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## Preface

*'A Pas de deux is a dialogue of love. How can there be conversation if one partner is dumb?'*

– Rudolf Nureyev

*Pas de deux* is an interactive new musical experience created by Paul Smith, the co-founder of VOCES8.

The Pas de deux in ballet is a dance duet. In the music in this book, the duet is between the performer and the audience. The role of leader and follower, the nature of the partnership in the concert hall, can be looked at in a way that encourages a flow of musical energy: a sense of shared creativity.

Across five movements, designed to mirror the traditional stages of the Pas de deux (entrée, adagio, variation one, variation two, coda), the audience will take the step into a new musical playground, mixing contemporary composition and improvisation whilst exploring themes from famous Pas de deux and motifs from ballets by Pyotr Ilyich Tchaikovsky.

This work also draws in part on ideas from the avant-garde music 'happenings' of John Cage and can, should you choose, have dashes of performance art that reference his great friend, the Postmodernist artist Marcel Duchamp. The work develops an improvisatory approach to musical excerpts with human voices, choir or loop station, piano and other objects combining in a sound world which also draws inspiration from some of today's leading contemporary composers.

### Movements – Overview

#### 1. *Entrée: Pas de deux*

Swan Lake *vocalise*

This movement is designed to set the scene for a traditional Pas de deux, using a waltz time signature to find the musical flow and the element of dance that is referred to in different ways later in the work.

#### 2. *Adagio: Sleep and Dream*

Sleeping Beauty, The Nutcracker *and text from William Shakespeare's Sonnet 43*

Introducing text here for the first time, the poetry by Shakespeare is chosen to complement the musical motifs from *Sleeping Beauty* and the *The Nutcracker*. Underneath ideas of sleeping and dreaming in the text, the piano part also hints that dreams can be filled with conflicting emotions.

#### 3. *Variation 1: Harmony*

*Utopia, text by Thomas More*

The opening segment of this movement should be emotionally driven. A drumbeat that quickens until it can quicken no more helps and sets up a dramatic contrast with the plainchant-inspired musical ideas and the 'harmony' that we discover at the end of the movement.

#### 4. *Variation 2: Sangena*

*Uniting, one with another (traditional Zulu)*

Light, upbeat and filled with joy, this text is taken from a wedding setting. Bring as much happiness as possible to this movement!

#### 5. *Coda: Unity*

*Japanese poetry, world music rhythms and text and extracts inspired by The Nutcracker*

The final movement fuses together a number of world music elements: an Arabian-style melody written by a Russian; Japanese text; rhythms from Africa, South America and India, and language fragments in German, French, Chinese and Turkish. All these musical ideas are paired with an extract of Japanese poetry by Sōchō from 1488 (Minase Sangin Hyakuin) – a fine example of the collaborative poetry style, Renga.

## Acknowledgements

With any project like this, I always count myself lucky to be surrounded by so many inspiring people. It would not have been possible to finish *Pas de Deux* without the help and support of a vast cast from all around the world.

The central theme of *Pas de Deux* is of interaction, of sharing music and of a sense that singing together can inspire us, can bring us joy, and can help us feel like we are part of a world that is bigger than us, but which embraces us.

Writing this in 2016, a year in which certain world events made many friends question how successful we can be with our shared ideal of a global community, I feel fortunate to be able to thank people from all corners of the planet. Music, as ever, unites us. The words of the 15th-century Japanese poet, Socho, and of Thomas More that I've used in this work ring true more now, I hope, than ever.

'A thousand voices singing together overwhelm the individual flaws...with harmony matching harmony, swell to an ideal of impeccable glory and grace'.

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Vivendi Create Joy

The CREA team in Nantes

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I hope you enjoy sharing this collection of music.

# 1. Entrée: Pas de deux

Paul Smith

$\text{♩} = 128$   
*mp solo* *mp response*

S. Du du

A. *mp response*  
Du du du du du du du du

T. *mp response*  
Du du du du du du du du

B. *mp response*  
Du du du du du du du du

Piano

9 *solo* *response*

du du

*response*  
du du du du du du du du du du

*response*  
du du du du du du du du du du

*response*  
du du du du du du du du du du

Piano

17 *solo*

du du

*mp*

*First time solo melody, second time audience sings  
unison melody with others adding harmony*

25

du du

*p*

*p*

*p*

*mp*

# 2. Adagio: Sleep and Dream

William Shakespeare

♩ = 110

S.

A.

T.

B. *Bass solo mp*

When in dead night thy fair im-per-fect shade Through hea - vy sleep on

Piano

7

sight-less eyes doth stay, on sight - less eyes doth stay

13

*p* ooh ooh ooh

*p* ooh ooh ooh

*p* ooh ooh ooh

*Sing to 'ooh', 'ah' or 'mm' depending on directions given by the conductor. As you repeat each of these sections the audience is welcome to join in with any part if you repeat them more than once and encourage them.*

# Variation 1: Harmony

The piece starts with performers in all parts of the hall.  
During the first three sections they slowly make their way to the stage.

## Section 1

The conductor signals this section by holding up one finger.  
Tribal noises, minimal at first, and arhythmic, using sounds like 'vuv', 'sshh', 'jjj', 'brrr', 'ooh', 'huh', 'k', 'b', 'mmaaabb'. Feel free to come up with your own sound.

## Section 2

The conductor signals the change into this section by holding up two fingers.  
Tribal noises growing in intensity, both with greater dynamics and greater speed.

## Section 3

The conductor signals the change into this section by holding up three fingers.  
The tribal noises get even faster and louder, building to a clamour, denser, faster, louder and then, with the signal from the conductor, suddenly STOP.

Silence for an amount of time to be determined by the soloist,  
who begins to sing when he/she chooses.

Thomas More

**SECTION 1**  
Arythmic tribal noises  
(repeat as desired)

**SECTION 2**  
Tribal noises grow in  
intensity, louder and faster

**SECTION 3**  
Noises get even faster,  
building to a clamour.  
Conductor signals a sudden STOP

*p* *mf* *ff* //

Tutti

use syllables such as 'vuv', 'sshh', 'jjj', 'brrr', 'ooh', 'huh', 'k', 'b', 'mmaaahh'

$\text{♩} = 100$

Call *p* Response

Upper Voice Soloists

Upper Voice Chorus

Lower Voice Chorus

Lower Voice Soloists

Piano

# 4. Variation 2: Sangena

Traditional Zulu

$\text{♩} = 92$

Djembe

Triangle

Upper Voice Soloists

Upper Voice Chorus

Lower Voice Chorus

Lower Voice Soloists

Piano

*mf*

The musical score is written in 4/4 time with a tempo of 92 beats per minute. The Djembe and Triangle parts feature a rhythmic pattern of quarter notes and rests. The vocal parts (Upper Voice Soloists, Upper Voice Chorus, Lower Voice Chorus, and Lower Voice Soloists) are currently silent. The Piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both marked *mf*.