

Anchorage

for eight voices

* * *

Flannery Cunningham

NOT FOR PERFORMANCE USE

8 singers

(Ranges from lowest to highest: C2-A3, A2-D4, A2-B3, C#3-A4, F#3-B3, G#3-D5, A3-B5, A3-A5)

Ca 6'

Composer's Notes:

Anchorage uses a shimmering texture of overtones as a background to cyclical passages of text in which singers voice repeating phrases with differing numbers of syllables. A rhyming (or loosely rhyming) word is embedded in each phrase, and the phrases cycle against each other until all phrases land on the rhyming word in unison. Between these polytextual sections, the ensemble delivers more declamatory sections drawing on the harmonic and voice leading patterns of Sacred Harp singing.

Notation and Performance Notes:

In the polytextual sections, it is highly unlikely that every word will be perfectly intelligible to the audience. This is perfectly fine, and singers should not feel that they need to over-enunciate or spit out their text in an attempt to make the audience understand it. That being said, I've employed a number of techniques (extensive repetition, varying rhythmic profiles for different phrases, registral expansion over the course of sections) that I believe will enable the audience to catch enough words to understand some of the sense of the text. In short, the meaning of the text is neither paramount nor throwaway, but is meant to evoke an atmosphere.

For simplicity's sake, these polytextual sections employing cycling phrases (rehearsal letters A, B, D, E, and H) are notated in common time. However, singers with text (rather than overtones) in these sections should accent their patterns according to the natural accenting of their individual text, not according to the meter. "Dreams of rain falling" (m. 12), for instance, should be "DREAMS of rain FALL-ing" with a group of three followed by a group of two. In many cases I've employed written accents to try to clarify these patterns. Often singers alternating the same line will see the line in different metric placements, but they should not take this as an indication for a different accenting pattern.

For singers producing overtones, I have notated which overtones they should produce above the fundamental. I've labelled these as overtones, not harmonics, so the fundamental is the 0th overtone. The fundamental is always notated on a singer's usual staff with overtones on a smaller additional staff immediately above. In sections where sygyt-style overtones with a depressed fundamental are employed, I have notated dynamics for overtones above the overtone staff and dynamics for the fundamental *below* the fundamental staff. In sections where the fundamental is not suppressed and dynamics apply to both the overtones and fundamental, dynamics are placed between the two staves. **All singers producing overtones should feel free to slide upwards through the harmonic series until they reach the necessary overtones for a passage; this may be done either just before the first notated pitch (as a kind of pick-up) or by taking time from the first notated pitch. The notated overtones are the preferred pitches, but if some partials are too difficult for a singer to produce, she may replace them with other partials on the same fundamental but should usually try to avoid the 4th overtone (two octaves+major third above the fundamental).**

In the opening section, singers with overtones should attempt to suppress the fundamental and strengthen the overtones as much as possible. In later sections, a sound with more fundamental is called for. Though of course different singers may have different means of overtone production, in general a fundamental drone sound that is as unforced as possible in these sections is preferable.

The soloist at rehearsal G should feel free to stretch sections of the melody and ornament improvisatorially (notated ornaments are intended as possibilities only). Her performance, though should be inflected by the metric context of the previous setting of the same tune at rehearsal B and should not have a plainsong quality.

Notes on Text:

The text is a mixture of my own writing and a revised version of the text for the Sacred Harp tune "Prospect" (30b). The melody employed here is not the melody of "Prospect," but altered versions of the first and second verse texts appear at rehearsal C and G.

Any questions may be addressed to the composer at flanncunningham@gmail.com

Anchorage

for Roomful of Teeth

Flannery Cunningham

♩ = ca. 72; dream-like

3rd and 2nd overtones, sygyt style (suppress fundamental)

Martha overtones

Martha

Esteli

Caroline

Virginia

Eric

Avery overtones

Avery

Dashon overtones

Dashon

Cameron

3rd and 2nd overtones, sygyt style (suppress fundamental)

3rd and 2nd overtones, sygyt style (suppress fundamental)

6th and 7th overtones, sygyt style (suppress fundamental)

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6 **A**

Mar. over

Mar

Est *mf*
The world seems to sleep, the world seems to

Car *mf*
The world seems to sleep,

Vir

Er

Av. over

Av

Da. over

Da

Cam

NOT FOR PERFORMANCE USE

B

Mar. over

Mar

Est

sleep, the world seems to sleep,

Car

the world seems to sleep, the world seems to sleep.

f *p*

Vir

Dreams of rain

p

Er

And in dark it dreams of rain, and in dark it dreams.

mf *f* *p*

Av. over

Av

Da. over

Da

Cam

mf

And in dark it dreams of rain.

