

Philip Lawton

ENTHUSIASTICON

for large choir

Performance Notes

ENTHUSIASTICON is in three sections, performed with brief silences between them.

This piece is intended for a large choir of confident singers, with mixed or equal voices. The use of tuning forks by singers is encouraged.

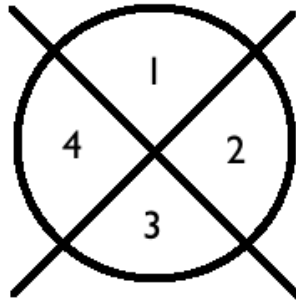
The choir should be arranged in a large circle around the audience, with the conductor in the centre.

Section One

The large horizontal arrows on the left hand side of the page indicate the direction of travel of the conductor's 2nd signal (white arrows). Example: in the first line, the conductor gives the first signal, (a tutti downbeat) at the black arrow, and the singers sing through the first bar, and hold at the fermata. Then the conductor turns to the rear of the circle, and gives a 2nd downbeat. The conductor gradually turns clockwise, and the signal therefore travels around the circle until it reaches the rear again.

Section Two

The singers should be assigned to four groups, as in the diagram below:



Section Three

All advice for this section appears on page 6.

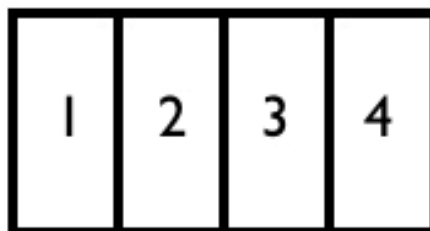
Text

Sections **One** and **Three**: "Spem in alium", adapted from the Sarum Breviary. This is the same text set by Thomas Tallis in his 40-part motet of the same name.

Section **Two**: "Vivon an extra me", first part of Ode XV "Enthusiasticon: *De nova Hierosolyma*" by Paul Melissus (also Schede). The second and third parts of the ode were set by Alessandro Striggio in his 40-part motet "Ecce beatam lucem".

Alternative Layout

When arranging the choir in a circle is not possible, the choir may be arranged in any other shape, e.g. block, line, semicircle. In this case, the large direction-arrows in Section **One** may be interpreted very simply with reference to the left, centre and right of the choir. In Section **Two**, the singers should be assigned to four groups as in the diagram below:



ENTHUSIASTICON

Text: from the Sarum Breviary (adapted)
and Paul Melissus (Schede)

Philip Lawton
(*1986)

ONE

Direction of travel of 2nd
signal (white arrow).
Here: clockwise from rear



anticlockwise from rear



front to rear, both sides



rear to front, both sides



Conductor gives 2nd signal
ad libitum throughout choir
until all have received it.



1st signal: tutti downbeat.
Each singer at own tempo.
Hold fermata until 2nd signal.

2nd signal: travelling downbeat. Tempo as
before. Hold white notes longer (x4).
Slight pause before next line begins.

speech rhythm
p on square notes

mf *f*

p *f* *p*

mf *poco dim.* *mp*

p

f *ff*

f *molto dim. e rit.* *pp*

Spem in ali - um nun - quam ha - bu - i
Praeter in te De - us Is - ra - el
Qui i - ra - scer - is, et pro - pi - ti - us er - is
et omni - a pec - ca - ta ho - mi - num
in tri - bu - la - ti - o - ne di - mit - tis
Do - mi - ne De - us
Creator cae - li et ter - rae
res - pi - ce humili - ta - tem nos - tram.

Pause before next section.

TWO

This section is given in four versions; each singer should perform only the version for their group.

The conductor gives a downbeat for all groups at the black arrow, and each singer proceeds through the text, speaking in a normal voice at slightly slower than normal speaking pace (but still as individuals, not chanting in unison). Dynamics should be observed even during the spoken portions. Spaces between texts are silences that last at least as long as it would take to read aloud text that could fit in that space. Singers may pause longer at these spaces, if they wish.

After the downbeat at the black arrow, there are no more conductor signals in this section.

