JOEL M. BALDWIN

GRIM'S DITCH

for six players and mezzo soprano

2018

Joel M. Baldwin © 2018

Grim's Ditch was first performed by Ensemble Klang with Michaela Riener (mezzo-soprano)
as part of the live DANSOX (Dance Scholarship Oxford) event 'Motion and Meaning'
with a film by Sophie Sparkes and choreography by Patricia Okenwa
in collaboration with dancers Estela Merlos and Liam Riddick
on 6 July 2018 at the Jacqueline du Pré Music Building, Oxford

Duration: c. 17 minutes

INSTRUMENTATION

Mezzo-soprano
Saxophone 1 (soprano & alto)
Saxophone 2 (soprano & tenor)
Trombone
Guitars:
four-string bass guitar and six-string electric guitar
Piano
Percussion:
vibraphone, crotales, orchestral bass drum (bottom), woodblock (middle), suspended cymbal (top), Thai gongs (F#2, C3, Eb3)

PERFORMANCE NOTES

The score is written at actual pitch.

The validity of accidentals lasts for one bar and is limited to those notes that lie on the same line or space respectively, but natural signs and extra accidentals have been included in places for clarity.

All trills are diatonic unless otherwise indicated.

Fermatas: regular = c. 3 seconds, short = 1-2 seconds, long = c. 5 seconds

The piece was written for two dancers and an accompanying film, but may be performed without these elements.

Bass Guitar scordatura: I = Gb (semitone lower), II = D, III = A, IV = D ('drop-D')
Electric Guitar scordatura (VI only): Drop-D, Drop-C, regular (VI = E) and Drop-Eb

The guitarist will require a bass bow, an Ebow and a volume pedal, as well as tone and overdrive controls.

PROGRAMME NOTE

This piece was written for the Dance Scholarship Oxford (DANSOX) and Liveness, Hybridity and Noise (LHN) Series' *Motion & Meaning* project, which took place at St Hilda's College, University of Oxford in July 2018 with Ensemble Klang and leading contemporary dancer-choreographers.

The title of this piece shares its name with a five-mile Iron Age dyke in Oxfordshire (although many other prehistoric earthworks have the same title) and is a reference to the iconic 'Ditchley Portrait' of Queen Elizabeth I painted by Marcus Gheeraerts the Younger (Ditchley literally meaning 'a woodland clearing on Grim's Ditch'). According to the National Gallery:

> [It] is very likely that the portrait formed part of the lavish entertainments staged by Sir Henry Lee at Woodstock, where he was Lieutenant of the royal manor, and his own house, Ditchley, during Elizabeth I's visit on progress in 1592... The allegorical entertainment celebrated the Queen's forgiveness of Lee for living with his mistress Anne Vavasour and the inscriptions on the painting link to this theme. They can be translated as:
>
> 'She gives and does not expect', 'She can but does not take revenge', and 'In giving back she increases'
> [DA[T NE]C [E]XPECTAT (left); POTEST NEC VLCISCITVR (right); REDDENDO [AUGET] (bottom right)...'
>
> ...A sonnet on the theme of the sun, the symbol of the monarch, refers to Elizabeth as the 'Prince of Light'. Although part of the sonnet was lost when the right-hand edge was cut down, the rhythm and rhyme-scheme means that it can be reconstructed:
>
> The prince of light. The Sonne by whom thing[s live]
> Of heaven the glorye, and of earthe the g[race]
> Hath no such glorye as [of] grace to g[ive]
> Where Correspondencie May have no plac[e]
> Thunder the Ymage of that power dev[ine]
> Which all to nothinge with a worde ca[
> Is to the earthe when it doth ayre res[ign]
>
> Of power the Scepter, not of wra[t]h [t]h[e ...]
> This yle of such both grace [and] power [...]
> The boundles ocean [,..][f]lye[...]em[...]
> P[...] p[r]ince] [...] thei[...]ll-[...]
> Rivers of thanckes retourne for Springes [..]
> Riv[er]s of thanckes still to that oc[ean flow]
> Where grace is grace above, power po[wer below] [1]

The Latin inscriptions (performed by the trombonist or any other baritone/bass voice in the ensemble) and first line of this sonnet make up the opening text of the piece. The other Latin text 'chanted' is the following:

Cui tamen ore loqui Batavo datur, ille Britannos Desperet faciles in sua verba deos?
[To whom, however, it is granted to speak the Dutch language, Should he not hope that the British gods will look kindly on his words?]

These are the concluding lines of Coram Rege Citharam Pulsaturus [About to Play the Lute before the King] by Constantijn Huygens (1596–1687) who 'played the lute for King James I early in September 1618'.[2]

The main text of the piece is a poem by Albert Verwey. Both the original Dutch and its translation are used.

This is a piece about melancholy. The lamenting protagonist of this short monodrama could be King James I, Elizabeth I or any other monarch or powerful leader in a state of depression. The piece reflects on the way people in power so often need music to communicate to and soothe their troubles. The ensemble sometimes evokes the melancholic airs of Huygens and Dowland or Gregorian chant, while at other times the players join the dancers in a momentary escape from Grim's Ditch.

1. https://www.npg.org.uk/collections/search/portraitConservation/mw02079/Queen-Elizabeth-I-The-Ditchley-portrait
2. C.R. Joby (2013) A Dutchman Abroad: Poetry Written by Constantijn Huygens (1596–1687) in England, The Seventeenth Century, 28:2, 187-206, DOI: 10.1080/0268117X.2013.792156, pp. 188-189.

IK WALG NU VAN DIE DAGEN VOL VAN ZON

Poem by Albert Verwey (1865–1930)

Ik walg nu van die dagen vol van zon,
Van die zon zelf, die niet wil ondergaan;
Wanneer het nacht was zou ik naast hem staan
En zeggen: Vriend, 't was waar, eerst nu begon

Mij 't leven, al wat ik eertijds verzon
Was logen, wat ik zei van zon was waan,

En van genot en liefde, - maar, welaan,
Vergeef mij dat ik zoo dwaas dwalen kon.

Dan zou ons zijn een zoet verkeer van leed,
Zeer innig, als van zielen, nu ontdaan
Van trots en ijdelheid en klein belang;—

En elk van ons zou 't zijn of naast hem schreed
Zijn eigen ziel, op 't eind geheel verstaan,
Naakt en een glorie, van eenzelfden rang.

(Albert Verwey)

How I loathe these days full of sun,
Of the sun itself, that does not wish to set;
And if it were Night, I would stand next to him
And say now: Friend, it is true that my life first

Began here, everything that I then dreamed up
Was a lie, what I said about the sun delusion.

And of pleasure and love,—but, very well,
Forgive me that I so foolishly could stray.

Then for each, sweet intercourse of sorrow would be
Most intimate, as with souls, now unburdened
By pride and vanity and petty interest;—

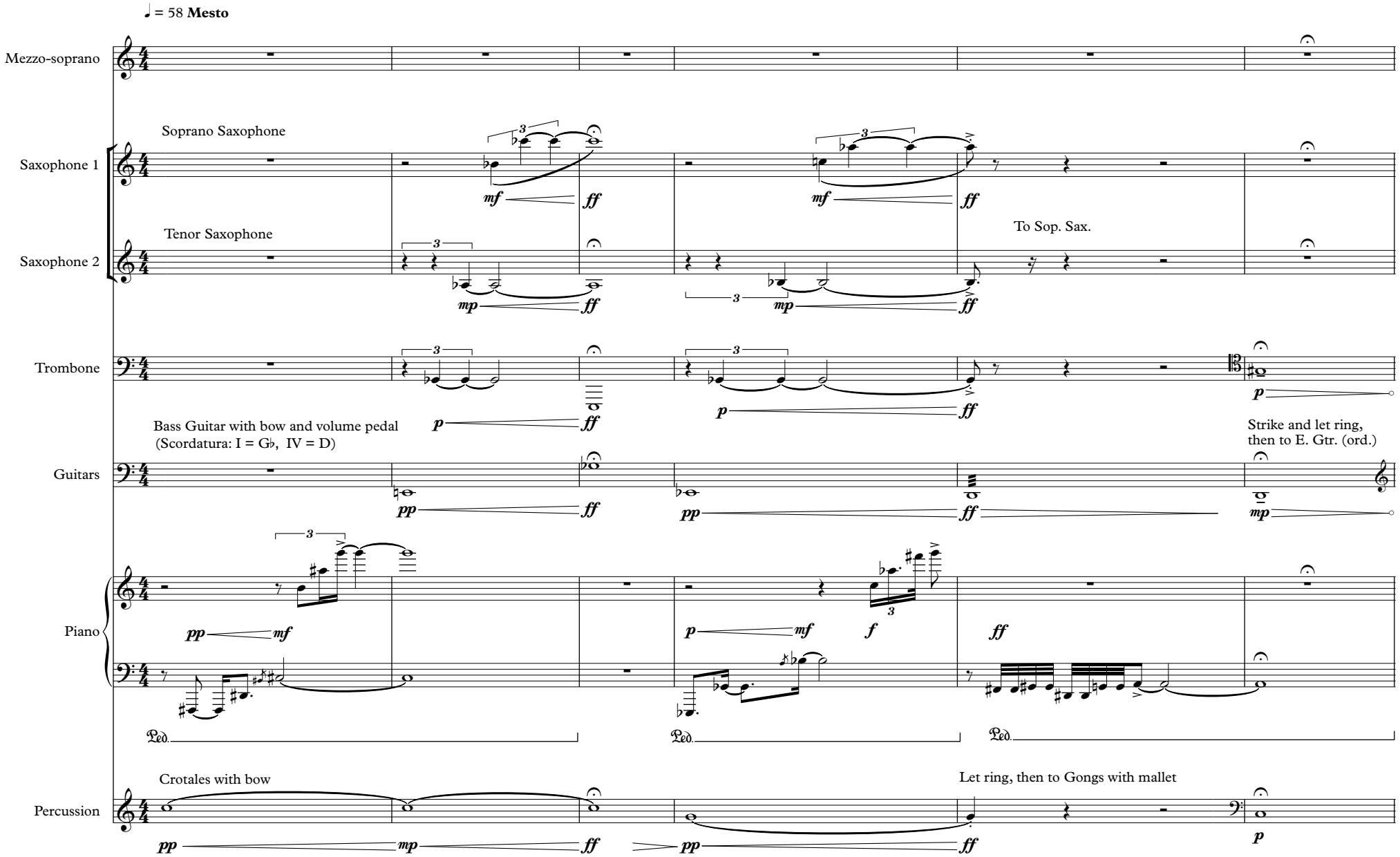
And for each would be as if next to him walked
His own soul, at the end completely understood,
Naked and glorious, of same and equal rank.