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13

Mar. over

Mar

Est

Car

Vir

Er

Av. over

Av

Da. over

Da

Cam

mp

Dreams of rain fall - ing, dreams of rain fall -

fall - ing, dreams of rain fall - ing

Thun - der o -

mp

Thun - der o - ver the plains,

15

Mar. over

Mar

Est *mf*
Long blue bolts splitt - ing the

Car
ing, dreams of

Vir *mp*
Dreams of rain fall - ing

Er
8 ver the plains.

Av. over

AV

Da. over

Da

Cam
thun - der o - ver the

Detailed description of the musical score: The score is for a percussion ensemble. It consists of ten staves. The top two staves are for Maracas (Mar.), with the first staff labeled 'Mar. over' and the second 'Mar'. The third staff is for Estaca (Est), with lyrics 'Long blue bolts splitt - ing the'. The fourth staff is for Caraca (Car), with lyrics 'ing, dreams of'. The fifth staff is for Vira (Vir), with lyrics 'Dreams of rain fall - ing'. The sixth staff is for Erca (Er), with lyrics '8 ver the plains.'. The seventh and eighth staves are for Av. over and AV. The ninth and tenth staves are for Da. over and Da. The eleventh staff is for Cam, with lyrics 'thun - der o - ver the'. The music is in 2/4 time and features various rhythmic patterns, including triplets and slurs. A large watermark 'NOT FOR PERFORMANCE USE' is overlaid diagonally across the page.

molto rit. C **Faster, ♩ = 100**

*slide downwards, hitting the notated pitches approximately when shown.
Any overtones may be used and vowel distorted however necessary
but the articulation of the "h" and "z" should be preserved.*

16

Mar. over *gliss.* *gliss.*

Mar. *f* *gliss.* *gliss.*
haze.

Est *f* *gliss.* *gliss.*
haze.

Car *ff* strong, almost shout-like, with strong articulation and little vibrato
rain. Why should we start and fear to

Vir *ff* strong, almost shout-like, with strong articulation and little vibrato
Why should we start and fear to

Er *ff* strong, almost shout-like, with strong articulation and little vibrato
Why should we start and fear to

Av. over

Av *ff* strong, almost shout-like, with strong articulation and little vibrato
Why should we start and fear to

Da. over

Da *ff* strong, almost shout-like, with strong articulation and little vibrato
Why should we start and fear to

Cam *gliss.* *f* *ff* strong, almost shout-like, with strong articulation and little vibrato
plains. Why should we start and fear to

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Mar

Est

Car
die? What tim-'rous worms we mor-tals are. There is a gate to end-less joy and yet we

Vir
die? What tim-'rous worms we mor-tals are. There is a gate to end-less joy and yet we

Er
8
die? What tim-'rous worms we mor-tals are. There is a gate to end-less joy and yet we

Av
die? What tim-'rous worms we mor-tals are. There is a gate to end-less joy and yet we

Da
die? What tim-'rous worms we mor-tals are. There is a gate to end-less joy and yet we

Cam
die? What tim-'rous worms we mor-tals are. There is a gate to end-less joy and yet we

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D Tempo I, ♩ = 72

4th and 5th overtones, sygyt style

Martha overtones

f

Mar

pp

Esteli overtones

3rd and 4th overtones, sygyt style

f

Est

pp

Car

mf

fear to en-ter there._____ The hills toss, the ground turns, toss,

Vir

mf

fear to en-ter there._____ Toss, the hills toss, the

Er

fear to en-ter there._____

Av

fear to en-ter there._____

Dashon overtones

2nd and 3rd overtones, sygyt style

f

Da

fear to en-ter there._____ *pp*

Cam

fear to en-ter there._____

28

Mar. over

Mar

Est. over

Est

Car

Vir

Er

Av

Da. over

Da

Cam

The hills toss, the ground turns, toss,

ground turns, toss, the hills toss, the

The dirt speaks in its sleep, the dirt

The dirt speaks in its sleep,

30

Mar. over

Mar

Est. over

Est

Car

Vir

Er

Av

Da. over

Da

Cam

the hills toss, the ground turns toss,

ground turns, toss, the hills toss, the

speaks in its sleep, the dirt speaks in its

the dirt speaks in its sleep,

speaks in its sleep,

f

The air blurs with heat, stroked by rest-less sparks, the

3rd and 5th overtones


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2nd, 3rd, 5th, and 7th overtones


