

# Now Say Nay

for soprano and ensemble

Aaron Travers

# Now Say Nay

*for Ensemble 61*

## Instrumentation:

Flute

Clarinet in B♭

Percussion (vibraphone, glockenspiel, 3 woodblocks, bongo (highest possible), sandpaper blocks)

Guitar (may be lightly amplified if necessary)

Soprano solo

Piano

Violoncello

## Notes:

The dynamic gamut of this piece is from ***ppp*** to ***ff***. A ***sfp*** is always within a ***f*** dynamic. A ***sf*** usually occurs within the existing dynamic unless otherwise specified.

The tempi given represent the maximum speed of the music. The conductor may take the tempi slightly under in places at his/her discretion.

For flute:

○ = toneless

○ = half air, half pitch

● = full tone

flzg. = fluttertongue

+ = key click

pizz.

 = sharp, staccatissimo tonguing, no pitch

pizz.

 = sharp, staccatissimo tonguing, with pitch

[TR] = tongue ram; stopping the flow of air abruptly with the tongue (do NOT produce the subtone a M7 lower)

For piano:

+ = muted

○ = open (unmuted)

For all players:

----- = gradual transformation from one mode of playing to another

\_\_\_\_\_ = maintain current mode of playing

Duration: approx. 6'30"

Score in C

## Text:

Now (say nay)  
Dylan Thomas

Now  
Say nay,  
Man dry man,  
Dry lover mine  
The deadrock base and blow the flowered anchor,  
Should he, for centre sake, hop in the dust,  
Forsake, the fool, the hardiness of anger.

Now  
Say nay,  
Sir no say,  
Death to the yes,  
The yes to death, the yesman and the answer,  
Should he who split his children with a cure  
Have brotherless his sister on the handsaw.

Now  
Say nay,  
No say sir  
Yea the dead stir,  
And this, nor this, is shade, the landed crow,  
He lying low with ruin in his ear,  
The cockerel's tide upcasting from the fire.

Now  
Say nay,  
So star fall,  
So the ball fail,  
So solve the mystic sun, the wife of light,  
The sun that leaps on petals through a nought,  
The come-a-cropper rider of the flower.

Now  
Say nay,  
A fig for  
The seal of fire,  
Death hairy-heeled, and the tapped ghost in wood,  
We make me mystic as the arm of air,  
The two-a-vein, the foreskin, and the cloud.

# Now Say Nay

for Ensemble 61

TEXT: DYLAN THOMAS

AARON TRAVERS (2012)

**Flute:**  $\text{♩} = 72$ ,  $\text{♩} = 80 - 88$ . The part consists of six measures. Measure 1:  $\text{pp}$ ,  $\text{sfz}$ ,  $f$ . Measure 2:  $\text{pizz.}$  (boxed),  $\text{TR}$  (boxed),  $\text{sfz}$ ,  $<\text{sfz}$ . Measure 3:  $\text{flzg.}$ ,  $p$ ,  $f$ ,  $\text{sfz}$ . Measure 4:  $\text{pizz.}$ ,  $\text{sfz}$ ,  $\text{pizz. + 3}$ . Measure 5:  $\text{sfz}$ ,  $\text{ffp}$ ,  $\text{pp}$ ,  $\text{sfz}$ . Measure 6:  $\text{sfz}$ .

**Percussion:** Rests throughout.

**Guitar:** Rests throughout.

**Soprano Solo:** Rests throughout.

**Piano:**  $\text{poco f}$ ,  $\text{marcato}$ ,  $\text{mp}$ ,  $< \text{p}$ ,  $\text{f}$ ,  $\text{poco f}$ ,  $\text{p}$ . Measures are grouped by a bracket above the piano part.

**Violoncello:**  $\text{♩} = 72$ ,  $\text{sul tasto}$ ,  $\text{p}$ . Oscillates between notes in irregular groupings (1-5 notes) with short spaces between each. The figures in the box are only suggestions.

\* Flute: Play each figure in the tempo indicated once through IN ORDER, without pause, then repeat in any order. Avoid repeating individual figures, and avoid repeating in the same order consecutively.

\*\* Figure ④ may return directly to figure ① from time to time. In those cases, omit the final grace note.

\*\*\* Cello: Oscillate between the given notes in irregular groupings (from 1 - 5 notes), with short spaces in between each. The figures in the box are only a suggestion. Do not synchronize with other players.

Fl.

Cl.

Perc.

Gtr.

S. Solo

Pno.

Vc.

(+) 5

5 5

pp f

VIBES (hard yarn) tr

pp f

Ped. →

rasg. p f mp f

gliss. b

(tasto) ord. tr

(Ped.) →

f p mp f

(p) mf > p

mp 5 sfz

A

Fl.

Cl.

Perc.

Gtr.

S. Solo

Pno.