(Translation: Cliff Crego)

Full Score in C

Grim's Ditch

Joel M. Baldwin



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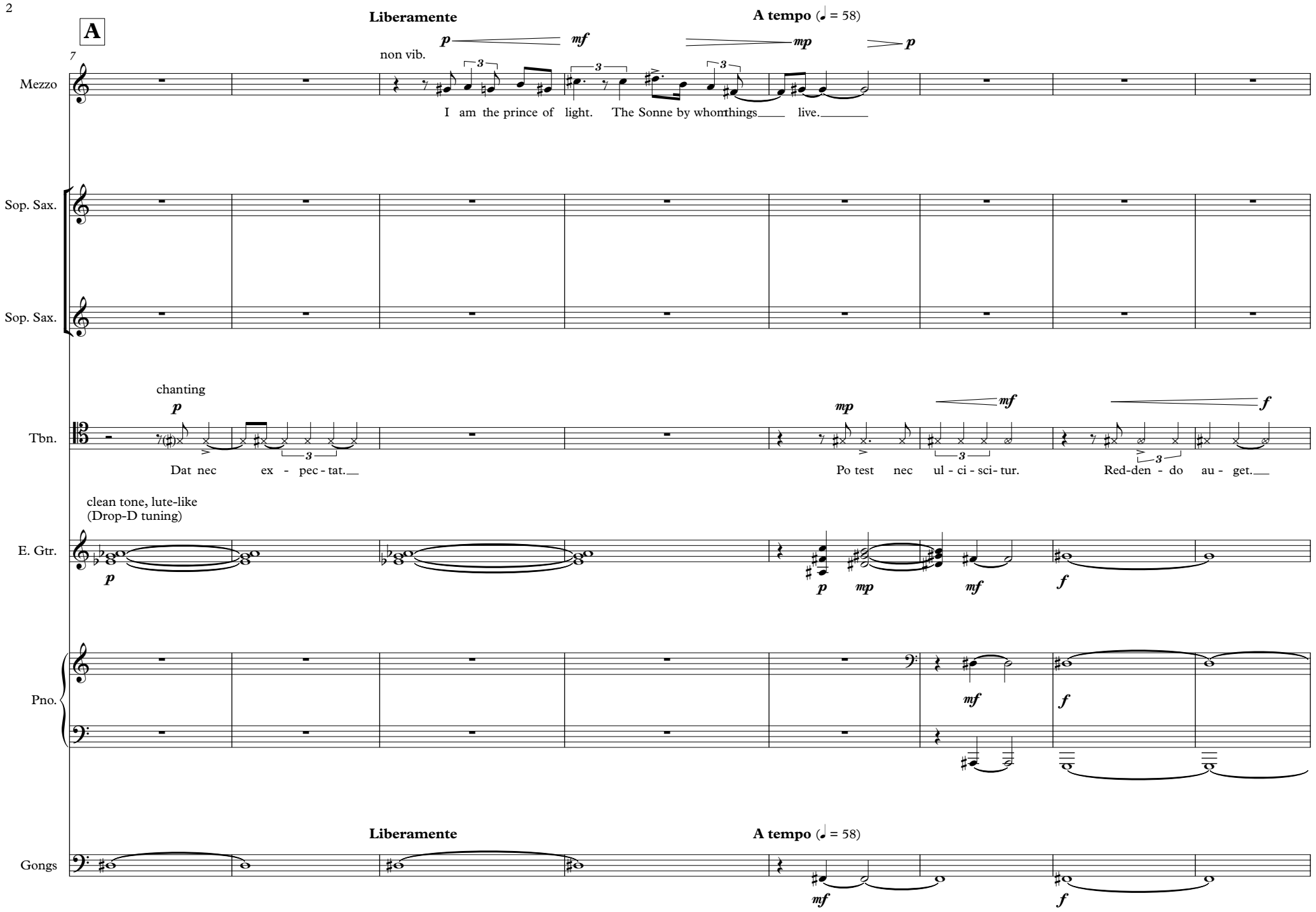
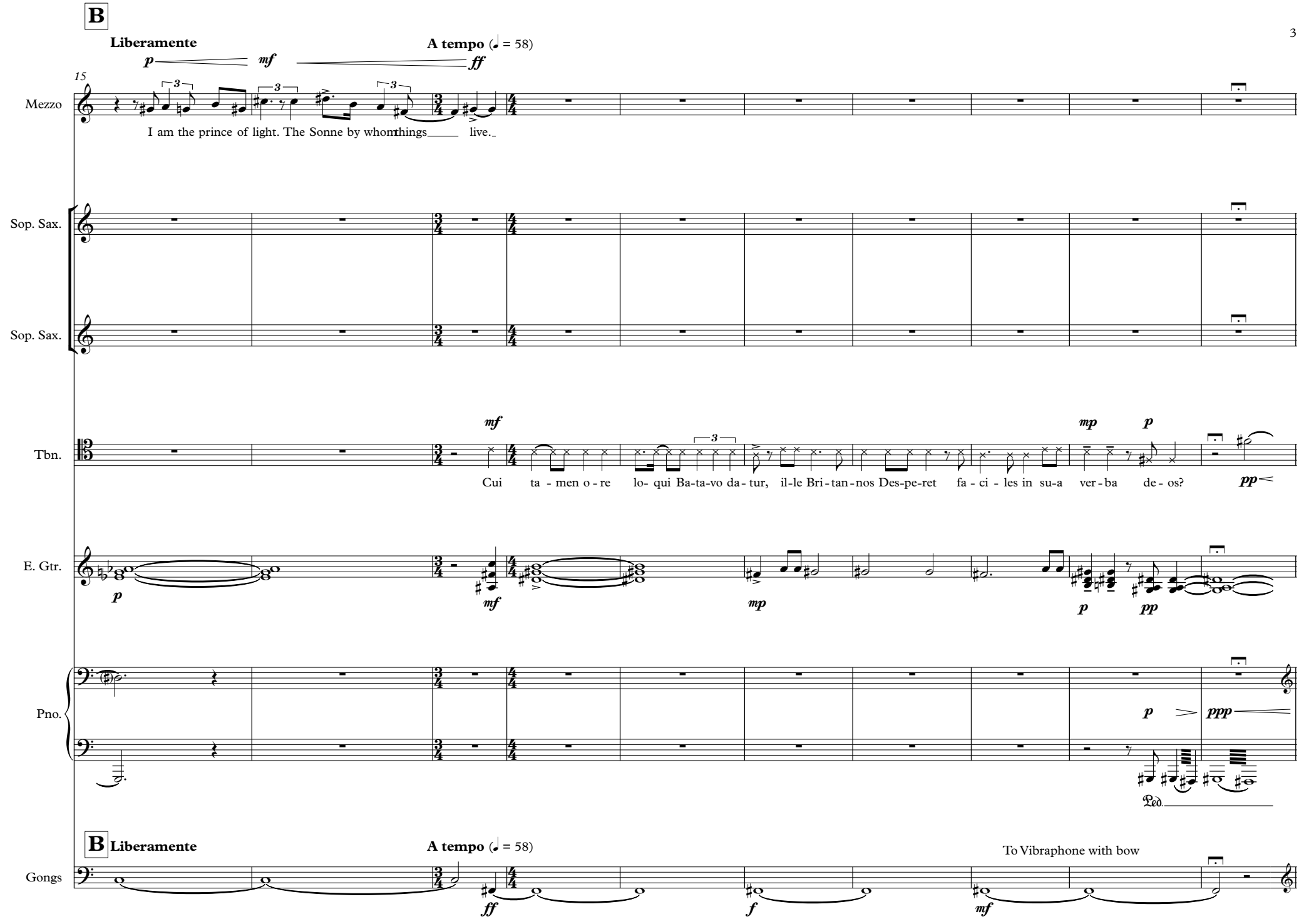
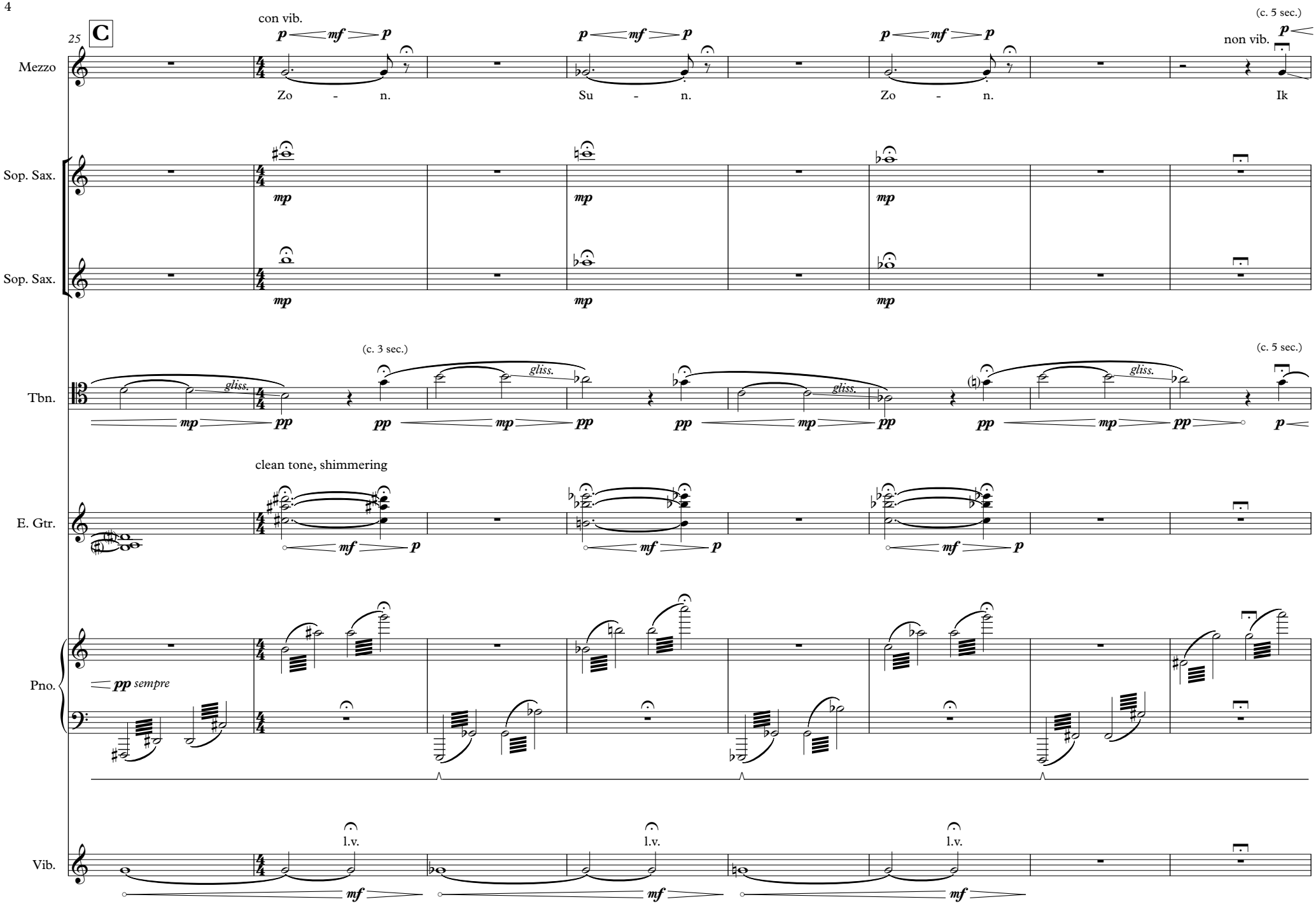

