

Ritual of the Dawn

HARP

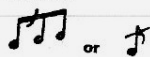
Barton McLean

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 is 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 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.

A-3 (Harp--B5. Note that these are single-line melodies)

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

A-3 (Harp--E4.)

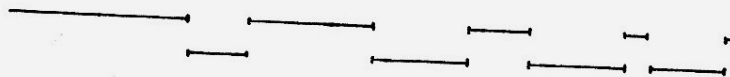
Go on to another phrase after specified pause.

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, 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.

unless otherwise noted
let all notes ring
throughout

A ♩ = 120
12" 5" 10" 20" **B** 15" 5" 10"

5" 5"

sharp, random accents every 2, 3, or 4 beats

(c#) (cb)

C 1 c. 45" 2 9"

Delete random accents

p

Finish previous pattern before playing this.

mp *f*

D 3 c. 14" 4 c. 10" 1 c. 22" 2 8" 3 c. 20"

(Finish previous pattern)

fl. 2 cue

fl. 1 cue

① E

② 15" ③ c.5" ④ 10"

sharp, random accents every 2, 3, or 4 beats

(1-2x)

(1-3x) (1-3x)

① c.4" ② 7" ③ c.4" ④ 15" ⑤ 15"

F

↑ this means to play

← previous material from E4

interruption-choose from below

Damp the ending of each interruption.

1 7" 2 6" 3 5" 0 1 2 3 4 5

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

1 c.12" 2 5" 3 7" 4 5" 5 5" 3 10"

1 17" 2 27"

5" 4" 6"

4" 3" 5"

mp (Ab) (F#) pp

Improvise wildly.

(short gliss, wide leaps on 1-2 notes, pedal changes, etc)

those finishing first wait for others

3 20"

8 9

(E4) (F4)

mp pp

1 7" 2 c.4"

M ♩ = 120

Improvise in like manner (similar rhythmic density, maintain similar intervals). Avoid close repetition of pitches.

3 9" 4 7" 5 c.5" flute cue

Keep EXACT, STEADY rhythm within your part.

mp ff pp

1 12" 2 5"

3 10" 4 c.3" 5

1"

(c#)

pp (G#) (C4) (D4)

ff

0 c. 6" 1 30" 2 12" 3 8" 4 c. 14" 5

piano cue

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

vibes cue

7"

Q 1 2 20"

ff

(E4)

piano cue

Go to 2 without cue.

(A4)

Do not coordinate

ff



③ 10"

(D₄) (D₄)

④ 4"

R
① 20"

random accents every 5-8 notes

② 25"

Really "wham" this one!

c. 7" c. 7"

turn fast

This handwritten musical score is organized into four horizontal systems, each with a guitar tablature line at the top and musical notation below. The systems are connected by vertical lines and arrows indicating the flow of the piece.

- System 1 (Top):** The tablature line contains circled numbers 3, 1, 2, and 3, with durations of 10", 5", 15", and 10" respectively. A circled '5' is written below the first '1'. The musical notation below includes a large bracketed section with a '6' above it and a '(G#)' below. A dynamic marking of *mf* is present.
- System 2:** The tablature line contains circled numbers 4, 5, 1, and 2, with durations of c.3", 15", 15", and c.15" respectively. A circled '7' is written above the first '1'. The musical notation below includes a *mf* dynamic marking and durations of 2" and 3".
- System 3:** The tablature line contains circled numbers 3, 4, 5, and 1, with durations of 6", 12", 6", and 10" respectively. A circled 'U' is written above the final '1'. The musical notation below includes a *pp* dynamic marking, a '(1-2x)' instruction, and chord markings '(G#)', '(G#)', and '(G#)'. A dynamic marking of *p* is also present.
- System 4 (Bottom):** The tablature line contains a circled '1' with a duration of 5". The musical notation below includes a *mf* dynamic marking.

Two guitar chord diagrams are shown: one in the middle-left section and another in the bottom-left section. The score concludes with a *mf* dynamic marking at the bottom right.

②

cue

fl.1

fl.2

cl.

mf

f

tr.

3

ff

(F#)

1 5"

2 c.20"

③ c.25"

④ 6"

① 6"

② 10"

ff

(Bb)

ff (B4)

③ 8"

piano cue

① 6"

ff

(F#)

tacet until end

Ritual of the Dawn

PERCUSSION

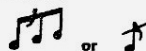
Barton McLean

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 is Section U-2, O-5, B-3.

Rhythm



or



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 cues), 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.

A-3

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

A-3

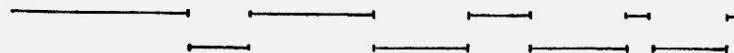
Go on to another phrase after specified pause.

