Ritual of the Dawn

HARP

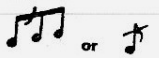
Barton McLean

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



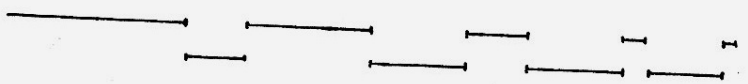
	1st appearance in Section
As fast as possible.	C-1
Proportional notation — follow general indication in number of seconds. Sustain all notes. Avoid regular beats.	J-3

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.



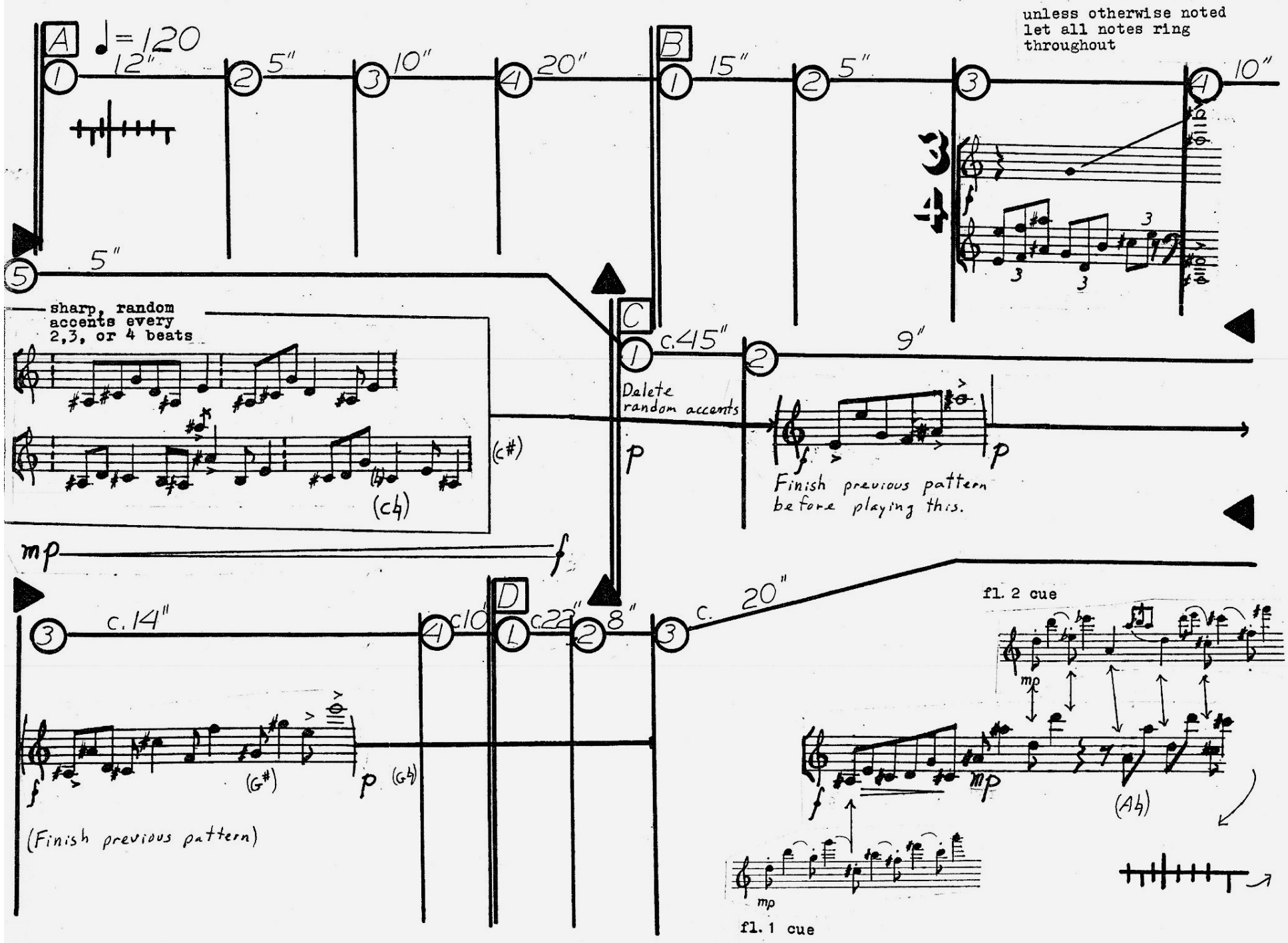
When two kinds of thematic material are given, this is a schematic of how the performer is to merge the second with the first, until the second part finally dominates. See Sections F-4, 5.

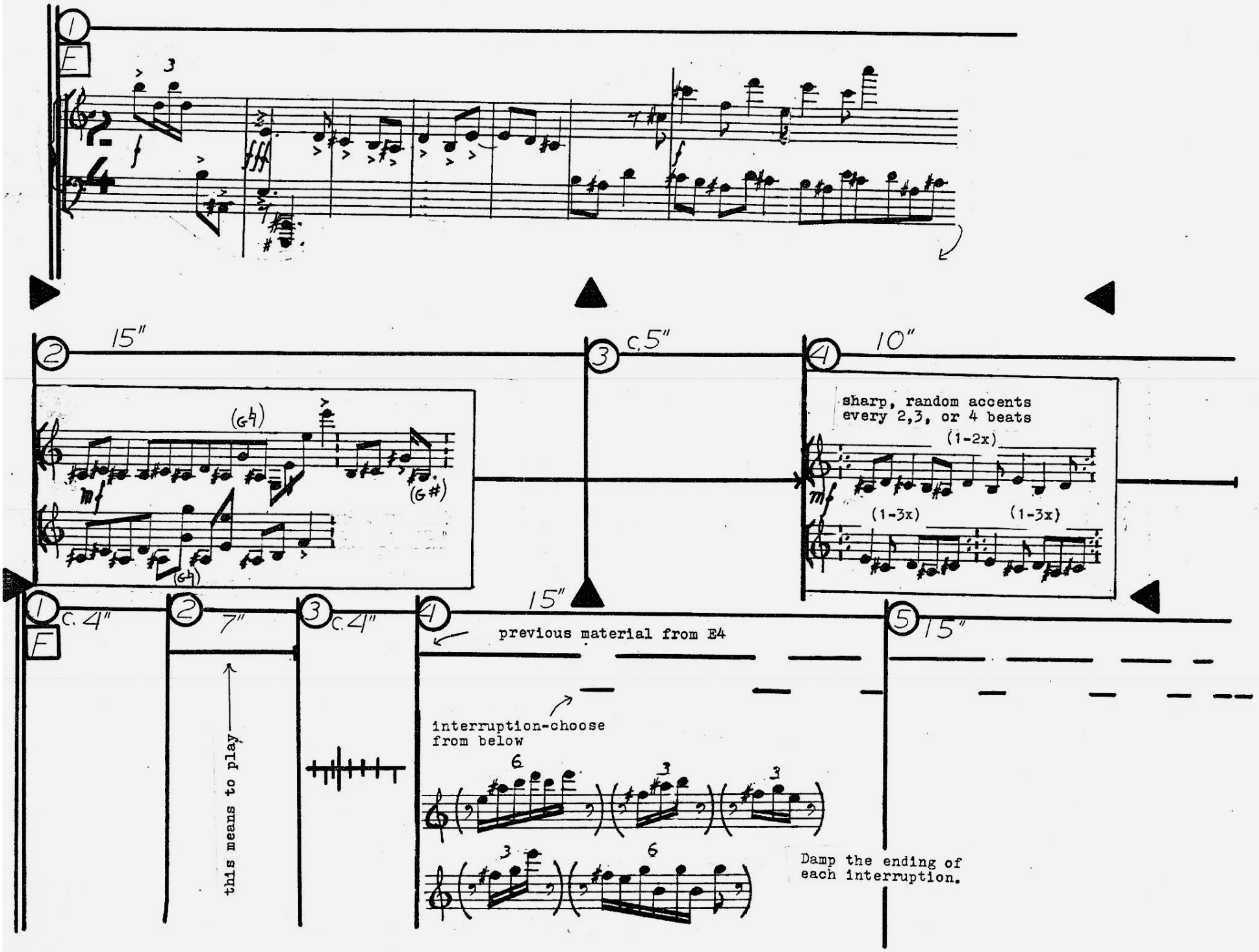
5. Graphic improvisation. Three kinds are given here. See Section I-1. In each case, a range of pitches is mandated, with the degree of rhythmic control varying from part to part.

