

Ritual of the Dawn

Barton McLean

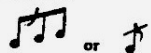
FLUTE 1,2

Instructions for performance

Coordination

The work is divided into single- and double-barred sections. Conductor cues these as follows: double bar = 2 arms, single bar = 1 arm. In addition, the conductor indicates subsections by showing one to five fingers as indicated in score. Since all other cues are written in the parts, **NO OTHER CONDUCTOR CUES SHOULD BE GIVEN**. Each part contains a. music to be played, b. conductor line with timings, sections numbers, instructions, and c. any incidental cues from other players. Exception — Section E is conducted traditionally for the first 6 measures, as in Section U-2, O-5, B-3.

Rhythm



As fast as possible.

Proportional notation — follow general indication in number of seconds. Sustain all notes. Avoid regular beats.

1st appearance in Section

C-1

J-3

Important: The entire character of this work depends on the non-coordination of beats between any two or more sounding parts. This is its unique feature. For instance, in A-1, although $MM = 120$ were each playing one part without reference to one another. This feeling must continue throughout, except as follows (obvious in score): B-3 (1st 3 notes), D-3 (only as cues), E-1, O-4 & 5 (only as cued), P-3 (only as cued), and U-2.


Realization of thematic processes


1st appearance in Section


1.  → Keep repeating until next cue.

A-1

2.  → Phrases within boxes played in random order as follows:

 → Go on to another phrase without pause.

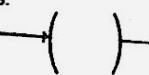
 → Same, but repeat 1st phrase the number of times indicated.

 → Go on to another phrase after specified pause.

A-3

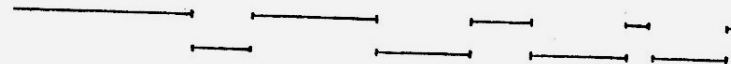
A-3

D-2

3.  → Insert this material in the middle of an ongoing passage. Be sure to resume the previous material after the (), including previous dynamics.

C-2, 3, 4

4.



When two kinds of thematic material are given, this is a schematic of how the performer is to merge the second with the first, until the second part finally dominates. See Sections F-4, 5.

5. Graphic improvisation. Three kinds are given here. See Section I-1. In each case, a range of pitches is mandated, with the degree of rhythmic control varying from part to part.

6.



Improvise in the manner of the preceding material, utilizing its previous characteristics (pitch, rhythm, dynamics, etc.). See Sections I-1, L-3, N-3.

Pitch

- Accidentals pertain only to the note they precede. For example, in B-1, percussion part, 4th segment, the fourth note is D-natural, not D-sharp. Exception — repeated notes in same staff.
- Piano and vibraphone clusters: all should be chromatic when practical.

③ 5" ④ c. 11"

flute 1

harp cue

① D

fl. 1

fl. 2

repeat until flute 2 ends section

② 8"

fl. 1

$\text{♪} = \frac{1}{2} - 1 \text{ second}$

fl. 2

$\text{♪} = \frac{1}{2} - 1 \text{ second}$

pp

pp

③

fl. 1

mp

vibes cue

mp

cues next harp entrance below

fl. 1

tr.

pp

fl. 2

mp

pp

harp cue

mp

flutes fade out leaving clarinet to trill into next section

2/4 continues for
hp, pno, vibes

all woodwinds-go on to
next section. do not wait
for conductor.

E

1

2

4

fl.1

fl.2

mp

mp

2 15"

3 c.5"

4 10"

1

2

pp

pp

2"

p

p

F

1

2 7

3

4 15"

fl.1

fl.1

fl.2

5 15"

f1.1 choose 1 pattern from below each time

Musical notation for f1.1 showing three patterns: a triplet of eighth notes, a five-note eighth-note run, and another triplet of eighth notes. Dynamics include *mf*.

f1.2 choose 1 pattern from below each time

Musical notation for f1.2 showing two patterns: a seven-note eighth-note run and a triplet of eighth notes. Dynamics include *mf*.

1 7" G

f1.1,2

Musical notation for f1.1,2 showing three staves with patterns (1-4x). Dynamics include *ff*. An arrow points to the right from the end of the section.

