

LUKE LEWIS

THE ECHOES RETURN SLOW

for nine players & electronics

2021

(rev. 18.07.25)

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INSTRUMENTATION

Flute (= Alto flute)
Oboe
Clarinet in Bb (= Clarinet in A, Bass Clarinet in Bb)
Horn in F (= kazzoot)
Flugelhorn (= kazzoot)
Tape
Piano
Violin
Viola
Violoncello

Score in Concert Pitch

Duration: c.35'

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Michael & Patricia McLaren-Turner, The Boltini Trust, PRS for Music Foundation
and The Stanley Thomas Johnson Foundation

I would like to acknowledge the kind support of the New College Ludwig Research Fund for the
Humanities.

Recordings in the electronic part from the Alan Lomax Collection at the American Folklife Center, Library of Congress.
Courtesy of the Association for Cultural Equity. With kind thanks to Nathan Salsburg.

PERFORMANCE NOTES

Conductor

There are two ways the electronic 'tape' music is used:

1. The first requires the conductor to bring the ensemble in upon hearing a particular word, phrase, or passage of singing. This is marked in the score with a downward arrow and text in the form '**CUE:** 'what was the strike over?'. Sometimes a particular word to begin on is given in bold, for example, '**CUE:** '...commonly called as Benny **Baish**'
2. The second is simply that the tape performer triggers the audio sample according to the score, as a regular player. An '**X**' is marked in the stave for this. Note that these trigger points are never required to be exact and the player might choose to adjust through rehearsal.

The whole text of the speech is never given in the score but key phrases are littered throughout as a guide. This will be helpful for rehearsals and adjusting tempi.

All players

Hairpins: Those without a closing dynamic mark should be treated as an ad lib. *al niente*.

The **Epilogue** has the ensemble accompany an archive recording of an a cappella song played back on tape. The time signatures are approximate and therefore players, as well as conductor, should familiarise themselves with the recording beforehand. The aim is not to play *exactly* with the recording but the ensemble should nonetheless play together coherently.

Clarinet

Beside one passage that requires the barrel to be pulled out slightly, quartertones should be attained either by lip-control or fingering as the player sees fit.

Flugelhorn

The mute should ideally be a trombone mute.

Electronics aka 'Tape'

The 'tape' part is triggered by an on-stage performer triggering samples using the software *Q Lab*. The tape part comes in both stereo and 5.1 formats. Both are provided with the score and the ensemble should determine which version is most practical in the space. Naturally, the 5.1 mix is preferred and requires the full version of *Q Lab*. The performer will use a laptop on-stage and route their audio through a suitable audio interface through the front of house.

The tape performer and conductor must be within sight of each other to ensure coordination. The performer might sometimes gesture (likely a 'nod') when a cue is to be triggered, but this will be worked out in rehearsal.

The tape part consists primarily a single-line stave with '**X**' to denote a sample trigger, but on occasions a five-line stave showing a rough transcription of the music heard.

Piano

mute: A number of times the player should mute a string. Do this with a finger at the end of the string and release finger asap, the sustain pedal typically being depressed already. The effect should certainly be pitched but just a different kind of percussive attack, more like a string pizzicato.

Strings

s.t = sul tasto

s.p. = sul ponticello

m.s.p. = molto sul ponticello*

*if the *m.s.p.* is preceded by an arrow from *ord.* or *s.t* the phrase might be best ended with a fall behind the bridge for a very thin sound.

Glissandi

[graphic without slur] = gliss. line without slur means to rebow the gliss'ed-to note

[graphic with slur] = gliss. line with slur means to do motive in a single bow

In the first movement there are repeated phrases that move from *legato* (marked by solid slur) through more *on-the-string staccato* (dotted slur) to finally an *off-the-string staccato*. The player should use their judgment to move as organically as possible from one music through to the other.

OVERALL FORM

PART 1

1. Prologue: 'there was this lovely green...'
2. Tom Thomas fires off
3. Refrain: Benny Baish and the Pitrope
4. John Edwards, from seven till half-past four
5. The Song of Tom Thomas, pt. 1