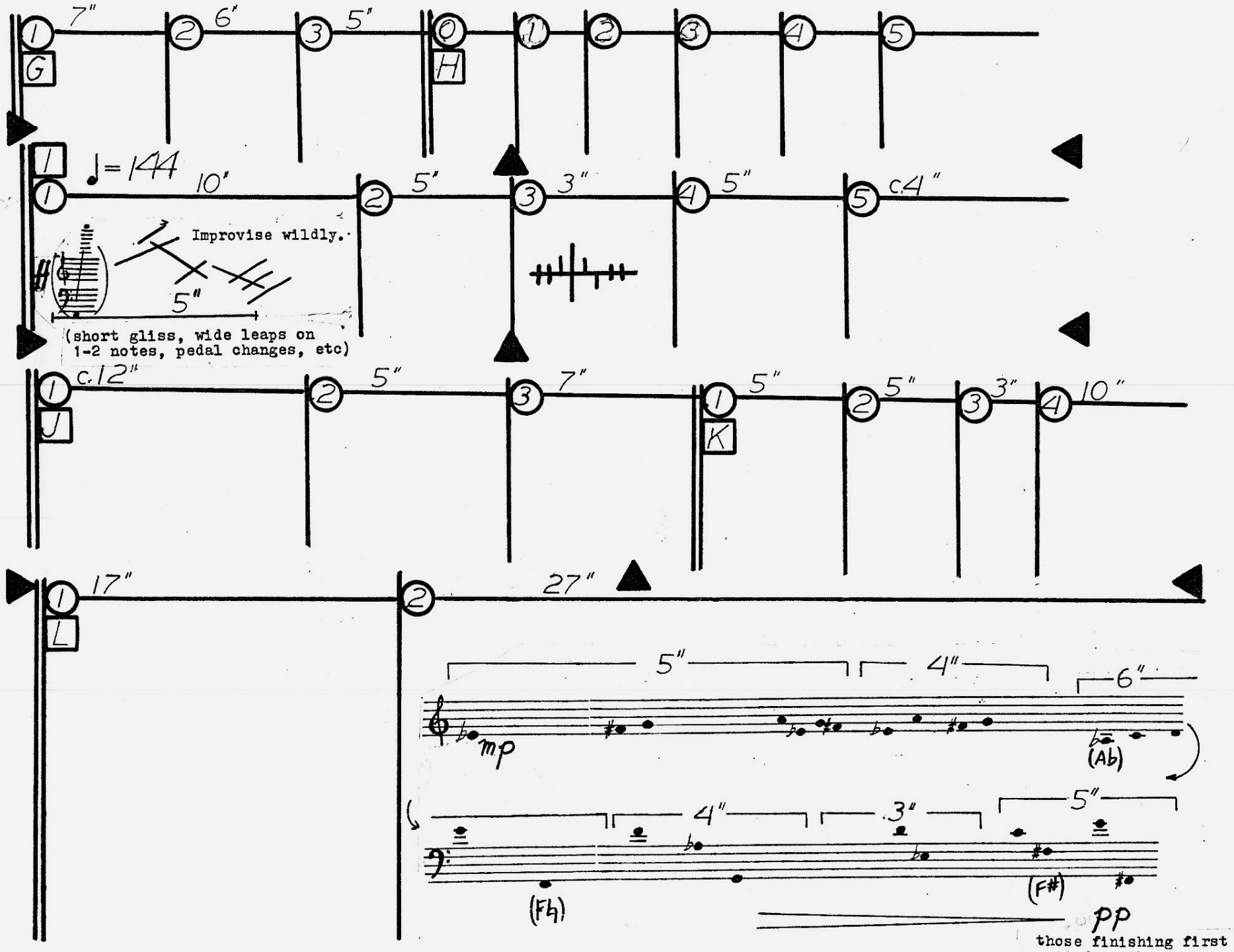
6. Improvise in the manner of the preceeding material, utilizing its previous characteristics (pitch, rhythm, dynamics, etc.). See Sections I-1, L-3, N-3.