A
Liberamente
A tempo (♩ = 58)
7
non vib.
p
mf
mp
p
Mezzo
I am the prince of light. The Sonne by whom things live.
Sop. Sax.
Sop. Sax.
chanting
p
mp
mf
f
Tbn.
Dat nec ex - pec - tat.
Po test nec ul - ci - sci - tur.
Red-den - do au - get.
clean tone, lute-like
(Drop-D tuning)
E. Gtr.
Pno.
Liberamente
A tempo (♩ = 58)
Gongs


B
Liberamente
A tempo (♩ = 58)
15
Mezzo
I am the prince of light. The Sonne by whom things live.
Sop. Sax.
Sop. Sax.
Tbn.
Cui ta - men o - re lo- qui Ba-ta-vo da - tur, il-le Bri - tan - nos Des-pe-ret fa - ci - les in su-a ver - ba de - os?
E. Gtr.
Pno.
Ped.
B
Liberamente
A tempo (♩ = 58)
To Vibraphone with bow
Gongs


25
C
con vib.
p mf p
p mf p
p mf p
(c. 5 sec.)
non vib.
p
Mezzo
Zo - n.
Su - n.
Zo - n.
Ik
Sop. Sax.
mp
Sop. Sax.
mp
(c. 3 sec.)
(c. 5 sec.)
Tbn.
gliss.
mp pp
E. Gtr.
clean tone, shimmering
mf p
Pno.
pp sempre
Vib.
l.v.
mf

D

33

Mezzo: *mf con tristezza* — *p* — *mf* — *mp*

walg nu van die da - ge - n. die da - gen_ vol van zo - n, Van die zon ze - lf, die ni - et wil on - der - gaa - n; Ik walg

Sop. Sax. — *mp*

Sop. Sax. — *mp*

Tbn. — *mf* *p* *mf* *p* *mf* *p* *mf* *p*

E. Gtr. — slight overdrive, trebly — *mf* *p*

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

l.v. to mallets, slow motor

Vib. — *mf*

E

41

accel. rit.

Mezzo

(1-2 sec.)

nu van die da - gen_ vol van zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n.

Sop. Sax.

(1-2 sec.)

Sop. Sax.

Tbn.

gliss.

E. Gtr.

(harmonics)

8va

slight overdrive, warm

Pno.

8va

with mallets (motor on slowly)
then to Cym. (with end of mallet stick)

Vib.

Cymbal (bell)
then back to Vib.

Vibraphone

To Cym.

Cymbal (ord.)
then back to Vib.

F

51

A tempo (♩ = 58)

Mezzo

How I loathe these days full of su - n, How I loathe these days full of su - n, Of the sun it - se - lf, that does not wish to se - - - t; And if

pp *mp* *p*

Sop. Sax.

mp

Sop. Sax.

Tbn.

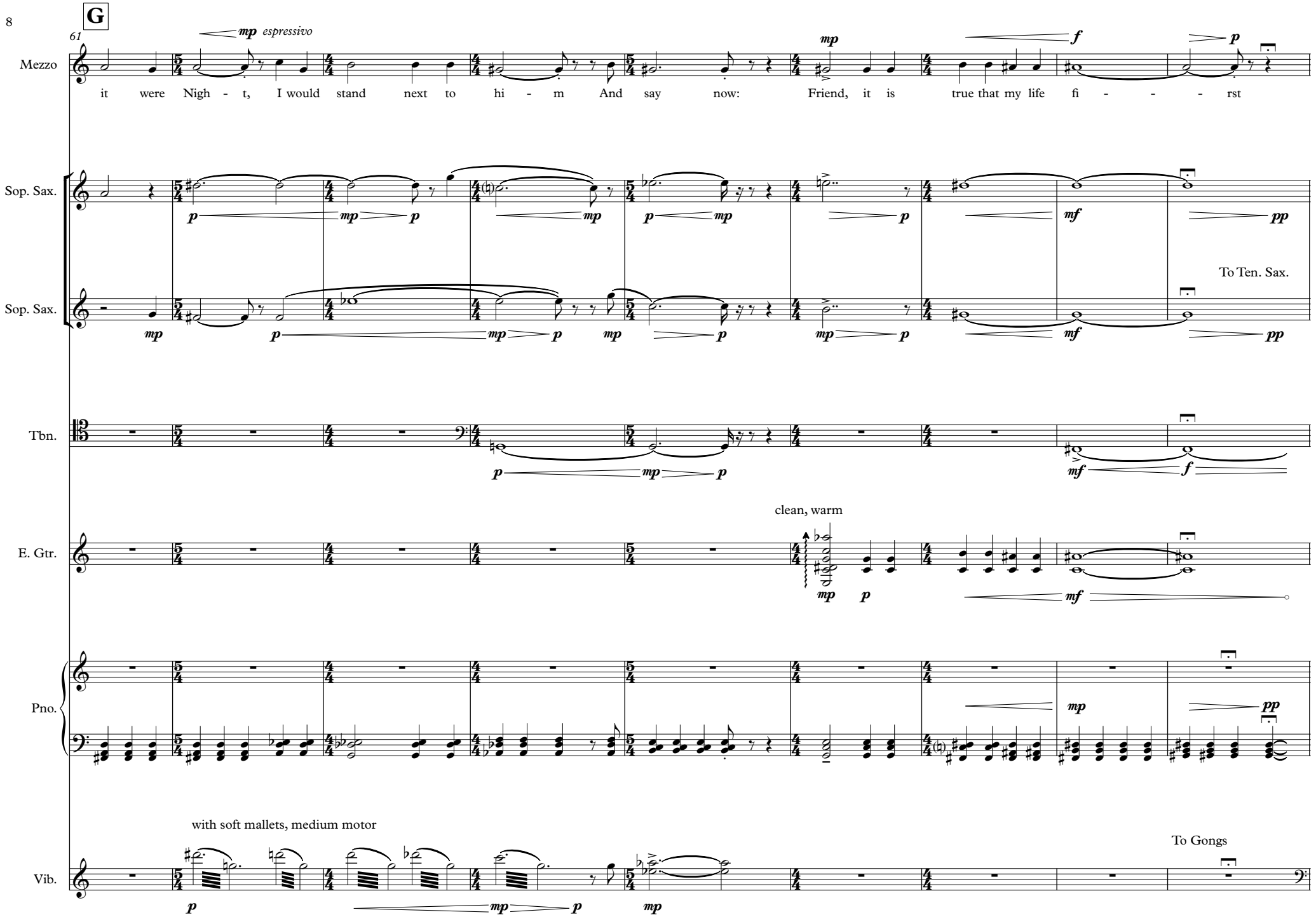
E. Gtr.

Pno.

ppp *pp*

A tempo (♩ = 58)

Vib.


G
61
mp espressivo
Mezzo
it were Nigh - t, I would stand next to hi - m And say now: Friend, it is true that my life fi - - - - rst
Sop. Sax.
To Ten. Sax.
Sop. Sax.
Tbn.
clean, warm
E. Gtr.
Pno.
with soft mallets, medium motor
To Gongs
Vib.

H

70

Liberamente, quasi chant

A tempo (♩ = 58)

Liberamente

Mezzo

p

Wa-neer het nacht was zou ik naast hem staan

p

En ze-ggen Vriend,'twas waar, eerst nu be-gon

Sop. Sax.

ff

Ten. Sax.

ff

Tbn.

pp

ff

p

E. Gtr.

ff

Pno.

8va

pp

5

8va

p

3

5

8vb

Ped.

8vb

Ped.

