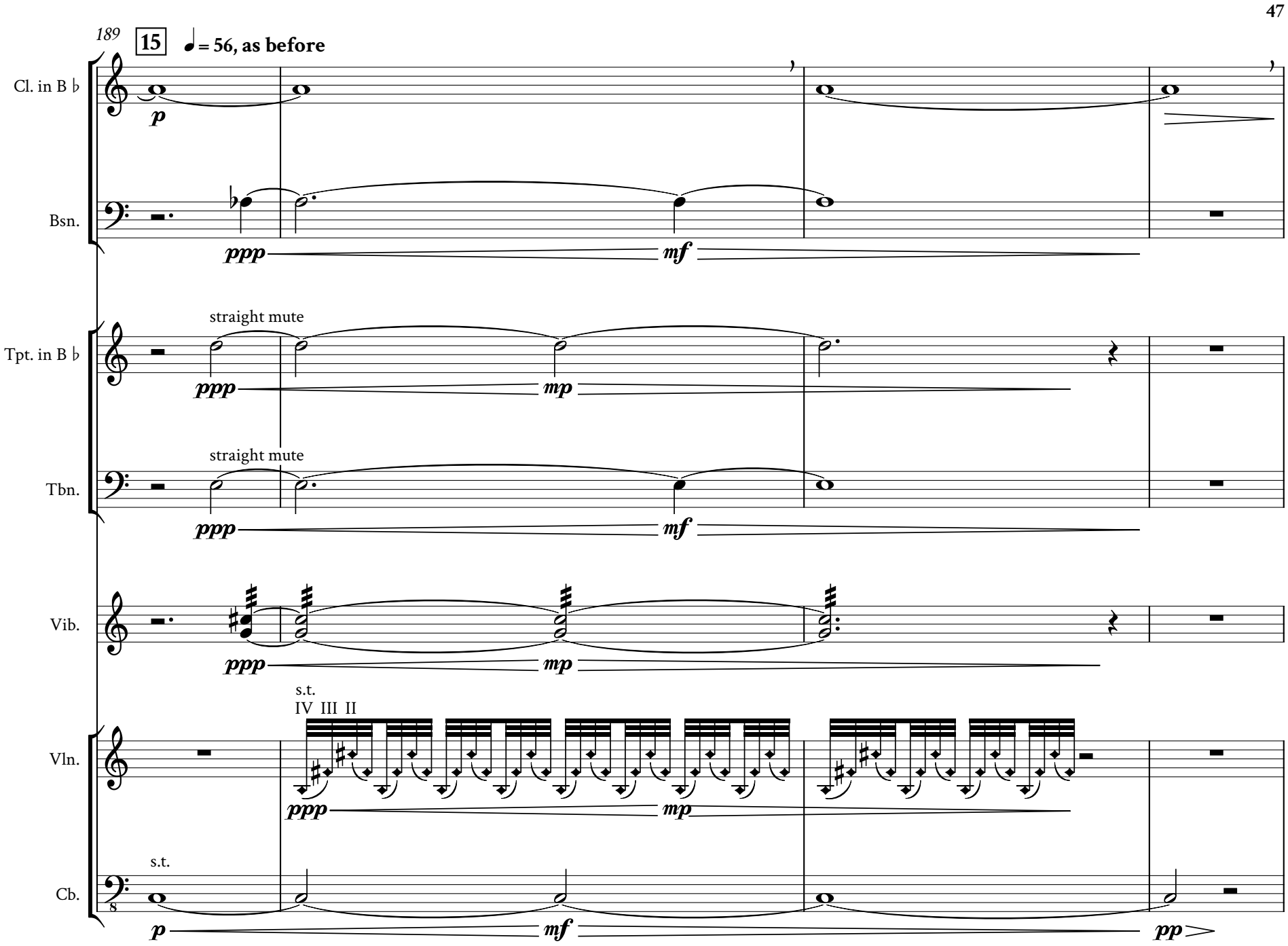

167
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
(similar 32nd notes)
(similar 32nd notes)
3