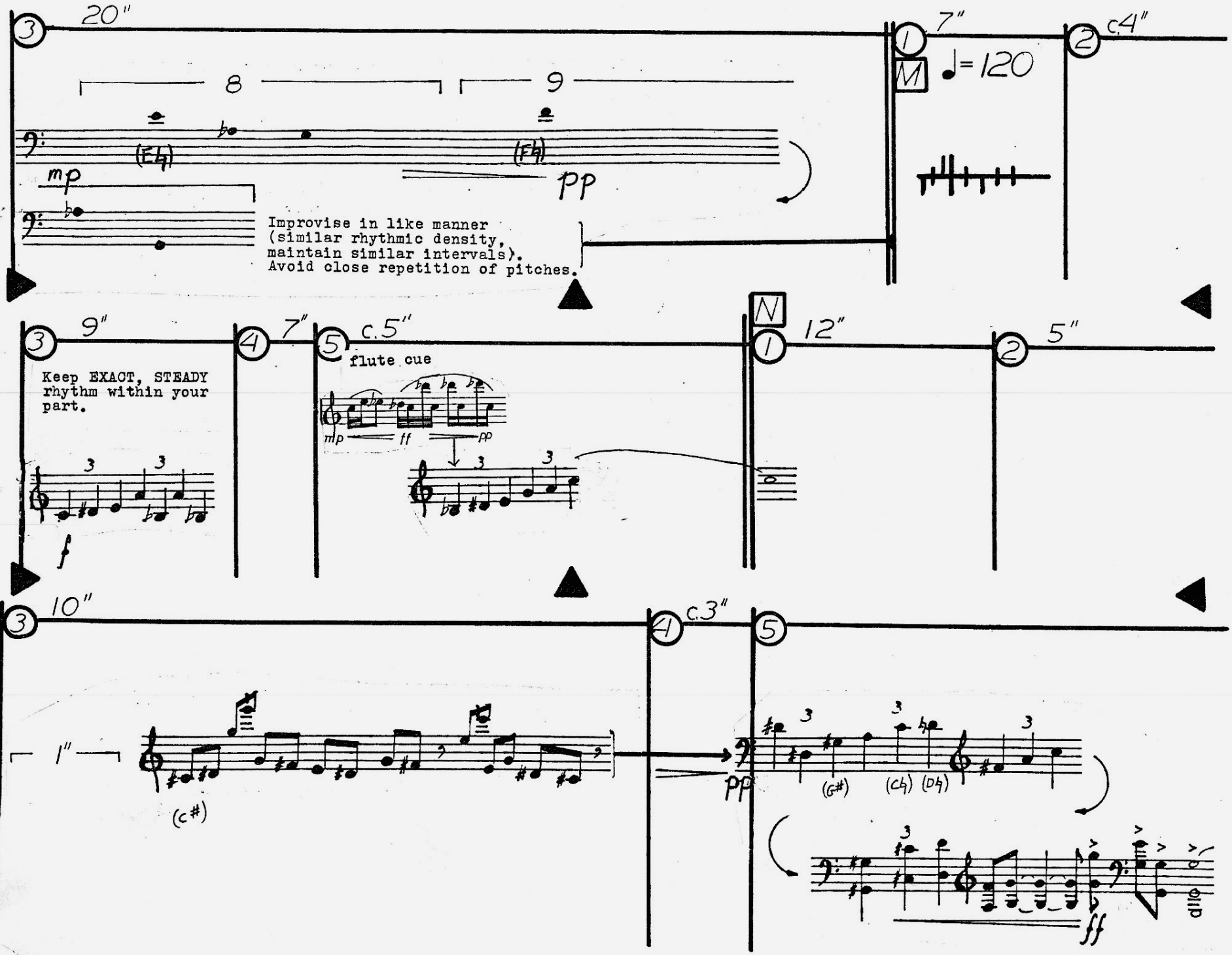
Pitch

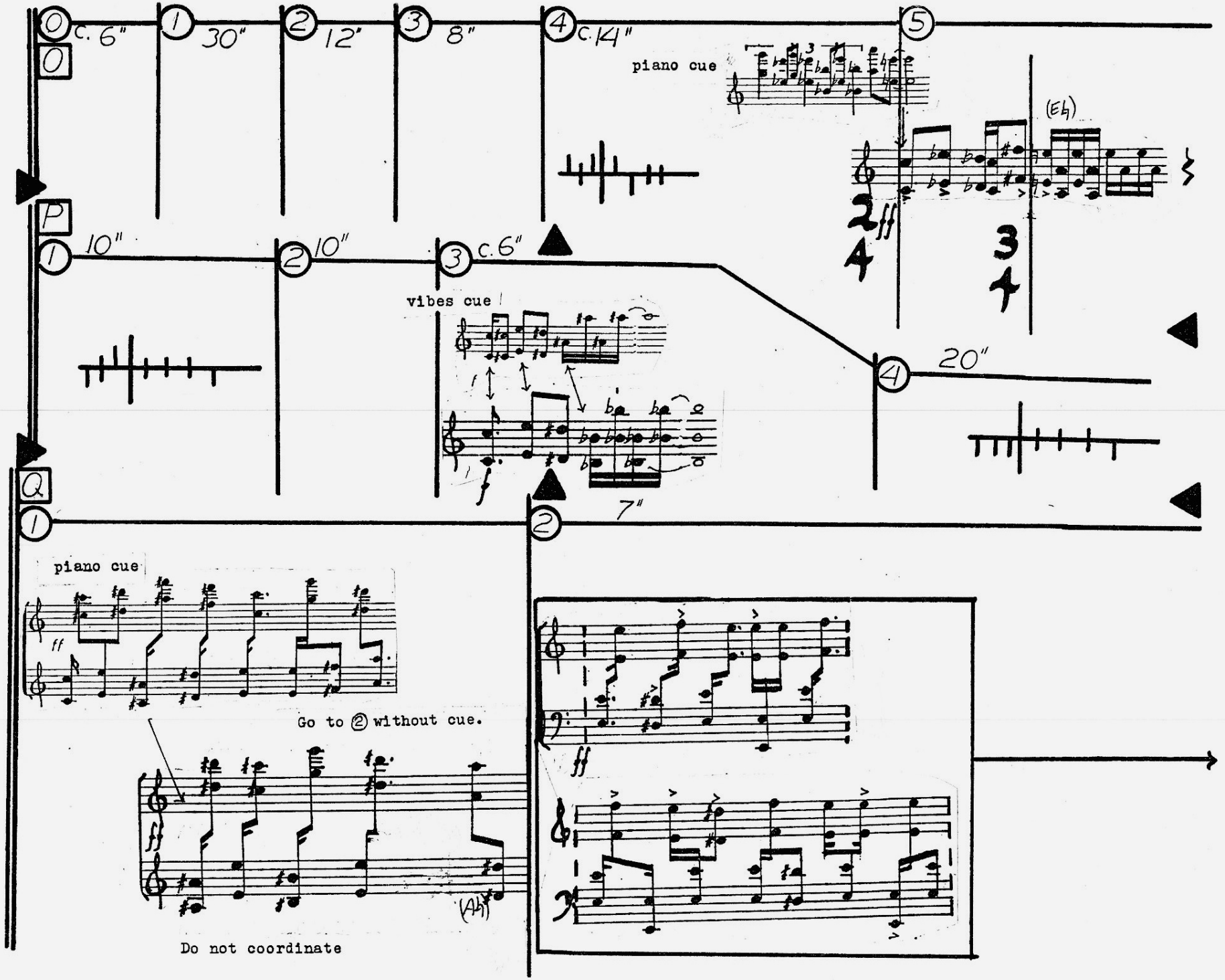
1. Accidentals pertain only to the note they preceed. For example, in B-1, percussion part, 4th segment, the fourth note is D-natural, not D-sharp. Exception — repeated notes in same staff.
2. Piano and vibraphone clusters: all should be chromatic when practical.


A
♩=120
12"
5"
10"
20"
B
15"
5"
10"
unless otherwise noted
let all notes ring
throughout
5"
sharp, random
accents every
2,3, or 4 beats
(c#)
(c4)
C
c.45"
9"
Delete
random accents
p
p
Finish previous pattern
before playing this.
mp
f
D
c.14"
c10"
c22"
8"
c. 20"
(G#)
p (G4)
(Finish previous pattern)
fl. 2 cue
mp
f
mp
(A4)
mp
fl. 1 cue

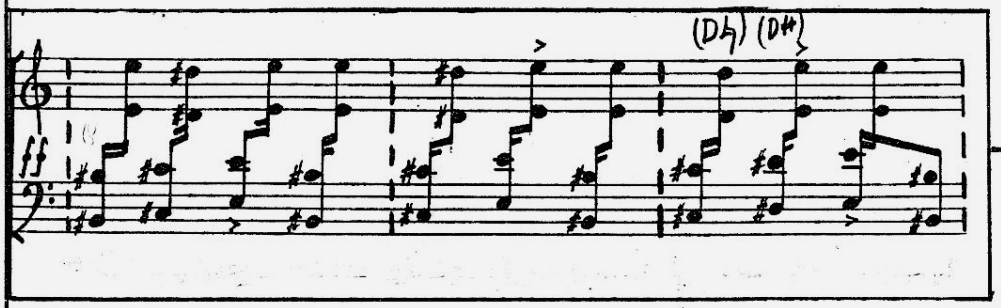

1
E
2
15"
(G♮)
(G#)
(G♮)
3
c.5"
4
10"
sharp, random accents
every 2,3, or 4 beats
(1-2x)
(1-3x)
(1-3x)
1
F
c. 4"
2
7"
3
c.4"
4
15"
previous material from E4
interruption-choose
from below
6
3
3
3
6
this means to play
5
15"
Damp the ending of
each interruption.


7"
6"
5"
G
H
♩= 144
10"
5"
3"
5"
c.4"
Improvise wildly.
5"
(short gliss, wide leaps on
1-2 notes, pedal changes, etc)
c.12"
5"
7"
5"
5"
3"
10"
J
K
17"
27"
L
5"
4"
6"
mp
(Ab)
4"
3"
5"
(Fh)
(F#)
pp
those finishing first
wait for others


3
20"
8
9
(Eb)
(Eb)
mp
pp
Improvise in like manner
(similar rhythmic density,
maintain similar intervals).
Avoid close repetition of pitches.
1
7"
M
♩= 120
2
c.4"
3
9"
Keep EXACT, STEADY
rhythm within your
part.
3
3
f
4
7"
5
c.5"
flute cue
mp
ff
pp
3
3
N
1
12"
2
5"
3
10"
1"
(c#)
4
c.3"
5
pp
3
3
3
(G#)
(C4)
(D4)
3
ff


0
c. 6"
1
30"
2
12"
3
8"
4
c. 14"
5
piano cue
(Eh)
2
ff
4
3
4
P
1
10"
2
10"
3
c. 6"
vibes cue
4
20"
7"
Q
1
2
piano cue
ff
Go to ② without cue.
(Ah)
Do not coordinate

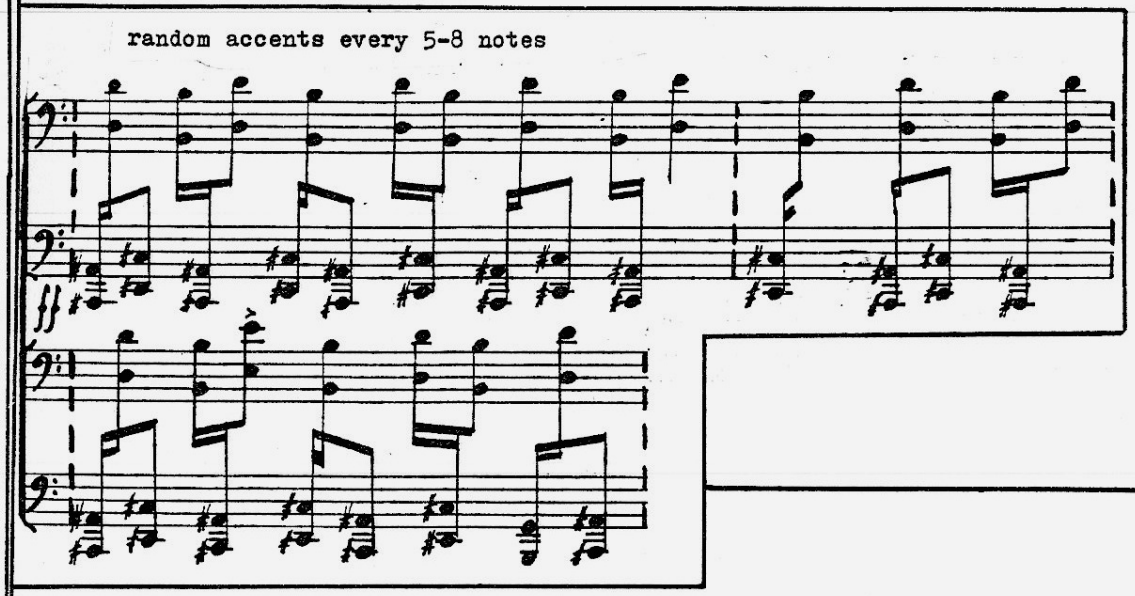
3 10"



4 4"

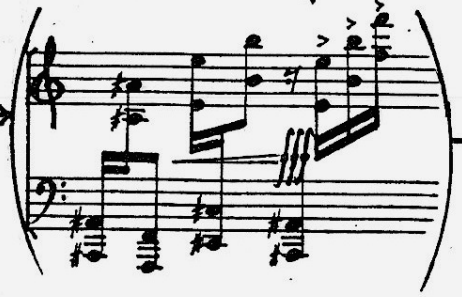
R

1 20"