Liberamente, quasi chant

A tempo (♩ = 58)

Liberamente

Gongs

mf

mf

78

I

A tempo (♩ = 58)

Mezzo

Mij't le- ven, al wat ik eer tijds ver-zon was lo- gen, wat ik zei van zon was waan, my

Sop. Sax.

Ten. Sax.

Tbn.

E. Gtr.

Pno.

Ped. Ped.

Gongs

A tempo (♩ = 58)

J

♩ = 92 **Poco più mosso** (dance section 1)

88

Mezzo

life first Be- gan here, ev-ery-thing that I then dreamed up Was a lie, what I said

Sop. Sax.

To Alto Sax.

Ten. Sax.

Tbn.

E. Gtr.

aggressive, trebly

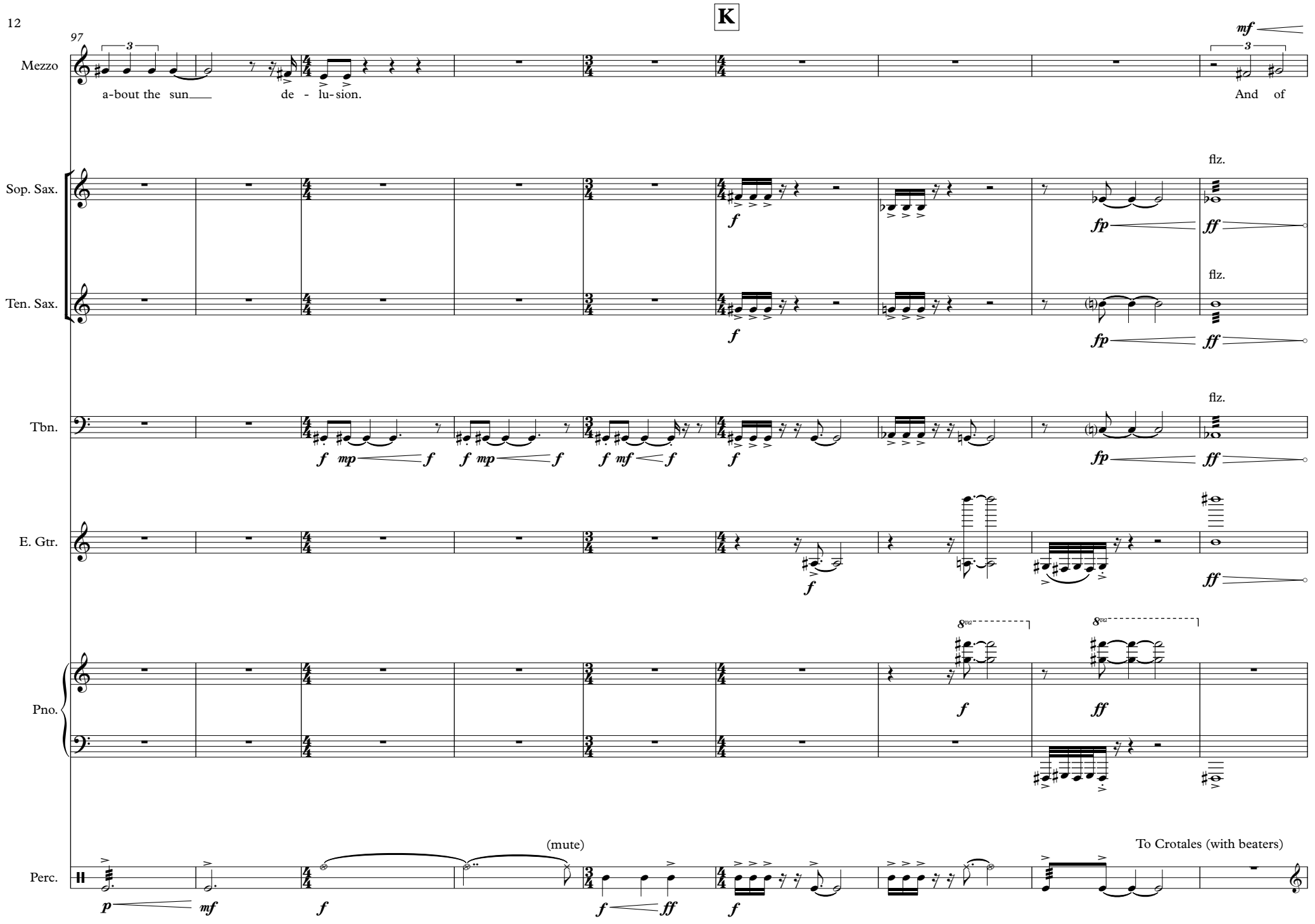
Pno.

8vb

Gongs

To Perc.
(let gong ring)

Percussion (with med-hard mallets)


K
97
Mezzo
a-bout the sun de - lu-sion.
And of
Sop. Sax.
Ten. Sax.
flz.
Tbn.
E. Gtr.
Pno.
8va
(mute)
To Crotales (with beaters)
Perc.

L

106

rit. ♩ = 58 **Pesante**

Mezzo: *fp* *ff* *mf poco cresc.* *mp* *f* *mp* *mf* *f*

plea - sure and love, but, ve - ry well, For - give me that I so fool-ish - ly could stray. En van ge-not en lief - de,

Alto Sax.: *f subito* *pp* *mf* *mf subito* *f*

Ten. Sax.: *f subito* *pp* *mf* *mf subito* *f*

Tbn.: *f subito* *mf* *f*

To Bass Guitar with bow (optional: capo on I)

Bass (with bow, changing direction as imperceptibly as possible)

(CI)