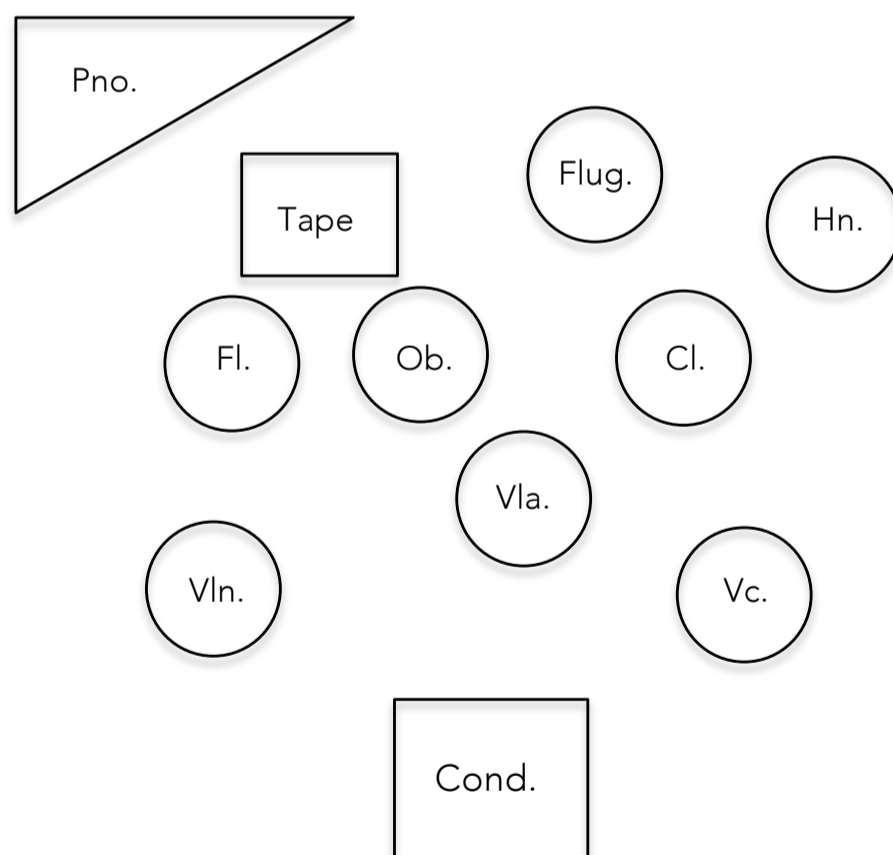
PART 2

6. The Song of Tom Thomas, pt.2
7. Blacklung
8. Refrain: Railroad and the Chickens

PART 3

9. Little Golden Ring
10. Tonypandy
11. Epilogue: The Song of Tom Thomas, pt. 3

SUGGESTED SEATING



for Banny

THE ECHOES RETURN SLOW

for ensemble and tape

PART ONE

1. Prologue: there was this lovely green valley

Luke Lewis

As though opening a long unopened door, $\text{♩} = \text{c.60}$

ord. → breath 5

pp *mp* *pp* *pp* *f*

pp poss. *pp* *pp* *f* *pp*

* slight accent *pp* 3

pp *f*

con sord. *mf*

Woman: "There was this lovely green valley, you know..."

p *mp* *pp* *f*

pp cold *fpp*

pp poss. *p* *f* 1.v.

p *mp* *f* 1.v.

7 breathy $\xrightarrow{\quad}$ 5^{ord.} [2.3] To Fl.

A. Fl. *pp* *p* *pp* *p*

Ob. *pp* *p* *p*

Cl. *p* *pp* *mp* *pp* *p*

Hn. *pp* *fp* *p*

Flug. *pp* *p*

Tape *...digging coal...* *...what...what, for what, whose benefit?* *...It certainly wasn't for the valleys.*

Pno. *pp* *mf* *p*

Vln. *pp* *mp* *pp* *p* *gliss.* *pp* *p*

Vla. *mp* *pp* *mp*

Vc. *pp* *p* *mf*

** slight accent*

Ed.

14 Flute

A. Fl. *pp* *p* *pp* *p*

Ob. *mp* *p* *pp* *p* *p* *mp*

Cl. *p* *mp* *gliss.* *p*

Hn. *mf* *p* *mp* *p* *mf*

Flug. *p* *pp*

Tape *'Because, in my opinion we all became poorer, didn't we?'* *'You know, they just left.'*

Pno. *p* *mp* *pp* *p* *pp*

Vln. *pp* *mp* *pp* *f*

Vla. *pp* *mp* *gliss.* *mp* *p*

Vc. *pp* *p* *p*

s.t. *ord.*

21 $\text{♩} = \text{♩} (\text{♩} = \text{c.180})$

Fl. *f* *f* *poco* *f* *f* *p*

Ob. *p* *f* *fp* *f* *p* *ff*

Cl. *f* *fp* *f* *p* *ff*

Hn. *pp* *ff*

Flug. *f* *p* *fp* *ff*

Tape $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Pno. *f* *fp* *ff*

Vln. *p* *mf* *f*

Vla. *mp* *f* *pizz.* *p* *ff* *l.v.*

Vc. *mf* *f* *pizz.* *f* *ff* *l.v.*

‘The landowners and the mineowners, they just reaped the benefit themselves.’

‘You know, they just left.’

26 $(\text{♩} = \text{c.120})$

Fl. *mf* *f*

Ob. *p* *fp* *f* *fp* *f*

Cl. *p* *mf* *mf* *p* *f*

Hn. *f* *p* *f* *p* *f* *mp* *f*

Flug. *fp* *f* *p* *p* *mf* *f*

Tape $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Pno. *fp* *f*

Vln. *mp* *f* *pizz.* *p* *f* *arco* *p* *f*

Vla. *p* *f* *pizz.* *p* *f* *arco* *p* *f*

Vc. *p* *mf* *pizz.* *p* *f* *arco* *p* *f*

‘...what...what, for what, whose benefit? It certainly wasn't for the valleys.’

32 rit. attacca

Fl. *mf* *mf* *mf sub.* *pp* *p*

Ob. *p* *mf* *mp* *f*

Cl. *p* *mp* *p* *mf* *fp* *f* to B. Cl.