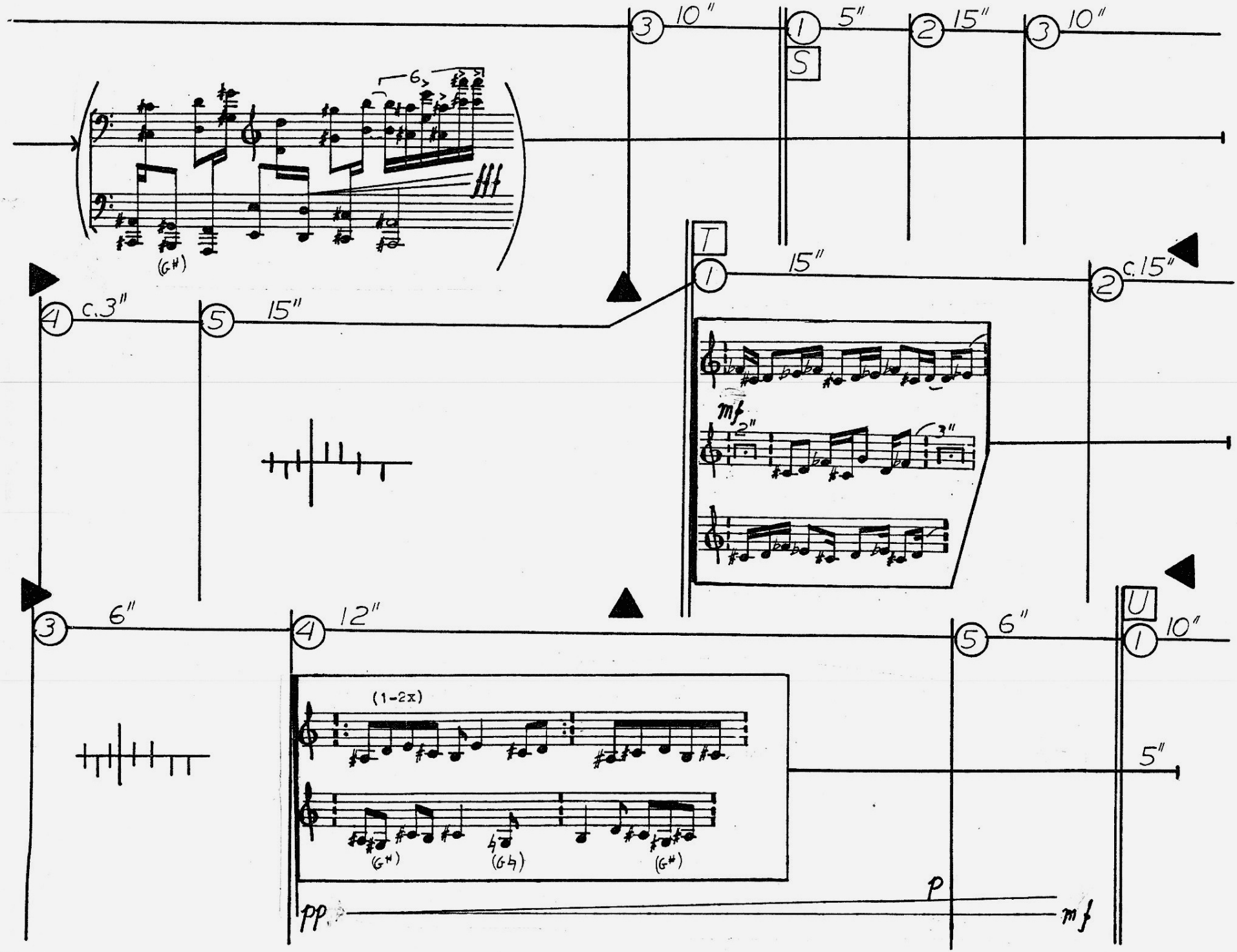
2 25"

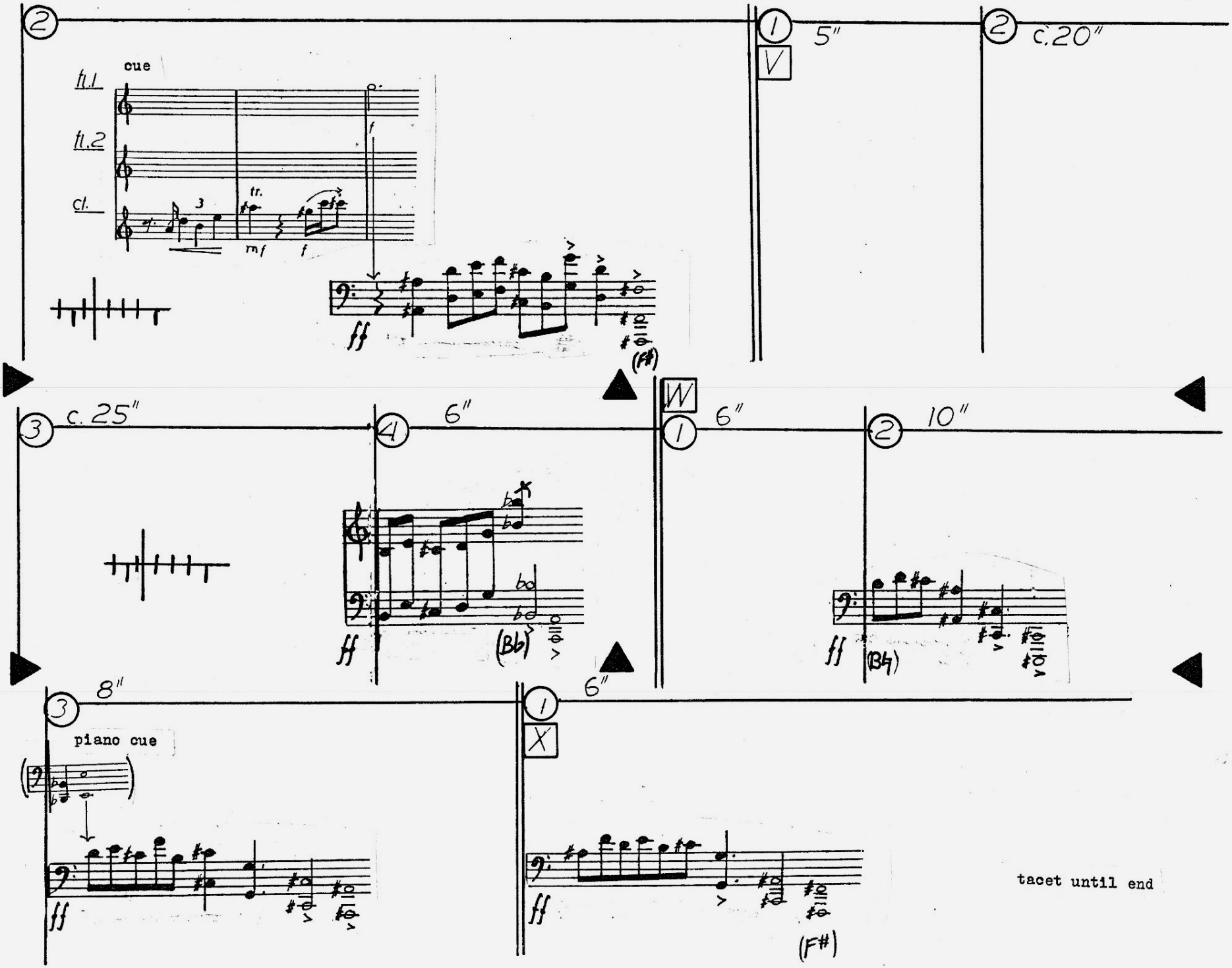
c. 7"



c. 7'

turn fast


3 10"
1 5"
S
2 15"
3 10"
6
(G#)
T
1 15"
2 c.15"
4 c.3"
5 15"
mf
2"
3"
3 6"
4 12"
5 6"
U
1 10"
(1-2x)
5"
(G#)
(G4)
(G#)
pp
p
mf


2
cue
fl.1
fl.2
cl.
tr.
mf
f
ff
(F#)
1
V
5"
2
c.20"
3
c. 25"
4
6"
W
1
6"
2
10"
ff
(Bb)
(Bb)
3
8"
piano cue
ff
1
X
6"
ff
(F#)
tacet until end

Ritual of the Dawn

PERCUSSION

Barton McLean

Instructions for performance

Coordination

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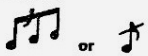
Rhythm

		1st appearance in Section
	As fast as possible.	C-1
	Proportional notation — follow general indication in number of seconds. Sustain all notes. Avoid regular beats.	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.