8va where possible

keep repeating until conductor cue

2 6"

3 5"

H 0

1

2

3

4

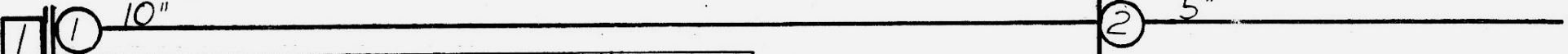
5


Piano and vibraphone cue notation with dynamics *p* and *ff*.


pno & vibes cue


Main musical notation for f1.1 and f1.2 across measures 0-5. Measure 0 starts with a box labeled 'H' and '0'. Measures 1-5 show the patterns from f1.1 and f1.2. Dynamics include *f*, *ff*, and *8va*. An arrow points to the right from the end of the section.

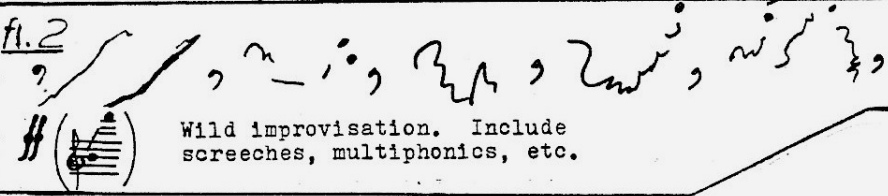
turn fast



fl.1
ff  Wild improvisation. Include screeches, multiphonics, etc.



fl.2
ff  Wild improvisation. Include screeches, multiphonics, etc.




previous wild material

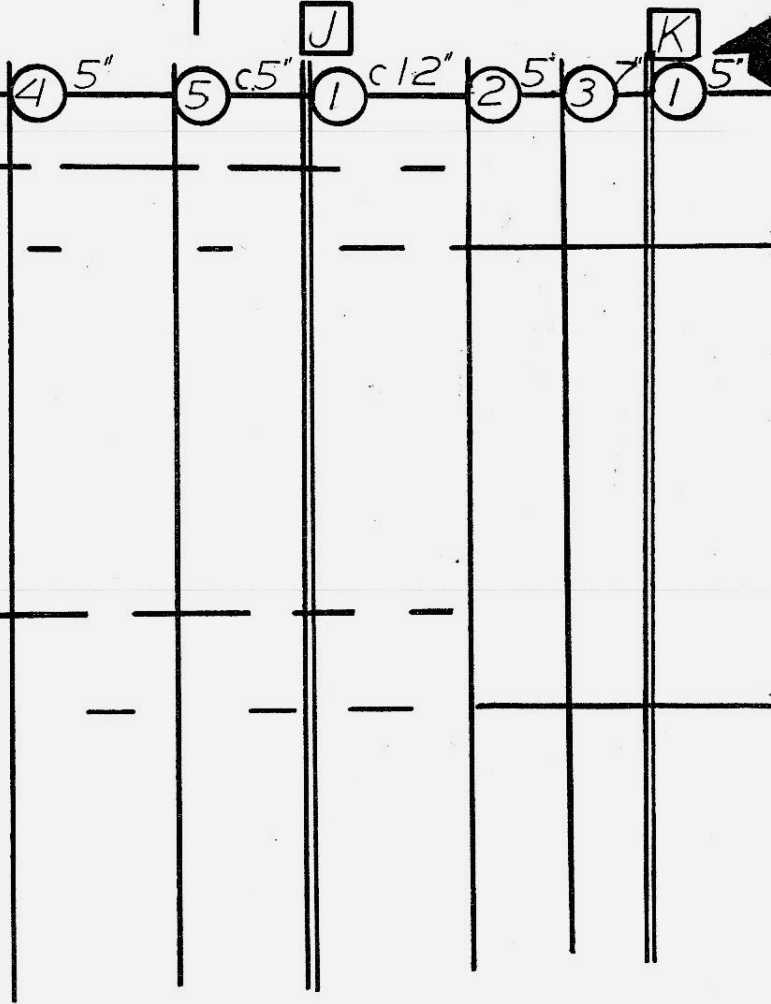
interruption--choose from below ♩ = 144

fl.1

previous wild material

interruption--choose from below ♩ = 160

fl.2



② 5" ③ 3" ④ 10"

fl.1 $\text{♩} = 2-3''$
Shorten each segment by playing any 4-5 consecutive notes.

mp

fl.2 $\text{♩} = 2-3''$
Shorten each segment by playing any 4-5 consecutive notes.

mp

$\text{♩} = 3-4''$
Further shorten with 2-3 note segments.

p

$\text{♩} = 3-4''$
Further shorten with 2-3 note segments.

p

1-2 note segments.

