

L O N T A N O

mixed choir and metronomes

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LONTANO

Lontano was composed specifically for large churches or cathedrals, and the music will only come to its own in such a space. The setting is somewhat flexible, and the music can be performed in multiple configurations annotated below:

- 1) mixed choir (min.12 singers), one pendulum metronome and 12 electronic metronomes (the full score).
- 2) mixed choir (min.12 singers), one pendulum metronome and 6 electronic metronomes. Use M1, M3, M5, M7, M9 and M11.
- 3) mixed choir (min.12 singers), one pendulum metronome and 3 electronic metronomes. Use M1, M7 and M11.
- 4) mixed choir (min.12 singers) and one pendulum metronome only.
- 5) mixed choir (min.12 singers), one pendulum metronome and live electronics, using my metronome patch (contact me).

Version 2 - 5: ignore instructions about metronomes not in use.

About the music

Lontano consists of two contrasting layers, much like the foreground/background of a painting. A single pendulum metronome occupies the entire foreground, and the choir parts form the background. The metronome should be clearly visible, where as the choir should be hidden (or semi-hidden). The electronic metronomes, if used, link the two layers together.

The music begins with a performer starting the pendulum metronome. As we follow the slow *tick-tack* of the metronome, the choir parts appear from far away - as if sung by the church itself. Since the choir is hidden, there will be a discrepancy between what is seen and what is heard. The piece ends with a performer stopping the pendulum metronome.

Preparations

The preparations could be done in simple or more complicated ways, and I encourage you to find your own solution. As long as your setup generates a sense of depth in the room with a clear foreground and background, you cannot go wrong!

Below are some ideas for you to start off with:

The ideal situation is to have Lontano as the opening piece in a concert program. The choir and its conductor could then be hidden - on the stands, by the organ or spread out through the church when people arrive. Use an assistant to start the metronome.

If Lontano is not the opening piece: After finishing the piece prior to Lontano, the conductor or an assistant starts to arrange the metronome setup. While this is done, the choir moves back to a *lontano position*, which is further back than usual, and facing away from the audience, thus singing into the sanctuary. The conductor then starts the metronome, and moves to the *lontano* position. (It is of course possible to "hide" the choir in the middle of a concert too, but it will not be very effective, since everyone will see what is happening.)

Try to find an old, beautiful pendulum metronome with a nice sound (like a Maelzel, Paquet or similar). Put the metronome on the conductor note stand. Place it close to where the conductor would normally be, and raise it up quite high. Make sure it is visible. The dynamic should feel like a *mf-f* (powerful, but not disturbing). Most metronomes do not sound this strong, so you will probably have to amplify the metronome with a contact microphone and a speaker under the note stand, or amplify acoustically with some kind of resonating device. Set tempo to "slowest possible", i.e. so slow that the metronome starts having problems, but will not stop ticking.

The electronic metronomes can be of almost any kind, but they must have a volume control. The metronome volume is notated in three steps: *o - mezzo - max*. If you use metronomes with very large differences in max volume, you will have to agree on a max that will work for everyone. However, all volume steps are approximate, so small differences are perfectly fine. The best sounding metronomes should be M1, M7 and M11 (since they are used more than the other ones). At the top: Make sure metronome volume=0, then turn it on and set your tempo (keep it on the whole time). It will be difficult to hold the music and the metronome in your hands at the same time, so I suggest using a note stand for the music. Please be discreet and keep the metronome as hidden as possible.

As stated above, I do encourage you to find interesting and creative solutions of your own! Please contact me if you have questions, or if you want to borrow a nice old metronome with a contact microphone...www.willert.se

/Martin Willert

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Lontano uses phonetic language.

Almost needless to say, [z] on a long note means [zzzzzzzzzz].

If the sound is a diphthong, you should always sing on the *last* sound of the group.