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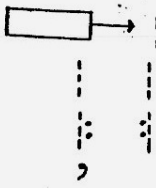
2. 	Phrases within boxes played in random order as follows:	
	Go on to another phrase without pause.	A-3
	Same, but repeat 1st phrase the number of times indicated.	A-3
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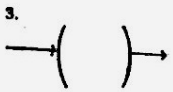
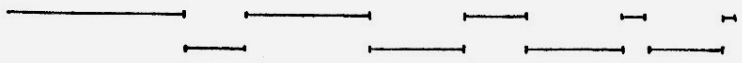
3. 	Insert this material in the middle of an ongoing passage. Be sure to resume the previous material after the ( ), including previous dynamics.	C-2, 3, 4

4. 

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6. Improvise in the manner of the preceeding 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 preceed. 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

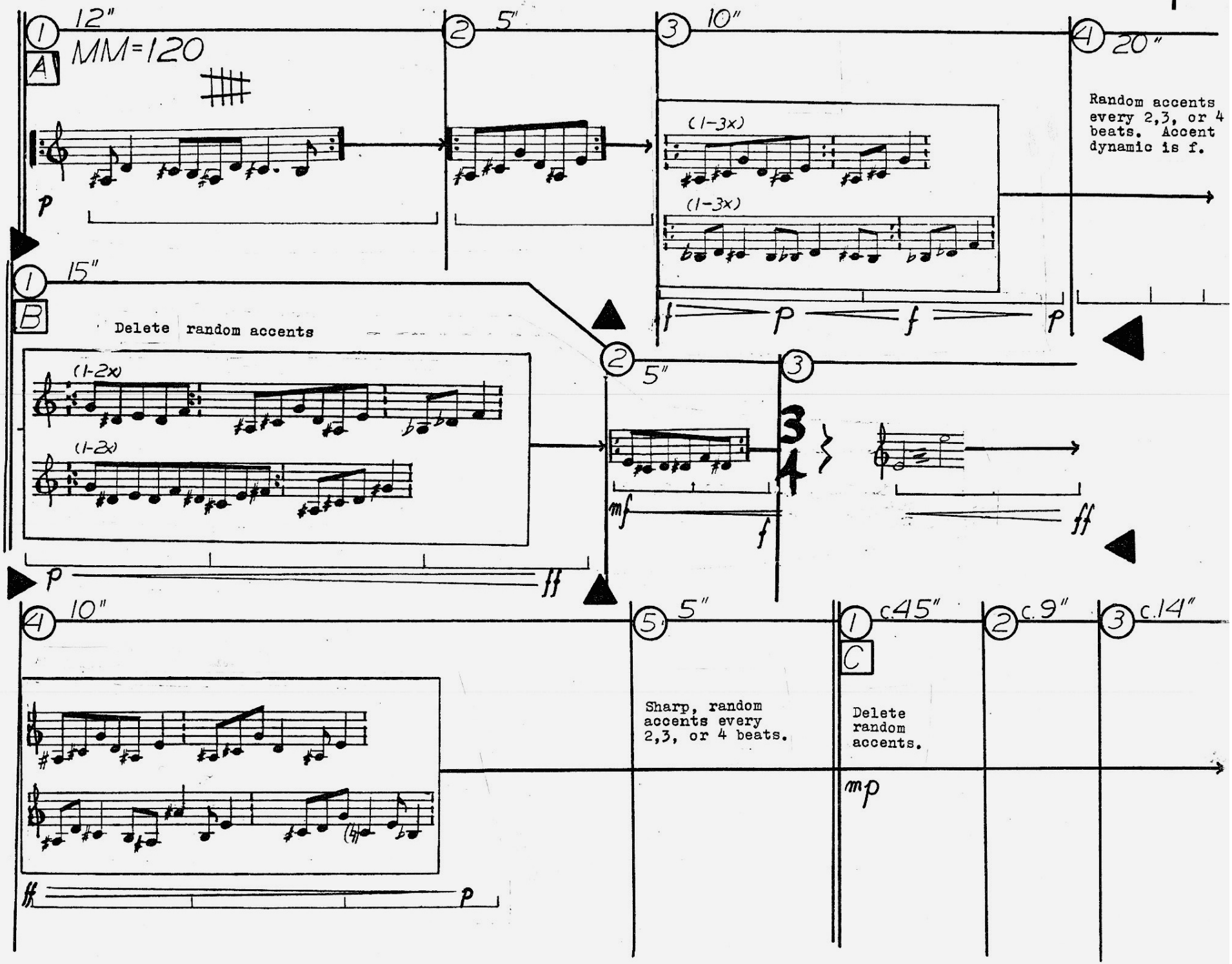
Suspended cymbal

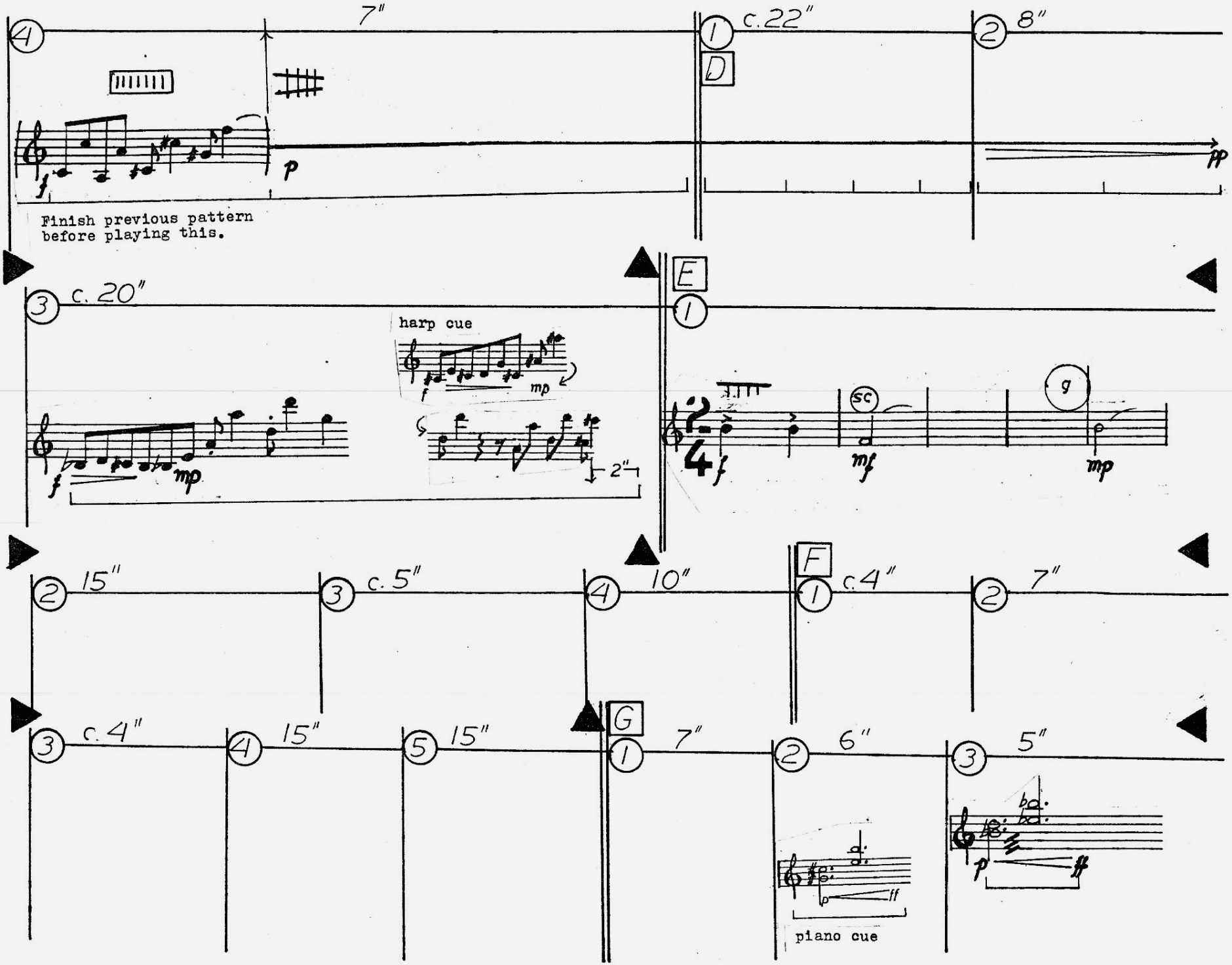
Gong

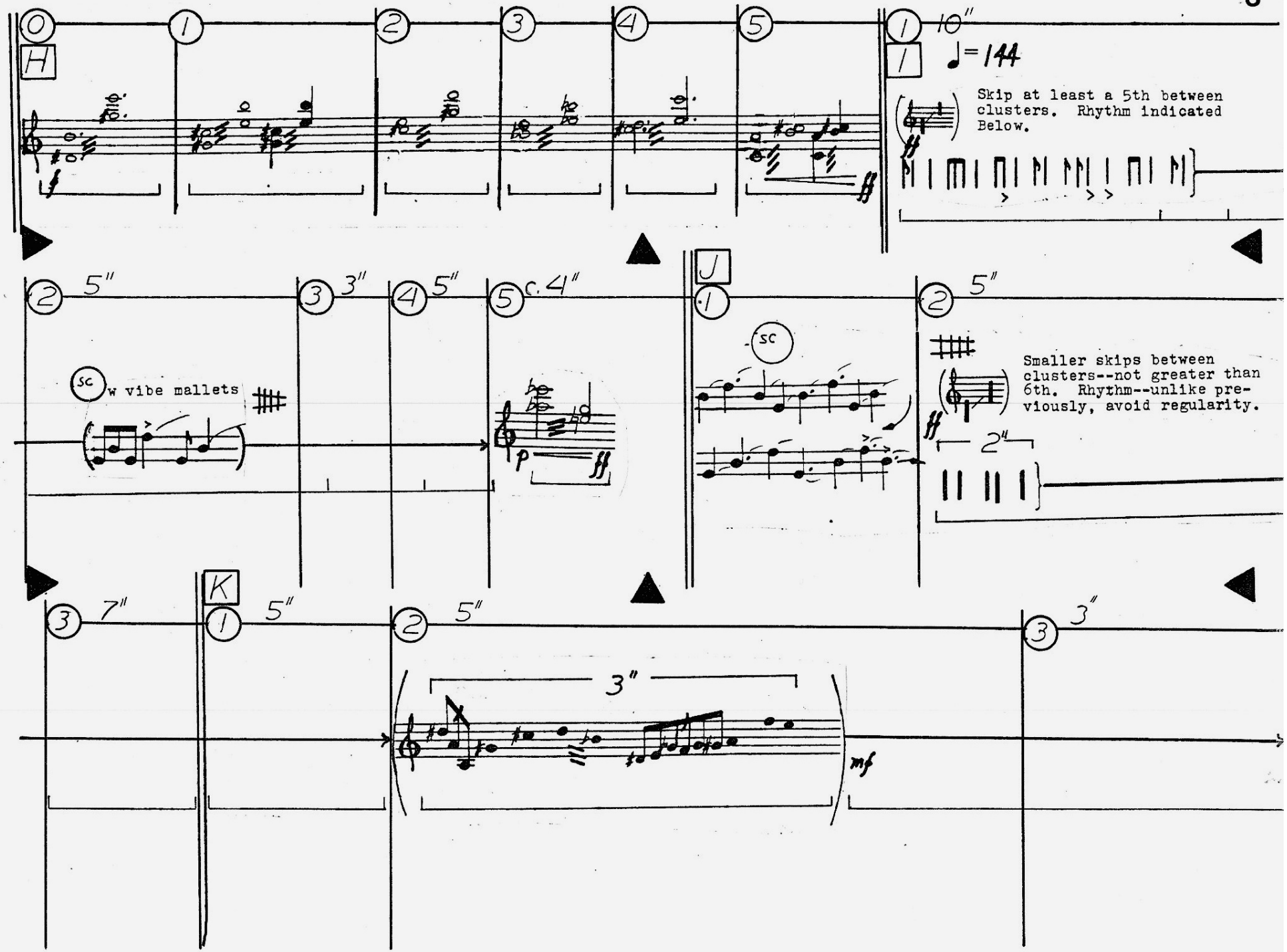
Timpani

