

# HENRY IN THE SKY WITH DIAMONDS

For counter tenor, flute, oboe, clarinet, percussion violin, viola and cello commision for the 50th anniversary of Royaumont

DANIEL ZEA (2014)

dediée à tout l'équipe de Royaumont.....

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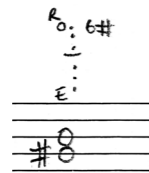
Quarter-tone higher



Three quarter-tones higher



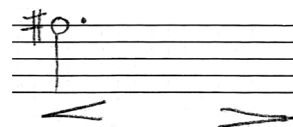
Cello and viola must tune their lowest string half tone lower (B rather than C)  
Special attention must be given to natural harmonic positions which are written for the B string.



Clarinet is written in Bb (sounds a second lower)  
Notation for multiphonics give an idea of the main notes that must be heard.  
Fingerings have been tested but they might change from one clarinet to another.  
These multiphonics must be played as loud as possible without losing the timbre  
(same thing for the oboe's double harmonics)



Crotals sound two octaves higher than written, and they should always be bowed.  
They are intended to resonate as long as possible (do never damp!) unless indicated, they  
must be played as loud as possible (but without any distortion)



About dynamics: the whole instrumental ensemble must be perceived as a huge, resonant feedback cloud. Therefore all the notes must begin and end "dal niente" and dynamic balance must be found between instruments in order to create a mass rather than a bunch of individual voices. In any case, the dynamic level must be generous: play mezzo-forte unless indicated.

The voice should not be masked, but it can be covered by the ensemble at some moments, this will happen naturally over long notes of the counter tenor. The piece must not be conducted, and all instruments should follow the singer, who will set up tempo as slow as possible, giving Purcell's melody a painful and psychedelic character.

LARGO (♩ = 40-60)\*

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2  
4  
4  
4

HAUT CONTRE

FLUTE

HAUTBOIS

CLARINETTE (EN Bb)

CROTALES

VIOLON

ALTO (BGDA)

CELLO (BGDA)

HERE THE DE- I- TIES AP- PROVE HERE  
HERE THE DE- I- TIES AP- PROVE THE GOD OF MU-  
SIC AND OF LOVE

ARCO (ALWAYS LOUD UNLESS INDICATED)  
LASCIAVIBRARE SEMPRE!

SULLA

\* AS SLOW AS POSSIBLE!

C. ALL THE TA-LENTS THEY HAVE LEFT YOU ALL THE BLES-SINGS THEY HAVE SENT YOU PLEAS'D TO SEE TO SEE WHAT THEY BE-STOW LIVE AND THRIVE LIVE AND

F. Musical notation for Flute part, including dynamics like *f* and *mp*.

H. Musical notation for Horn part, including dynamics like *f* and *mp*.

CL. Musical notation for Clarinet part, including dynamics like *f* and *mp*.

P. Musical notation for Piano part, including dynamics like *mf*, *mp*, *f*, and *mp*.

V. Musical notation for Violin part, including dynamics like *mp* and *mf*.

A. Musical notation for Viola part, including dynamics like *mp* and *mf*.

Vc. Musical notation for Violoncello part, including dynamics like *p*, *mp*, and *mf*.

mp  
(MOLTO SUL PAST)

MOLTO SUL PAST. 2

(11-2) JAWA 2022 ANK

C. THRIVE SO WELL BE- LOW PLEASED TO SEE TO SEE WHAT THEY BE- STOW LIVE AND THRIVE LIVE AND THRIVE SO WELL BE- LOW WHISTLE TONES

F.

H. m LE PLUS LONG POSSIBLE

Cl. STOP SURELY (NO >)

P. mf mp mf

V. SUG/SULD SUL 9 2

A. SUL B SUL D SUL 6

Vc. SUL B SUL D SUL 6 SUL B