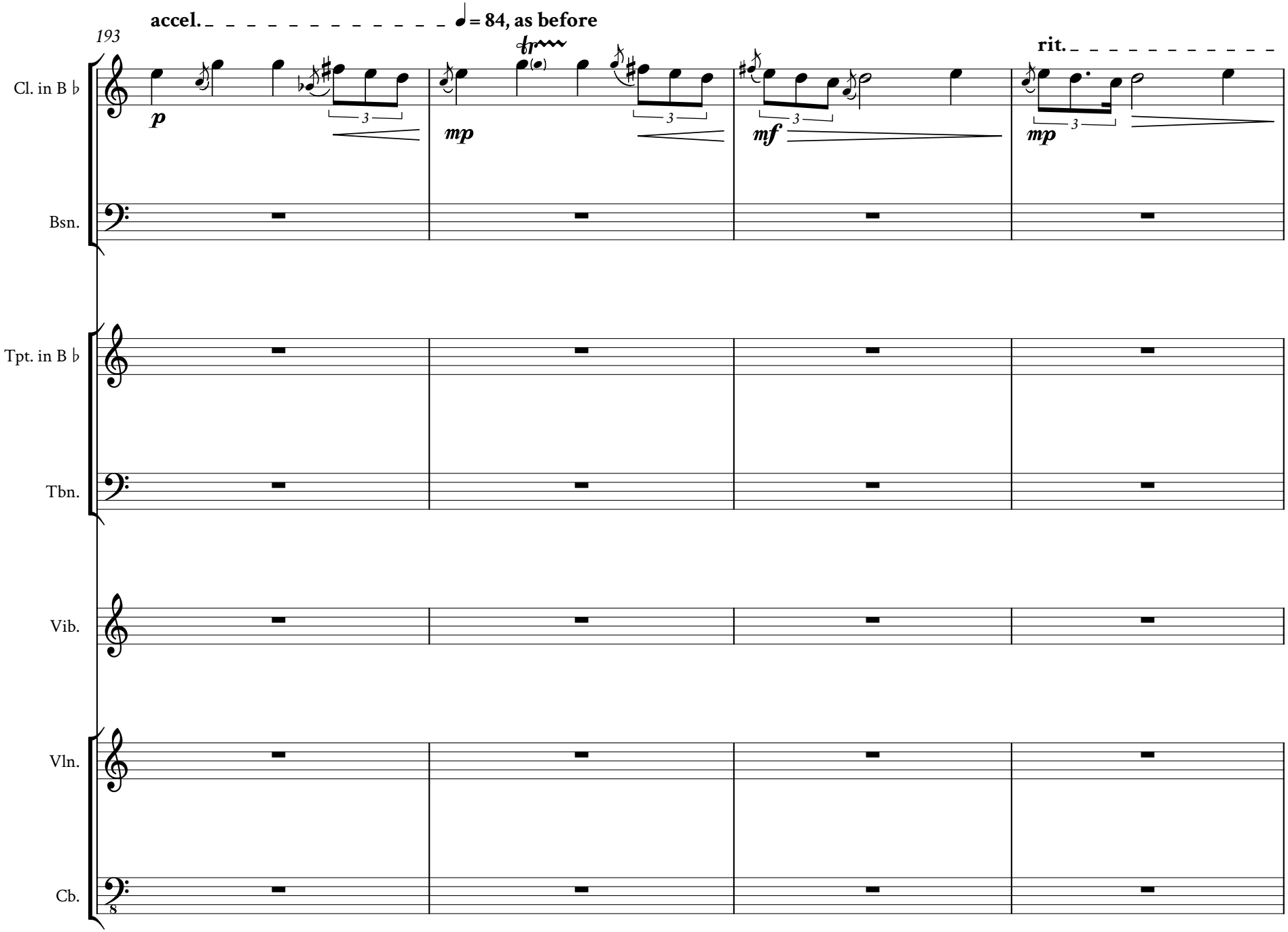

169
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.