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

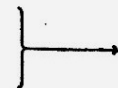
4.



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

1. 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.

2. Piano and vibraphone clusters: all should be chromatic when practical.

Percussion

Unless otherwise specified, use a standard medium mallet for instrument called for.

Key

Vibraphone

Orchestra bells

Tubular chimes

Suspended cymbal

Gong

Timpani

Tom toms

Extremes of certain vibepassages may be out of range. Use discretion.

① 12" MM=120

A

② 5"

③ 10"

(1-3x)

(1-3x)

f p f p

④ 20"

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

① 15"

B

Delete random accents

(1-2x)

(1-2x)

② 5"

③

3 4

mf f ff

④ 10"

p

⑤ 5"

① c45"

② c.9"

③ c.14"

C

Sharp, random accents every 2,3, or 4 beats.

Delete random accents.

mp

④ 7" c.22" ① D ② 8" pp

Finish previous pattern before playing this.

③ c.20" harp cue ① E ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

harp cue

② 15" ③ c.5" ④ 10" ① F c.4" ② 7" ③ c.4" ④ 15" ⑤ 15" ① G ① 7" ② 6" ③ 5" piano cue

piano cue

0 1 2 3 4 5

H

1 10"
1 ♩ = 144

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

2 5" 3 3" 4 5" 5 c. 4"

J

SC

w vibe mallets

SC

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

3 7" 1 5" 2 5" 3 3"

K

④ 10"

Improvise clusters as before,
with slower tempo indicated.

4"

① 17"
L

② 27"

pedal engaged
throughout 2 & 3.

those finishing first
wait for others

piano cue

③ 20"

Improvise in like manner
(similar unstemmed rhythms
and intervals, no pitch
bias).

M

① 7"

♩ = 120

② 4"

③ 9"

4 7" | 5 5" | 1 12" | 2 5" | 4 3" | 5 13"

3 10"

harp cue

mf

mf

pp

ppp

0 0 | 1 30" | 2 12" | 3 8" | 4 14" | 5

Keep EXACT, STEADY rhythm within your own part.

piano cue

2

3

4

4

① 10" P

② 10"

③

④ 20"

① Q piano cue

Go to 2 without cue.

Do not coordinate

Detailed description: This section contains four measures. Measure 1 is marked with a circled '1' and '10"', and contains a piano (P) dynamic marking. Measure 2 is marked with a circled '2' and '10"'. Measure 3 is marked with a circled '3' and contains a harp cue. Measure 4 is marked with a circled '4' and '20"'. To the right, a separate system starts with a circled '1' and 'Q' (piano cue), followed by musical notation. Below this system is the instruction 'Go to 2 without cue.' and another system of musical notation with the instruction 'Do not coordinate' below it. Arrows indicate the flow of the score.

② 7"

③ 10"

④ 4"