1-2 note segments.

pp

pp

$\text{♩} = 120$

L 1 17" 2 27" 3 20" M 1 7" 2

3 4 16" 5

fl.1

f *ff* *p*

fl.2

f

N 1 12" 2 5" 3 10" 4

5

fl.1

f

fl.2

f

0 0

fl.1,2
8va

f

pp

Detailed description: The score is divided into three systems. The first system has two staves for flutes 1 and 2. Above the staves are three measures with circled numbers 2, 3, and 4, and durations of 5", 3", and 10" respectively. Handwritten instructions for each measure describe how to shorten segments by playing consecutive notes. The second system has two staves with circled numbers 1, 2, 3, 1, 2, 3, 4, 5 and durations of 17", 27", 20", 7", and 16". It includes musical notation for both flutes, with dynamics like *f*, *ff*, and *p*. The third system has two staves with circled numbers 1, 2, 3, 4, 5, 0, 0 and durations of 12", 5", 10", and 16". It also includes musical notation and dynamics like *f* and *pp*. A tempo marking of $\text{♩} = 120$ is present between the first and second systems.

① 30" ② 12" ③ 8" ④ ⑤

ft. 1 Playfully

all 8va

p

ft. 2 Playfully

all 8va

p

2 3
4 4

P ① 10" ② 10" ③ 6"

fl. 1, 2

mf

pp

④ 20"

Playfully

fl. 1

all 8va

fl. 2 Playfully

all 8va

① c. 6"
Q

② 7"

fl. 1,2

③ 10"

fl. 1,2

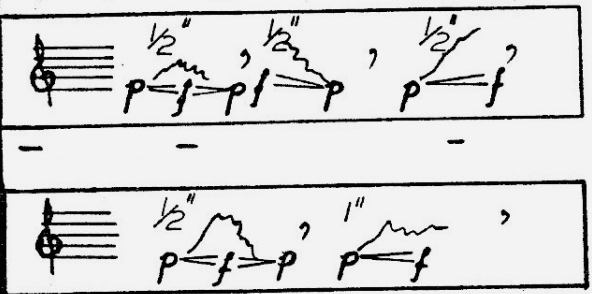
④ 4"

fl. 1

1 20" 2 25" 3 10" 1 5" start here 2 15"

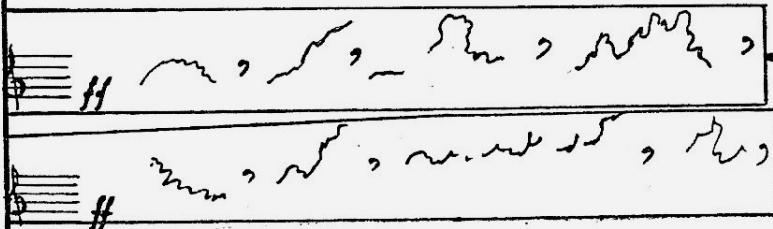

1 R

NW-play relative rhythmic density as indicated by lines (from less dense to more dense)



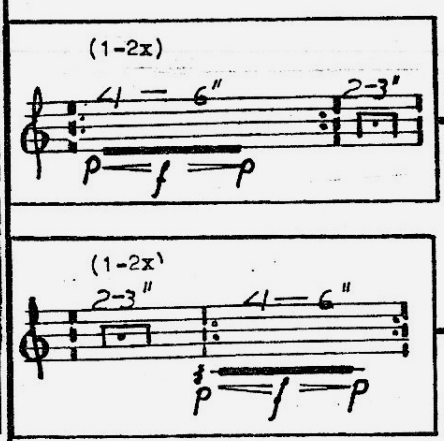
1/2" p=f p f p p=f
1/2" p=f p 1" p=f

3 10" 4 c. 3" 5 15"

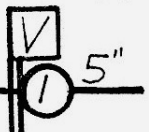



1 T 15"

2 c. 15" 3 6" 4 12" 5 6" 1 10" U



(1-2x) 4-6" 2-3" p=f=p
(1-2x) 2-3" 4-6" p=f=p



②

fl. 1

fl. 2

3 mp f p

p. f p

5"

② 20"

fl. 1

p pp

fl. 2

p

③ 25"

fl. 1

pp

fl. 2

mf pp

5

piano cue

tacet until end

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CLARINET

Barton McLean

Instructions for performance

Coordination

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Rhythm



As fast as possible.