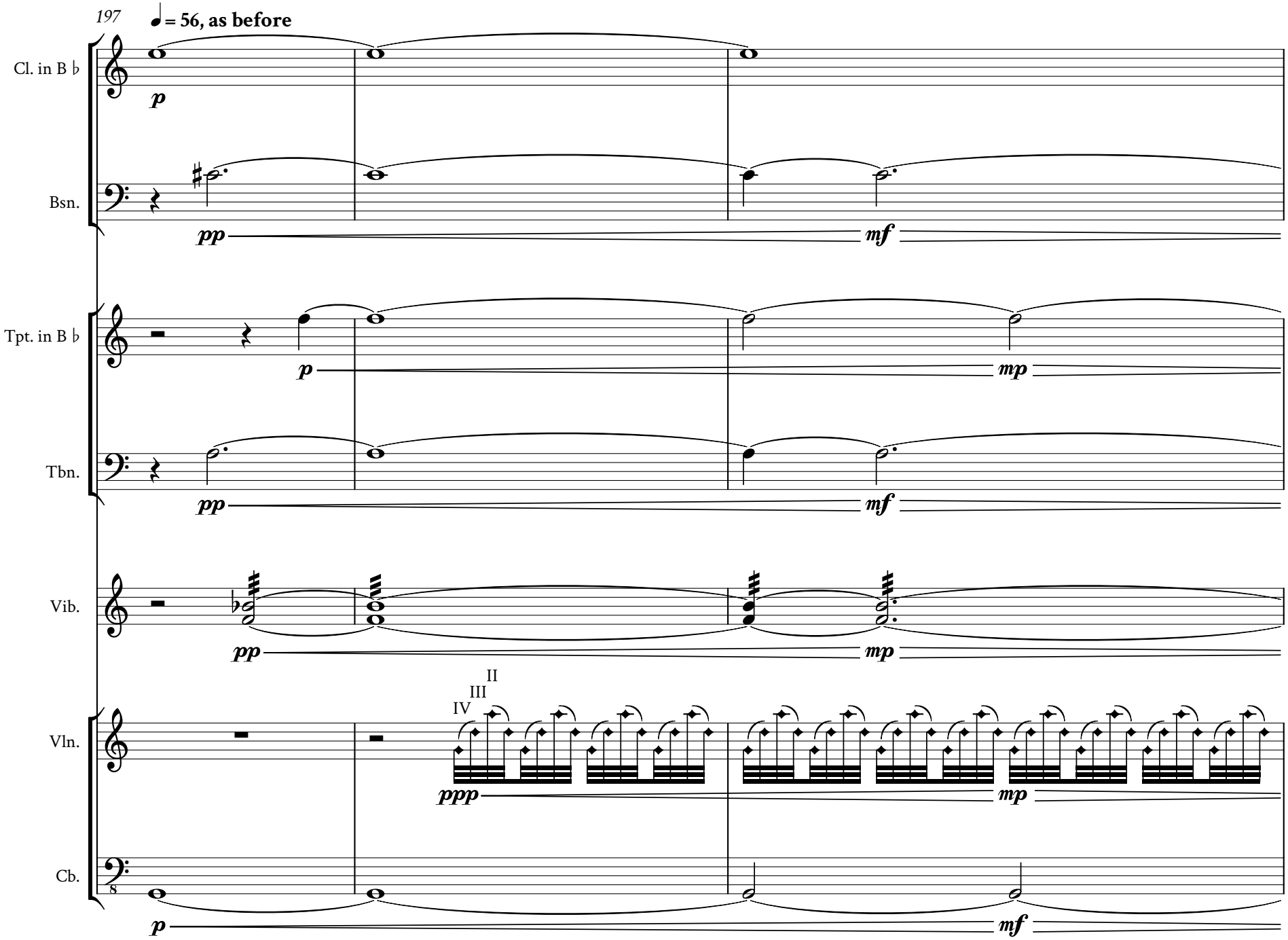

rit.
14
♩ = 42, grand, an arrival
171
Any very loud multiphonic ideally with a G, perhaps from overblowing, like a ship horn
Cl. in B ♭
flz.
Bsn.
Tpt. in B ♭
Tbn.
Vib.
not necessarily strictly in time
Vln.
m.s.t.
Cb.
m.s.p.