Hn. *mp* *p* *mp* *pp* *p* *pp* *p*

Flug. *p* *mp* *p* *mp* *p* *mf*

Tape $\frac{4}{4}$ "Because, in my opinion we all became poorer, didn't we?" "The landowners and the mineowners, they just reaped the benefit themselves."

Pno. *p* *ped.*

Vln. take from Vc. *pp* *f* *quite free, a voice* *rit.* *attacca*

Vla. *arco* *gliss.* *mf < f*

Vc. *f* *molto espress., a voice* *senza sord.* *pizz.* *mp* *free and dying* *p*

2. Tom Thomas fires off

2

♩ = 70

Fl. [Unless you want to go on with the other lads, you sec.]

Tape [Tom Thomas: So, now, if you want me to fire off, I'm prepared, mun. *What about this story you told me about the shaving?* Oh, yes, yes. But now, er, what would you rather first now? I suppose you're supposed to ask me how long I've been in the colliery...]

Pno. *pp*

3

CUE: We could give you a couple of the old characters....

Flute

Oboe

Bass Clarinet in Bb

Horn in F

Flugelhorn

Tape [We could give you a couple of the old characters...] [That's up to you entirely, you sec.]

Piano

Alto Flute

3

Violin

Viola

Violoncello

arco con sord. *p*

(pizz.) *p*

pp

p

pp echo Pno.

arco con sord. *pp* cold

3. Refrain: Benny Baish and the Pitrope

CUE: 'If you was home by five o' clock you was very lucky'

$\text{♩} = 100$

Flute *f* *sim.*

Oboe *f* *sim.*

Clarinet in Bb *f*

Horn in F

Flugelhorn

Tape $\text{||} \frac{2}{2}$

Piano *f*

$\text{♩} = 100$ * *l.v. freely, rhythmic spelling for clarity only*
pizz.

Violin *f* *balance with winds*

Viola (senza sord.) *f* *balance with winds* * *l.v. freely, rhythmic spelling for clarity only*
pizz.

Violoncello *p*

4

Fl. *f*

Ob. *f*

Cl. *sim.* *f*

Hn.

Flug.

Tape $\text{||} \times$ **4**

Pno. *f*

4

Vln. *f*

Vla. *f*

Vc.

Now, I shouldn't go from yer here without giving you Benny...

Benny was a noted character. All these boys knows about 'im.'

13

Fl. *f* *fp* *f*

Ob. *f* *fp* *f* *f sub.* *fp* *f* *f sub.*

Cl. *fp* *f* *f* *fp* *f* *f sub.*

Hn.

Flug.

Tape 'And, mind, he was, he was a good 'un too.'

Pno.

Vln. *3*

Vla. *3*

Vc.

19

5

Fl.

Ob. *3*

Cl. *3* (*p*)

Hn. *pp poss.*
* optional kazzoo hum (take pitch from Pno.)

Flug. *pp poss.*
* optional kazzoo hum (take pitch from Cl./Vc.)

Tape 'And he was a good 'un too. A friend of the working man, see?'

Pno.

Vln. *3*

Vla. *3*

Vc. *s.t.*
pp as though a hum

25 **6**

Fl. *f*

Ob. *mf < f*

Cl. *f*

Hn.

Flug.

Tape **||** And now, Benny was one day, you see...

Pno. *f* *mp* *f*

Red.
ad lib. in case too muddy

6

Vln. *f* (pizz.)

Vla. *f* (pizz.)

Vc. *f* *mf* *f* (pizz.)

30 *rit.*

Fl. *f*

Ob. *fp* *f* *p* *f* *mf < f*

Cl. *p* *f* *p* *f* *f*

Hn. *p pre-echo* *f* *mf*

Flug. *p pre-echo* *f* *mf*

Tape **||**

Pno.

rit.

Vln.

Vla.

Vc.

(♩ = c.50) **G.P.**
(c.3" pause for laughter, then enter over laughter)

35

Fl. *mf* *mf* *mf* *mp*

Ob. *mf < f* *mf* *p* *p*

Cl. *mf* *mp*

Hn. *mp* *p*

Flug. *mp* *p* *mf*

Tape

Pno. *p*

(♩ = c.50) **G.P.**
(c.3" pause for laughter, then enter over laughter)

Vln. *mp*

Vla. *p*

Vc. *mf* *pp*

7 (over the laughter)
Tempo Primo, ♩ = 100

40

Fl. *f* *f*

Ob. *f* *f*

Cl. *f* *f*

Hn.

Flug.

Tape

Pno. *f*

ad lib. in case too muddy

7 (over the laughter)
Tempo Primo, ♩ = 100

Vln. *f*

Vla. *f*

Vc. *f*

45

Fl. *f* *mf* *f*

Ob. *f* *fp* *f*

Cl. *pp* *f*

Hn. *p pre-echo* *f*

Flug. *p pre-echo* *f*

Tape

Pno.

Vln. *f*

Vla. *f*

Vc. *f*



50

Fl. *p* *f* *f* *attacca*

Ob. *f* *f sub.* *mf*

Cl. *fp* *f* *mp* *f*

Hn.

Flug.

Tape

Pno.