Hence, [az] on a long note means [azzzzzzzzzz] (i.e. only short a)

[za] means [zaaaaaaaaaa]

[krv3az] means [krv3azzzzzzzzzz]

For example: the first phrase in soprano 3 will sound something like this:

[333331333333eijijijijijzzz]

vowels and semi-vowels

sign: as in:

| | |
|-----|---|
| [a] | eng. <i>f<u>ī</u>ne</i> , swe. <i>A<u>g</u>nes</i> ("open" a) |
| [e] | eng. <i>n<u>e</u>ar</i> , swe. <i>E<u>l</u>in</i> (with edge, front of mouth) |
| [i] | eng. <i>n<u>e</u>ed</i> (with edge, front of mouth) |
| [ɔ] | eng. <i>b<u>o</u>ok</i> |
| [ɔ] | eng. <i>b<u>o</u>rn</i> |
| [æ] | eng. <i>m<u>a</u>ssive</i> |
| [ə] | eng. <i>l<u>e</u>arn</i> , <i>s<u>i</u>r</i> |
| [w] | eng. <i>w<u>o</u>rd</i> (semi-vowel) |

consonants

| | |
|-----|--|
| [l] | eng. <i>l<u>a</u>rge</i> |
| [m] | eng. <i>m<u>o</u>ther</i> |
| [n] | eng. <i>n<u>e</u>ver</i> |
| [ŋ] | ger. <i>s<u>i</u>ngen</i> , swe. <i>ä<u>n</u>g</i> |
| [ʒ] | eng. <i>pl<u>e</u>asure</i> |
| [r] | swe. <i>r<u>a</u>k</i> (tip of the toung-e-r) |
| [R] | back of throat-r "edith pi <u>a</u> f-r" |
| [ɹ] | eng. <i>r<u>e</u>ady</i> "english r" |
| [ð] | eng. <i><u>th</u>is</i> |
| [z] | eng. <i>e<u>a</u>sy</i> , ger. <i>s<u>e</u>hr</i> (voiced s) |
| [j] | eng. <i>y<u>e</u>s</i> |
| [v] | eng. <i>v<u>e</u>ry</i> |
| [d] | eng. <i>d<u>r</u>unk</i> |
| [g] | eng. <i>g<u>r</u>eat</i> |
| [k] | eng. <i>c<u>a</u>t</i> |
| [p] | eng. <i>p<u>o</u>lice</i> |
| [t] | eng. <i>t<u>e</u>lephone</i> |
| [x] | ger. <i>b<u>u</u>ch</i> , swe. <i>s<u>j</u>uk</i> |

LONTANO

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Martin Willert
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preparations *

music begins

conductor/assistant: prepare pendulum metronome *, set tempo to slowest possible.

start pendulum metronome...

→ **sempre**

...and move to your new position

S. *1 solo: prepare metronome M1 * metronome on, volume = 0, tempo = 42 bpm (ready)*

S. *1 solo: prepare metronome M2 * metronome on, volume = 0, tempo = 46 bpm (ready)*

S. *1 solo: prepare metronome M3 * metronome on, volume = 0, tempo = 62 bpm (ready)*

A. *1 solo: prepare metronome M4 * metronome on, volume = 0, tempo = 70 bpm (ready)*

A. *1 solo: prepare metronome M5 * metronome on, volume = 0, tempo = 51 bpm (ready)*

A. *1 solo: prepare metronome M6 * metronome on, volume = 0, tempo = 85 bpm (ready)*

T. *1 solo: prepare metronome M7 * metronome on, volume = 0, tempo = 53 bpm (ready)*

T. *1 solo: prepare metronome M8 * metronome on, volume = 0, tempo = 79 bpm (ready)*

T. *1 solo: prepare metronome M9 * metronome on, volume = 0, tempo = 48 bpm (ready)*

B. *1 solo: prepare metronome M10 * metronome on, volume = 0, tempo = 112 bpm (ready)*

B. *1 solo: prepare metronome M11 * metronome on, volume = 0, tempo = 40 bpm (ready)*

B. *1 solo: prepare metronome M12 * metronome on, volume = 0, tempo = 52 bpm (ready)*

* see preface for further instructions

dolce e cantabile

♩ ≈ 54 *

The musical score is arranged in four systems, each containing two staves. The parts are labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The time signature is 4/4. The tempo is marked as *dolce e cantabile* with a metronome marking of approximately 54 beats per minute. The score features a melody with syllables [z], ej, iz, and z. Dynamic markings include *p* (piano) and articulation markings (**). Phrasing slurs are used to indicate musical phrases. The lyrics are: (da niente possibile) [z] ej (a niente possibile).