3rd overtone **E**

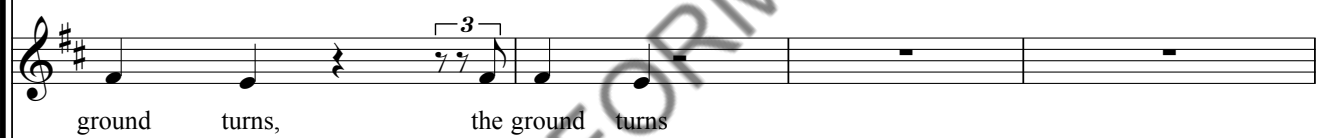
Mar. over 

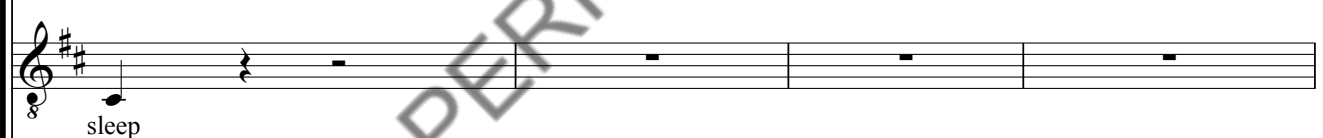
Mar 

Est. over 

Est 

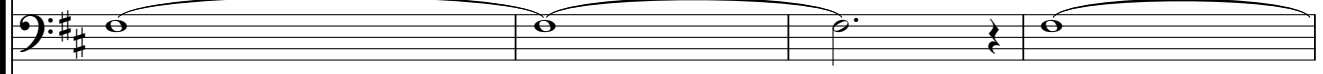
Car 

Vir 

Er 

Av 

Da. over 

Da 

Cameron overtones 4th and 3rd overtones, sygyt style



Cam 

air blurs, the air blurs the air blurs



36

Mar

Est *pp*
The wind starts to whip, *p*
the wind starts to whip,

Car
whip, the wind starts to whip, the wind starts to

Vir

Er *mp*
8 Oaks and bir-ches arch their backs,

Av

Da. over

Da

Cam. over

Cam

39

mf *f* *mp*

Mar
Lean-ing in- wards, sett-ing guards— a-gainst the dusk,

mp

Est
the wind starts to whip, the wind starts to whip,

mp

Car
whip, the wind starts to whip, the wind starts to

mf 3

Vir
Oaks and bir-ches arch their backs, oaks and

Er
oaks and bir-ches arch their backs,

Av

Da.
over

Da

Cam.
over

Cam

42 *mf* *f* *mf*

Mar Lean - ing in - wards, sett - ing guards a - gainst the dusk,

Est *mf* *f*
the wind starts to whip, the wind

Car *mf*
whip the wind starts to whip,

Vir *mf*
bir-ches arch their backs,

Er *mf*
oaks and bir-ches arch their backs,

Av. over *4th and 3rd overtones, sygyt style*

Av

Da. over

Da

Cam *f* *ff* *f* *ff*
stroked by rest-less sparks, stroked by rest-less sparks,

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F Like wind or waves, without obvious meter

Mar *f* Lean - ing in - wards, sett - ing guards. *p*

Est starts to whip.

Car *f* the wind starts. *p*

Vir *f* oaks and bir - ches arch. *p*

with louder fundamental; start on any lower overtone, open up to higher overtones during cresc, then return to lower overtone

Er *pp* *f* *pp*

with louder fundamental; start on any lower overtone, open up to higher overtones during cresc, then return to lower overtone

Av. over *pp* *f* *pp*

Av Da. over Da

with louder fundamental; start on any lower overtone, open up to higher overtones during cresc, then return to lower overtone

Cam *ff* *pp* *f* *pp*

stroked by rest-less sparks,



47 *with louder fundamental; start on any lower overtone, open up to higher overtones during cresc, then return to lower overtone*

Mar. over

Mar

p *f* *p* *p* *f* *p* *f*

with louder fundamental; start on any lower overtone, open up to higher overtones during cresc, then return to lower overtone

Est. over

Est

p *f* *p* *p* *mp*

Turns, —

Car

p *mp* *mp*

Turns, turns,

with louder fundamental; start on any lower overtone, open up to higher overtones during cresc, then return to lower overtone