Vln. *p* *attacca*

Vla. *pp*

Vc. *f* *p*

13

Fl. *p* *p* *p*

Ob. *pp* *pp* *pp* *pp* poss. colouring Cl. *pp*

Cl. *p* *ppp* *p*

Hn. *pp* *p* *pp* *p* *pp*

Flug. *pp* *p*

Tape

Pno. *p* *mp* *mp* *p* *mp* *p* *mp*

Vln. *pp* *p* *pp* *p* s.t. III

Vla. *pp* *p*

Vc. *pp* *p* *pp*

20

To A. Fl. **attacca**

Fl.

Ob.

Cl. *pp* *mp*

Hn. *p*

Flug. con sord. *pp* *mf*

Tape **Woman:** "We realised, when we saw them coming into the house, black and tired, we couldn't possible envy them..."

Pno. *pp*

Vln. **attacca**

Vla. s.t. *pp* *p*

Vc.

5. The Song of Tom Thomas, pt.1

As though trying to find a voice, ♩ = 140

Alto Flute *p* *mp* *p sub.*

Oboe

Clarinet in Bb *p* *f*
pull out barrel to make quarter flat

Horn in F

Flugelhorn

Tape $\text{||} \frac{4}{4} \times$

Piano *mf* *p* *mf*
3 5
Ped.

As though trying to find a voice, ♩ = 140

Violin *p* *f*
pizz.

Viola

Violoncello *p* *mf*
pizz.

7

A. Fl. *p* *mp* [3.2] *p*

Ob.

Cl. *p* *p sub.* *mp* *p* *p*
just a push

Hn.

Flug.

Tape $\text{||} \frac{5}{4} \frac{4}{4}$

Pno. *p* *mp* *p* *p*
* the A should dominate the resonance

Vln. *p* *mp* *p* *p*

Vla.

Vc. *p* *mp* *pp* *p*

13

A. Fl. *mp* *p* *mp*

Ob. *p* *just colouring*

Cl. *f* *p* *mf*

Hn.

Flug.

Tape *'Not only were we a slave because...'*

Pno. *mf* *p* *mp* *mf*

Vln. *f* *p* *mf*

Vla.

Vc. *mf* *p* *mf softer than Vln.*

21

A. Fl. *p cresc.* *mp* *p cresc.* *mp* *p cresc.* *mf*

Ob. *pp* *mp more body*

Cl. *p cresc.* *mp* *p cresc.* *mp* *p cresc.* *f*

Hn. *pp* *p*

Flug. *pp* *p*

Tape *Lomax: 'Tell me how you go the coal out...'* *Edwards and Woman: 'Well, we were digging the coal. Cutting the coal under it.' 'Monday was washing day.'*

Pno. *mp* *f*

Vln. *p cresc.* *mp* *p cresc.* *mp* *p cresc.* *mf*

Vla. *pp* *non vib.*

Vc. *p cresc.* *mp* *p cresc.* *mp* *p cresc.*

8

With new confidence, having found the voice...

27

A. Fl. *p cresc.* *mp* *p cresc.* *mp* *p cresc.*

Ob. *p cresc.* *mp* *p cresc.* *mp* *p cresc.*

Cl. *p cresc.* *mp* *p cresc.* *mp* *p cresc.*

Hn.

Flug.

Tape *"The we used to charm the coal." "If I'd dried, Tuesday was ironing."* *"And after you charm it. So far, you'd put the compressed powder."*

Pno. *mp*

8

With new confidence, having found the voice...

Vln. *p cresc.* *mp* *p cresc.* *mp* *p cresc.*

Vla. (ord.) *p* *m.s.p*

Vc. *mp* *p cresc.* *mp* *p cresc.* *mp* *p cresc.*

35

A. Fl. *mp* *p cresc.* *mp* *p cresc.* *mp* *p cresc.* *mp* *p cresc.* *mp*

Ob. (Solo) *mp* *mf* *pp*

Cl. *mp* *p cresc.* *mp* *p cresc.* *mp* *p cresc.* *mp* *p cresc.*

Hn. *pp* *p*

Flug. *p* *poco*

Tape *"Wednesday, clean the bedrooms"* *"Thursday do up there"*

Pno. *p* *poco* *mp*

Vln. *mp* *p cresc.* *mp* *p cresc.* *mp* *p cresc.* *mp* *p cresc.*

Vla. *p* *mp*

Vc. *mp* *p cresc.* *mp* *p cresc.* *mp* *p cresc.* *mp* *p cresc.*

40

A. Fl. *p cresc.* *mp p cresc.* *mp p cresc.* *mp p cresc.*

Ob. *p* *p poco*

Cl. *mp p cresc.* *mp p cresc.* *mp p cresc.* *mp p cresc.*

Hn. *pp* *p*

Flug. *p poco*

Tape *'Friday, down here'* *'You used to light it.'* *'Saturday shopping, Five days'* *'This is old school now I'm talking about.'*

