

BRIAN FERNEYHOUGH

The Doctrine
of Similarity

for Chorus, 3 Clarinets, Violin, Piano and Percussion

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

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EDITION PETERS

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The world premiere of movements 1, 2, 3, 4, 5, 7, 11 and 13 of this work was given at the Tisch Center for the Arts at the 92nd Street Y, New York City on 28 March 2000.

Commissioned by The Carnegie Hall Corporation for the Arnold Schoenberg Choir as part of the *Perspectives: Maurizio Pollini* series.

Performed by the Arnold Schoenberg Choir with:
Aleck Karis (piano), Rolf Schulte (violin), Steven Schick (percussion),
Alan Kay, Jean Kopperud and Dennis Smylie (clarinets) and
Conducted by Erwin Ortner.

Scoring

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|-----|------------------------|---|
| 1. | Amphibolies I | SATB, Piano, Percussion |
| 2. | Dust to Dusk | TB, Percussion |
| 3. | Cannot Cross | SATB |
| 4. | Indissolubility | SATB, Percussion, Piano |
| 5. | Amphibolies II | Violin, B \flat Clarinet, Bass Clarinet, Percussion |
| 6. | But Even Fire is Light | SATB |
| 7. | Sometimes | SA, Violin, Piano |
| 8. | Anagrammatica | SATB |
| 9. | Dew and Die | SATB, 3 Clarinets, Piano |
| 10. | Schein | SATB |
| 11. | Dusts to Dusks | SATB, E \flat Clainet, B \flat Clarinet, Percussion |
| 12. | Amphibolies III | SATB, Violin, Piano |
| 13. | Salute | SATB, Bass Clarinet, Contrabass Clarinet |

Score in C

Performance notes

Percussion

Dust to Dusk and *Dusts to Dusks*

The same three instruments are required for both pieces. The performer should seek out low, resonant, 'exotic' sonorities – perhaps African or East Asian in origin. Familiar tone colours (such as bass drum) should, in any case, be avoided. In general, skin instruments are to be preferred over metal or wood, but the performer is requested to make a final choice on the basis of how realistically the indicated articulations can be executed.

Motetus absconditus

Two sets of instruments are required.

1: Eleven skin instruments, dry and non-resonant, but able to react appropriately to the wide variety of attacks specified. In general, unfamiliar sonorities should be favoured over standard instruments (such as orchestral tom-toms).

2: Nine metal instruments are specified for the second half of the piece. These should be highly diverse in sonority, whilst still giving the impression of a graduated scale from bright to dark (or high to low) when sounded in sequence. As with the skin group, shorter, dryer sonorities are preferred. The performer is encouraged to assemble a body of 'found (junk) objects'.






Amphibolies II

This requires the vibraphone middle octave to be enriched with nine resonant metal objects with relatively imprecise pitch content (such as cow bells and/or sixxen). These instruments should be so placed as to suggest an irregular (non-tempered!) pitch area between the tempered pitches of that octave. No precise pitch plan is specified, but a relatively regular alternation of vibraphone and secondary pitches is preferred.

Choir

Cannot Cross

The following notehead conventions have been adopted in order to specify the various techniques of vocal production utilised in this movement:

-  = sustained whisper, pure coloured air sound
-  = sustained, voiced
-  = sharp, unvoiced fricative
-  = sustained fricative
-  = spoken

Although written throughout on a five-line staff, only passages with normal noteheads, preceded by a treble or bass clef have normal sung pitches. Sustained spoken notes are not intended to be 'pure' flat sounds, but may be slightly shaped by rising or falling articulation (but must never sound strained or artificial whilst doing so). Text in parentheses is given as an aid to the pronunciation of non-parenthesis sounds, i.e. is NOT itself sounded.

fff briar *pp* sticks are points at-tire that *sfz* *p* *sfz* *p* *sfzmp* you

The *mp* *fff* *pp* thump whim - sy *ff* pricks are points a map take back *sfzmp* *sfz* *fp* on gap a - - - ver

in - to the an ash in - - - jure *fp* *fp* *sfz*

Perc. *f* *mp* *sfz* *p* *mf* *mp* *p* *sfz* *ff* *p* *ff* *mp* *mart.* (dead-stroke) *leggiero*

Pno *f* *mp* *sfzmp* *sfz* *p* *mp* *sfzmp* *pp* *mp*

fff *p* *fff*

3rd *ff*

p cresc prick *ff* *fff* *mf* you *tutta la forza* *fff* clo(ver)