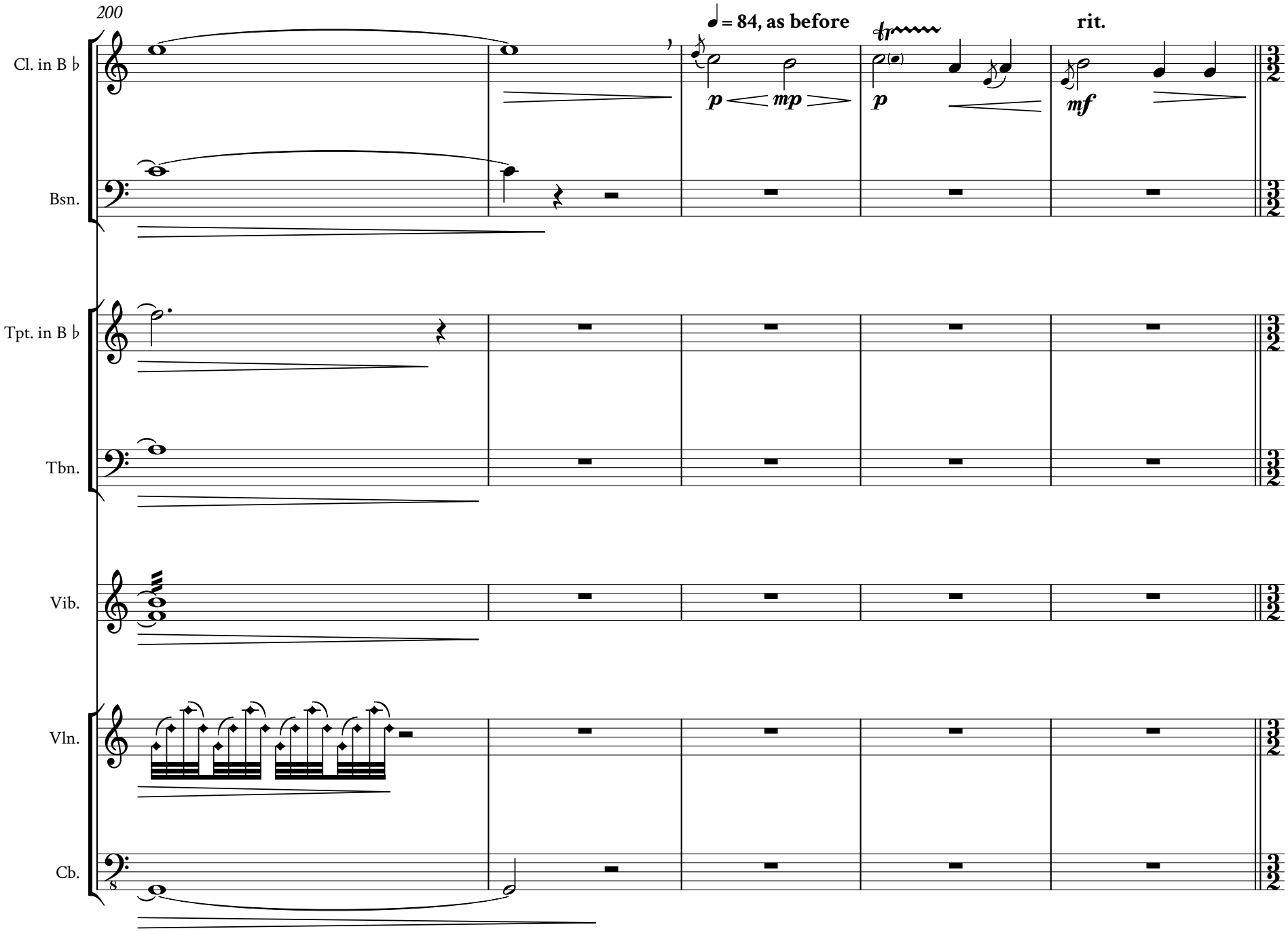

177
♩ = 56, very, very simple
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
p
pp
gliss.
ord.
8