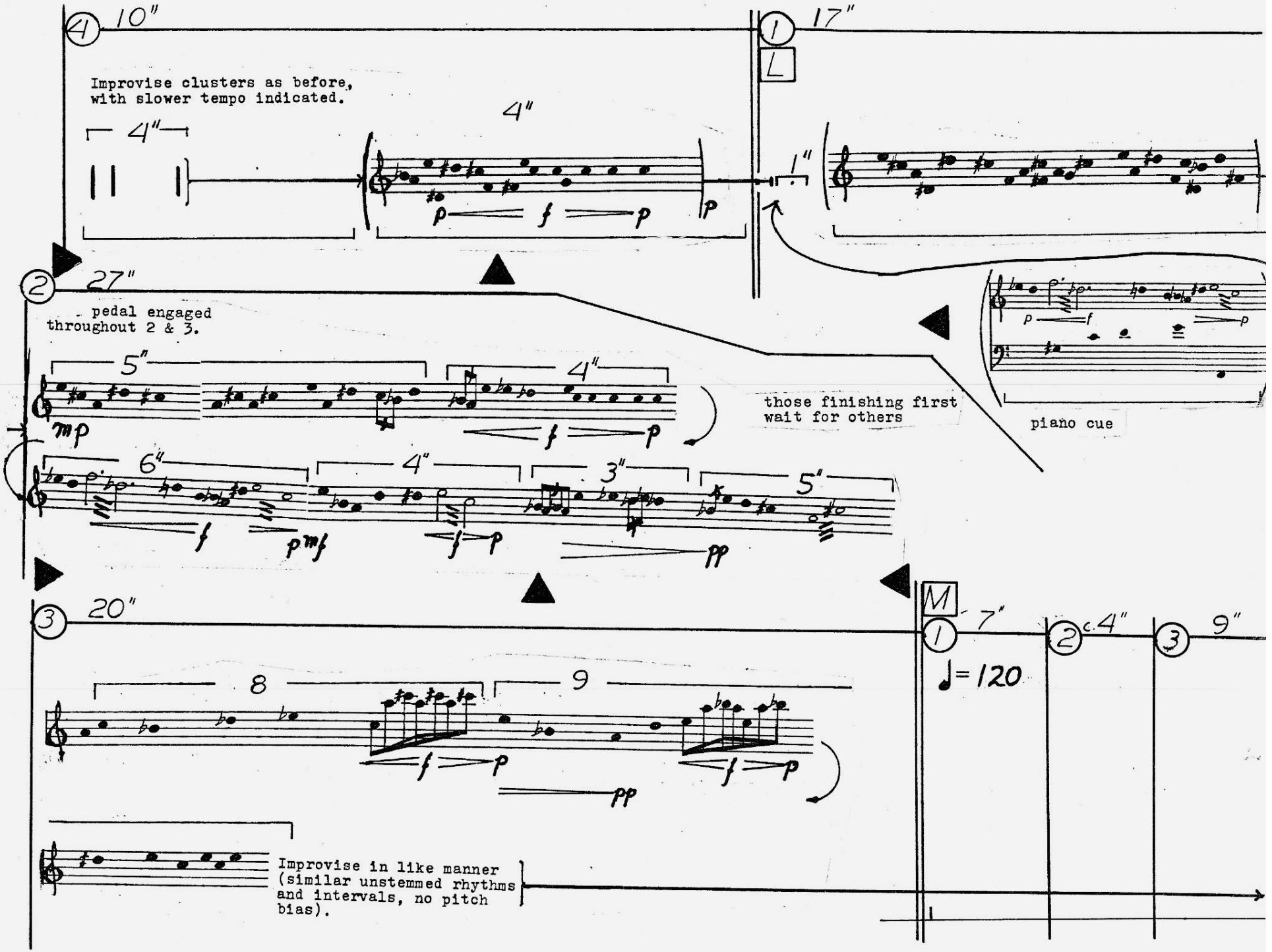
Tom toms

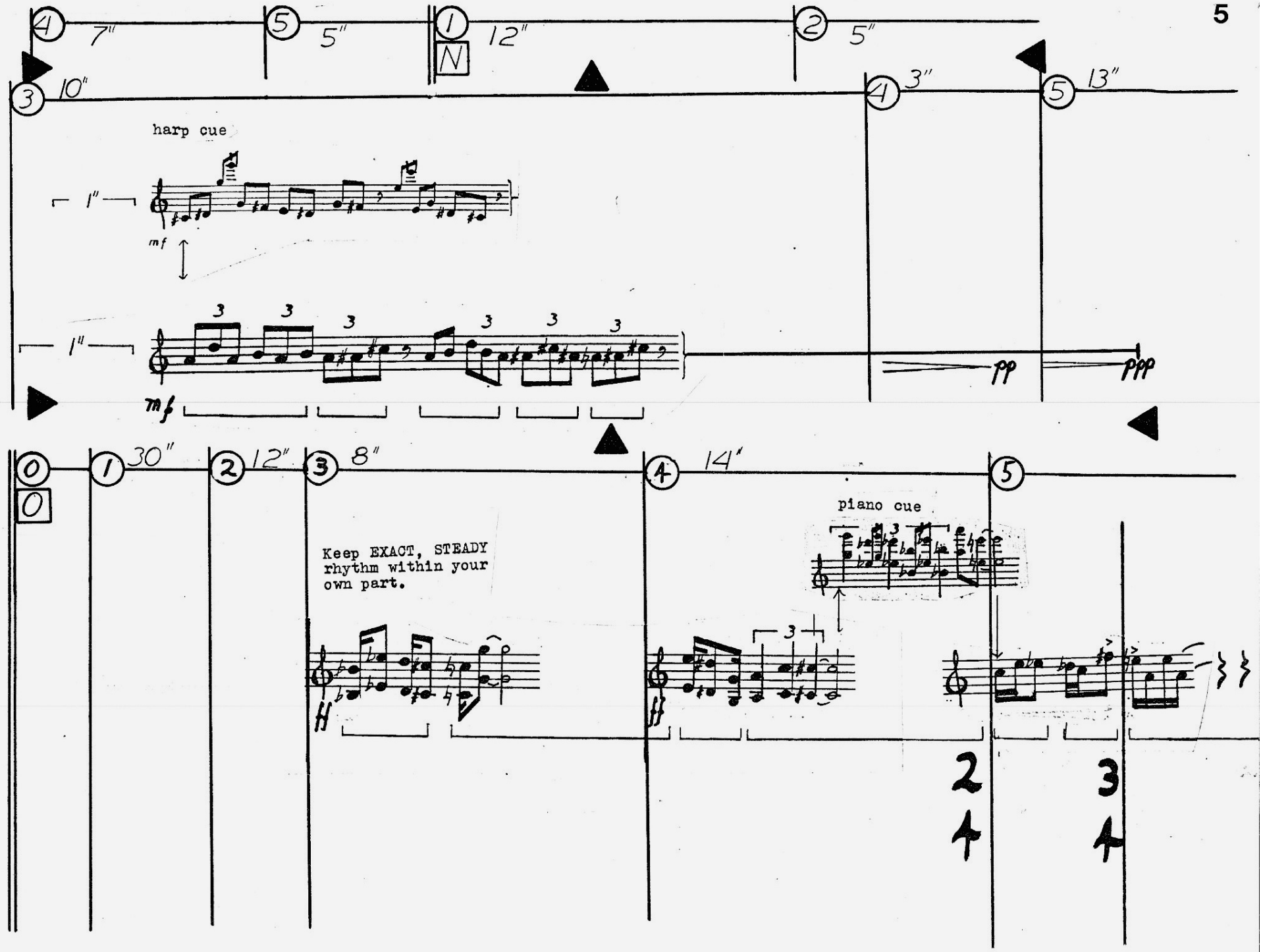
Extremes of certain vibe passages may be out of range. Use discretion.

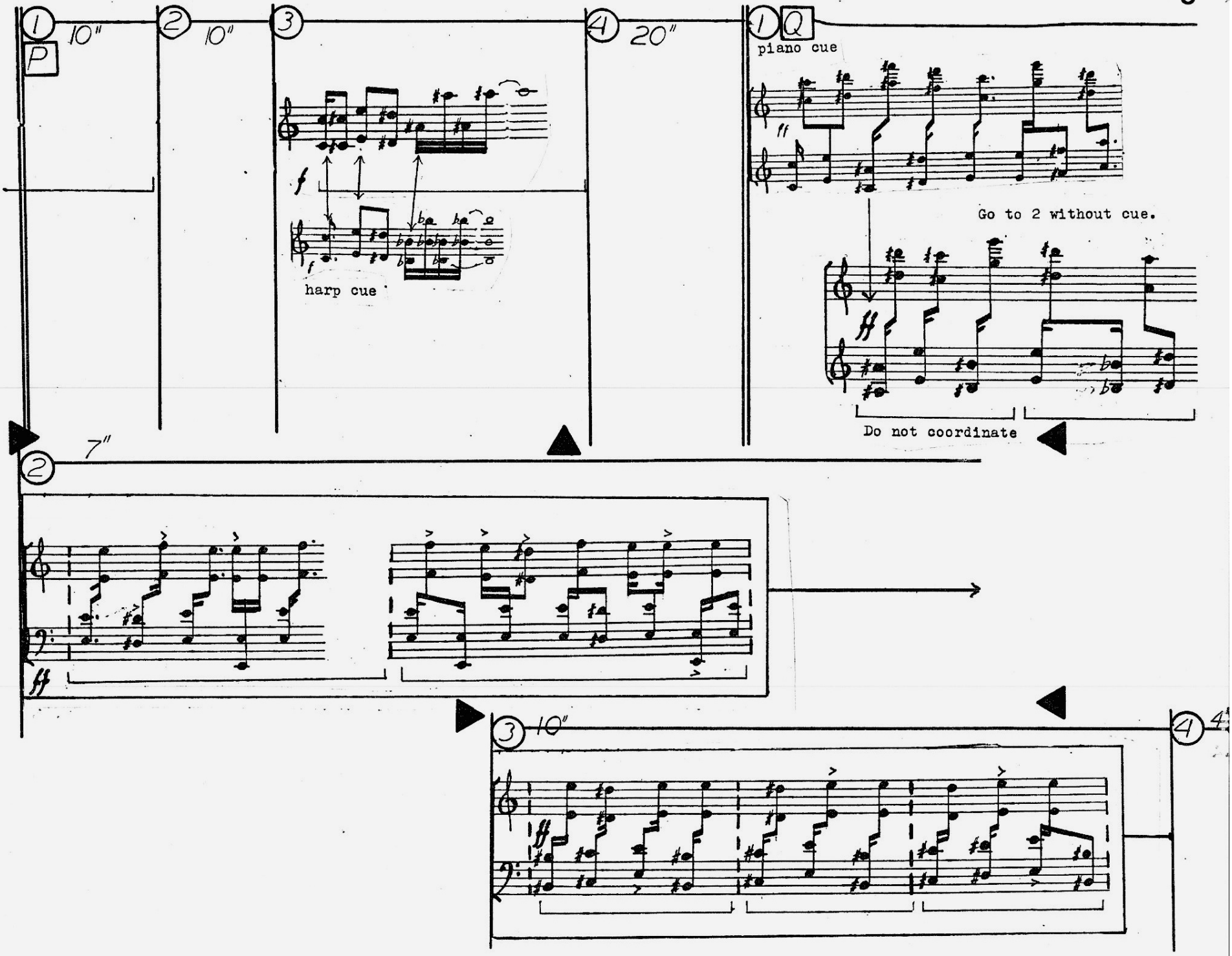

1 12"
A
MM=120
2 5"
3 10"
(1-3x)
(1-3x)
4 20"
Random accents every 2,3, or 4 beats. Accent dynamic is f.
1 15"
B
Delete random accents
(1-2x)
(1-2x)
2 5"
3
4
4 10"
5 5"
Sharp, random accents every 2,3, or 4 beats.
1 c.45"
C
Delete random accents.
2 c.9"
3 c.14"