Pno. *poco*

Vln. *mp p cresc.* *mp p cresc.* *mp p cresc.* *mp p cresc.*

Vla. *mp* *pp* *p* *molto vib.* *ord.*

Vc. *mp p cresc.* *mp p cresc.* *mp p cresc.* *mp p cresc.*

45

To Fl. Flute

A. Fl. *mp* *f* *ff* *f*

Ob. *pp* *f* *f*

Cl. *mp* *f* *mf* *f*

Hn. *pp* *p*

Flug. *mp* *f*

Tape *'Well, then.'* *'Sunday then was a rest day'* *'Some rest day!'* *'You'd blow a hole 'yer ...'*

Pno. *p* *f* *mp* *f*

Vln. *p cresc.* *mp* *f* *arco*

Vla. *quasi solo* *p* *mf* *f*

Vc. *mp p cresc.* *mp* *f* *arco*

50 * *Decresc.* hairpins should all be to silence, as though an exhaustion of energy

Fl. *f* *f sub.* *mf*

Ob. *f sub.* *p* *mf*

Cl. *f sub.* *f* *poco* *p* *mf*

Hn. *f* *f sub.* (ord.) *f* Bell up

Flug. *f* *f*

Tape "You used to light it." X

Pno. *mf* *f sub.* *f*

Vln. *f* *f sub.*

Vla. *f*

Vc. *f sub.* *f* *f sub.*

55 9 take from Ob.

Fl. *p* *f*

Ob. *f* *pp* *pp* *mp*

Cl.

Hn. ord. *p* *f* 3

Flug. * as though a *gliss.* *mf*

Tape "And that was the life of a collier" X LOMAX: "Let me ask you: when your going to work in the mornings..."

Pno. *p* *f* Led.

Vln. *mf* 3 *f* 9

Vla. *f* IV *pp sub.* *p*

Vc. *pp sub.* *p*

76 (♩=♩) with new energy and confidence, slightly faster

A. Fl. *p* *mf* *p* *quasi-solo* *mp* *p sub.*

Ob. *p* *mf*

Cl. *p* *mf* *f*

Hn. *p* *mf* *pp* *p* *ppp*

Flug. *p* *mf* *pp* *p* *p* *pp*

Tape

Pno. *pp* *f* *mf* *p* *mf*

Vln. *mf* *pizz.* *p* *mf*

Vla. *mf* *pizz.* *p* *mf*

Vc. *mp* *pizz.* *p* *mf*

with new energy and confidence, slightly faster
(♩=♩)

PART TWO

6. The Song of Tom Thomas, pt.2

Between singing with joy
and something more arrested, ♩ = 140

Flute *f fanfare-like* *pp* *mp* *p* *mp*

Oboe *pp poss.* *f* *p*

Clarinet in Bb *f fanfare-like* *poco* *mf* *p* *mp*

Horn in F *fp* *mf* *p* *mp*

Flugelhorn *mf* *f* *p* *mp*
take mute con sord. via sord.

Tape ♩ = 140
Woman 1: 'I was born, May the 25th, 1894...'

Piano *fp fanfare-like* *mf* *p* *f* *p* *mp*

Violin *arco* *mf* *f* *pp* *p* *mp* *p* *mp*
Swooping sul tasto

Viola *pizz.* *f* *ff* *arco* *mp* *f* *p* *mp*

Violoncello *p* *f* *pp* *p* *pp*

22

Fl. *p* *fp* *mp sub.* *p* *f* *p sub.* *5* *3* *sim.*

Ob. *mf* *pp* *mp* *f* *p* *f*

Cl. *p* *mf* *p* *f* *p* *mf* *p* *ff*

Hn. *f* *pp* *ff*

Flug. *p* *mf* *p* *mp*

Tape $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno. *pp* *mf* *f* *p* *mf* *f sub.* *pp* *mf*

Vln. *mf* *f* *p* *mf* *pp*

Vla. *off the string* *p* *f* *f* *p*

Vc. *mf* *p* *mf p* *mf* *l.v.*



29

Fl. *f* *p* *mp* *mf* *pp* *sim.*

Ob. *p* *f* *p* *mf* *p*

Cl. *p* *mp* *p* *f* *f*

Hn. *p* *mf* *p* *mf*

Flug. *p* *f* *p* *mf* *p* *f*

Tape $\frac{4}{4}$

Pno. *p* *mf* *p* *mf* *p* *mf* *p*

Vln. *off the string* *p* *f* *f* *poco*

Vla. *p* *f* *pizz.* *f* *pizz.*

Vc. *mf* *p* *f*

34

Fl. *sim.*
p *mf* *p* *mf* *p*

Ob.
mf *p* *mf* *mf* *p*

Cl.
poco *p* *mf sub.* *p*

Hn.
p *mf* *mf* *mp* *mf* *fp*

Flug.
mf *mp* *mf* *fp*

Tape

Pno.
p *mf* *p* *mf* *p* *mf sub.*

Vln.
mf

Vla.
p *f* *mf*

Vc.
mp *mf* *p* *mf*



39

Fl.
mf *mp* *mf* *mf*

Ob.
mf *pp* *ff* *p* *mf*

Cl. *sim.*
mf *f* *mf*

Hn.
mf *p* *mf* *p*

Flug.
take mute
con sord.
via sord.
senza sord.
p *mp* *pp*

Tape
Woman 3: 'I left school when I was 14 and I decided to go into domestic service...'
p *echoing*

Pno.
p *mp* *p* *f* *pp*

Vln.
mp espress. *mp*

Vla.
arco
mf legato *f* *mf*
take from Vc.

