

ben smith

alone; measuring (sonnet)

(for six voices)

Performance Notes

Tape

The tape part is to be played back through stereo loudspeakers at either side of the ensemble. The dynamic should be balanced so that, initially, the tape is barely audible in the rests between sung syllables, and at its loudest is beginning to 'consume' and obscure the voices. In this way the tape can be considered both an externalised 'thread' or line, holding the highly tense vocal material together and as an obscuring 'noise' layer which locks the voices in both an inescapable bond, and an increasingly antagonistic juxtaposition. For the most part, the tape sine wave rises in pitch at a rate relatively consistent with the highest soprano part.

Voices

Accidentals refer only to notes they immediately precede. (Nevertheless, natural signs are occasionally employed for ease of reading.) Microtones should in general be treated as tempered pitches, with a close a tuning to the notation as possible. However, within ornamental figures marked *legato*, the specificities of intonation can be considered slightly more flexible (inflectional). In the denser passages for countertenor and tenor 1 (m.38 onwards) - especially whenever these move in and out of microtonally-tuned unisons - completely precise pitching is recognised as idealistic, and consideration of this struggle to realise, and the range for a margin of error, is built into the musical material.

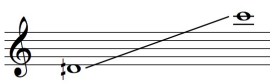


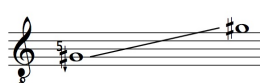


All the accidentals employed in this piece, and their relation in cents to certain focal pitches is noted below (accidental symbols with a "5" or "7" refer to the original tone being lowered or raised by 14 or 31 cents respectively, corresponding to the 5th and 7th overtones of the harmonic series):

♭	♮	♯	♭ ₅	♮ ₅	♯ ₅	♭ ₇	♮ ₇	♯ ₇	♭ ₅	♮ ₅	♯ ₅	♯	♯
-31, 0	-50, -31, -14, 0, +14, +19, +50	-31, -14, 0, +36, +50	-31, 0	-14, 0									



In general, this piece should be sung with very little vibrato. However, it is not in any way desirable to sing *assoluto senza vib.* throughout. Especially in louder and higher passages, on very long notes, and whenever individual parts are marked *espress.*, the performers should feel free to employ vibrato, as an *expressive* device. To avoid ambiguity, both *vib.* and *non. vib.* are occasionally marked in the score. The fragmentation of the text into constituent syllables is intended to somewhat obscure meaning, and so, an ambiguity of pronunciation (concerning syllabic position within a word, initial vs. medial and final consonants) is encouraged.

- +
 - bocca semidischiusa* (*b.s.c.*)
 -
- mouth closed
mouth half-open (dull and lacking resonance)
mouth open

Ranges

<p>soprano 1: </p> <p>soprano 2:* </p> <p>countertenor: </p>	<p>tenor 1: </p> <p>tenor 2:* </p> <p>bass: </p>
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* the second soprano and tenor parts could comfortably be sung by a mezzo or baritone, respectively.

 is always performed as:  grace notes are always sung directly before the following beat.

Text

Solo et pensoso i più deserti campi
vo mesurando a passi tardi et lenti,
et gli occhi porto per fuggire intenti
ove vestigio human l'arena stampi.

...

- Petrarch, *Canzoniere* (#35)

alone; measuring (sonnet)

hesitant, careful, with ever growing intensity
♩ = 84

ben smith

Sop. 1 *pppp* bocca semidischiusa
so lo e pen so so

Sop. 2 *pppp* bocca semidischiusa
so lo e pen so so
espress. dolce poco

Ct. *pppp* bocca semidischiusa
so lo e pen so so
poch. in rilievo

Ten. 2 *pppp* bocca semidischiusa
so lo

Tape sine wave
pppp cresc. poco a poco

8
S. 1 *ppp*
i più de ser ti


S. 2 *ppp*
i più de ser ti

Ct. *ppp*
più de ser ti

T. 1 *ppp* bocca semidischiusa
so lo e pen so
ppp espress. dolce

T. 2 *ppp*
e pen so

B. *ppp*
so lo

poco accel. 
espress. bramoso (poco a poco cresc.)

