

Diana Burrell

PHOS

for organ, cello and percussion



PHOS

Phos means Light. An eerie, veiled light pervades the opening of the work as the cello plays a slow melody in a very high register which is supported by fragments of material on hand-bells, cow-bells and the organ pedals. In the passage which follows, this melody is transformed by the organ into something strong and fanfare-like which beams out across the music like a searchlight, whilst on another manual the accompaniment scrambles from the very bottom of the instrument to the very top, all lit up by phosphorescent flashes of brightness on the vibraphone. Light has an opposite - Dark - and in a violent and disjointed section the cello is heard in long, slow notes making its way from the shadows of its low register and climbing towards the top as the music enters its radiant and glowing Coda.

*Diana Burrell
July 2011*

Instrumentation

Organ
Cello
Percussion (1 player)

Percussion requirements

Hand-bells (E F# G A \flat B \flat C D \flat D F)
Cow-bells (D E \flat F G G# A B C#)
Vibraphone, Suspended Cymbal, Tambourine, 6 Rototoms

Performance notes

Extra slurs, bowings, organ registration etc should be added by the performers as appropriate to the expression of the music.

It is permissible to amplify the cello if desired.

Phos was commissioned by the American Guild of Organists for their National Convention in Nashville, Tennessee, July 2012.

PHOS

(2011)

Diana Burrell
(b. 1948)

4/4 Intense and passionate $\text{♩} = c. 80$

Organ

Cello
f
Change bow as often as necessary on the long notes. Keep tone intense throughout.

Percussion
HANDBELLS
mf

8
Vc.
Perc.
HANDBELLS
COWBELLS
(HB)

15
Vc.
Perc.
(HB)
(CB)
mf
3/4
f
4/4

21
Vc.
Perc.
(HB)
ff
mf

27

Vc.

Perc.

f

(HB)

3:2

32

Org. (pedals)

Vc.

Perc.

f

mf

(HB)

(CB)

3

3/4

36

Org. (pedals)

Vc.

Perc.

p

mf

(HB)

3

3:2

3/4

5/4

3/4

39

Org. (pedals)

Vc.

Perc.

p

(HB)

(CB)

3

3:2

5:3

3/4

43 4/4 3/4

Vc.

Perc.

(CB) *mf* (HB)

49 3/4

Org. (pedals)

Vc.

Perc.

mf (HB) 3:2 (CB) (HB) (CB) 5:4

54

Org. (pedals)

Vc.

Perc.

(CB) 3 (HB) (CB) (CB) (HB) 3

60

Vc.

Perc.

mp (HB) 5:3 5:3 (CB)

65

Org. *ff*

Vc. *ff* 3:2

Perc. change to Vibraphone (VIB) Pedal. Brilliant and resonant. Motor off. *ff*

67

Org. *f*

Vc. *ff*

Perc.

69

Org.

Vc. *mf* pizz. *ff*

Perc. change to Cymbal (CYM) *mf*

72 rit. **4/4** A little faster **3/4**

Org. *mp* **II**

Vc. *mp* arco

Perc. *fff* *mp*

77 **3/4** **2/4** **3/4**

Org.

Vc.

83 **4/4**

Org. *f* *mf*

Vc. *5:3* *5:3* *5:3* (CYM) *tr*

Perc. *mp*

Steadier, but with great energy $\text{♩} = c. 80$

88

4/4

I - Strong, powerful - as in a 'fanfare'

f

Org. II - Less strident sound. Clear.

mf

Pedals - Light.

(8' 4' only)

mf

Vc. *ff* 6 pizz.

89

90

91

f

mf

mf

(pizz.)

f

92

Org.

Vc.

93

Org.

94

Org.

Perc.

96

Org.

Vc.

Perc.

97

Org. *mf*

Vc.

Perc.

98

Org. *f*

100

Org. *mf*

Vc. *(pizz.)*

101

Org.

102

Org.

Vc.

Perc.

arco, sul pont.

f

104

Org.

Vc.

Perc.

f

5

105

Org.

Vc.

Perc.

3

5

5

5

106

Org.

3

3

107

Org.

Vc.

mf

mf

pizz.

f

108

Org.

Vc.

f

3

arco

6

pizz.

109

Org.

3

110

Org.

Vc.

Perc.

3

arco, sul pont

f

5

5

f

111

Org. *mf*

Vc.

Perc. 5 5

112

113

Org. *mf*

Vc.

114

Org. *mf*

115

Org.

Vc.

Perc.

mf

f

f

3

6

pizz.

116

Org.

117

Org.

Vc.

Perc.

arco, sul pont.

mf

mf

5

5

118

Org.

Vc.

Perc.

f

5

5

(b)

119

Org. *mf*

Vc. *mf*

Perc.

120

Org.

Vc.

Perc.

121

Org. *f*

Vc. *f* sul pont.

Perc. *f*

122

Org. *ff*
Vc.
Perc. *f*

123

Org. *ff*
Vc. *pizz.*
Perc. *f*

124

Org. *mf*
Perc. *mf*

125

Org.

Perc.

mf

127

Org.

Perc.

mp

5

5

change to Bells

129

Org.

Perc.

mp

HANDBELLS

mf

130

Org.

Perc.

mp

mf

mp

3/4

COWBELLS

(CB)

3

133 rit. . . . Lyrical, but with energy

Org.

Vc.

Perc.

(HB) change to Cymbal

p arco

mp *mp*

3/4 3/4

140

Org.

Vc.

Perc.

p *p*

mp (CYM) *tr*

p < *mp* > *p*

3/4 7/16 3/4

145

Org.

Vc.

mf *mp*

5/16 3/4

150

Org.

