

JONATHAN DAVID LITTLE

Woefully Arrayed

[“Wofully Araide”]

Op.13

OR,

Crucifixus pro vobis

AN ANTHEM

FOR

Triple Choir à 12

(I. AATTBB + II. SSA + III. SSA)

OR

I. AATTBB Choir

WITH

II. SSA + III. SSA Soloists

with optional

Organ and Instrumental accompaniment
(reinforcing and/or vocal part replacement)

**From excerpts of text attributed to
John Skelton (ca.1463-1529)**

(DURATION: ca.25 mins.)

N.B.: Abridged versions of *Woefully Arrayed* can be performed by commencing the work from either the Second Refrain (ca.18 mins.) or Third Refrain (ca.12 mins.)



Australian Government



SACRED AND SECULAR
CHORAL AND POLYCHORAL WORKS
OF
JONATHAN DAVID LITTLE
INDIVIDUAL INTERNATIONAL
ARTS PROJECT AWARD
2015-2017

*This project has been assisted by the Australian Government
through the Australia Council for the Arts,
its arts funding and advisory body.*

FORCES LISTS
AND
SPATIAL CONFIGURATIONS
OF
SELECTED CHORAL WORKS
[KEY: S=Soprano; A=Alto; T=Tenor; B=Bass]
(Op.13)

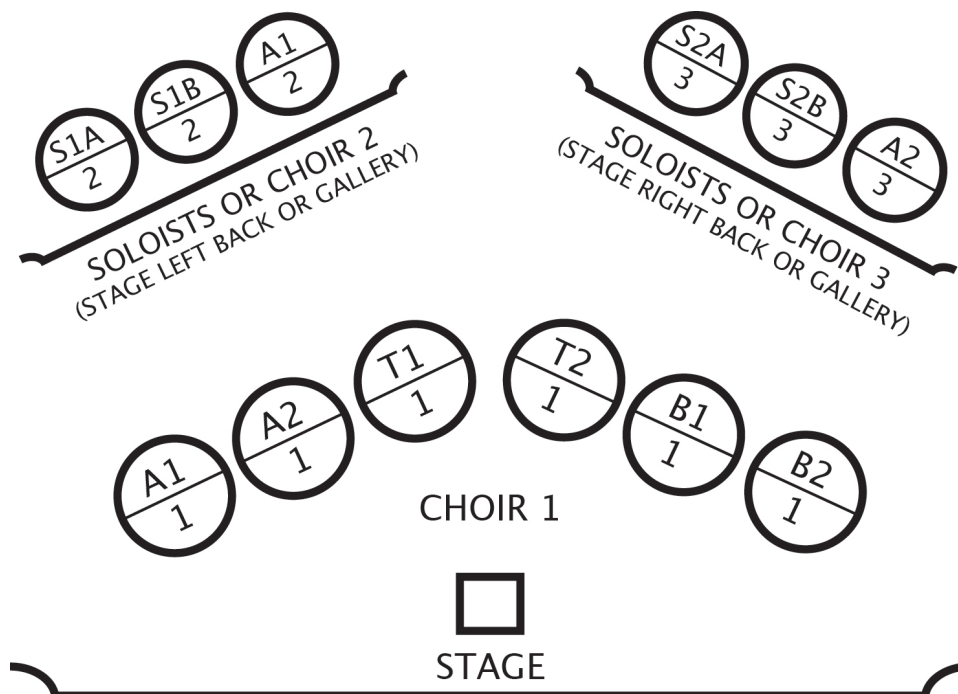
***Woefully Arrayed, Op.13* [“Wofully araide”]**

Anthem for a *cappella* AATTBB Choir, with 2 x SSA Soloists (or Choirs) – with optional Organ and Instrumental accompaniment (reinforcing and/or vocal part replacement):

1. AATTBB Choir [Choir 1] (minimum 2 voices per line) (stage middle front)
2. SSA Soloists [*or* Choir 2, if doubling parts]* (stage left back, or left gallery) +
3. SSA Soloists [*or* Choir 3, if doubling parts]* (stage right back, or right gallery) +

= 1. AAAATTTTBBBB + 2. SSA + 3. SSA; or minimum of 18 singers: 4 sopranos; 6 altos; 4 tenors, 4 basses

(* If treating 2 & 3 as Choirs rather than Soloists, min.6 per choir = 2. SSSSAA + 3. SSSSAA: thus 24 overall – being effectively a 12-part “Triple Choir”)



TEXT (Late 15th / early 16th century)

FIRST REFRAIN

*Wofully araide,
My blode, man,
For thee ran,
It may not be naide;
My body blo and wanne,
Wofully araide.*

VERSE ONE

Beholde me, I pray thee, with all thine whole reson,
And be not hard-herted for this encheson,
That I for thy saule sake was slaine in good seson,
Begyld and betraide by Judas fals treson;
Unkyndly entretid,
With sharpe corde sore fretid,
The Jewis me thretid,
They mowid, they grynned, they scornyd me,
Condempnyd to deth, as thou maist se,
Wofully araide.