* Do not adjust your tempo to the pendulum metronome. The choir and the metronome represent two independent layers.

** Dotted line = *legatissimo* (very soft syllable change)

Mi (o) *cresc.* →

S.
 3 *p*
 z i3 ej ðæ je z

A.
 3 *p*
 z ej ðæ je

T.
 3 *p*
 z ej ðæ je ziz

B.
 3 *p*
 z ej ðæ je ziz

(a niente possibile)
 3 *p* *(p)*
 z ej ðæ 3 i3 ej

mezzo ----- dimin. ----- > o

mp *lunga*

S. zėj ðæ læ ɪxpɑ væ je zi

mp *lunga*

S. zėj ðæ læ ɪxpɑ væ je zi

mp *lunga*

S. zėj ðæ læ ɪæ væ je zi

mp *lunga*

A. zėj ðæ læ ɪæ væ je zi

mp *lunga*

A. zėj ðæ læ ɪxpɑ væ je zi

mp *lunga*

A. zėj ðæ læ ɪxpɑ væ je zi

mp *lunga*

T. zėj ðæ læ ɪxpɑ væ je zi

mp *lunga*

T. zėj ðæ læ ɪxpɑ væ je zi

mp *lunga*

T. zėj ðæ læ ɪxpɑ væ je zi

mp *lunga*

B. zėj ðæ læ ɪxpɑ væ je zi

mp *lunga*

B. zėj ðæ læ ɪxpɑ væ je zi

mp *lunga*

B. — iz læ ɪxpɑ væ je zi

M1 (o) ----- *cresc.* -----> *mezzo* ----- *dimin.* -----> *o*

p

w *ση* *m* *ση* *υ* *ndο*

S.

p

m *ση* *ση* *w* *ση* *υ* *ndο*

p

w *ση* *m* *ση* *υ* *ndο*

A.

p

m *ση* *ση* *n* *υ* *ndο*

p

w *ση* *w* *υ* *ndο*

p

m *ση* *ση* *n* *υ* *ndο*

M7 (o) ----- *cresc.* -----> *mezzo* ----- (mezzo) ----- *dimin.* -----> *o*

p

w *ση* *w* *υ* *ndο*

T.

p

m *ση* *ση* *n* *υ* *ndο*

p

w *ση* *w* *υ* *ndο*

p

m *ση* *ση* *n* *υ* *ndο*

M11 (o) ----- *cresc.* -----> *mezzo*

p

w *ση* *ση* *w* *υ* *ndο*

B.

p

w *ση* *ση* *n* *υ* *ndο*

p

w *ση* *ση* *n* *υ* *ndο*

Detailed description: This is a page of a musical score for a vocal ensemble. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Greek: 'w ση m ση υ ndο'. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *mezzo*, and *dimin.* (diminuendo). There are also performance instructions like *M1* and *M7* with arrows indicating dynamics. The music is written in treble clefs for S. and A., and bass clefs for T. and B. The lyrics are placed below the notes, with some syllables underlined. The page number '5' is in the top right corner.

The musical score is arranged in systems. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is shown in a Bass clef. The lyrics are written below the notes. Dynamic markings include *mp* (mezzo-piano) and *pp* (pianissimo). The score features various time signatures, including 4/4, 5/4, and 3/4.