Virginia overtones

Vir

mf *p* *f*

the ground turns

Er. over

Er

f *p* *f* *p* *f*

Av. over

Av

p *f* *p* *f* *p* *f*

The air blurs

with louder fundamental; start on any lower overtone, open up to higher overtones during cresc, then return to lower overtone

Da. over

Da

p *f* *p* *f* *p* *f*

The air blurs

Cam. over

Cam

p *f*

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50

Mar. over

Mar

Est

Car

Vir. over

Vir

Er. over

Er

Av

Da

Cam. over

Cam

Esteli overtones

Avery overtones

p *mp* *f* *p* *ff* *p* *f*

blurs, Turns, We are

blurs, turns, the ground turns The

p *mp* *f* *mp* *mp*

blurs, turns, the ground turns The

p *ff* *p* *ff*

p *f* *p* *f*

We are

mp *mf* *p* *ff*

the dirt whirls,

mp *mf*

the ground turns,

p *ff* *p* *mp* *f* *p*

p *ff* *p* *mp* *f* *p*

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Mar *p* *mp* *mf* *mp* *p*
 the ground turns, turns the air blurs, the ground turns,

Est
 cast out on the wa - ter to

start on any comfortable lower overtone, open up to higher overtones during cresc, then return to lower overtone

Caroline overtones

Car *p* *mp* *mf* *p*
 air blurs, turns, whirls,

Vir *mf* *mp*
 the dirt whirls the dirt whirls

Er
 cast out on the wa - ter to

Av. over *p* *f* *p* *f* *p*
 Av

Da. over *mp* *f* *p* *p* *f* *p*
 Da

Cam. over *mp* *f* *p* *p*
 Cam

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56

Mar
the dirt whirls, whirls,

Est
swim to shore to find a har- bor.

Car. over
Car
the ground turns,

Vir
Virginia overtones

Er
swim to shore to find a har- bor.

Av. over
Av
the air blurs,

Da. over
Da
the ground turns, whirls,

Cam. over
Cam

Esteli overtones

Eric overtones

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G Slower, with more space; out of time

freely, highly ornamented, in a natural, improvisatory rhythm entering after the rest of the ensemble sounds new chord in each bar(not like plainsong) (fall away from note with a heavy "f" sound) *begin new line after ensemble's change of chord*

59

f

gliss.

The pains, the groans, the dy-ing strife fright our re - ceiv - ing souls a - way.

pp

Est
Hmm, hmm,

mp
3rd overtone; less fundamental than previous section 3rd overtone

Car. over

Car
sub. pp

mp
3rd overtone; less fundamental than previous section 3rd overtone

Vir. over

Vir
sub. pp

mp
3rd overtone; less fundamental than previous section 3rd overtone

Er. over

Er
sub. pp

mp
3rd overtone; less fundamental than previous section 3rd overtone

Av. over

Av
sub. pp

mp
2nd overtone; less fundamental than previous section 4th overtone

Da. over

Da
sub. pp

mp
3rd overtone; less fundamental than previous section 3rd overtone

Cam. over

Cam
sub. pp

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61

Mar
So we shrink back and bear the knife *gliss.* too fond of pri-son and our clay.____

Est
hmm, hmm.

Car. over
3rd overtone , *3rd overtone*

Car
b

Vir
Hmm, hmm.

Er. over
3rd overtone ,

Er
Hmm.

Av. over
3rd overtone , *5th overtone*

Av
b

Da. over
4th overtone , *6th overtone*

Da
b

Cam. over
3rd overtone , *2nd overtone*

Cam
b

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H

Musical score for eight instruments: Mar, Est, Car, Vir, Er, Av, Da, and Cam. The score is in 4/4 time. A dynamic marking of *p* is indicated above the Mar staff. A dynamic marking of *pp* is indicated above the Car staff. A dynamic marking of *mp* is indicated above the Er staff. The lyrics for the Car part are "The moon has yet to rise" and "The moon has". The lyrics for the Vir part are "The moon has yet to rise" and "The moon has yet to rise". The lyrics for the Er part are "All the small things that live in the ground will". A large diagonal watermark "NOT FOR PERFORMANCE USE" is overlaid on the score.