Vc.

flzg. pp f p ppp f

(Vibes) pp f pp mp f

non vib! f marcato con forza Now say nay, man dry man,

sul tasto, non vib. pp p < sfz pp p sfz

accel.  $\text{♩} = 88$

Fl.  $p$        $pp$

Cl.  $p$        $pp$

Perc. (Vibes)  $p$        $pp$  (to glock, brass mallets)

Gtr.  $p$        $pp$

S. Solo vib. ord.  
dry    lo ver    mine    the dead-rock base and blow    the flow-er'd an - chor,

Pno.  $p$        $poco f$   $f$   $p$        $f$

Vc. pizz.      arco  $p$        $sfp$   $pp$   $mf$   $p$  gloss.

B

Fl.  $f$   $f$   $f$   $p$   $pp$

Cl.  $f$   $f$   $sfz$   $pp$   $p$

Perc.  $f$   $f$   $f$   $p$

Gtr.  $f$   $f$   $sfz$   $mp$

S. Solo  $p$ , marcato (half-whispered to bar 24)  
should he, for cen - tre(sss)

Pno.  $f$   $f$   $sfz$   $p$

Vc.  $f$   $ff p_{\text{sub}}$  spicc.  $sul pont.$

19

Fl. *sf (in p)*

Cl. *pp*

Perc. **BONGO** **WDBLOCKS** (to vibes, hard yarn)

Gtr. *mp*

S. Solo *ss sake, hop in the dust, for-sake, the fool, the har-di-ness of*

*pizz.* arco ord., spicc. *pizz.* arco, sul tasto non vib. (tasto)

Vc. *<mp* *p* *mp* *pp sub.*

25

Fl. *pp* *p* flzg. *sfz* *f*

Cl. *p* *f*

Perc. **VIBES (hard yarn)**

Gtr. *mp* *f*

S. Solo *poco f* *p* *f* an - ger.

Pno. *p* *f* *f*

Vc. *p* *f*

**C**

Musical score page 35, featuring parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Guitar (Gtr.), Solo Soprano (S. Solo), Piano (Pno.), and Bassoon (Vc.). The score includes vocal lyrics and dynamic markings such as *flzg.*, *f*, *p*, *tr*, *pp*, *mp*, *sfz*, and *fp*. The vocal part includes lyrics: "nay, sir no say, death to the yes," and "non vib." The piano part features a sixteenth-note run.

Musical score for orchestra and choir, page 40, measures 40-45.

**Flute (Fl.)**: Measures 40-45. Dynamics:  $p$ ,  $mf$ ,  $p$ ,  $p$ ,  $p$ ,  $pp$ ,  $p$ . Articulation: slurs, grace notes. Measure 45: *accel.*

**Clarinet (Cl.)**: Measures 40-45. Dynamics:  $p$ ,  $mf$ ,  $p$ ,  $p$ ,  $p$ ,  $pp$ ,  $p$ .

**Percussion (Perc.)**: Measures 40-45. Dynamics:  $p$ ,  $mp$ . Text: (Wdblocks), (to vibes, hard yarn).

**Guitar (Gtr.)**: Measures 40-45. Dynamics:  $sfz$ ,  $f$ ,  $mp$ ,  $poco f$ .

**Soprano Solo (S. Solo)**: Measures 40-45. Dynamics:  $p$ . Text: the yes to death, the yes man and the an - swer, an - swer, an - swer, an - swer.

**Piano (Pno.)**: Measures 40-45. Dynamics:  $p$ ,  $mf$ ,  $mp$ ,  $poco f$ ,  $mp$ . Articulation: slurs, grace notes. Measure 45: *Ped.* (pedal point).

**Bassoon (Vc.)**: Measures 40-45. Dynamics:  $p$ ,  $<f$ ,  $p$ ,  $fp$ ,  $mfp$ ,  $mfp$ ,  $mfp$ .

(accel.)

**E** ♩ = 108; . = 72

Fl.

Cl.

Perc.

Gtr.

S. Solo

Pno.

Vc.

54

F

Fl.

Cl.

Perc.

Gtr.

S. Solo

poco *f*  
Should he who

Pno.  
*p gong-like*

Vc.

62

Fl.

Cl.

Perc.

Gtr.

S. Solo  
split his child - ren with a cure have bro - ther-less his sis - ter on the

Pno.

Vc.

GLOCK (brass mallets)

*mp f*

*f*

*p*

*ff*

70

**G** staccatiss.

Fl.

Cl.

VIBES (hard yarn)

Perc. *f* *poco f* *sempr. l.v.*

Gtr. *poco f* *f*

S. Solo hand - saw, hand - saw, hand - saw.

Pno. *poco f* *p* *mf* *f marcato, staccatiss.*

Vc. *fp* *mp* *mf* *poco f*

78

**H**

Fl.