Vc.
arco
pp *f*

44

Fl. *mf* 5 3 *f* 5 3 *p* 5 3 *mf* 5 3

Ob. *f* *mf* 5 3 *p* 5 3

Cl. *mf* 3 5 3 5 3 5 3 *p* 5 3 3 *mf* 5 3

Hn. *f* *f* *fp* *f*

Flug. *p* *f* *p* *f*

Tape

Pno. *mf* *ff* 3 *f* *mf*

Vln. *f*

Vla. *mp* 3 5 *f* *pp* *pizz.* *f* *mp*

Vc. *f* 3 *mp*



49

Fl. *f* 3 5 3 5 3 5 3 5 3

Ob. *poco* 5 3 *f* 3 5 3 5 3 5 3

Cl. *p* 3 5 3 5 3 5 3 5 3 *mf* 5 3 *f*

Hn. *fp* *f* *p* *f*

Flug. *f* *mf* *f*

Tape

Pno. *mf* 3 5 *p*

Vln. *mp* 3 5 *f* *pizz.* *f* *mp* *f* *arco* *p legato* 3 5 *mf* 3

Vla. *p* *f* *pizz.* *f* *mp* *f* *arco* *p legato* 3 5 *mf* 3

Vc. *mf espress.* *f* *p* *f*

54

Fl. *fp* *ff*

Ob. *p*

Cl. *f*

Hn. *legato* *p poss.* *mf*

Flug. *legato* *staccato* *pp* *mp* *p*

Tape **Woman 4: 'Well I think I should have liked to have been a teacher...'**

Pno. *mp* *mf* *p* *f* *mf ff sub.*

Vln. *fp* *ff*

Vla. *(legato)* *staccato* *p* *mf* *mp* *f* *p*

Vc. *p* *mf* *mp* *f* *p*

Solo ad lib. tremolo, effect should just be of trying to break free

58

Fl. *p*

Ob. *mf*

Cl. *p* *mp* *p*

Hn. *staccato* *p* *f*

Flug. *p* *mf*

Tape

Pno. *mp* *mf* *mp* *mf*

Vln. *sim.* *mf*

Vla. *sim.* *mf*

Vc. *mf*

62

Fl. *mp* *mf* *f* *mp* *ff*

Ob. *p* *mp* *ff*

Cl. *p* *mf* *mp* *ff*

Hn. *mf* *f* *mp* *f sub.* *ff*

Flug. *p* *ff*

Tape

Pno. *pp* *ff* (*legato*) *staccatissimo*

Vln. *p* *ff* (*legato*) *off the string*

Vla. *mf* *ff* *off the string*

Vc. *ord.* *mp*



66

Fl. *p* *f* *p* *f* *p* *ff* *to A. Fl.* *Long* *attacca*

Ob. *p* *f* *pp* *f* *p* *ff*

Cl. *p* *f* *p* *fff*

Hn. *p* *f*

Flug. *p* *f*

Tape

Pno. *pp* *f* *fff* *ord.* *ff* *into next mvt.*

Vln. *ord.* *s.p.* *ord.* *s.t.* *s.p.* *pp cold and icy* *attacca*

Vla. *f* *fp* *f* *fp* *f*

Vc. *s.p.* *s.t.* *s.p.* *p* *f* *fp* *f*

15

A. Fl. *pp* *mf* *pp* *mp*

Ob. *pp* *mf* *pp* *mp*

Cl. *mp* *pp* *mf*

Hn. *pp* *mp* *mf*

Flug. *pp* *mf* *p sub.* *pp poss.*

Tape **Lomax:** 'There's one thing I never did get down...'

Pno. *pp* *mf* *p*

Vln. *pp* *mp*

Vla. *mp* *mp* *p* *pp sub.*

Vc. *pp*

22

A. Fl. *p* *mp* *pp* *p* *pp* *p*

Ob. *p* *pp*

Cl. *mp* *pp* *p*

Hn. *pp* *mp* *f* *p* *mp*

Flug. *pp* *poco* *con sord.* *via sord.* *senza sord.*

Tape **Lomax:** 'How can you tell when you began to get silichosis...?' **Rowlands:** 'Silichosis is like cement, inside of you...'

Pno. *p* *f*

Vln. *pp* *pp* *pp* *pp* *p*

Vla. *m.s.p.* *p* *pp*

Vc. *ppp* *pp* *ppp* *pp* *p*

29 To Fl. Flute

A. Fl. *pp* *p* *p*

Ob. *p* *p*

Cl. *p* *pp* *mp* *pp* *mf*

Hn. *p* *f* *mf* *fp*

Flug. *fp* *f* *mp* *fp* *mf*

Tape

Pno. *p* *pp*

Vln. *p* *poco* *poco* *pp* *p*

Vla.

Vc. *p* *s.t.* *s.p.* *p*

35

Fl. *pp* *p* *mf*

Ob. *pp* *mf*

Cl. *p* *mf* *pp*

Hn. *p* *poco* *p*

Flug. *p* *poco* *p* *p* *con sord.* *pp* *poco*

Tape

Pno. *pp* *mp*

Vln. *pp* *mp* *p* *mp* *mf*

Vla.