Proportional notation - follow general indication in number of seconds. Sustain all notes. Avoid regular beats.



1st appearance in Section

C-1

J-3

Important: The entire character of this work depends on the non-coordination of beats between any two or more sounding parts. This is its unique feature. For instance, in A-1, although MM = 120 for both players, they should always sound a little out of phase, as if two separate tape recorders were each playing one part without reference to one another. This feeling must continue throughout, except as follows (obvious in score): B-3 (1st 3 notes), D-3 (only as cues), E-1, O-4 & 5 (only as cued), P-3 (only as cued), and U-2.

Realization of thematic processes

1. Keep repeating until next cue.

A-1

2. Phrases within boxes played in random order as follows:

Go on to another phrase without pause.

A-3

Same, but repeat 1st phrase the number of times indicated.

A-3

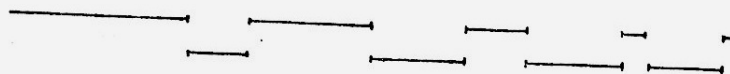
Go on to another phrase after specified pause.

D-2

3. Insert this material in the middle of an ongoing passage. Be sure to resume the previous material after the (), including previous dynamics.

C-2, 3, 4

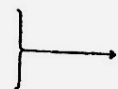
4.



When two kinds of thematic material are given, this is a schematic of how the performer is to merge the second with the first, until the second part finally dominates. See Sections F-4, 5.

5. Graphic Improvisation. Three kinds are given here. See Section I-1. In each case, a range of pitches is mandated, with the degree of rhythmic control varying from part to part.

6.