E. Gtr.: *f* *mp* *mf*

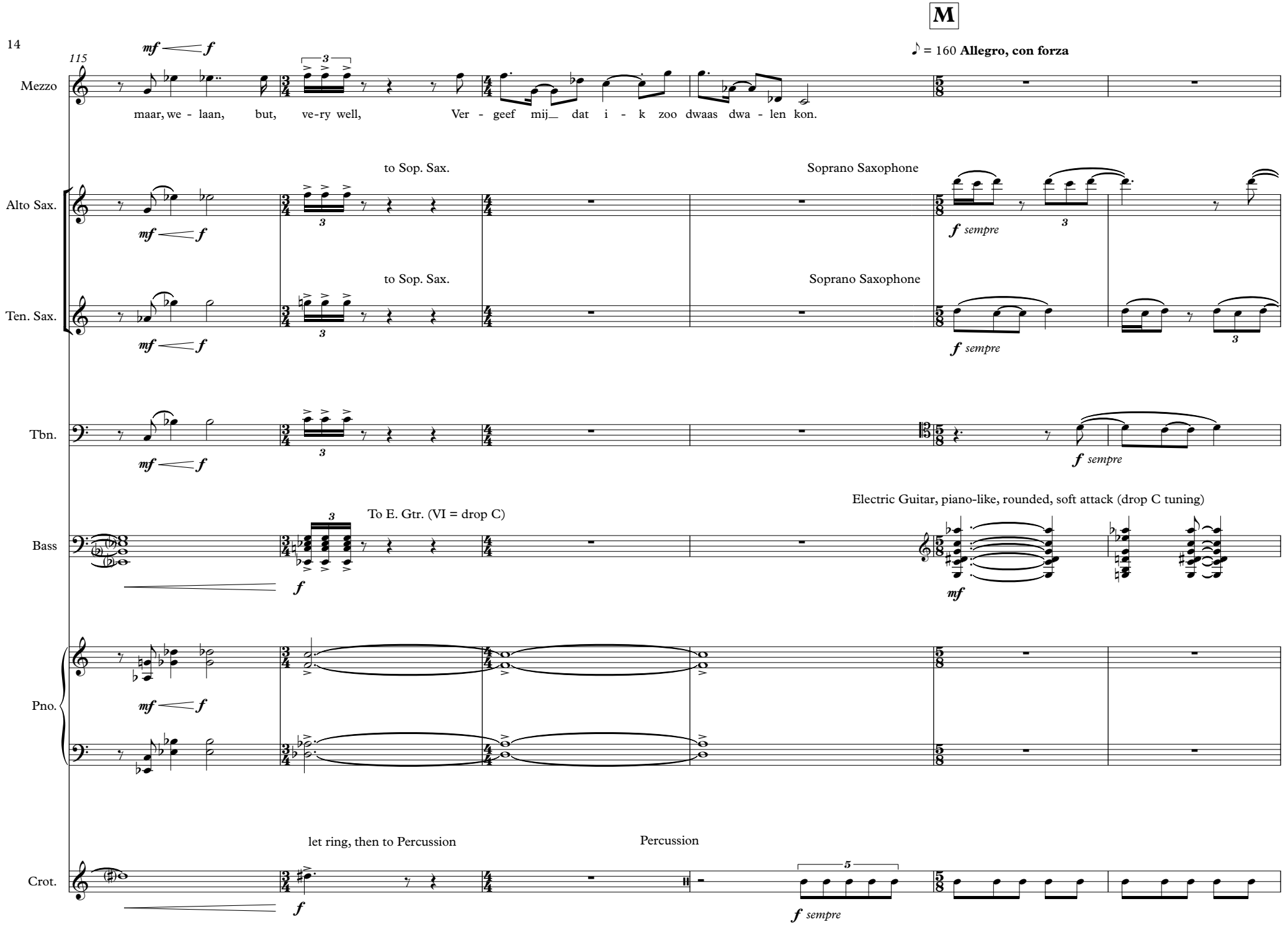
Pno.: 8va *mp* *mf* *f*

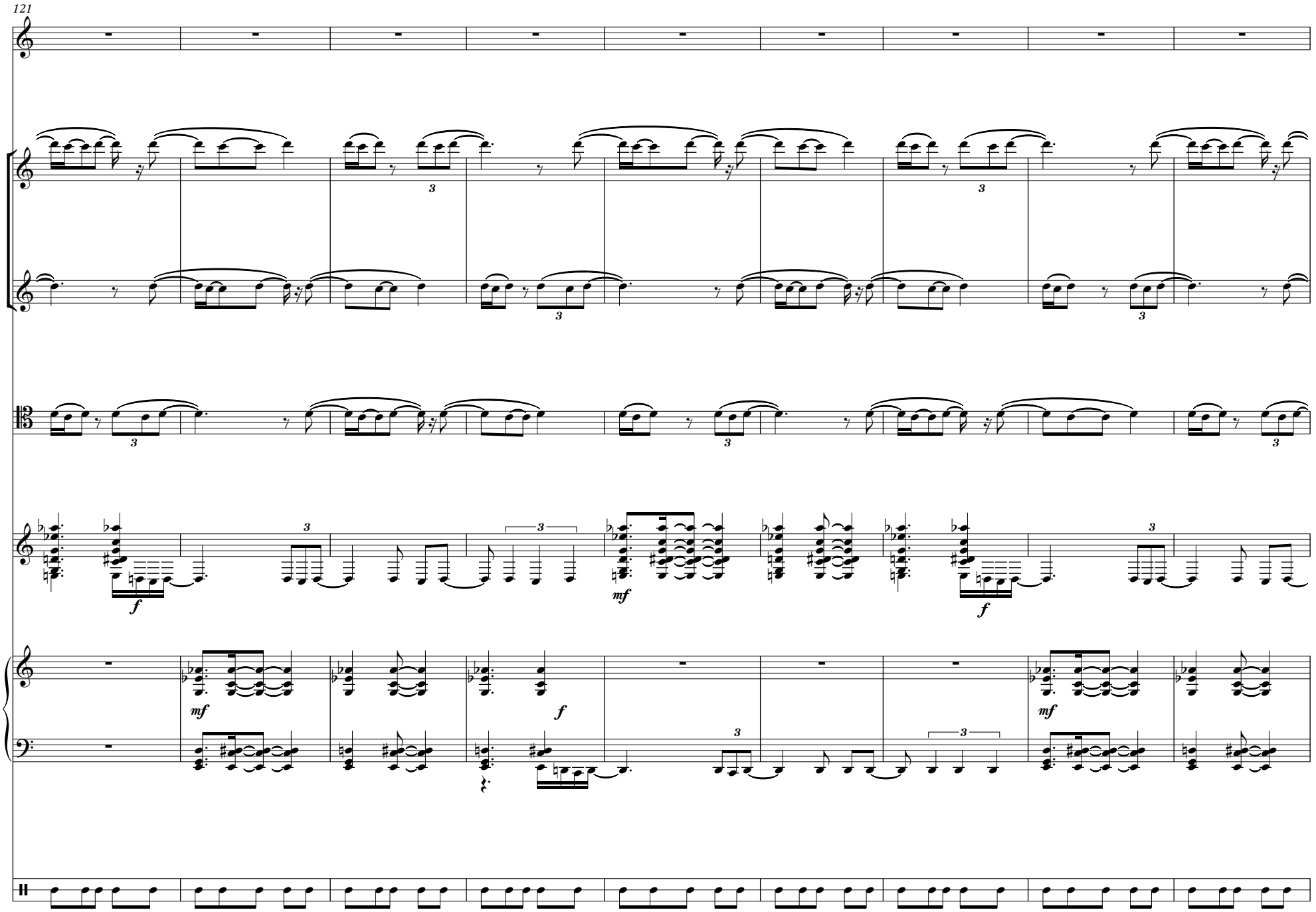
let ring, then to Crotales with bow

rit.

Crotales (with bow, changing direction as imperceptibly as possible)

Crot.: *mp* *mf*


M
115
♪ = 160 Allegro, con forza
Mezzo
maar, we - laan, but, ve-ry well, Ver - geef mij_ dat i - k zoo dwaas dwa - len kon.
Alto Sax.
to Sop. Sax.
Soprano Saxophone
Ten. Sax.
to Sop. Sax.
Soprano Saxophone
Tbn.
Bass
To E. Gtr. (VI = drop C)
Electric Guitar, piano-like, rounded, soft attack (drop C tuning)
Pno.
Crot.
let ring, then to Percussion
Percussion
mf
f
sempre


121
Mezzo
Sop. Sax.
Sop. Sax.
Tbn.
E. Gtr.
Pno.
Perc.
mf
f
mf
f
mf

N

130

Mezzo

mf f mf f mf fp ff

For- give_ me,_____ Ver - geef mij_ dat ik zoo__ dwaas dwa-len kon._

Sop. Sax.

ff

Sop. Sax.

fp ff

Tbn.

ff

E. Gtr.

3

f

3

ff

Pno.

f

ff

3

Perc.

O

138

♩ = 66 **Lamentoso**

Mezzo

fff

I stray!

Sop. Sax.

fff *sub.* ***mp***

Sop. Sax.

fff *sub.* ***mp***

Tbn.

fff

E. Gtr.

tune dropped C (VI) up to E (normal tuning)

fff

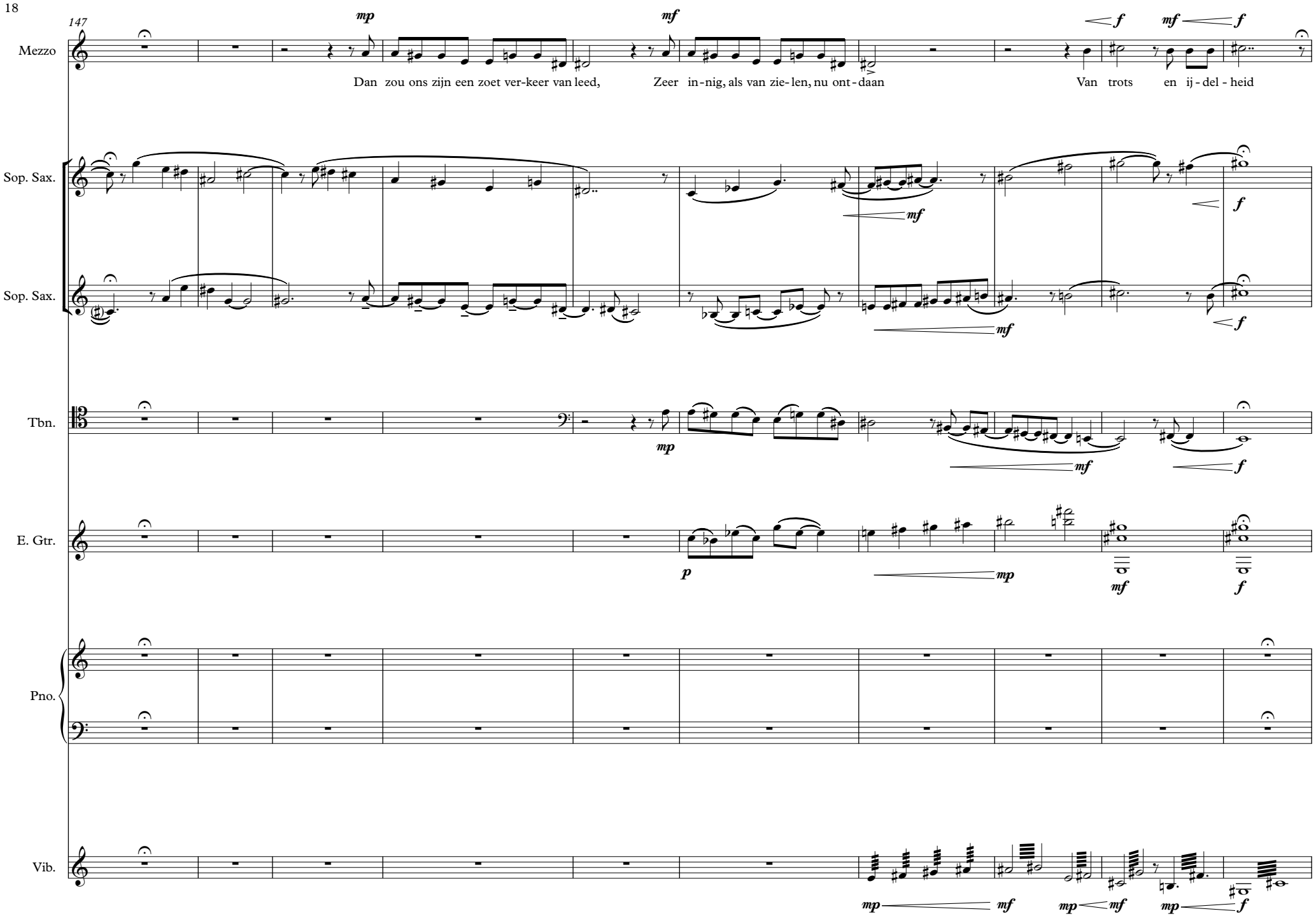
Pno.