Balk *p cresc* *ff* fee *fff* *mf* (clo)ver *tutta la forza* *fff*

p sul - - - *f* - - - *mp* *fff* *mf* *tutta la forza* *fff* clo(ver)

ant *p* *f* *mp* hump *fff* *mf* (clo)ver *tutta la forza* *fff*

Perc. *mp* *p* *sfzmp* *mf* *mp* *f* *ff* *ff* *mp* *mf* *f* *fff* *poss*

Pno *mp* *fp* *f* *fff* *pesantissimo* *9:8* *dimin* *molto leg.* *mp* *pp* *mp* *mf* *fff* *poco* *ff* *ff*

mf *unisono* *div a 2* *div a 3*
Be - hind stares
(s. 2) thick - est

13 *mf* *ff* *div a 2* *div a 3*
(A. 1) sha - dows
(A. 2) are at
(s. 3) where

the *unisono* *mf* *p* *f* *mp* *ff* *ff*
sha(dows) noon

noon 6:5 stares 6:5

ff Fault no lease
slow-ly quick-ly the *mf*

ff Fault no lease
ff slow-ly quick-ly on *mf*

Perc. *mf* *mp* *ff* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*
marc in (dead-stroke)

Pno *mp p* *ff* *dimin* *mf* *sfz* *mf* *sfz* *mf* *sfz* *mf*
13:12 11:8 11:8 11:8
loco *marc in* *ff* *mp* *sempre* *sfz* *sfz* *f* *sfz* *sfz*
13:8 11:6 11:6
mf f *sfz* *molto mart* *sfz* *sfz*
13:14 13:8 11:10

16 *mf* *mp* *f* *mp*
add thump whim-sy a mire

(mf) *p* *mf* *pp* *f* *mp*
path a mire a mire

mf *mp* *f* *mp*
o-ver a sash on to a mire

(mf) *p* *mf* *pp* *f* *mp*
a map a mire

Perc. *ff* *f* *mf* *mp* *mp* *p* *mf* *pp* *pp* *mormorando*
9:8 9:8 11:9 11:9 11:8 11:8
secco poss. *poco* *mf* *sfz* *mf* *sfz*
(dead-stroke) *sfz* *sfz*

Pno *sub* *percussivo* *f* *ff* *mp* *leggiero* *mp* *mp* *f* *p* *più tranquillo*
12:11 12:11 11:7 11:9 12:7
mar. *p* *p* *mp* *pp*
11:10 6:5

p The *ff* *fff* tear *p* *fff* *ff* m(ar) tal - low *p* *fff*

sticks *ff* *mp* *enfatico ff* Are sha-dows thick - est *sfz ff* at *sfz ff* *mp* *ff* (m)ar fear *ff*

Are loins on a gap not fake crude facts noon *mp* *f* *pp* *f* mind *pp* *f*

(pp) 18:11 *trem rapido poss* 12:11 *duro* 12:11

(dead-stroke) *sfz* *mp* *mp* *mp* *f* *mf-fff* *p* *mf marc in* *mp* *p* *f* *sfz* *sfz*

19 9:6 *mf* *ff* *mp* *mf* *mf* *mf* *scintillante* *sfz* *mp* *f* *loco* *sfz* *sfz* *sfz* *mf* *mp*

13:12 13:12 13:12 13:12 13:12 5:4 11:8 11:8 5:4 11:8

p sha - *cresc* dows are - thick-est quick-est fal-low *f* *sfz* *sfz f* *sfz mf* *sfz mp*

sha - *cresc* dows are - thick-est quick-est fal-low *f* *sfz* *sfz f* *sfz mf* *sfz mp*

p sha - *cresc* dows are - thick-est missed ease *mf* *mf* *mf* *mf*

sha - *cresc* dows are - thick-est missed ease *f* *ff* *f* *mf* *mf*

13:12 13:12 11:6 11:8 *meno marc* *poco* *dimin* *mp*

22 13:11 13:11 *Gua* 15:14 15:14 *loco* *mp* *loco* *mp* *loco* *Gua* 12:10 *distinto* 12:10 *mart.*

13:8 11:9 11:6 11:6 11:9 9:7 9:7 *f* *fff* *mp* *f* *fff* *fff* *f* *mf* *f* *mf*