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.)
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.
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”)

[Diagram of stage layout with forces listed]
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,
Begylde 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 panys my vaynys constreyned 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 wore a crowne on my hede,
So paynyd, so straynyd, so rufull, so red;
Thus bobbid, thus robbid, thus for thy loue ded,
Onfaynyd, not deynyd 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, wellecum 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.

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

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

PRONUNCIATION GUIDE*

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>blode</td>
<td>pron. “blud”</td>
<td></td>
</tr>
<tr>
<td>naide</td>
<td>pron. “neighed” = denied</td>
<td></td>
</tr>
<tr>
<td>wanne</td>
<td>pron. “wan” to rhyme with “ran”; “blo and wanne” = black and blue</td>
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<tr>
<td>reson</td>
<td>pron. “rea-son”</td>
<td></td>
</tr>
<tr>
<td>encheson</td>
<td>pron. “en-kea-son” = cause</td>
<td></td>
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<tr>
<td>Begylde</td>
<td>pron. “be-gild”</td>
<td></td>
</tr>
<tr>
<td>betraide</td>
<td>pron. “be-tray-id”</td>
<td></td>
</tr>
<tr>
<td>“Un-kind-ley”**</td>
<td>pron. “en-tree-tid” = treated</td>
<td></td>
</tr>
<tr>
<td>fretid</td>
<td>pron. “free-tid” = stung</td>
<td></td>
</tr>
<tr>
<td>thretid</td>
<td>pron. “thre-e-tid” = threatened</td>
<td></td>
</tr>
<tr>
<td>mow-id</td>
<td>“gryn-ne-d”</td>
<td></td>
</tr>
<tr>
<td>scor-nid</td>
<td>all two syllables</td>
<td></td>
</tr>
<tr>
<td>“Cun-dem-nid”; “mayst” one syllable; se – pron. “see”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| hart rote | pron. heart-
| “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. “bed” (head) |
| “pay-nid”; “stray-nid”; both two syllables |
| “bob-bid” (beaten); “rob-bid”; louse – pron. “luv” |
| “Un-fay-nid” (unfeigned); “day-nid”; “blud” (blood) |
| nails – pron. “nay-lis” |
| haue     | pron. “have”; don – pron. “done” |
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) by Jonathan David LITTLE

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Set by David Turner Associates
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”.

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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’