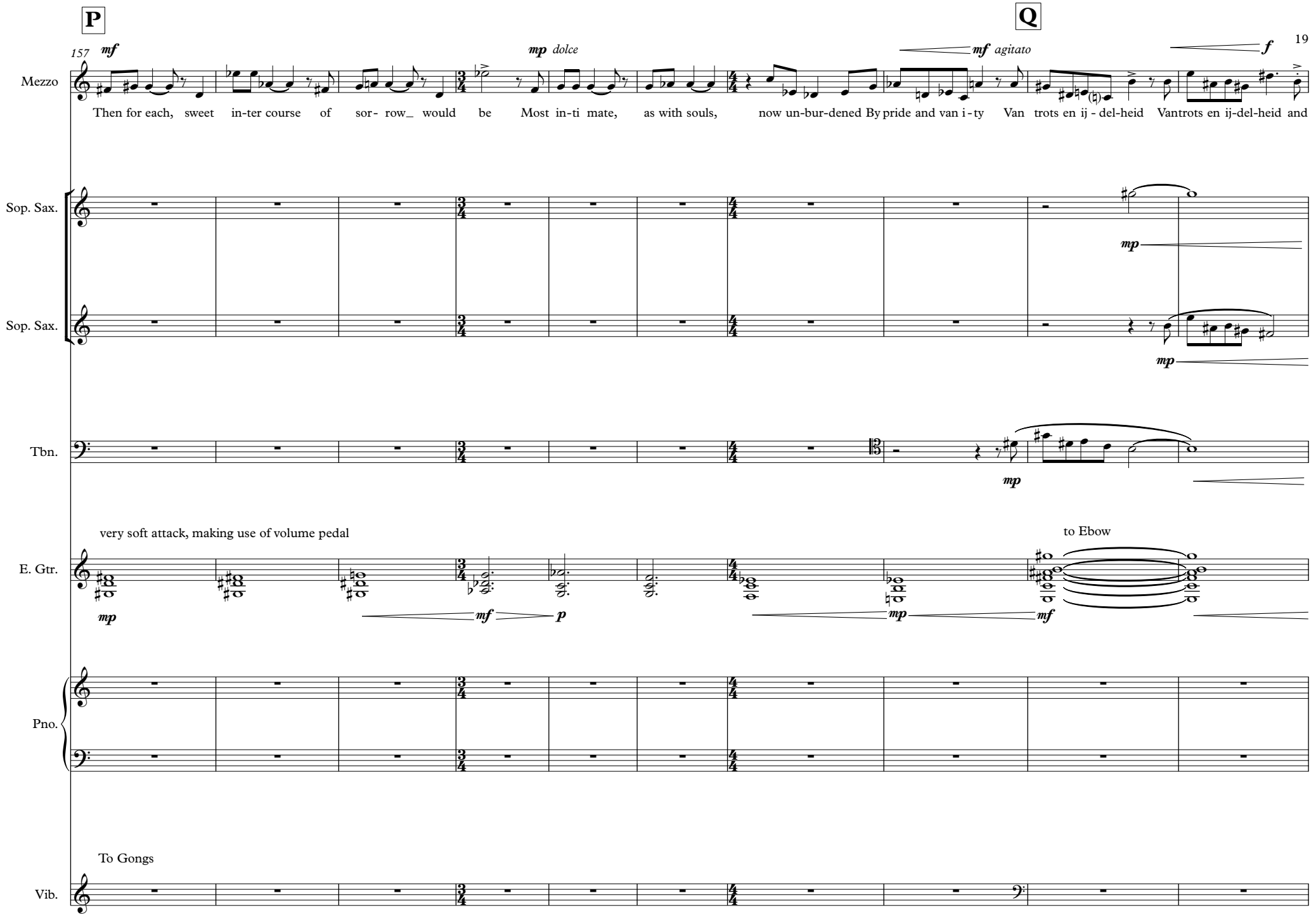
fff

Perc.

To Vib.

fff ***pp***


147
Mezzo
Sop. Sax.
Sop. Sax.
Tbn.
E. Gtr.
Pno.
Vib.
Dan zou ons zijn een zoet ver-keer van leed,
Zeer in-nig, als van zie-len, nu ont-daan
Van trots en ij-del-heid


P
Q
157
mf
mp dolce
mf agitato
f
Mezzo
Then for each, sweet in-ter course of sor- row_ would be Most in-ti mate, as with souls, now un-bur-dened By pride and van i - ty Van trots en ij - del-heid Vantrots en ij-del-heid and
Sop. Sax.
mp
Sop. Sax.
mp
Tbn.
mp
very soft attack, making use of volume pedal
to Ebow
E. Gtr.
mp
mf
p
mp
mf
Pno.
To Gongs
Vib.

R

♩ = 100 **Espressivo**

167

Mezzo

pe - tty int' rest; en klein be-lang; En elk van ons zou't zijn of naast hem

con molto vib.

Sop. Sax.

flz. (ord.) sub. con molto vib.

Sop. Sax.

flz. (ord.) sub. con molto vib.

Tbn.

flz. (ord.) sub.

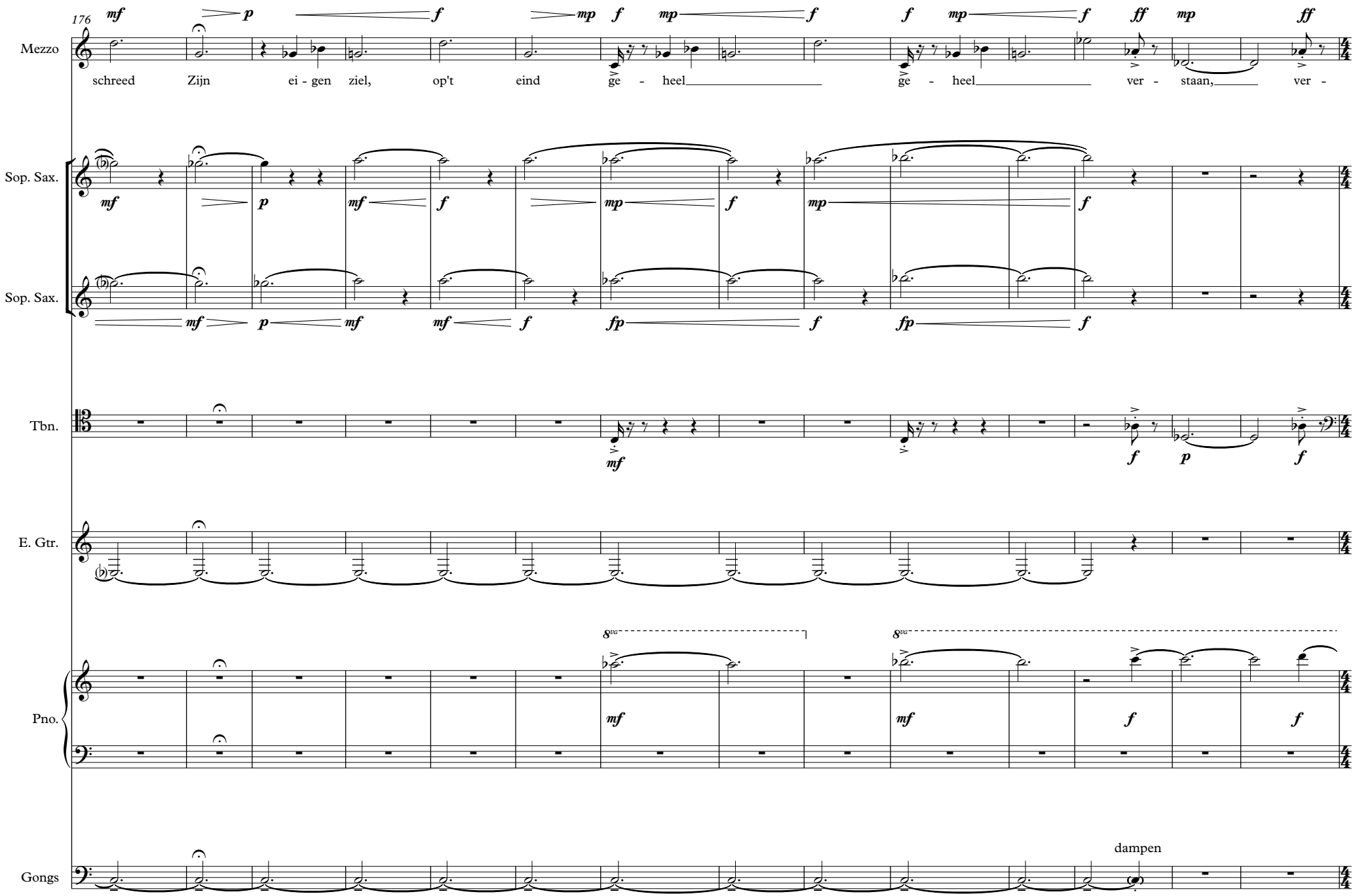
E. Gtr.

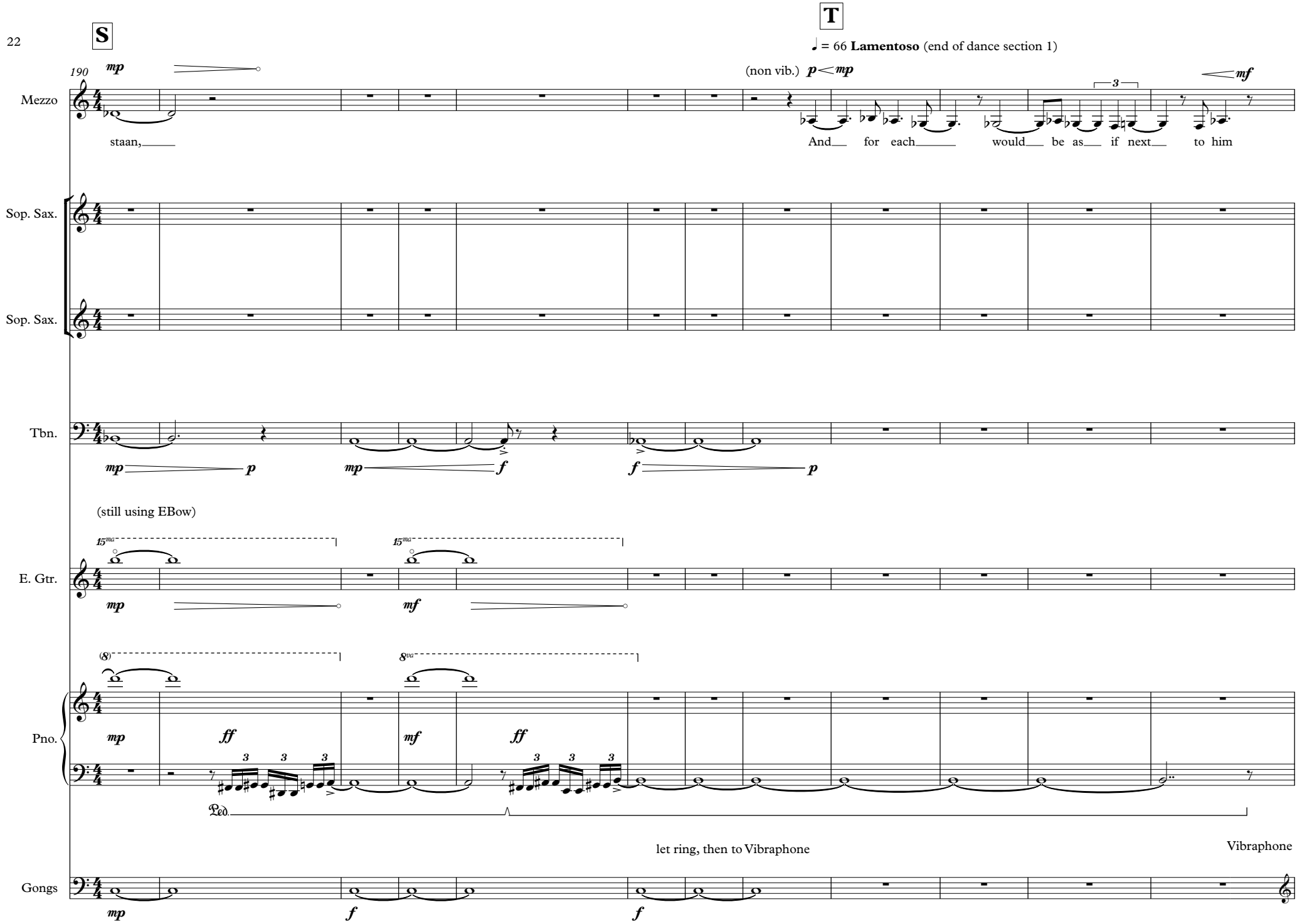
(pluck while holding Ebow) sub. (pluck then continue sound with EBow while de-tuning VI down a semi-tone, then drone) gliss.