Where notes are given, these should be sung with equal length at each singer's chosen tempo. White notes c.4x longer.

Group 1

f *dim.*
 (8) Vivon an extra me ipsum rap - tus a - gor? Sancte flatus quas partes mundi colo?

p *mf* *f*
 (8) Quae lo - ca mu - ta - tus frequento? Laetos cernere videor Chris - ti vultus,

f *mp*
 (8) Divino scin - till - an - tes fulgetro. Proximum me dextra tangit, Divis im - mis - tum

mf *p* *f* *mp*
 (8) et palmeam tendentem manu vir-gam. An nova istac Urbs So - ly - me est, et gemmis nitens et auro?

Pause before next section (Page 4)

Group 2

f *dim.*
 (8) Vivon an extra me ipsum raptus agor? Sanc - te fla - tus quas partes mundi colo?

p *mf* *f*
 (8) Quae lo - ca mu - ta - tus frequento? Laetos cernere videor Chris - ti vultus,

f *mp*
 (8) Divino scillantentes ful - ge - tro. Proximum me dex - tra tangit, Divis immistum

mf *p* *f* *mp*
 (8) et pal-me-am tendentem manu virgam. An nova istac Urbs So - ly - me est, et gemmis nitens et auro?

Pause before next section (Page 4)

TWO

This section is given in four versions; each singer should perform only the version for their group.

The conductor gives a downbeat for all groups at the black arrow, and each singer proceeds through the text, speaking in a normal voice at slightly slower than normal speaking pace (but still as individuals, not chanting in unison). Dynamics should be observed even during the spoken portions. Spaces between texts are silences that last at least as long as it would take to read aloud text that could fit in that space. Singers may pause longer at these spaces, if they wish.

After the downbeat at the black arrow, there are no more conductor signals in this section.

Where notes are given, these should be sung with equal length at each singer's chosen tempo. White notes c.4x longer.

Group 3

↓ *f* *f* *dim.*
 Vivon an extra me ipsum raptus agor? Sancte flatus quas partes mun - di co - lo?
p *mf* *f*
 Quae lo - ca mu - ta - tus frequento? Laetos cernere videor Chris - ti vultus,
f *mp*
 Divino scintillantes fulgetro. Proximum me dextra tan - git, Divis immistum
mf *p* *f* *mp*
 et palmeam tendentem ma-nu virgam. An nova istac Urbs So - ly - me est, et gemmis nitens et auro?

Pause before next section (Page 4)

Group 4

↓ *f* *f* *dim.*
 Vivon an extra me ipsum raptus agor? Sancte flatus quas partes mundi colo?
p *mf* *f*
 Quae lo - ca mu - ta - tus frequento? Lae - tos cernere videor Chris - ti vultus,
f *mp*
 Divino scintillantes fulgetro. Proximum me dextra tangit, Di - vis immistum
mf *p* *f* *mp*
 et palmeam ten-den-tem manu virgam. An nova istac Urbs So - ly - me est, et gemmis nitens et auro?

Pause before next section (Page 4)

THREE

ff
Spem in alium nunquam habui

The conductor gives a tutti downbeat at the black arrow. Singers do not have to begin right away.

p
Spem in alium nunquam habui

If singing slowly, start sooner.
If fast, start later.

mp
Praeter in te, Deus Israel

When ready, each singer begins at their own tempo, chanting each syllable with equal length on the given note, and proceeds through the phrases, down the page, with pauses of a few seconds between each phrase.

f
Qui irasceris et propitius eris

Most singers should reach "Domine Deus" around the same time.

mp
et omnia peccata hominum

The conductor should let the piece run its course after giving the downbeat, and, if practical, withdraw from the centre. The piece ends when all singers have reached the end of the final phrase.

p
in tribulatione dimittis

Singers should not sing so much slower, or start so much later, than anyone else that they still have many phrases to sing when everyone else has finished.

f
Domine Deus

f
Domine Deus

mp
Creator caeli et terrae

ff ————— *pp*
respice humilitatem nostram.

END.