15

S. 1 *pp non vib.* cam pi vo me su ran

S. 2 cam pi vo me

Ct. *poco* cam pi *pp non vib.* vo me su ran *espress. bramoso (poco a poco cresc.)*

T. 1 *pp* i più *(espress. poco doloroso)*

T. 2 *pp* 3 so i *b.s.c. (sfocato)*

B. *pp* e pen so so i *(espress. poco doloroso)*

♩ = 88  rit.  ♩ = 84

21

S. 1 *pz* do a pa ssi tar *pp cresc.* *p* *pp cresc.* *p* *pp cresc.* *p* *pp cresc.* *p*

S. 2 *espress. bramoso (poco a poco cresc.)* su ran do a pa ssi *pz* *pp cresc.* *p* *pp cresc.* *p* *pp cresc.* *p*

Ct. do a pa ssi tar *pz* *poco* *pp cresc.* *p* *pp cresc.* *p* *pp cresc.* *p*

T. 1 de ser ti cam pi *p espress. doloroso*

T. 2 *pp poch.* più de ser ti cam pi *p espress. doloroso*

B. più de ser *p*

poco accel.

♩ = 92 rit.

29 *mp* *mpz* *mf dolce*

S. 1 di e len

S. 2 tar di e len

Ct. di e len

T. 1 *pp non vib.* *espress. bramoso (cresc.)* vo me su ran do

T. 2 *pp non vib.* *espress. bramoso (cresc.)* vo me su

B. ti cam pi

34 ♩ = 84

S. 1 *(mf)* *mf più sonore e tenuto* ti e gli o

S. 2 *(mf)* *mf più sonore e tenuto* ti e gli

Ct. *mf* *ppp intenso, maliscuro (poco a poco cresc.)* *pppz* *(accent. sempre pochiss.)* ti so lo e pen

T. 1 *ppp intenso, maliscuro (poco a poco cresc.)* *pppz* so lo

T. 2 *mp* *mfz* *p molto* *mf più sonore e tenuto* ran do a pa ssi

B. *pp non vib. (b.s.c.)* *mp espress. bramoso cresc.* vo me

+ radio noise

poco a poco

40

S. 1 cchi por to

S. 2 o cchi por to

Ct. so so ...o i più ...iù de ser ti

T. 1 e pen so so ...o

T. 2 tar di e

B. su ran do a

espress. amoroso

ppz

3

5:4

5:4

(accent. sempre pochiss.)

espress. amoroso

10:7

5:4

f cresc.

f cresc.

striving

8

5/8

4/4

7/16

2/4

7/8

44

S. 1 per fu ggi

S. 2 per fu ggi

Ct. cam pi vo me su ran do

T. 1 i più ...iù de ser ti cam pi vo

T. 2 len so lo

B. pa so lo

poco accel.

fz risoluto (poco a poco cresc.)

fz risoluto (poco a poco cresc.)

mpz

3

non vib.

striving (poco a poco cresc.)

mf

5:4

5:4

3

espress.

mpz

striving

5:4

7:5

mpz

(non vib.)

fz risoluto (poco a poco cresc.)

fz risoluto (poco a poco cresc.)

3

7

3/4

3/4

5/8

4/4

7/8

3/4

5/8

4/4

7/8

3/4

5/8

4/4

8

7/8

3/4

5/8

4/4

♩ = 88

sub. ♩ = 84 accel. (92) sub. ♩ = 84

47

S. 1 re in ten

S. 2 re in ten

Ct. *mf* sonore a pa ssi tar di e len ti e gli

T. 1 *mf* *striving (cresc.)* me su ran do a pa ssi tar di e

T. 2 e

B. e pen

50

S. 1 *ffz* più marcato sempre ti o ve ve

S. 2 *ffz* più marcato sempre ti o ve ve

Ct. *f* ...i o cchi por to per fu

T. 1 *doloroso* *mfz* marc. *f* len ti e gli o cchi por to per fu

T. 2 *ffz* più marcato sempre pen so so

B. *ffz* più marcato sempre so so

54

S. 1 sti gi o

S. 2 sti gi

Ct. ggi re in ...n ten ti

T. 1 ggi re in (n)

T. 2

B.

sub. ♩ = 68

57

S. 1 hu man l'a re na

S. 2 hu man l'a re na

Ct. o ve sti

T. 1 ten ti o ve

T. 2 i più de ser ti

B. i più de ser ti

ff

sub. ♩ = 54

62

non vib. ----- *vib.*

S. 1
stam _____ pi

non vib. ----- *vib.*

S. 2
stam _____ pi

Ct.
pppp b.s.c. - sfocato 5:4 3 5:4 5:4
gio _____ hu _____ man _____ l'a _____ re _____ stam _____ pi _____

T. 1
pppp b.s.c. - sfocato 3 3 5:4 3 5:4 5:4
ve sti _____ gio _____ hu _____ man _____ l'a _____ re _____ stam _____ pi _____

non vib. ----- *vib.*

T. 2
cam _____ pi

non vib. ----- *vib.*

B.
cam _____ pi

4/4 2/4 3/4

pppp