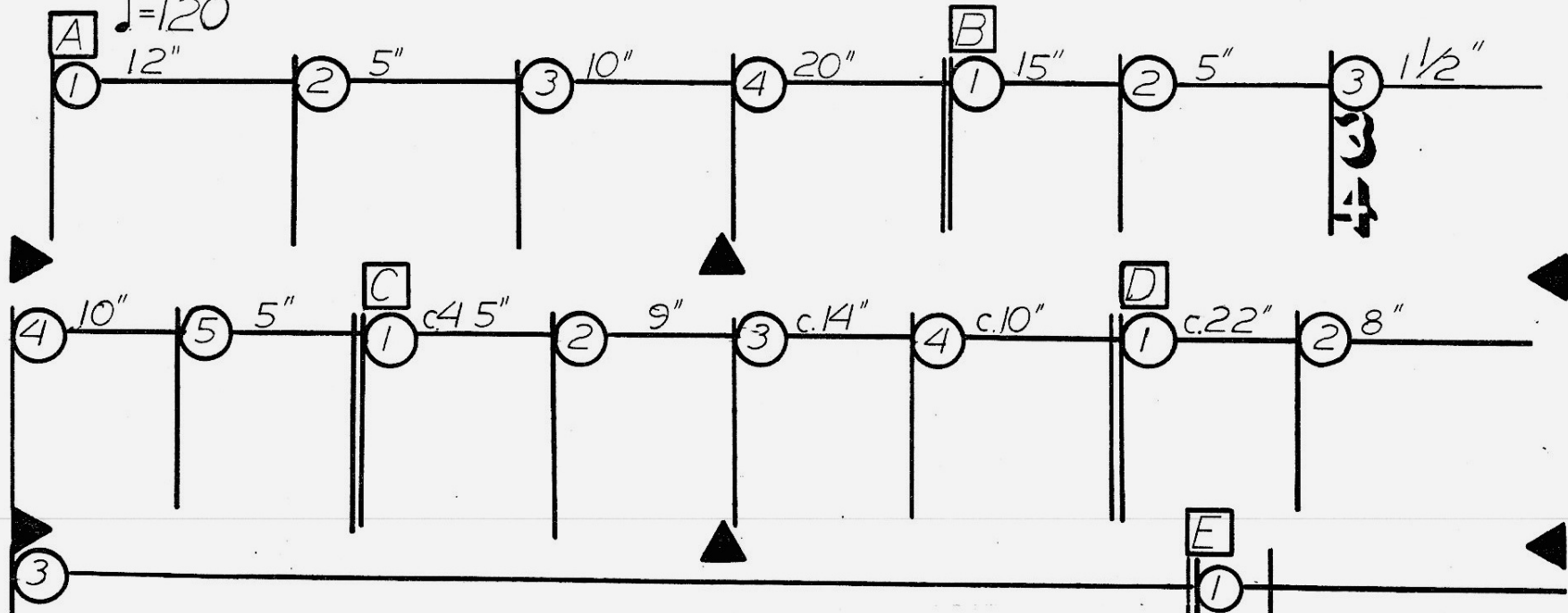


Improvise in the manner of the preceding material, utilizing its previous characteristics (pitch, rhythm, dynamics, etc.). See Sections I-1, L-3, N-3.

Pitch

- Accidentals pertain only to the note they precede. For example, in B-1, percussion part, 4th segment, the fourth note is D-natural, not D-sharp. Exception - repeated notes in same staff.
- Piano and vibraphone clusters: all should be chromatic when practical.

♩ = 120



clar.

Clarinet musical notation. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes eighth and sixteenth notes, triplets, and a trill. Dynamics include mp and ff. A large question mark is written above the staff.

Flute 2 cue musical notation. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes eighth and sixteenth notes. Dynamics include mp and pp.

go on-do not wait for conductor

Lower instrument musical notation. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes eighth and sixteenth notes. Dynamics include mp, p, and pp. A circled number 2 is written above the staff.

3 c 5" 4 10" 1 c.4" 2 7" 3 c.4" 4 15"

A musical staff with a treble clef and a 7/8 time signature. It contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A box labeled 'F' is positioned below the staff between the 10" and 15" marks.

5 15" 7" 6" 5"

choose 1 pattern from below each time

A musical staff with a treble clef and a 7/8 time signature. It contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A box labeled 'G' is positioned above the staff between the 7" and 10" marks. Below the staff, there is a choice of two musical patterns, each with a dynamic marking of *mf*. The first pattern is a sixteenth-note run. The second pattern is a sixteenth-note run with a fermata over the final note, repeated four times (1-4x).

keep repeating until conductor cue

H 0 1 2 3 4 5

A musical staff with a treble clef and a 7/8 time signature. It contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A box labeled 'H' is positioned above the staff at the beginning. The staff is divided into six measures by vertical lines, labeled 0 through 5. The notes are: Measure 0: G4, A4, B4; Measure 1: C5, B4, A4; Measure 2: G4, F4, E4; Measure 3: D4, C5, B4; Measure 4: A4, G4, F4; Measure 5: E4, D4, C5. A dynamic marking of *ff* is at the end of the staff.

turn fast



Wild improvisation. Include screeches, multiphonics, etc.



previous wild material

interruption-choose from below

♩ = 1,2''



♩ = 2-3''

Shorten each segment by playing any 4-5 consecutive notes.

♩ = 3-4''

Further shorten with 2-3 note segments.

1-2 note segments.



Keep EXACT, STEADY rhythm within your own part.

$\text{♩} = 120$

cl. Playfully

Musical score for clarinet (cl.) with two staves of notation. The notation includes eighth and sixteenth notes, rests, and dynamics such as 'p' (piano). The score is enclosed in a rectangular box.

2	3
4	4

Hand-drawn rhythmic diagram with three horizontal lines. The diagram uses numbered circles (1-5) and vertical lines to indicate time intervals. The intervals are labeled with durations in seconds: 17", 27", 20", 7", c.4", 9", 7", 5", 12", 5", 10", c.3", c.13", c.6", 30", 12", 8".

L

M

N

O

1 P 10" 2 10" 3 c.6"

mf pp

4 20" cl. Playfully p 1 Q c.5" 2 7" 3 10" 4 4"

cl. Playfully p

R 1 20" 2 25" 3 10" S 1 5" 2 15"

R 1 20" 2 25" 3 10" S 1 5" 2 15"

1" 1/2" 1/2" p=f=pp, f p=f=p

3 10" 4 c.3" 5 15"

ff pp

7 1 15" 2 c.15" 3 6" 4 12" 5 6" U 1 10"

(1-2x) p f p f p pp

2 3 4 3 4 1 5"

mf pp mf p p mf f tr.