Soprano (S.):
 First system: *mp* *pp*
 Lyrics: *mṣṛj* *ṣw* | *nu ndɔ gRæ læ ngɔ mṣṛj w*

Alto (A.):
 First system: *mp* *pp*
 Lyrics: *mṣṛj* | *nu ndɔ gRæ læ ngɔ mṣṛj m*

Tenor (T.):
 First system: *mp* *pp*
 Lyrics: *mṣṛj* *ṣw* | *nu ndɔ gRæ læ ngɔ mṣṛj w*

Bass (B.):
 First system: *mp* *pp*
 Lyrics: *mṣṛj* *ṣw* | *nu ndɔ gRæ læ ngɔ mṣṛj n*

Piano Accompaniment:
 First system: *mp* *pp*
 Lyrics: *mṣṛj* *ṣw* | *nu ndɔ gRæ læ ngɔ mṣṛj w*

Additional markings in the piano part include *(mezzo) dim.* and *o*.

M1 (o) ----- cresc. -----> mezzo

mf

u ndo gRæ læ jva la va læ xpæ væ je__ zi__

mf

u ndo gRæ læ jva la va læ xpæ væ je__ zi__

mf

wu ndo gRæ væ__ jva va la va læ læ__ væ je__ zi__

mf

nu ndo gRæ væ__ jva va la va læ læ__ væ je__ zi__

mf

— ndo gRæ læ jva la va va læ xpæ væ je__ zi__

mf

— u ndo gRæ læ jva la va va læ xpæ væ je__ zi__

mf

M7 (o) ----- cresc. ----->

mf

u ndo gRæ gRæ læ jva la va læ xpæ væ je__ zi__

mf

— ndo gRæ gRæ læ jva la va læ xpæ væ je__ zi__

mf

u ndo gRæ læ jva la va læ xpæ væ je__ zi__

mf

u ndo gRæ læ jva la va va la læ xpæ væ je__ zi__

mf

— u ndo gRæ læ jva la va va la læ xpæ væ je__ zi__

The musical score is arranged in systems for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano accompaniment. The piano parts are labeled M3, M5, M9, and M11. The score includes dynamic markings such as *mezzo*, *cresc.*, and *(o)*. The piano parts feature melodic lines with slurs and dynamic markings, while the vocal parts have rests for the first two measures of each system.

S. Soprano part with rests in the first two measures.

A. Alto part with rests in the first two measures.

T. Tenor part with rests in the first two measures.

B. Bass part with rests in the first two measures.

M3 Piano part with dynamic marking: *(o) cresc. mezzo*

M5 Piano part with dynamic marking: *(o) cresc. mezzo*

M9 Piano part with dynamic marking: *(o) cresc. mezzo*

M11 Piano part with dynamic marking: *(o) cresc. mezzo*

The score is organized into five vertical sections labeled 'cue 1' through '5' at the top, separated by vertical dashed lines. The music is written for four parts: S. (Strings), A. (Alto Saxophone), T. (Tenor Saxophone), and B. (Bassoon). Each part has two staves. The top staff of each part is marked with '(mezzo)' and an arrow pointing right. The bottom staff of each part has a metronome marking: M2, M4, M8, and M10 for the S. part; M6 and M12 for the A. part; M8 and M10 for the T. part; and M10 and M12 for the B. part. Dynamic markings include '(o)', 'cresc.', 'dimin.', and 'max'. The time signature is 4/4, indicated at the end of each staff. The cues are as follows:

- Cue 1:** Starts at the beginning of the score.
- Cue 2:** Occurs between the first and second staves of each part.
- Cue 3:** Occurs between the second and third staves of each part.
- Cue 4:** Occurs between the third and fourth staves of each part.
- Cue 5:** Occurs between the fourth and fifth staves of each part.

* If you are using 6 or 3 electronic metronomes: skip cues 1-4.
 If you are using one pendulum metronome only, the whole interlude becomes a very long fermata.