Cl.

Perc.

Gtr. *poco f*

S. Solo Should he who split his child-ren with a cure have bro-ther-less his sis-ter on the hand -

Pno.

Vc. *fp*

*Red.*

86

Fl. *pp*

Cl. *pp* *p* *ff*

I

Perc. (Vibes) *p* *GLOCK* (brass mallets) *ff clangorous*

Gtr. *mp* *ff*

S. Solo - saw, hand - saw.

Pno. *mp* *ff*

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

95

Fl. *ff*

Cl.

Perc.

Gtr. *ff*

Pno.

Vc. *ff*

**J**

Fl.

Cl.

(Glock)

Perc.

Gtr.

S. Solo

Pno.

Vc.

ff > sim. > p < ffp >

**K**  $\text{♩} = 72$

Fl.

Cl.

(Glock)

Perc.

Gtr.

S. Solo

poco f 3 3

Now say nay, no say sir,

mp (vib. ord.)

Pno.

sul pont.

Vc.

poco f 3 3

< mp

8va

poco f 3 3

< mp

poco f 3 3

< mp

pp

p

114 rall.

**L** ♩ = 66

Fl.

Cl.

Perc. (Glock) 3 3 ♫ mf 5 5 ♫ mf

Gtr. poco sf stacc.

S. Solo yea the dead stir, pp p, sotto voce and this, nor this,

Pno. <mp poco f 8va <p <p loco mf 5 5 <p

Vc. pizz. p

117

Fl. 5 5 ♫ mp 5 5 ♫ p 5 5 ♫ p 5 5 ♫

Cl. 5 > mp 5 5 ♫ p 5 5 ♫ p 5 5 ♫

Perc. 45 WDBLOCKS (hard rubber) p

Gtr. 8

S. Solo is shade, the land-ed crow, he ly-ing low with

Pno. 5 5 ♫ <p mp 5 5 ♫ <p mp 5 5 ♫ <p

Vc. -

121

**M**

Fl.

Cl.

Perc.

Gtr.

S. Solo

ru-in in his ear, the cock-er-rel's tide up cast-ing from the fi

Vc.

Pno.

GLOCK (brass mallets)

VIBES (hard yarn)

*p* *f*

*mp* *f*

*pp* *p* *f*

*pp* *f* *p*

*p* *f*

*pp* *f*

125

rall.

**N**  $\text{♩} = 60$

Fl.

Cl.

Gtr.

S. Solo

re

Pno.

(Pno.) →

Vc.

*p* *pp*

*ppp* *sfz*

*pp* *mp* *pp*

*poco f*

*tr* *ppp*

*pizz.* *[t] flzg.*

*poco f* *sfz* *f* *pp*

*ppp* *pochiss.*

*p* *ppp* *poco sfz* *pp* *mp* *> pp* *ppp*

130 TR 3 flzg.

Fl. 3  $\begin{array}{c} \text{sfz} \\ \text{pp} \end{array}$  flzg.  $\begin{array}{c} \text{mp} \\ \text{ppp} \end{array}$  ppp

Cl. (ppp)  $\begin{array}{c} \text{ppp} \\ \text{ppp} \end{array}$

Perc. SANDPAPER BLOCKS  $\begin{array}{c} \text{rall.} \\ \text{mp} \end{array}$  WDBLOCKS (med. yarn, handles)  $\begin{array}{c} \text{pp} \\ \text{<p} \end{array}$

Gtr.  $\begin{array}{c} \text{p} \\ \text{(non vib., "breathy") to bar 135} \end{array}$

S. Solo Now say nay, so star fall,

Pno.  $\begin{array}{c} \text{pp} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{pp} \\ \text{<p} \end{array}$   $\begin{array}{c} \text{mp} \\ \text{<mp} \end{array}$

Vc. sul tasto (non vib.), sul pont. non vib. tr sul tasto (non vib.) sul pont. tr

\*Guitar: Play only if piano cannot execute its note.

**\*\*Piano:** Omit this note if muting the string proves impossible.

135      accel.      flzg.      O  $\text{♩} = 72$

Fl.       $mp$        $pp$        $f$

Cl.       $p$        $ppp$        $pp$        $f$

VIBES (med. yarn)

Perc.       $pp$        $f$

Gtr.       $mp$        $mf$        $ff$

S. Solo      ord.      so      the ball      fail,      so      solve      the mys-tic sun,      the wife      of light,

Pno.       $pp$        $p$        $f$

(Perc.)       $f$

Vc.       $pp < p$        $f$       pizz.      arco, non vib.      pizz.      arco, sim.      pizz.      arco

139

Fl.  $\text{p}$  <*mf*

Cl.  $\text{p}$  <*mf*

Perc.

Gtr.