3 4 1

p mf pp

fl 2 cue

fl 2 cue

tacet until end

Ritual of the Dawn

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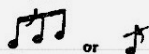
PIANO

Instructions for performance

Coordination

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Rhythm



As fast as possible.

Proportional notation - follow general indication in number of seconds. Sustain all notes. Avoid regular beats.



1st appearance in Section

C-1

J-3

Important: The entire character of this work depends on the non-coordination of beats between any two or more sounding parts. This is its unique feature. For instance, in A-1, although $MM = 120$ for both players, they should always sound a little out of phase, as if two separate tape recorders were each playing one part without reference to one another. This feeling must continue throughout, except as follows (obvious in score): B-3 (1st 3 notes), D-3 (only as cues), E-1, O-4 & 5 (only as cued), P-3 (only as cued), and U-2.

Realization of thematic processes

1st appearance in Section

1. Keep repeating until next cue.

A-1

2. Phrases within boxes played in random order as follows:

Go on to another phrase without pause.

Same, but repeat 1st phrase the number of times indicated.

Go on to another phrase after specified pause.

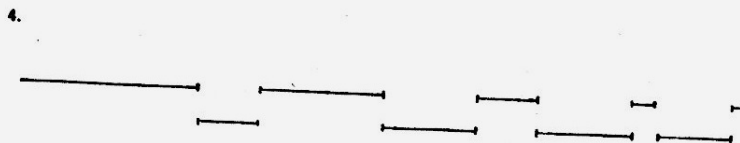
A-3

A-3

D-2

3. Insert this material in the middle of an ongoing passage. Be sure to resume the previous material after the (), including previous dynamics.

C-2, 3, 4



When two kinds of thematic material are given, this is a schematic of how the performer is to merge the second with the first, until the second part finally dominates. See Sections F-4, 5.

5. Graphic improvisation. Three kinds are given here. See Section I-1. In each case, a range of pitches is mandated, with the degree of rhythmic control varying from part to part.

6. Improvise in the manner of the preceding material, utilizing its previous characteristics (pitch, rhythm, dynamics, etc.). See Sections I-1, I-3, N-3.

Pitch

- Accidentals pertain only to the note they precede. For example, in B-1, percussion part, 4th segment, the fourth note is D-natural, not D-sharp. Exception - repeated notes in same staff.
- Piano and vibraphone clusters: all should be chromatic when practical.

1 **A** 12" $\text{♩} = 120$

2 5"

3 10" (1-3x)

4 20"

Sharp random accents every 2, 3, or 4 beats. Accent dynamic is f.

p

p

p

B

1 15" Delete random accents

(1-2x)

p

mf

ff

2 5"

3

3

4

ff

C

4 10" (1-3x)

5 5"

1 45" *ppp*

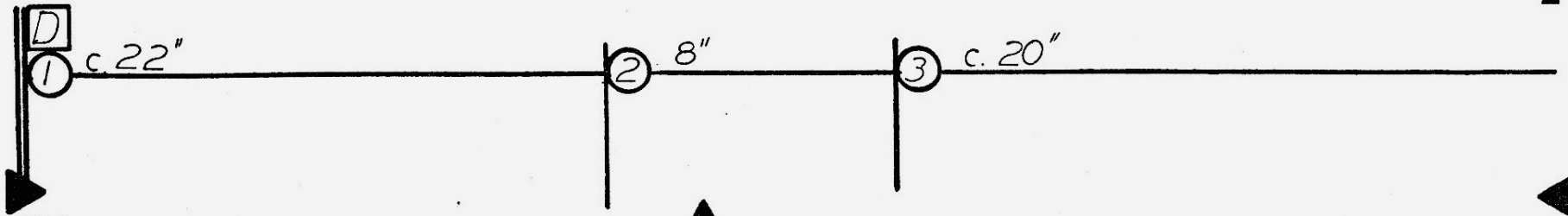
2 9"

3 14"

4 10"

ff

p



Musical score for section 1. It consists of two staves. The top staff is in treble clef with a 2/4 time signature. The bottom staff is in bass clef. The music includes various notes, rests, and dynamic markings. A specific instruction '15 va bassa' is written above the bottom staff. The score is enclosed in a large bracket.

