Laure M. Hiendl

Ray Ray of Light

for 4 voices

2022

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Commissioned by Cantando Admont

Duration
50-60 Minutes

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About *Ray Ray of Light*

This project is a continuation of my research into sonic still lives that was started in the ensemble piece *In Abeyance*, which was heavily influenced by the brilliant writing in Laurent Berlant's *Cruel Optimism*. In this book Berlant elaborates that in a time when the promises of historical linear consciousness, social progress and upward mobility are thwarted by the centrifugal and self-destructive forces of neoliberal capitalism, the idea of an "impasse," a "stretched-out present" that doesn't move forward nor backward, only sideways maybe… becomes a more apt metaphor for the situation of Western societies in late neoliberal capitalism. Translating this to the aesthetic realm, Berlant points to the importance of aesthetic forms that move in other ways than linearly forward, rather, holding the present moment open: "The impasse is a space of time lived without a narrative genre. … [It] is decomposi-tional—in the unbound temporality of the stretch of time, it marks a delay that demands activity." This is where Berlant introduces the image of the "animated still-life" which became the starting point of this project: "…living paralysis, playful repetition, or animated still-life has become a convention of representing the impasse".

Die Sendung (“Ray Ray of Light”) is an attempt to create a sonic "animated still-life", a sound object of sorts, that exists in time and space and which is presented from various, ever so slightly shifting angles. To achieve this, it transposes the technique of a phasing sampler into the instrumental-acoustic realm. The score is the result of a long copy&paste process that assembled ever shifting "grains" of pre-existing notation into a new score. The sampled material is taken from Perotin’s *Sederunt Principes* from the 12/13th century school of Notre-Dame, drawing a connection between pre- and post-modern conceptions of time.

Performance Notes

This version is for two tenors, baritone and bass, but any combination of four voices in any register can perform the piece. The score can be **transposed** at will as long as the intervallic structure remains intact.

Singers should **breath** whenever they need to, but preferably not within a phrase that is marked with a slur (or tie). It is important that the flow of the piece not be interrupted, i.e., breathe on your own while the everyone else keeps singing. In this situation is might be preferable to not synchronize the breath pauses among singers.

Dynamic marks like accents and hairpins should be all read as subtle accentuations and gestures within the general dynamic range of one section. If a hairpin has is open ended (i.e., isn’t followed immediately by the opposite hairpin) return to the previous dynamic after the end of the hairpin.

Sections

	Page No.	Tempo	Vowel
Section 1		𝅗𝅥. = 88 / 𝅗𝅥 = 132	“e” (from S<u>e</u>derunt)
Beginning	1		
Letter A	1		
Letter B	4		
Section 2		𝅗𝅥. = 80 / 𝅗𝅥 = 120	“e” (from Sed<u>e</u>runt)
Letter C	7		
Letter D	8		
Letter E	9		
Letter F	17		
Section 3		𝅗𝅥 = 80 / 𝅗𝅥. = 106 / 𝅗𝅥 = 160	“u” (from Sederunt)
Letter G	17		
Letter H	20		
Letter I	22		
Letter J	27		
Letter K	27		
Letter L	35		
Section 4		𝅗𝅥. = 106 / 𝅗𝅥 = 160	“a” (from <u>A</u>djuva)
Letter M	41		
Letter N	45		
Letter O	47		
Letter P	52		
Letter Q	52		
Letter R	52		
Section 5		𝅗𝅥. = 106 / 𝅗𝅥 = 160	“a” (from <u>A</u>djuva)
Letter S	58		
Letter T	60		
Letter U	61		
Letter V	65		
Section 6		𝅗𝅥 = 120	“u” (from Adj<u>u</u>va)
Letter W	69		
Letter X	70		
Letter Y	72		
Letter Z	74		
Letter AA	75		
Letter BB	90		

In memory of Ryan Muncy

Ray Ray of Light

for 4 Voices

Laure M. Hiendl
2022

♩. = 88 / ♩ = 132

3x

Tenor

Tenor

Baritone

Bass

mf

[e__]

4

T.

T.

Bar.

B.

6

T.

T.

Bar.

B.

9

A

T.

T.

Bar.

B.

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13

T.

T.

Bar.

B.

22

T.

T.

Bar.

B.

31

T.

T.

Bar.

B.

39

T.

T.

Bar.

B.

47

T.
T.
Bar.
B.

56

T.
T.
Bar.
B.

65

T.
T.
Bar.
B.

72

T.
T.
Bar.
B.