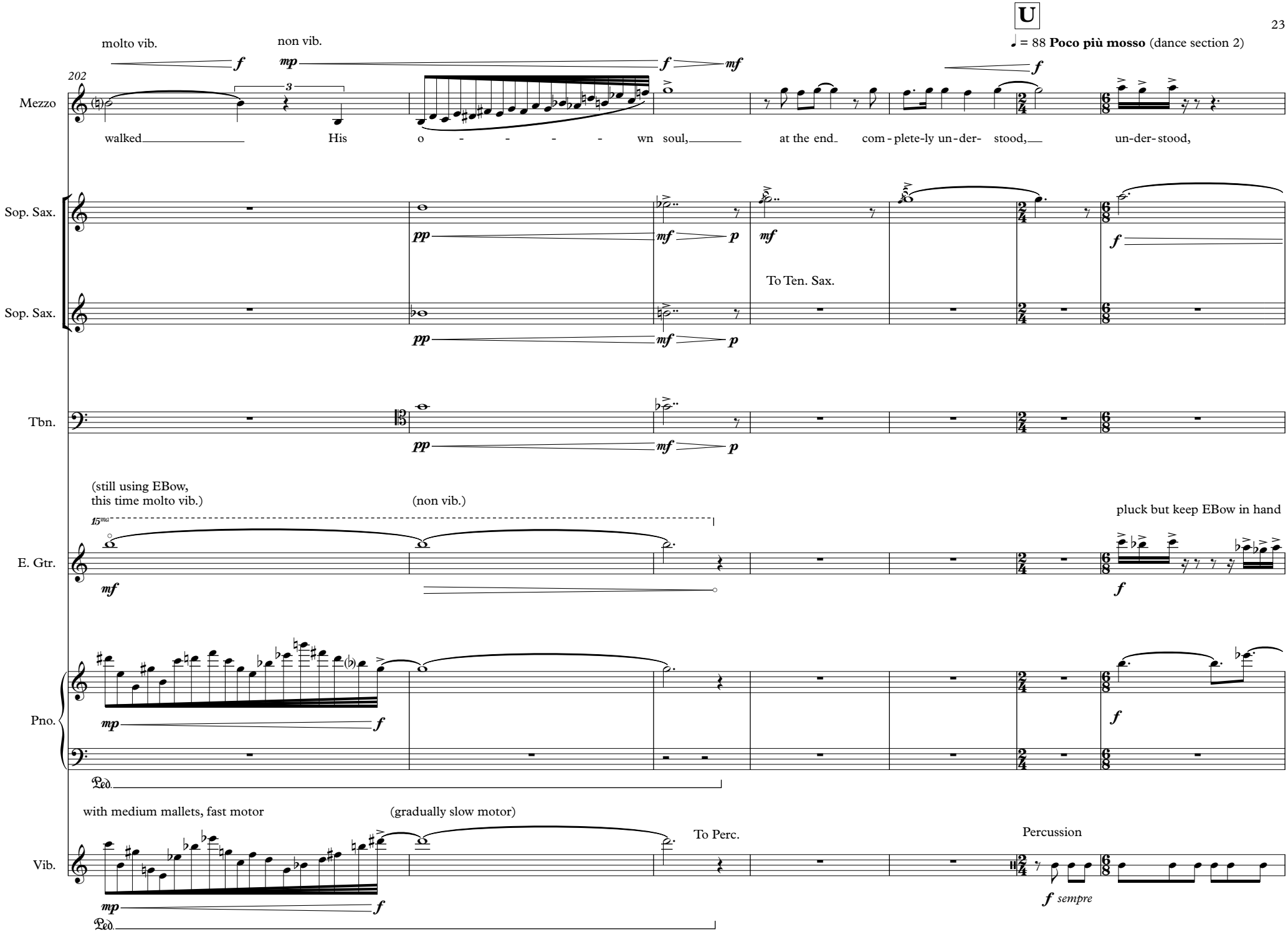
Pno.

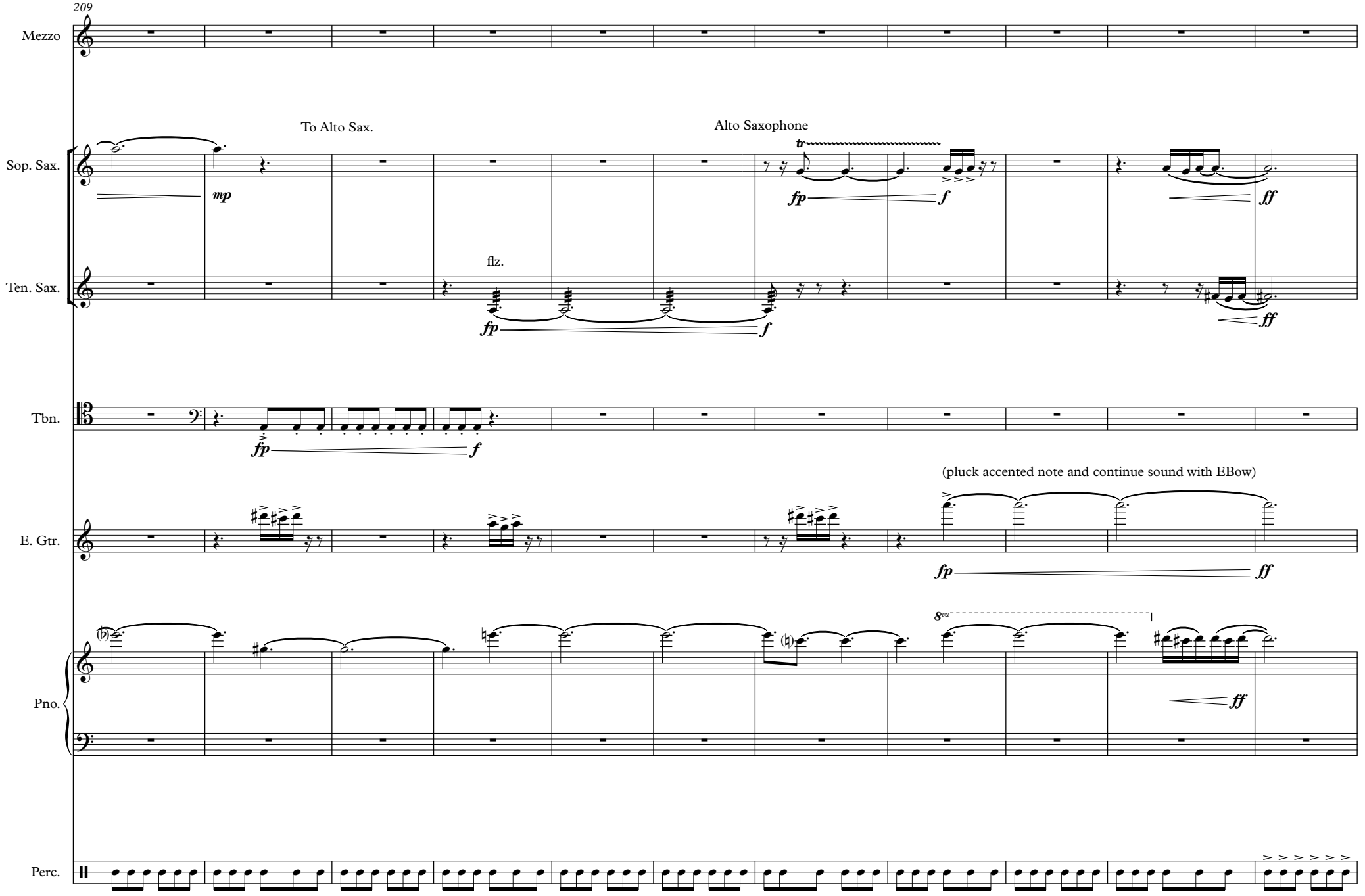
Gongs

(gently re-sound at the beginning of each bar to create drone)


176
Mezzo
schreed Zijn ei - gen ziel, op't eind ge - heel ge - heel ver - staan, ver -
Sop. Sax.
Sop. Sax.
Tbn.
E. Gtr.
Pno.
8va
Gongs
dampen


S
T
♩ = 66 Lamentoso (end of dance section 1)
190
mp
(non vib.) p < mp
mf
3
Mezzo
staan,
And for each would be as if next to him
Sop. Sax.
Sop. Sax.
Tbn.
mp p
mp f
f p
(still using EBow)
15ma
15ma
E. Gtr.
mp
mf
(8)
8va
Pno.
mp ff
mf ff
3 3 3
3 3 3
Ped.
let ring, then to Vibraphone
Vibraphone
Gongs
mp
f
f


U
♩ = 88 Poco più mosso (dance section 2)
202
molto vib.
non vib.
Mezzo
walked His o - - - - - wn soul, at the end com - plete-ly un - der- stood, un-der- stood,
Sop. Sax.
To Ten. Sax.
Sop. Sax.
Tbn.
(still using EBow, this time molto vib.)
(non vib.)
pluck but keep EBow in hand
E. Gtr.
Pno.
with medium mallets, fast motor
(gradually slow motor)
To Perc.
Percussion
Vib.
f sempre


209
Mezzo
Sop. Sax.
Ten. Sax.
Tbn.
E. Gtr.
Pno.
Perc.
To Alto Sax.
Alto Saxophone
flz.
(pluck accented note and continue sound with EBow)
mp
fp
f
ff
tr
8va

V

220

Mezzo

Alto Sax.