Detailed description: This section contains three measures. Measure 2 is marked with a circled '2' and '7"'. Measure 3 is marked with a circled '3' and '10"'. Measure 4 is marked with a circled '4' and '4"'. The musical notation consists of two systems of piano and harp parts. The first system includes a piano (P) dynamic marking. The second system includes a piano (P) dynamic marking. The third system includes a piano (P) dynamic marking. The fourth system includes a piano (P) dynamic marking. The fifth system includes a piano (P) dynamic marking. The sixth system includes a piano (P) dynamic marking. The seventh system includes a piano (P) dynamic marking. The eighth system includes a piano (P) dynamic marking. The ninth system includes a piano (P) dynamic marking. The tenth system includes a piano (P) dynamic marking. The eleventh system includes a piano (P) dynamic marking. The twelfth system includes a piano (P) dynamic marking. The thirteenth system includes a piano (P) dynamic marking. The fourteenth system includes a piano (P) dynamic marking. The fifteenth system includes a piano (P) dynamic marking. The sixteenth system includes a piano (P) dynamic marking. The seventeenth system includes a piano (P) dynamic marking. The eighteenth system includes a piano (P) dynamic marking. The nineteenth system includes a piano (P) dynamic marking. The twentieth system includes a piano (P) dynamic marking. The twenty-first system includes a piano (P) dynamic marking. The twenty-second system includes a piano (P) dynamic marking. The twenty-third system includes a piano (P) dynamic marking. The twenty-fourth system includes a piano (P) dynamic marking. The twenty-fifth system includes a piano (P) dynamic marking. The twenty-sixth system includes a piano (P) dynamic marking. The twenty-seventh system includes a piano (P) dynamic marking. The twenty-eighth system includes a piano (P) dynamic marking. The twenty-ninth system includes a piano (P) dynamic marking. The thirtieth system includes a piano (P) dynamic marking. The thirty-first system includes a piano (P) dynamic marking. The thirty-second system includes a piano (P) dynamic marking. The thirty-third system includes a piano (P) dynamic marking. The thirty-fourth system includes a piano (P) dynamic marking. The thirty-fifth system includes a piano (P) dynamic marking. The thirty-sixth system includes a piano (P) dynamic marking. The thirty-seventh system includes a piano (P) dynamic marking. The thirty-eighth system includes a piano (P) dynamic marking. The thirty-ninth system includes a piano (P) dynamic marking. The fortieth system includes a piano (P) dynamic marking. The forty-first system includes a piano (P) dynamic marking. The forty-second system includes a piano (P) dynamic marking. The forty-third system includes a piano (P) dynamic marking. The forty-fourth system includes a piano (P) dynamic marking. The forty-fifth system includes a piano (P) dynamic marking. The forty-sixth system includes a piano (P) dynamic marking. The forty-seventh system includes a piano (P) dynamic marking. The forty-eighth system includes a piano (P) dynamic marking. The forty-ninth system includes a piano (P) dynamic marking. The fiftieth system includes a piano (P) dynamic marking. The fifty-first system includes a piano (P) dynamic marking. The fifty-second system includes a piano (P) dynamic marking. The fifty-third system includes a piano (P) dynamic marking. The fifty-fourth system includes a piano (P) dynamic marking. The fifty-fifth system includes a piano (P) dynamic marking. The fifty-sixth system includes a piano (P) dynamic marking. The fifty-seventh system includes a piano (P) dynamic marking. The fifty-eighth system includes a piano (P) dynamic marking. The fifty-ninth system includes a piano (P) dynamic marking. The sixtieth system includes a piano (P) dynamic marking. The sixty-first system includes a piano (P) dynamic marking. The sixty-second system includes a piano (P) dynamic marking. The sixty-third system includes a piano (P) dynamic marking. The sixty-fourth system includes a piano (P) dynamic marking. The sixty-fifth system includes a piano (P) dynamic marking. The sixty-sixth system includes a piano (P) dynamic marking. The sixty-seventh system includes a piano (P) dynamic marking. The sixty-eighth system includes a piano (P) dynamic marking. The sixty-ninth system includes a piano (P) dynamic marking. The seventieth system includes a piano (P) dynamic marking. The seventy-first system includes a piano (P) dynamic marking. The seventy-second system includes a piano (P) dynamic marking. The seventy-third system includes a piano (P) dynamic marking. The seventy-fourth system includes a piano (P) dynamic marking. The seventy-fifth system includes a piano (P) dynamic marking. The seventy-sixth system includes a piano (P) dynamic marking. The seventy-seventh system includes a piano (P) dynamic marking. The seventy-eighth system includes a piano (P) dynamic marking. The seventy-ninth system includes a piano (P) dynamic marking. The eightieth system includes a piano (P) dynamic marking. The eighty-first system includes a piano (P) dynamic marking. The eighty-second system includes a piano (P) dynamic marking. The eighty-third system includes a piano (P) dynamic marking. The eighty-fourth system includes a piano (P) dynamic marking. The eighty-fifth system includes a piano (P) dynamic marking. The eighty-sixth system includes a piano (P) dynamic marking. The eighty-seventh system includes a piano (P) dynamic marking. The eighty-eighth system includes a piano (P) dynamic marking. The eighty-ninth system includes a piano (P) dynamic marking. The ninetieth system includes a piano (P) dynamic marking. The hundredth system includes a piano (P) dynamic marking.

① R 20"

perc. Hd. rub. mal. on timp & vibes.

(1 - 3x) Random accent every 6-9 notes.

② 25"

1 - 3x Random accents every 5-8 notes.

② 15"

Alternate freely between boxes. w s.d. sticks (both boxes)

③ 10"

⑤ 5"

③ 10"

4) 3" 5) 15" Med. sus. cym mal.

7) 15" 1) piano cue

9) Sus. cym. mal. on edge

U) 10" 2) c.15"

(1-2x) stop at harp entrance (continue)

V) 5" 2) G20" 3) c.25" 4) 6" W) 6" 2) 10"

3) 8" 1) 6" X)

For remainder of piece, keep same relative timing, but increasingly substitute rests for notes as indicated: (rests can be either 3/4 or 1/4, in a mixture in keeping with the material)

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
2) 15"	3) 10"	4) 15"	5) 15"	

pp

Hold pedal down until sound completely fades.