66

Mar

Est *mp*
cry - ing

Car
yet to rise The moon has yet to rise

Vir
The moon has yet to rise The *p*

Er
8 *3*
soon call out cry - ing

Av *mp*
3 *3* *3*
All the small things that live in the ground will soon call out cry - ing

Da *mp*
But if the

Cam *mp*
But if the

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68

Mar *mf* cry - ing

Est *mf* cry - ing The hun - ters are com - ing,

Car *p* The moon has yet to rise

Vir moon has yet to rise The moon has yet to

Er *8* All the small things that live in the ground will soon call out cry - ing

Av *3* All the small things that

Da world would wake and shout

Cam world would wake and shout

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70

Mar *mf* *3* *3* *3* *3* *3*
The hun-ters are com-ing, croon ing with flares and with fire,

Est *3* *3* *f* *3* *mf*
croon ing with flares and with fire cry - ing The

Car *mp*
The moon has yet to rise The moon has

Vir *mp*
rise The moon has yet to rise

Er *mf* *3* *3*
All the small things that live in the ground will

Av *3* *3*
live in the ground will soon call out cry - ing

Da *mf* *f*
sound the a - larm

Cam *mf* *f*
sound the a - larm

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72

f

Mar cry - ing The hun - ters are com-ing, croon- ing, with

Est hun - ters are com-ing, croon ing with flares andwith fire,

Car yet to rise *mf* The moon has yet to

Vir The moon has yet to rise up

Er soon call out cry - ing

mf

Av All the small things that live in the ground will soon call out cry - ing

Da and draw the bow

Cam and draw the bow

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74

Mar
flares and with fire, The hun - ters are

Est
The hun - ters are com - ing, *f*

Car
rise up

Vir
The moon has yet to *mf*

Er
All the small things that live in the ground will

Av

Da
there'd be no

Cam
there'd be no

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75

Mar
com - ing, croon ing, with flares and with fire The hun - ters are croon - ing,

Est
croon ing with flares and with fire, The hun ters are com - ing, croon - ing,

Car
The moon has yet to rise up,

Vir
rise up The moon,

Er
soon callout cry - ing The

Av
All the small things that live in the ground will soon,

Da
need to need fast the door

Cam
need to need fast the door

mf

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I Faster, ♩ = 88

77

mf croon - ing, *p* cry - ing.

mf croon - ing, *mp* cry - ing, *p* cry - ing.

mf cry - ing,

p soon. *f* strong, as before, building to climax Why should we

p moon, *f* strong, as before, building to climax Why should we

p soon. *f* strong, as before, building to climax Why should we

sub mp a - gainst some wan d'rer's search for home. *f* strong, as before, building to climax Why should we

sub mp a - gainst some wan d'rer's search for home. *f* strong, as before, building to climax Why should we

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82

Mar

Est *f* head voice; strong but not shout-like as lower parts
 on the wa - ter to find a har - bor

Car *f* head voice; strong but not shout-like as lower parts
 We are cast out to sail a - cross We are

Vir
 start and fear to die? What tim 'rous worms we mor-tals

Er
 start and fear to die? What tim 'rous worms we mor-tals

Av
 start and fear to die? What tim 'rous worms we mor-tals

Da
 start and fear to die? What tim 'rous worms we mor-tals

Cam
 start and fear to die? What tim 'rous worms we mor-tals

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85

f head voice; strong but not shout-like as lower parts *ff*

Mar to find a har- bor_____ to sail a -

Est on the wa-ter to find a har-bor on the wa-ter, sail a -

Car cast out to sail a-cross We are cast out to sail a -

Vir are. There is a gate to end-less joy and yet we

Er are. There is a gate to end-less joy and yet we

Av are. There is a gate to end-less joy and yet we

Da are. There is a gate to end-less joy and yet we

Cam are. There is a gate to end-less joy and yet we

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Mar
cross to find a har- bor _____ *pp*

Est
cross find a har- bor, _____ *pp*

Car
cross to find a har- bor *pp*

Vir
fear to en- ter there. *pp*

Er
fear to en- ter there. *mp* *pp*

Av
fear to en- ter there. *pp*

Da
fear to en- ter there. *mp* *pp*

Cam
fear to en- ter there. *pp*

Caroline overtones
f 2nd overtone, sygyt style

Virginia overtones
f 3rd and 2nd overtones, sygyt style

Eric overtones
f 2nd and 3rd overtones, sygyt style

Avery overtones
f 6th and 7th overtones, sygyt style

Dashon overtones
f 7th overtone, sygyt style

Cameron overtones
f 3rd overtone, sygyt style