Vc. *mp* *pp* *mp* *mf*

Williams: "...you'll never get rid of it. NEVER!"
Lomax: "How much compensation do you get, Gomer?..."

41 breathy → ord. 3 attacca

Fl. *p* *mp* *pp* *p*

Ob. *pp* *p*

Cl. *p* *p*

Hn. *p* *mp*

Flug. *pp* *p*

Tape $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Pno. *p*

Vln. *pp* *p* *via sord.* *attacca*

Vla. *pp*

Vc. *pp* *p* *s.t.* *s.p.*

Red.

8. Refrain: Railroad and the chickens

♩ = c.100

Flute

Oboe

Clarinet in Bb

Horn in F

Flugelhorn

Tape

Piano

Violin

Viola

Violoncello

pp *p* *pp* *p* *pp* *p*

pp *mp*

Lomax: 'Are there any Welsh songs

ad lib. in case of sound getting too muddy

pizz. *p* *pizz.* *p* *s.t.* *pp*

7

Fl.

Ob.

Cl.

Hn.

Flug.

Tape

Pno.

Vln.

Vla.

Vc.

p *mp* *mf* *f*

pp *p* *pp* *mp* *p* *mf*

mf

If if would interest you after

G.P. c.10"

4

CUE: 'One of their name's was Benjamin Williams. Commonly called as Benny Baish...'

If if would interest you after

'Commonly called as "Benny Baish"'

G.P. c.10"

4

mf *f* *f*

pizz. *f* *f*

12

Fl. *f* *f*

Ob. *f* *mf < f* *mf* *f*

Cl. *f* *f* *f*

Hn. *p pre-echo*

Flug. *p pre-echo*

Tape

Pno. *f* *mp* *f*

Ped.
ad lib. in case too muddy

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *pizz.* *f* *mf* *f*

17 **rit.**
** the ensemble can desynchronise through this rit.*

Fl. *f*

Ob. *fp* *f* *p* *f* *mf < f* *mf < f*

Cl. *p* *f* *molto dim.* *p* *f* *f*

Hn. *f* *mf*

Flug. *f* *mf* *mp*

Tape

Pno. *f* *mf* *f*

rit.
** the ensemble can desynchronise through this rit.*

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

G.P.

Man tells the remainder of the story.
Out of the following laughter comes
Thomas singing and the next part.

22 (♩ = c.50)

Fl. *mf* *mp* 3

Ob. *mf* *p* *p*

Cl. *mf* *mp*

Hn. *mp* *p*

Flug. *p* *mf*

Tape [So one Saturday evening...]

Pno. *p* *pp*

Vln. *p*

Vla. *pp*

Vc. *mf* *pp*

G.P.

Man tells the remainder of the story.
Out of the following laughter comes
Thomas singing and the next part.

39 **4** as before, but slightly faster and with the most intensity, ♩ = c.150

A. Fl. *p* *mp* *p sub.* *p* *mp*

Ob. *mf*

B. Cl. *p* *f* *p* *poco* *p sub.* *mp* *p*

Hn. *mf*

Flug. *mf*

Tape **Woman 3:** 'Well, the right to strike is surely the right thing.' **If you're striking for what you think is right...**

Pno. *mfp* *mf* *mfp* *mp* *p* *ppp*

4 as before, but slightly faster and with the most intensity, ♩ = c.150

Vln. *pizz.* *p* *f* *p* *mp* *p*

Vla. *pizz.* *p* *mf* *p* *mp* *pp*

Vc. *p* *mf* *p* *mp* *pp*

46 [3.2]

A. Fl. *p* *mp* *p* *mp*

Ob. *p* *mp* *p* *mp*

B. Cl. *p* *f* *p* *mf*

Hn. *mf*

Flug. *mf*

Tape **'...our miners were working on very low wages...'** **'...and they had to make a stand...'**

Pno. *p* *mf* *p* *mp* *f*

Vln. *p* *f* *p* *mf*

Vla. *p espress.* *gliss.* *mp*

Vc. *p* *mf* *p* *mf softer than Vln.*

53 [3.2] 5

A. Fl. *p* *mp* *p* *mp*

Ob. *p* *mp* *p sub.* *p* *mf*

B. Cl. *p* *p sub.* *mp* *p sub.* *p* *f*

Hn. *mf*

Flug. *mf*

Tape

Pno. *pp* *mfp* *mp* *p* *pp* *p* *mf*

Vln. *p* *mp* *p sub.* *p* *f*

Vla. *pizz.* *p* *mp* *p sub.* *p* *mp* *p sub.*

Vc. *p* *mp* *pp* *p*

60 ♩ = c.120

A. Fl. *p* *mp* *p* *fp* *f*

Ob. *p* *fp* *fp* *fp* *f*

B. Cl. *p* *mf* *fp* *f* *mfp*

Hn. *mf* *p* *f*

Flug. *fp* *f*

Tape Woman 4: 'I heard all this noise...' 'And when I got on top of the hill...'

