## Philip Lawton

## ENTHUSIASTICON for large choir

2014 / corrected 2016

## Performance Notes

ENTHUSIASTICON is in three sections, performed with brief silences between them.
This piece is intended for a large choir of confident singers, with mixed or equal voices. The use of tuning forks by singers is encouraged.

The choir should be arranged in a large circle around the audience, with the conductor in the centre.

## Section One

The large horizontal arrows on the left hand side of the page indicate the direction of travel of the conductor's $2 n d$ signal (white arrows). Example: in the first line, the conductor gives the first signal, (a tutti downbeat) at the black arrow, and the singers sing through the first bar, and hold at the fermata. Then the conductor turns to the rear of the circle, and gives a 2 nd downbeat. The conductor gradually turns clockwise, and the signal therefore travels around the circle until it reaches the rear again.

## Section Two

The singers should be assigned to four groups, as in the diagram below:


## Section Three

All advice for this section appears on page 6.

## Text

Sections One and Three: "Spem in alium", adapted from the Sarum Breviary.This is the same text set by Thomas Tallis in his 40-part motet of the same name.
Section Two: "Vivon an extra me", first part of Ode XV "Enthusiasticon: De nova Hierosolyma" by Paul Melissus (also Schede). The second and third parts of the ode were set by Alessandro Striggio in his 40part motet "Ecce beatam lucem".

## Alternative Layout

When arranging the choir in a circle is not possible, the choir may be arranged in any other shape, e.g. block, line, semicircle. In this case, the large direction-arrows in Section One may be interpreted very simply with reference to the left, centre and right of the choir. In Section Two, the singers should be assigned to four groups as in the diagram below:


## ONE



This section is given in four versions; each singer should perform only the version for their group.
The conductor gives a downbeat for all groups at the black arrow, and each singer proceeds through the text, speaking in a normal voice at slightly slower than normal speaking pace (but still as individuals, not chanting in unison). Dynamics should be observed even during the spoken portions. Spaces between texts are silences that last at least as long as it would take to read aloud text that could fit in that space.
Singers may pause longer at these spaces, if they wish.
After the downbeat at the black arrow, there are no more conductor signals in this section.
Where notes are given, these should be sung with equal length at each singer's chosen tempo.
White notes c .4 x longer.


## Group 2

dim.

Vivon an extra me ipsum raptus agor? Sanc - te fla - tus quas partes mundi colo?

et pal-me-am tendentem manu virgam. An nova istac Urbs So - ly - me est, et gemmis nitens et auro?

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The conductor gives a downbeat for all groups at the black arrow, and each singer proceeds through the text, speaking in a normal voice at slightly slower than normal speaking pace (but still as individuals, not chanting in unison). Dynamics should be observed even during the spoken portions. Spaces between texts are silences that last at least as long as it would take to read aloud text that could fit in that space. Singers may pause longer at these spaces, if they wish.
After the downbeat at the black arrow, there are no more conductor signals in this section.
Where notes are given, these should be sung with equal length at each singer's chosen tempo.
White notes $c .4 x$ longer.

## Group 3



Quai lo - ca mu - ta - tus frequento? Laetos cernere video Chris - ti vultus,


Divino scintillantes fulgetro. Proximum me dextran $\tan$ - git, Divis immistum


## Group 4

$\bar{f} \quad \boldsymbol{f} \quad \operatorname{dim}$.

Vivon an extra me ipsum raptus agor?
Sancte flatus ques pates mundi colo?


Divino scintillates fulgetro. Proximum me dextran tangit, Di - vis immistum

et gemmis nitens et aura?

## THREE



