


MASS FOR JUNE 16

Notes on Performance

The text of the Gregorian Mass for June 16 is printed in the Graduale Romanum.

In this resetting for unison flute choir (4 or more flutes, plus optional piccolos, 2 or more) the pitches are unchanged, except for the upward transposition into the low flute register, but the interpretation of rhythmic values, articulation and dynamics is mine.

The entire choir of flutes and piccolos must not be positioned all on the stage. A single line of flutes should surround the audience, with the piccolos behind the back row of seats. This entire circle of flutes should if possible be placed at a balcony level.



The conductor begins each of the eight movements by beating time through the first phrase and maintaining exact co-ordination. He* cuts off all the flutes at the first . He then recommences beating time, but stops conducting about halfway through the phrase and lets the flutes continue without him. He waits for all the flutes to finish the phrase, and when all are silent, he begins conducting the next phrase, continuing the procedure (stopping conducting about halfway, waiting for all to finish the phrase, recommencing, etc.) until the end of the movement.

The result, each time, will be a unison which, at the points where the conductor stops beating time, quickly disintegrates into an unco-ordinated polyphony in which the various pitches of the written melody are heard simultaneously in various ways, actually producing their own harmony.

This effect is much like what happens in a large reverberant cathedral when unaccompanied Gregorian chant is sung by men's voices. Each note produces echoes which last through the following notes, creating polyphonic/harmonic textures.

During the unco-ordinated passages the flutists should make no effort to maintain unison ensemble.

Piccolos read the notes normally and will thus sound an octave above the flutes.

For #4, the key-signature  has been chosen, so as to retain the timbre of the flute's first octave. However, a "C-major" signature, although necessitating several D's , is more appropriate to the allover key scheme.

For those who prefer this, an alternate version of #4. is provided.

*He/She etc. throughout.

Henry Brant
Amsterdam, 1984

The first performance took place on June 16, 1984 in Amsterdam under the composer's direction, during the Special Week of 10 all-Brant concerts at the Holland Festival.

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Con moto
p = about 76

1. Introitus

Resetting by
Henry Brant
for unison flute choir

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Con moto' with a pulse of approximately 76. The score includes dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte). There are circled letters 'A' and 'B' marking specific sections of the music. The score concludes with the instruction 'Piccolos Added' and a circled 'C'.