Pno. *p* *mp* *mf* *fp* *fp*

Vln. *p* *mf* *arco* *fp* *fp* *f*

Vla. *arco* *f* *fp* *mf* *fp* *f*

Vc. *mf* *p* *mf softer than Vln.* *p* *f*

♩ = c.120

66

A. Fl. *p* *mf*

Ob. *p* *mp*

B. Cl. *p* *mf* *pp* *p*

Hn.

Flug. *pp* *mp* *f*

Tape

Pno.

Vln.

Vla. *p espress.* *f*

Vc. *pizz.* *p* *mf* *p* *p* *mf* *p*

72

A. Fl. *mp*

Ob. *mp*

B. Cl. *mf* *pp* *p* *mf*

Hn. *mp*

Flug. *mp* con sord.

Tape

Pno.

Vln.

Vla.

Vc. *p* *mf* *p* *mf*

6 Tempo from Tape kazzoot (♩ = c.105)

attacca

78

A. Fl.

Ob.

B. Cl.

Hn.

Flug.

Tape

Pno.

KAZZOOT MELODY

To Cl. in A

via sord.

* cut note short if extra time for mute removal!

via sord.

* cut note short if extra time for mute removal!

Lomax: 'What were you striking about? What was the strike over?'

6 Tempo from Tape kazzoot (♩ = c.105)

attacca

Vln.

Vla.

Vc.

non vib.

non vib.

arco non vib.

pp

mp

pp

mf

13 rit. To Fl.

A. Fl. *f* *mf*

Ob. *mf* *mp* *pp poss.*

Cl. *p sub.* *f*

Hn. *f* *pp* *p espress.*

Flug. *mp* *f* *mp* *p espress.*

Tape

Pno. *p sub.* *pp*

* Free tempo and slowing...
Do not coordinate with other players

(x2)

Vln. *pizz.* *f* *p*

Vla. *p*

Vc. *p*

19 ♩ = c.100

A. Fl.

Ob.

Cl. *p*

Hn. *p*

Flug. *p*

Tape

Pno. *p*

Vln. ♩ = c.100

Vla.

Vc. *p*

Rowlands: Do you know who sent the police and the soldiers down?
When they had the riots there?
Churchill!

Quite free, do not coordinate with other players

Quite free, do not coordinate with other players

25

A. Fl.

Ob.

Cl. *p* (x2) repeat until cue at Fig. 9

Hn. repeat until cue at Fig. 9

Flug. repeat until cue at Fig. 9

Tape

Pno.

Vln. arco con sord. *p espress.*

Vla. arco con sord. *p espress.*

Vc. l.v. arco sul tasto non vib., a background hum *pp*

Rowlands: ...and you can see what kind of a man he is. [fades out]
 Woman 1: 'Oh, everyone was very happy...'

31

A. Fl.

Ob.

Cl.

Hn.

Flug.

Tape

Pno.

Vln. *p* *ppp*

Vla. *p* *ppp*

Vc. *ppp*

Woman 1: '...I couldn't afford to go'
 Woman 2: 'My fathers and brothers...'

Woman 2: '...whereas my mother was worn out.'
 Woman 3: [pause] 'I think the strikes just made us poorer...'

CUE: 'I think the strikes just made us poorer...'

N.B. Before this singer sings bb.1-16 alone.
Then ensemble in at b.1 as written on cue

11. Epilogue: The Song of Tom Thomas, pt. 3

Free and flexible (♩ = c.96)

CUE: The upbeat of the singer

Flute [3.3] [3.3]

Oboe

Bass Clarinet in Bb

Horn in F

Flugelhorn

Tom Thomas singing very freely, time signatures are very approximate.
Players must familiarise themselves with the recording beforehand.

Tape

Piano

Free and flexible (♩ = c.96)

Violin con sord. p mp p sub. pp mp p

Viola con sord. p mp p sub. pp mp p

Violoncello con sord. p mp p sub. pp mp p

Fl. [3.3] [2.2.2.3] [2.2.3] 1

Ob. [2.2.3] 1

B. Cl. pp p pp p

Hn. pp mf p

Flug. pp poss. mf p

Tape

Pno. pp mf p

Vln. pp mf p p 1

Vla. pp mf p p

Vc. pp mf p p

16

Fl. *p* *mp* *p* *mp* *mf*

Ob. *p* *mp*

B. Cl. *p* *mp* *pp* *mf*

Hn. *p* *mp* *pp* *p* *mf*

Flug. *pp* *p* *pp*

Tape

Pno. *p* *mp* *pp* *(pp)* *mp* *Red.*

Vln. *mp* *pp* *pp* *mf*

Vla. *mp* *pp* *pp* *mf*

Vc. *mp* *pp* *pp* *mf*



24

[3.2.2]

2

Fl. *p* *fp* *pp*

Ob. *p* *fp*

B. Cl. *pp* *fp* *pp*

Hn. *pp* *fp* *pp*

Flug. *pp* *fp* *pp*

Tape

Pno. *pp* *f* *pp* *Red.*

Vln. *pp* *pp* *fp* *pp*

Vla. *pp* *pp* *fp* *pp*

Vc. *pp* *pp* *fp* *pp*