SECOND REFRAIN

*Wofully araide,
My blode, man,
For thee ran,
It may not be naide;
My body blo and wanne,
Wofully araide.*

VERSE TWO

Thus nakyd am I nailid, O man, for thy sake!
I love thee, then love me; why slepist thou? awake!
Remembir my tendir hart rote for thee brake,
With pany my vaynys constreynd to crake;
Thus toggid to and fro,
Thus wrappid all in woo,
Whereas neuer man was so,
Entretid thus in most cruell wyse,
Was like a lombe offerd in sacrifice,
Wofully araide.

THIRD REFRAIN

*Wofully araide,
My blode, man,
For thee ran,
It may not be naide;
My body blo and wanne,
Wofully araide.*

VERSE THREE

Of sharpe thorne I haue worne a crowne on my hede,
So paynyd, so straynyd, so rufull, so red;
Thus bobbid, thus robbid, thus for thy loue ded,
Onfaynyd, not deynynd my blod for to shed;
My fete and handes sore
The sturdy nailis bore;
What might I suffir more
Than I haue don, O man, for thee?
Cum when thou list, wellcum to me,
Wofully araide.

FINAL (expanded) REFRAIN

*Wofully araide,
My blode, man,
For thee ran,
It may not be naide;
My body blo and wanne,
Wofully araide.*

PRONUNCIATION GUIDE*

blode – pron. “blud”

naide – pron. “neighed” = *denied*
wanne – pron. “wan” to rhyme with “ran”;
“blo and wanne” = *black and blue*

reson – pron. “rea-son”
encheson – pron. “en-kea-son” = *cause*

Begyld – pron. “be-gild”; betraide – pron. “be-tray-id”
“Un-kind-ley”^{**}; entretid – pron. “en-tree-tid” = *treated*
fretid – pron. “free-tid” = *stung*
“Jew-ees”; thretid – pron. “three-tid” = *threatened*
“mow-id”; “grin-ned”; “scor-nid”: all two syllables
“Cun-dem-nid”; “mayst” one syllable; se – pron. “see”

nakyd – pron. “nay-kid”; nailid – pron. “nay-lid”

hart rote – pron. *heart[-]root*
“pay-nis”; “vay-nis”; “con-stray-ned”: three syllables
toggid – pron. “tug-gid”
“wrap-pid”: two syllables; woo – pron. “woe”
neuer – pron. “ne’er”: one syllable
“En-trea-tid”; “cru-el”: two syllables; wyse – pron. “wice”
lombe – pron. “lamb”; offerd – pron. “off-erd”

haue – pron. “have”; hede – pron. “hed” (*head*)
“pay-nid”; “stray-nid”: both two syllables
“bob-bid” (*beaten*); “rob-bid”; loue – pron. “luv”
“Un-fay-nid” (*unfeigned*); “day-nid”; “blud” (*blood*)
fete – pron. “feet”; handes – pron. “han-dees”
nailis – pron. “nay-lis”

haue – pron. “have”; don – pron. “done”

* *N.B.*: End-of-line pronunciation should always keep the rhyme.

(**The “kyn” of “Unkyndly” may be pronounced such that it rhymes with “grin”.)

WOEFULLY ARRAYED, Op.13

["Wofully Araide"], or, *Crucifixus pro vobis*

Written to commemorate the 50th Anniversary of the National Boys' Choir of Australia (founded 1964)
and dedicated to the memory of Harold Bird, OAM (1922-2015)

From excerpts of text attributed to John SKELTON (ca. 1463-1529)

Jonathan David LITTLE

Lento (♩ = 48-54) (Slow and Spacious) (The conductor should beat quavers)

Maestoso (In Wonder) *

The score is written for Soprano I & II, Alto I & II, Tenor I & II, Bass I & II, and Piano/Organ. The vocal parts are in treble clef, and the piano/organ parts are in bass clef. The time signature is 4/4. The key signature has one sharp (F#). The score includes lyrics for each part. The piano/organ part has a dynamic marking of *f*. The bass part has a dynamic marking of *f*. The score includes a rehearsal mark [MAIN] and a note about the pedal part.

SOLOISTS I & II
or
CHOIR II*
(SSA)
Stage left back
or Gallery

SOLOISTS I & II
or
CHOIR III*
(SSA)
Stage right back
or Gallery*

CHOIR I*
I & II
[MAIN]
(AATTBB)
in camera

Piano/Organ
(Piano ideally for rehearsal only, though organ may certainly be used for support as necessary, ad libitum, and if appropriate within the setting.)