** The cue timing is entirely ad libitum. The page layout does not indicate time proportions.

poco più mosso e più espressivo

♩ ≈ 66

pp *f espressivo e con forza* *pp* *poco f, cantabile* *(max) - dimin. ->*

S. *pp* *f espressivo e con forza* *poco f, cantabile*

max *f espressivo e con forza* *poco f, cantabile*

A. *max* *f espressivo e con forza* *poco f, cantabile*

max *f espressivo e con forza* *poco f, cantabile* *(max) - dimin. ->*

max *f espressivo e con forza* *pp* *poco f, cantabile*

T. *max* *f espressivo e con forza* *pp* *poco f, cantabile* *(max) - dimin. ->*

max *f espressivo e con forza* *pp* *poco f, cantabile*

B. *max* *f espressivo e con forza* *poco f, cantabile*

max *f espressivo e con forza* *poco f, cantabile*

kræ kæ kræ lpræ kræ va la va la va lpo
kræ kæ kræ lpræ kræ va la va lpo
kræ lpræ kræ va la va lpo
kræ lpræ kræ va la va lpo
kræ lpræ kræ va la va lpo
kræ lpræ kræ sto də sto va na la va la
kræ lpræ kræ sto də də va na la va la
kræ lpræ kræ sto də va na la va lpo
kræ lpræ kræ va na la va lpo
kræ lpræ kræ va na la va lpo
kræ lpræ kræ va na la va lpo

-----> mezzo

S.

va la va lpc dc ra dc ra va lpc va lpc va lpc

(max) --- dimin. --->

(max)-----dimin.-----> o

(max)-----dimin.-----> o

A.

va na la va lpc dc ra dc ra va lpc va lpc va lpc

(max)-----dimin.-----> o

va na la va lpc dc ra dc ra va lpc va lpc va lpc

(max)-----dimin.-----> mezzo

T.

va la va lpc dc ra dc ra va lpc va lpc va lpc

-----> o

(max)-----dimin.-----> o

va la va lpc dc ra dc ra va lpc va lpc va lpc

(max)-----dimin.-----> o

B.

va la va lpc dc ra dc ra va lpc va lpc va lpc

(max)-----dimin.-----> mezzo

va la va la dc nc ra dc ra va na lpc va na lpc va lpc

(max)-----dimin.-----> o

va la va la dc nc ra dc ra va na lpc va na lpc va lpc

p subito, dolce *pp* *p dolce* *(mezzo)-----dimin.-----> o*

S.

kræ lpræ kræ _____ va la va la va lpo va la va lpo

p subito, dolce *p dolce*

kræ lpræ kræ _____ va la va lpo va la va lpo

p subito, dolce *p dolce*

kræ lpræ kræ _____ va la va lpo va la va lpo

A.

p subito, dolce *p dolce*

kræ lpræ kræ _____ va la va lpo va na la va lpo

p subito, dolce *p dolce*

kræ lpræ kræ _____ va la va lpo va na la va lpo

p subito, dolce *p dolce*

kræ lpræ kræ _____ va la va lpo va na la va lpo

T.

p dolce *(mezzo)-----dimin.-----> o* *p dolce*

do kræ lpræ kræ stō dæ _____ stō _____ va na la va la va la va lpo

p dolce *p dolce*

do kræ lpræ kræ stō dæ _____ dæ _____ va na la va la va la va lpo

p subito, dolce *p dolce*

kræ lpræ kræ stō dæ _____ va na la va lpo va la va lpo

B.

p subito, dolce *p dolce*

kræ lpræ kræ _____ va na la va lpo va la va lpo

p subito, dolce *(mezzo)-----dimin.-----> o* *p dolce*

kræ lpræ kræ _____ va na la va lpo va la va la

p subito, dolce *p dolce*

kræ lpræ kræ _____ va na la va lpo va la va la

poco meno mosso e ritard. al fine

stop pendulum metronome

The musical score is arranged in four systems, each corresponding to a vocal part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each system contains three staves: a vocal line with lyrics, a piano accompaniment line, and a basso continuo line. The lyrics are: *do ra do ra va lpo va lpo va lpo* for S., A., and T.; and *do no ra do ra va na lpo va na lpo va lpo* for B. The dynamics are marked *pppp* (pianissimo) at the beginning of each system. A metronome line with a dashed arrow points to the right, labeled "stop pendulum metronome".