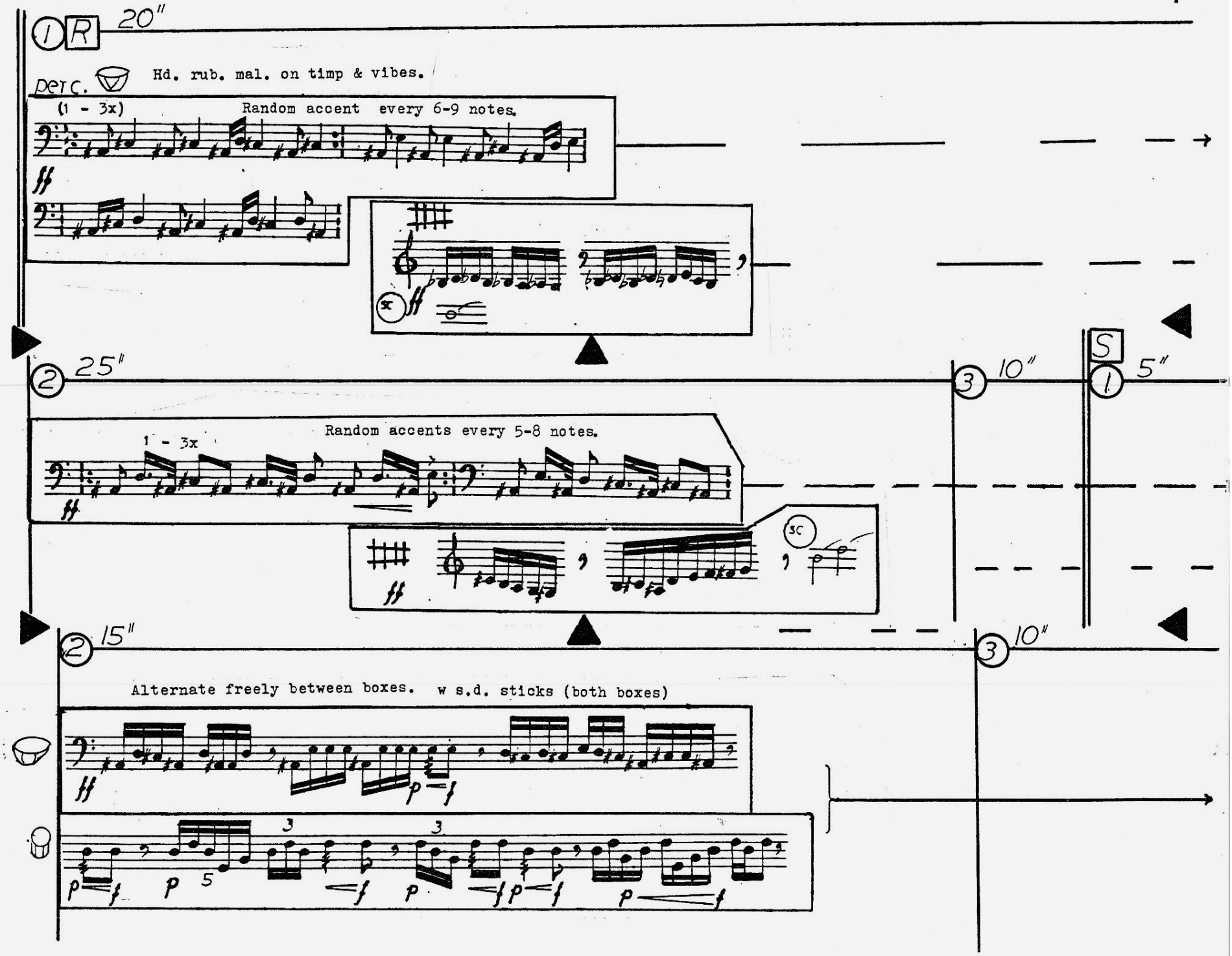

4
7"
p
Finish previous pattern
before playing this.
1
c.22"
D
2
8"
pp
3
c. 20"
harp cue
f
mp
2"
E
1
sc
g
mf
mp
2
15"
3
c. 5"
4
10"
F
1
c.4"
2
7"
3
c. 4"
4
15"
5
15"
G
1
7"
2
6"
3
5"
piano cue

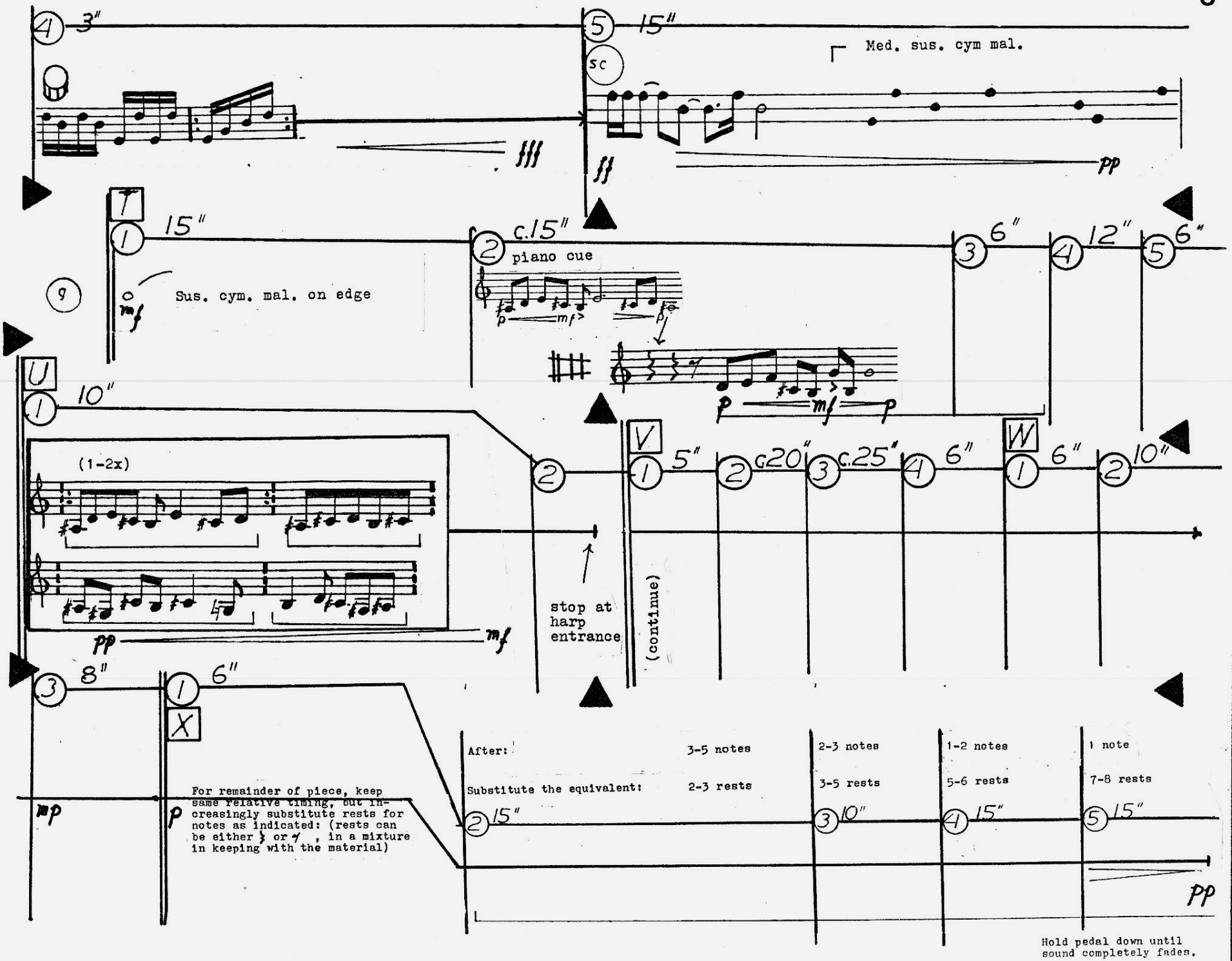

H
10"
♩= 144
Skip at least a 5th between clusters. Rhythm indicated Below.
5"
3"
5"
c. 4"
sc
w vibe mallets
J
5"
sc
Smaller skips between clusters--not greater than 6th. Rhythm--unlike previously, avoid regularity.
2"
7"
K
5"
5"
3"
3"
mf


4 10"
Improvise clusters as before, with slower tempo indicated.
4"
4"
p f p p
1 17"
L
1"
2 27"
pedal engaged throughout 2 & 3.
5"
4"
mp f p
6"
4"
3"
5"
f p mf f p pp
those finishing first wait for others
piano cue
p f p
3 20"
8
9
f p pp f p
Improvise in like manner (similar unstemmed rhythms and intervals, no pitch bias).
M
1 7"
2 c.4"
3 9"
♩= 120


4 7"
5 5"
1 N 12"
2 5"
3 10"
4 3"
5 13"
harp cue
1"
mf
1"
mf
pp
ppp
0 O
1 30"
2 12"
3 8"
4 14"
5
Keep EXACT, STEADY rhythm within your own part.
piano cue
2/4
3/4


1
P
10"
2
10"
3
4
20"
harp cue
1
Q
piano cue
Go to 2 without cue.
Do not coordinate
2
7"
3
10"
4


1 R 20"
perc.
Hd. rub. mal. on timp & vibes.
(1 - 3x)
Random accent every 6-9 notes.
sc
2 25"
3 10"
S
1 5"
1 - 3x
Random accents every 5-8 notes.
sc
2 15"
3 10"
Alternate freely between boxes. w s.d. sticks (both boxes)


4 3"
5 15"
sc
Med. sus. cym mal.
pp
T
1 15"
2 c.15"
piano cue
3 6"
4 12"
5 6"
9
Sus. cym. mal. on edge
mf
U
1 10"
(1-2x)
pp
mf
2
stop at harp entrance
V
1 5"
2 c.20"
3 c.25"
4 6"
(continue)
W
1 6"
2 10"
3 8"
1 6"
X
mp
p
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)
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.