Pedal/Bass Instrument
(N.B.: This pedal part is deliberately not exactly the same as Bass II.)

* If necessary and/or where desirable, appropriate range (and balanced) groups of INSTRUMENTS - including keyboard (ORGAN PREFERRED) - could be used to double, or occasionally replace, selected vocal lines. In this case, the lower bass (i.e., pedal line) should certainly be reinforced.

(N.B.: A comma indicates a breath and/or a general short break in the line, while a double-line caesura indicates a very clear section break.)

The atmospheric and evocative music of **JONATHAN DAVID LITTLE** (b.1965) is notable for its mystical beauty, intensity and richness of material. He studied Composition and Performance at the University of Melbourne, where he won the Lady Turner Exhibition for overall excellence. He holds the degree of Doctor of Philosophy in music for his research into “exotic” 19th- and 20th-century orchestration, is a Fellow of the Incorporated Society of Musicians, and a Fellow of the Royal Society of Arts.

In 2008, the first compilation album of his music was released to universal critical praise. Cambridge University Press’s *Tempo* described it as a “*ground-breaking tour de force ... incandescent*”, while, in America, *Fanfare* magazine admired its “*music of tremendous power ... [and] astonishing range of colors and moods*”. American critic and recording historian Lynn René Bayley ranked the album amongst her Top 5 worldwide releases for the year (in *Fanfare*’s “Want List 2008”), applauding “*a major new, original and quite brilliant classical voice*”. Jonathan’s subsequent album, *Polyhymnia* (Navona Records, 2012) – featuring three European orchestras – was nominated in Spain for “Best Album of the Year”.

Jonathan has, since 2005, been the recipient of multiple ASCAP Plus Awards and Masterworks prizes for Concert Music composition (USA), and recordings have been supported by the Foundation for New Music (USA) and the Kenneth Leighton Trust (UK). In 2009, Jonathan became the first composer to receive a Professional Development Award from the UK music business’s own charity, the Musicians’ Benevolent Fund, and, in 2011, he became the first Australian-born composer to hold the Collard Fellowship of The Worshipful Company of Musicians (est.1500). He was subsequently awarded a PRSF/Bliss Trust Composer Bursary in 2012. In 2015, Jonathan received a major Australian Government / Australia Council “Individual International Arts Project Award”, to help fund the creation and recording of an album of multi-part, *a cappella* polychoral music, and was also one of only seven living composers whose “outstanding works” were selected for the Royal Philharmonic Society’s “ENCORE Choral” Programme (UK) – for performance and live broadcast on BBC Radio 3 during 2016-17. In March 2016, he was Featured Composer at the CNU Contemporary Music Festival – including a showcase concert of his works in the Music and Theatre Hall, Ferguson Center for the Arts, Virginia, USA.

Chief amongst Jonathan’s theoretical writings are two studies on exotic 19th and 20th century orchestration for EMP (for which he received an Authors’ Foundation/Royal Literary Fund Award in 2010), and a forthcoming book entitled, *Anatomy of Musical Composition*, also supported by a 2016 Authors’ Foundation Award. His historically-informed compositional style has variously been called “Archaic Futurism”, “Ecstatic Minimalism”, and “Picturesque Archaism”.

JONATHAN DAVID LITTLE

SELECTED COMPOSITIONS PUBLISHED BY WIRRIPANG

Symphonic and String Orchestra Works

TERPSICHORE: “The Whirler” or Muse of Dance, Op.7 (from *The Nine Muses*, No.7) (Dance Poem for Large Orchestra), c.15’

POLYHYMNIA: “She of Many Hymns” or Muse of Sacred Poetry, Op.10 (from *The Nine Muses*, No.6) (Lamentation for String Orchestra), c.21’

SACRED PRELUDE, Op.15 (string orchestra version), c.11’

Chamber and Instrumental Music

SACRED PRELUDE, Op.1 (string quintet version), c.11’

FANFARE, Op.3a (brass & percussion), c.1’30

DUO SONATA ON ELIZABETHAN THEMES, in 4 mvnts, Op.4 (2 percussion soloists), ca.21’

THE FEAST OF KINGS AND MARTYRS, Op.8 (dual for 2 percussionists), ca.5’

Choral and Vocal Music

BASQUE LULLABY, Op.1a (voice and piano), c.2’

THAT TIME OF YEAR, Op.2 (*a cappella* SATBarB soloists or choir), c.5’

KYRIE, Op.5 from *Missa Temporis Perditi* (*a cappella* SATB double choir and soloists), c.5’