Musical score for section 2, divided into three measures. Above marker 2 is '15"'. Above marker 3 is 'c. 5"'. Above marker 4 is '10"'. The first measure (marker 2) is labeled 'pno' and 'mf'. The second measure (marker 3) has a '3' below it. The third measure (marker 4) contains the text 'random accents as before' and '(1-2x)' above the staff, and '(1-3x)' above the bottom staff. A '3"' label is at the bottom of the third measure. Arrows point from the first and third measures to the right.

① c4" ② 7" ③ c4" ④ 15" ⑤ 15"

F

previous material

interr. ch from below

3 5^b 6 6

3 3 5

Release damper pedal for all interruptions.

no need to be too literal here-- just project the idea of the interruption gradually taking over.

this means continue with previous material

G

① 7" ② 6" ③ 5"

p ff

p ff

H

① ② ③ ④ ⑤ ev.

f

ff

♩ = 144 10"

1 2-5" 3 3" 4 5" 5 c. 4"

Skip at least a 5th between clusters. Rhythm indicated below.

J

1 c. 12" 2 5" 3 7"

Smaller skips between clusters--not greater than 6th. Rhythm--unlike previously, avoid regularity.

K

1 2 10" 3 3" 4 10"

Improvise clusters as before, with slower tempo indicated.

7" 5" c. 5" 8"

Keep EXACT, STEADY rhythms within your own part.

pp mp

4" 5" 10" c. 3"

pp f

8va

1" 30"

mp ff p

8va

ff cue pp

leave ped down thru sec. 1.

② 12"

③ 8"

④

⑤ 10"

P

①

vibes cue

vibes cue

vibes & hp cue

② 10"

③

④ 20"

8va -

vibes & hp cue

①

Q

Go to 2 without cue.

7"

②

10"

③

4"

④

Bva

mp

fff

1"

GP

R
+

20"

Random accent every 5-8 notes.

2

25"

Random accents every 4-7 notes.

③ 10" main material from preceeding pg

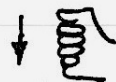
① 5"

Musical notation for the first section, showing two staves with notes and clusters. A box highlights a specific cluster.

← cluster interruption

Cluster notation--specific notes and cluster thicknesses not critical. The dramatic thrust is most important. In general, follow top note when convenient. No bias as to white or black keys.

With clenched fists as shown:



② 15" main material

③ 10"

cluster interruption

Musical notation for the second section, showing two staves with notes and clusters.


Musical notation for the third section, showing two staves with notes and clusters.

turn fast

④ 3"

⑤ 15"

Play clusters as shown:



pp

① 15"

② 15"

③ 6"

④ 12"

⑤

(1-2x) (1-2x)

pp

U

① 10"

②

V


① 5"

② 20"

③ 25"

mf

mf harp cue etc.



Detailed description: This is a handwritten musical score for a piano and harp. The score is organized into three horizontal systems. The top system features a piano part with two staves, starting with a 3-second measure (marked ④) and a 15-second measure (marked ⑤). The 15-second measure includes a hand diagram labeled 'Kpd' and the instruction 'Play clusters as shown:'. The middle system contains piano and harp parts, with measures of 15, 15, 6, 12, and 5 seconds, marked with circled numbers ① through ⑤. The piano part includes dynamics like 'p', 'mf', and 'pp', and some measures are marked '(1-2x)'. The harp part includes a 'harp cue' section with a diagram and 'mf' dynamic. The bottom system continues the piano and harp parts, with measures of 10, 5, 20, and 25 seconds, marked with circled numbers ① through ③. Various performance markings like 'U' and 'V' in boxes are present.

④ 6" ① 6" ② 10" ③ 8"

mf f mp

harp cue

① 6" ② 15" ③ 10" ④ 15" ⑤ 15"

for remainder of piece, keep same relative timing, but increasingly substitute rests for notes as indicated: (rests can be either or , in a mixture in keeping with the material).

hold pedal down until sound completely fades

After:	3-5 notes	2-3 notes	1-2 notes	1 note
Substitute the equivalent:	2-3 rests	3-5 rests	5-6 rests	7-8 rests

harp cue