Ten. Sax.

Tbn.

E. Gtr.

Pno.

Perc.

sempre

W

228

Mezzo

Alto Sax.

Ten. Sax.

Tbn.

E. Gtr.

Pno.

Perc.

p subito

mp

mf

fp ff p

f

8va

f mp

X ♩ = 58 **Mesto** (end of dance section 2)

235

Mezzo

Na - ked a - - - - - nd glo - - - - - - rious, Naakt en een glo - rie,

Alto Sax.

Ten. Sax.

Tbn.

E. Gtr.

To Bass with Ebow

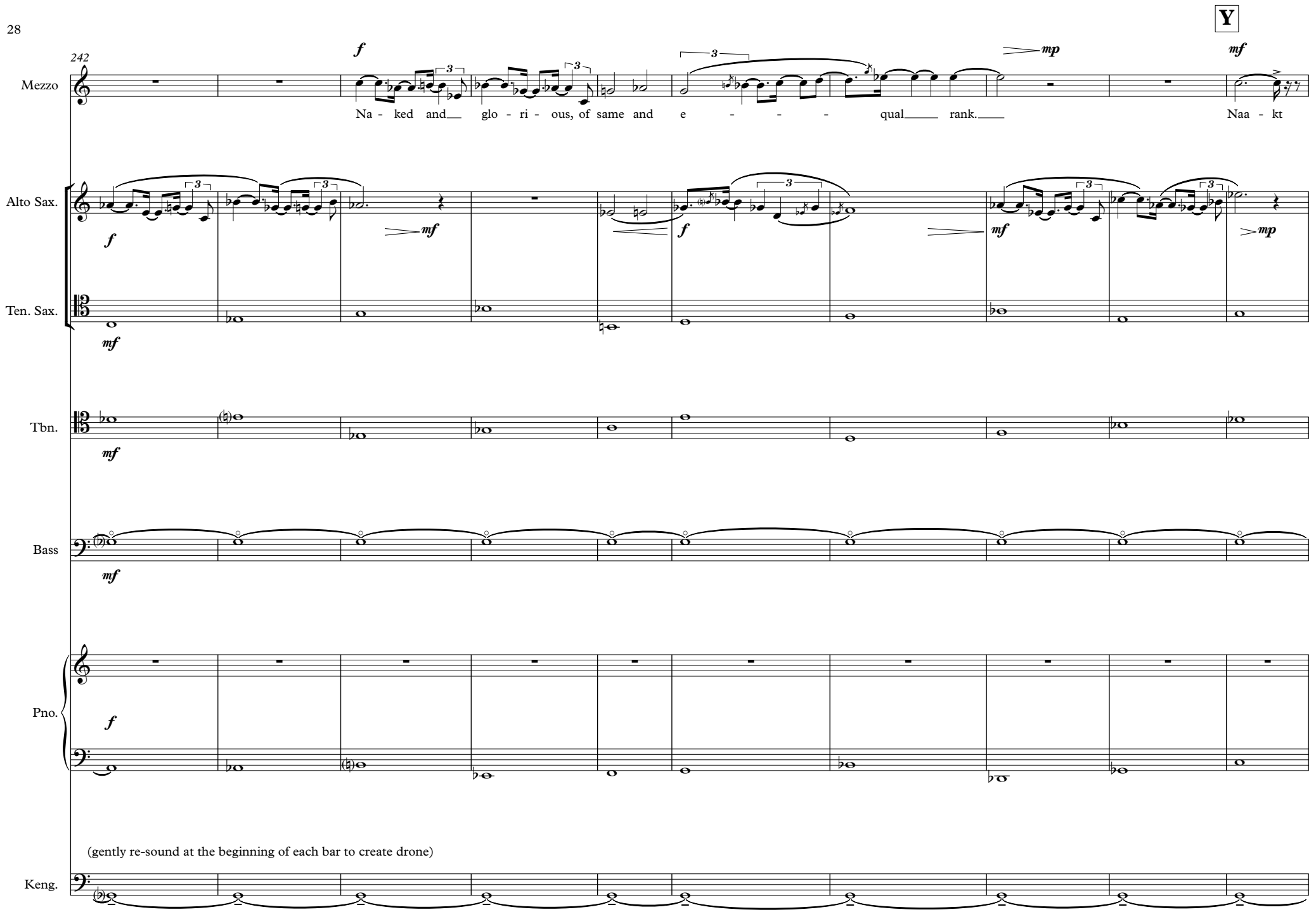
Bass (with Ebow)
(harmonic at VII transposed with octave pedal)

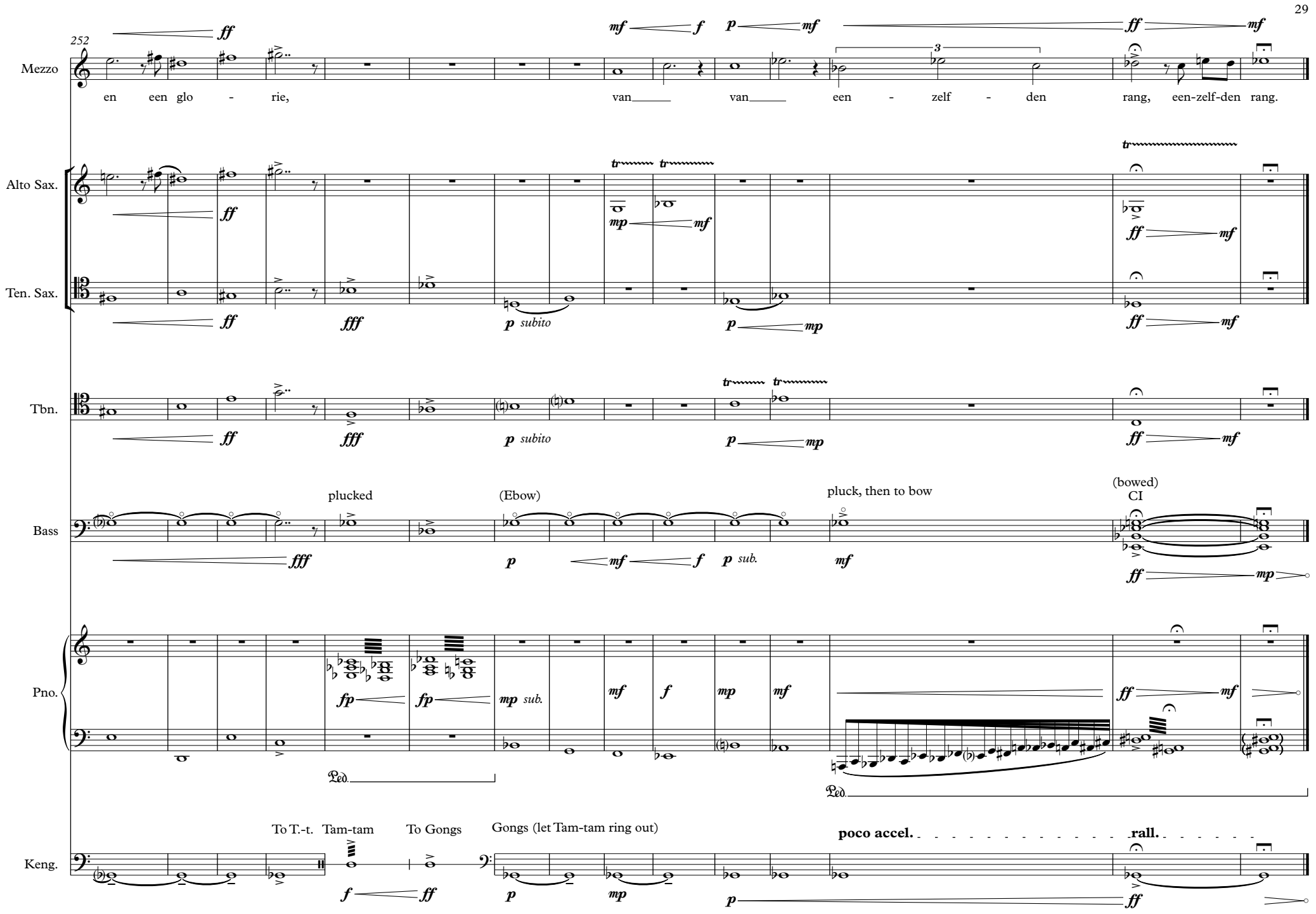
Pno.

Perc.

To Gongs

sempre


Y
242
Mezzo
Alto Sax.
Ten. Sax.
Tbn.
Bass
Pno.
Keng.
Na - ked and glo - ri - ous, of same and e - - - qual rank. Naa - kt
(gently re-sound at the beginning of each bar to create drone)


poco accel.
rall.
252
Mezzo
en een glo - rie, van van een - zelf - den rang, een-zelf-den rang.
Alto Sax.
Ten. Sax.
Tbn.
Bass
plucked
(Ebow)
pluck, then to bow
(bowed)
CI
Pno.
Ped.
Keng.
To T.-t.
Tam-tam
To Gongs
Gongs (let Tam-tam ring out)
poco accel.
rall.