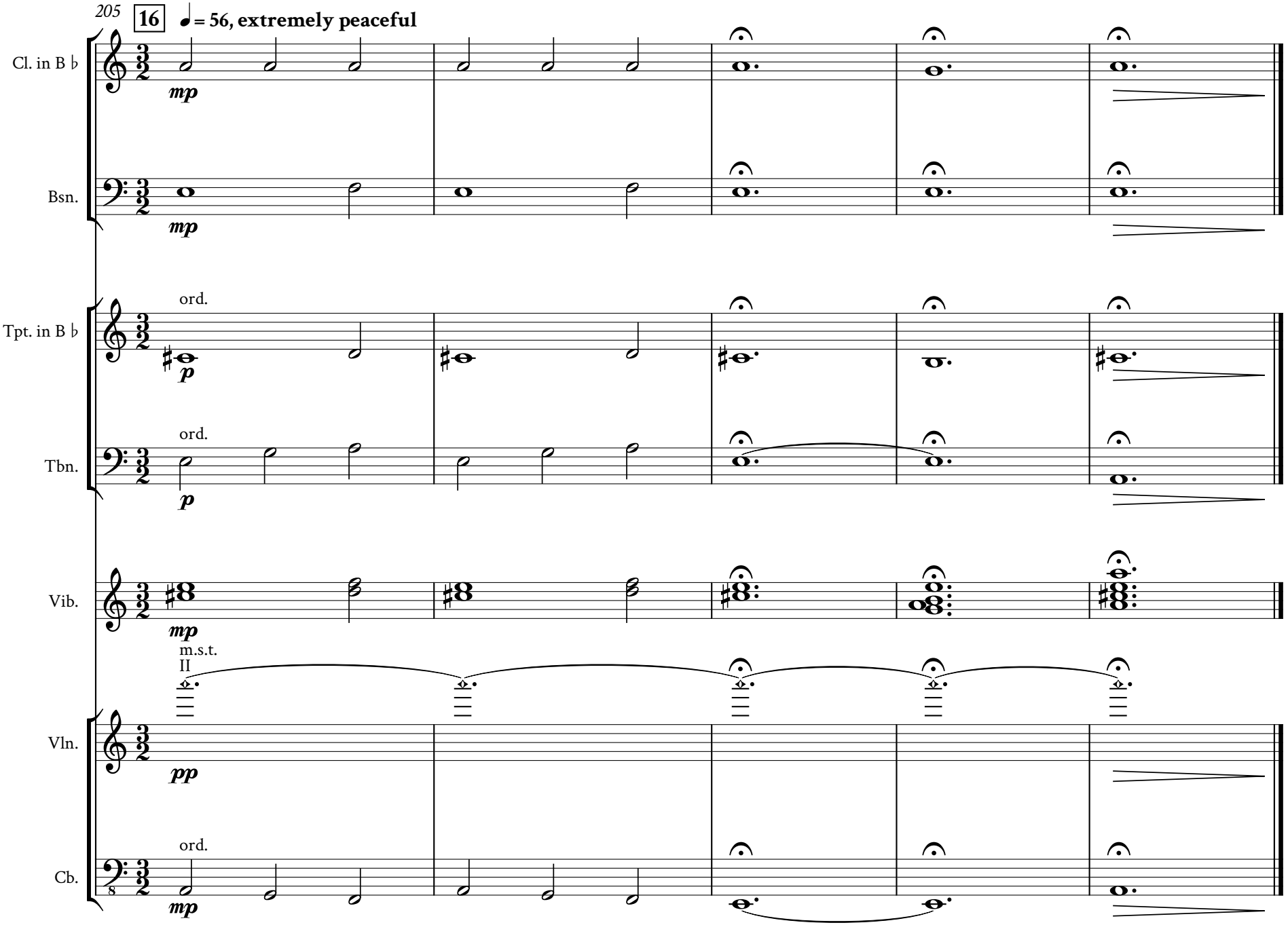

184
accel.
= 84, faster, still very free
rit.
mf
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
8


189
15
♩ = 56, as before
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
straight mute
straight mute
s.t.
IV III II
s.t.
ppp
mf
mp
p
pp


accel.
= 84, as before
193
tr
rit.
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
p
mp
mf
mp
3
3
3
3
8


197
♩ = 56, as before
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
II
III
IV
p
pp
mf
mp
ppp


200
♩ = 84, as before
rit.
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
p
mp
p
mf


205
16
♩= 56, extremely peaceful
Cl. in B ♭
Bsn.
Tpt. in B ♭
Tbn.
Vib.
Vln.
Cb.
mp
p
pp
ord.
m.s.t.
II

"[The] Lord
that gave the naiad her habitat
which is his proto-sign.

How else from the weathered mantle-rock and the dark humus spread

(where is exacted the night-labour
where the essential and labouring worm
saps micro-workings all the dark day long
for his creature of air)

should his barlies grow

who said

I am your Bread?"

–David Jones, *The Anathemata*