

pour Ondes Martenot, Soprano, Alto et Violoncelle

— 1986 —

Ailsa DIXON (1932-2017)

Partition



NOTES ON THIS EDITION

This new typeset edition is based on the composer's manuscript score, and on a copy used for the first performance. If you wish to see these sources, do contact Josie Dixon, the composer's daughter, for further information.

From Cynthia Millar's (the Ondes player for the first performance) markings and our own understanding of the piece, we added some suggestions for the interpretation, specific to the Ondes Martenot. These are written in [...]. Of course, those are only suggestions, as the choices will depend on the venue, the individual instrument, and the taste of the players. The composer did not write any specific words or sounds for the soprano part, so it is entirely up to the singer and the ensemble to decide.

Find out more about Ailsa Dixon www.ailsadixon.co.uk



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Shining Cold" for Onder, Soprano, Viola e' Cello.

I gazed upon a cold white valey, And sent a question out into its silence. Wind stirred, hen gusts revealed a body lying under snow. As I looked at it, strange sounds came from another world. The wind rocked my question. The face smiled up, sun shone in it. Then gusts of snow covered it up again. My question lies now on the landscape, half an anower."

N.B. It's an important point that in old languages such as greek and tebrew, the same word can be used for (1) breath (2) wind (3) spirit. This piece is about all three, with the Outers o Voice standing meinty for the questioning spirit, and the strings mainty for the wind. The Soprano, being the mortal manifestation of the spirit, has to breathe(!), and all the other players must allow the mostic to beather with her so that the drawing together of these three words is undisturbed.

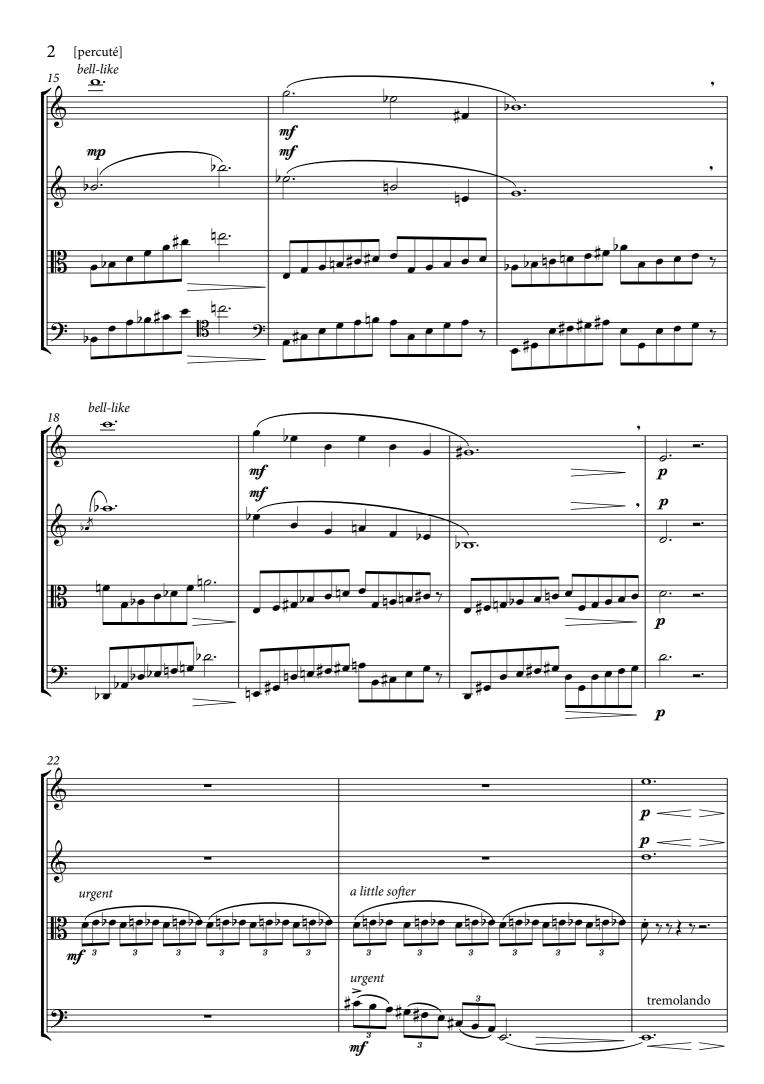
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SHINING COLD

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