Vc.

mf

mp

mf

154

Org.

Vc.

Perc.

mp

mf

mp < *mf*

158

Org.

Vc.

mf

mf

162

Org. *mf* ⁵

Vc. *f*

Perc. *mp*

accel. A tempo

167

Org. *mp* ^(4' 2' but no 8') ^{II}

Vc. *f*

Perc. *mp*

accel. A tempo

4/4

171

Org. *mf* ^{II}

Vc. *mf*

Perc. *ff*

accel.

4/4 **3/4**

Change registration of each 'D' to produce many different 'colours'.

X Dark and mysterious

175 rit. c.10" c.3" c.6" c.10"

Org. *f* *p* *pp* I *p* II

Perc. *p* (TAMB) *p*

Change registration on each of the numbered seconds. As many different 'colours' as possible.

① ③ ④ ⑥ ⑨ ⑩

182 c.4" c.2" c.12" c.6" c.6" **3/4**

Org. *p* *p* II *p*

Perc. change to Rototoms *p*

188 I **Change registration** ① ②

Org. I *f* *f* *mp*

Perc. (ROTOTOMS) *f*

190

Org. II

1 2 3

mp

Vc.

Perc. change to Tambourine *mp*

194

Org. I

mf

p

Vc. *mf* *mf* *mf* *mf*

Perc. (TAMB) (slow trill) *p* *p* *mf* *p*

199

X

c.5" c.5" c.2" I 3 4 5

3/4

Org. II

4 5

p

Vc. sul pont. *mp*

4/4

205

Org.

208

Org.

209

Org.

Vc.

Perc.

3/4

4/4

212

4/4 (PED)

Org.

Vc.

Perc.

214

Org.

Vc.

Perc.

216

Org.

Vc.

Perc.

3/4

2/4

5:4

mp

arco

mp

219

Org.

Vc.

Perc.

Brilliant

2/4

3/4

I

(b)

ff

pizz.

ff

ff

6

6

3

3

222

Org.

Perc.

223

224

Org.

Perc.

227

Org.

Perc.

229

Org.

Vc.

Perc.

Very warm (arco)

mf

f

232

Org.

Vc.

Perc.

mf 3

mf 3 5

235

Org.

Vc.

Perc.

mf 3

Cello begins a long, sustained crescendo.....

mf 6 6 3 3

239

Org.

Vc.

mf 3

241

Org.

Vc.

Perc.

mf 3

244

Org.

Vc.

Perc.

mp

mp

247

Org.

Vc.

Perc.

3

250

Org.

Vc.

Perc.

253

Org.

Vc.

Perc.

change to Bells

HANDBELLS

Becoming more and more radiant

258 rit.

Org.

Vc.

Perc.

COWBELLS

4/4 Radiant

6/8

3/4

264

Org. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ ^{1/2}

Vc.

Perc. HB *mf* to Vibraphone VIBRAPHONE Pedal. Brilliant and resonant. *mf* 3:2

268

Org. $\frac{4}{4}$ ^{1/2} $\frac{4}{4}$ $\frac{3}{2}$ $\frac{5}{4}$

Vc.

Perc. *mf* 3

271

Org. $\frac{5}{4}$ $\frac{3}{4}$ Moving forward $\frac{2}{4}$

Vc.

Perc. *mf* *mf* 3:2

274

3/4 **2/4** **3/4** *A tempo*

Org. *f* 3:2

Vc. *f* 3:2

Perc. *f* 3

280

3/4 **5/8** **4 1/2/4** **12/8**

Org. *mf*

Vc. *f* 3

Perc. *f* 3

283

12/8 **3/4** **4/4**

Org. *f*

Finger a minor 6th as high as possible on the A and D strings.
 Use very light pressure in LH (as in harmonics), and heavy pressure in RH.
 Pitch is free, but follow the pattern of the lines. Fast, long separate bows.

Vc. *f* 3

Perc. *f*

285 **4/4** **3/2**

Org. *f* *mp*

Vc.

Perc. *3* *3* to Cymbal

288 **4/4** Moving forward **2/4** **3/4**

Org. *mf*

Vc. *p* *mf* *5* *5* *3* *5* *6*

Perc. CYMBAL 'scrape' *p* to Rototoms

291 **3/4** **4/4** rit. **3/4** A tempo

Org. *f*

Vc. *f* *3* *3* *3* *3* *3* *3*

295

4/4

5/8

3/4

Org.

Vc.

Perc.

mf *f*

3

3:2

3:2

301

3/4

5/4

3/4

Org.

Vc.

Perc.

f *ff*

6

6

6

6

6

ROTOTOMS

change to Vibraphone

304

3/4

4/4

Org.

Vc.

Perc.

6

6

6

6

6

6

306

Org.

Vc.

Perc.

6 6 6 6 6 6

f *f*

(VIB) *f* 3

308

Org.

Vc.

Perc.

All minor 6ths as before

3 3 3 3 3 3

f 3

311

Org.

Vc.

Perc.

3 3 3 3 3 3

f 3

3/4

314 **4/4**

Org. *f*

Vc. *f* 3 3:2

Perc. 3 3

317

Org. *f*

Vc. *f*

Perc. *f* *f*

320 **3/4**

Org. *mf*

Vc. 3 *f*

Perc. *f* *f*

4/4

323

Org.

Vc.

Perc.

mf

mf 3

mp 3

327

4/4

Org.

Vc.

Perc.

mf

p

p

mp

p

rit.



71 Chedburgh Road · Bury St Edmunds · Suffolk IP29 5QU
01284 850753 · sales@ump.co.uk · www.ump.co.uk