S. Solo the sun that leaps on pet-als through a nought, the come - a crop-per ri-der of the flow - er

Pno.  $\text{sfp}$  <*mf*

Vc. pizz. arco (non vib.)  $\text{p}$  <*mf* <*mf* > *p* <*f*

**P**  $\text{d} = 84$

Fl.  $\text{f}$  5 <*f* 5

Cl.  $\text{f}$  6 <*f* 6

Perc. (Vibes)  $\text{mf}$  ff percussive

Gtr. ff sim.

S. Solo Now say nay, now say nay,

Pno.  $\text{p} \text{f}$  5 ff 6

Vc.  $\text{f}$  ff pizz. (percussive) sim.

146

Fl.

Cl.

Perc.

Gtr.

S. Solo

Pno.

Vc.

now say nay, now say nay, now say

(Pno.) →

rall..

149

Fl.

Cl.

Perc.

Gtr.

S. Solo

Pno.

Vc.

nay, say nay, now say nay,

(Vibes, med. rubber)

pp

mf

mp

mp

mf

mp

mp

mp

f

mp

153  $\text{♩} = 66$

**Q**

Fl.  $\frac{4}{4}$  -  $\frac{3}{4}$  *bell-like*  $\frac{4}{4}$   $\frac{\sharp}{4}$   $\frac{\sharp}{4}$

Cl.  $\frac{4}{4}$  -  $\frac{3}{4}$  *poco f*  $\frac{p}{p}$  *pp*

(Vibes) Perc.  $\frac{2}{2}$  *mf*  $f$   $\frac{pp}{mp}$   $\frac{pp}{poco sfz}$

Gtr.  $\frac{4}{4}$  *mf*  $\frac{poco f}{l.v.}$

S. Solo  $\frac{4}{4}$  *poco f*  $\frac{poco f}{l.v.}$  now say nay, a fig for the seal of

Pno.  $\frac{4}{4}$  *poco sfz*  $\frac{5}{4}$  *mf*  $\frac{p}{p}$

Vc.  $\frac{4}{4}$  *arco, sempre non vib. al fine*  $\frac{p}{f}$   $\frac{p}{p}$   $\frac{mf}{p}$

=

157

Fl.  $\frac{4}{4}$  *mf*  $\frac{p}{pp}$   $\frac{pp}{p}$

Cl.  $\frac{4}{4}$  *mf*  $\frac{p}{pp}$   $\frac{pp}{p}$

Perc.  $\frac{4}{4}$  *mfz* (Vibes)  $\frac{\sharp}{4}$  (have brass mallet ready for glock) WDBLOCKS (med. rubber)  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{p}{mf}$

Gtr.  $\frac{4}{4}$  *mp*  $\frac{l.v.}{\sharp}$   $\frac{mfz}{p}$

S. Solo  $\frac{4}{4}$  *tr*  $\frac{pp}{p}$   $\frac{mp}{death}$   $\frac{pp}{hair-y heeled,}$

Pno.  $\frac{4}{4}$  *mfz*  $\frac{p}{p}$

Vc.  $\frac{4}{4}$  *p*  $\frac{pp}{p}$

**R**

161

Fl. *pp*

Cl. *pp*

Perc. *p* (p)

Gtr. delicate *sf* (in *mp*) *mp*

S. Solo like an afterthought *p* (exaggerate consonants) *p*

Pno. *p* *sf* (in *mp*) *pp* <sup>3</sup> *sotto voce*

Vc. *mp* *pp*

and the tapp'd ghost in wood, We

(*Reed.*) →

165

Fl. *p* *pp*

Cl. *p* *pp*

Perc. (Glock) *mp* to wdblocks (hard rubber)

Gtr. *p*

S. Solo make me mys-tic as the arm of air, the two-a-vein, the

Pno. *pp* clear (*Reed.*) Sos. (catch notes with sostenuto pedal)

Vc. *pp*

rall.

169  $\text{J} = 52$  **S**  $\text{J} = 80$

Fl.  $\text{pp}$  flzg. pizz. + 3 TR pizz. 3 + → pizz. flzg. + 3 →

Cl.  $\text{pp}$  <mp

Perc. WDBLOCKS (hard rubber)  $p$   $pp$

Gtr.  $\text{mp}$

S. Solo fore-skin, and the cloud.  $\text{ppp}$

Pno.  $p$   $mf$  + →  $p$   $mf > p$   $< mf$  →  $p$

(Sos.)  $\text{Ped.}$  →

Vc.  $pp$   $mp$  sul tasto  $pp$

≡

173 3 pizz. + → 3 pizz. + →

Fl.  $mf$   $sf$   $p < sf$   $mp$   $p$

Cl.

Perc.

Gtr.

S. Solo

Pno. (+)  $mf$  →  $pp$

(Ped.)

Vc.  $ppp$