

Prayers to Broken Stone

for clarinet, tenor saxophone, and piano

Eric Honour

for the Thelema Trio

Prayers to Broken Stone

Program Notes

Commissioned and premiered by the Thelema Trio.

Prayers to Broken Stone is made up of nine movements, performed continuously. The movement titles all come from the third part of the poem "The Hollow Men," by T. S. Eliot. This is the text of that part of the poem:

III

This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.

Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

I like Eliot's poetry very much; several of my pieces are titled after his work, and composed in reaction to his imagery. In this particular case, the poetry presents a number of compelling images and fragments, and I took those to form the movement titles. The music in each movement reflects the meaning of the title, and the way the various images fit together, to some degree. In the way I approached the composition of this work, I was also influenced by George Crumb's monumental piece *Black Angels*, for electric string quartet. The formal structure of the movements in my piece is similar to that work, and the sound world is somewhat similar as well.

for the Thelema Trio
Prayers to Broken Stone

Transposed Score

Eric Honour

i. the dead land

Spacious ♩ = 60

Clarinet in B \flat

Tenor Saxophone

Piano

Before the performance begins, lay two strings of plastic beads over the strings of the piano, covering C 3 - C 6 or higher.

B \flat Cl.

T. Sx.

B \flat Cl.

T. Sx.

Pf.

Prayers to Broken Stone

20

B \flat Cl. *p* *legatissimo* *mp* *sempre espress.*

T. Sx. *mp* *ff* *mp* *mp*

Pf. *sempre p*

24

B \flat Cl. *mp* *mf*

T. Sx. *mf* *f*

Pf. *mp* *dim.* *p*

28

B \flat Cl. *dim.* *pp* *sempre pp*

T. Sx. *mp* *n* *p* *mp*

Pf. *pp*

Remove the lower string of plastic beads from the piano.
(Let vibrate, keep pedal down until m. 37.)

ii. stone images

Heavy, powerful ♩ = 120

B \flat Cl. 

T. Sx. 

Pf. 

Remove the upper string of plastic beads from the piano.

T. Sx. 

Pf. 

T. Sx. 

Pf. 

Prayers to Broken Stone

T. Sx. 49 *p* *fz.* *f* *p*

Pf. 49 *mp* *f* *mp*

T. Sx. 53 *f* *p* *fz.* *f*

Pf. 53 *f* *mp* *f*

T. Sx. 57 *f* *p* *fz.* *f*

Pf. 57 *mp* *f*

Prayers to Broken Stone

61

T. Sx.

Pf.

flz.

p *f*

mp *f*

64

T. Sx.

Pf.

flz.

f *f*

68

T. Sx.

Pf.

flz.

p *f*

mp *f*

71

T. Sx.

Pf.

flz. *flz.* *flz.* *flz.*

f *f*

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T. Sx. 75 *f* *ff* *f* *ff* *f*

Pf. 75 *ff* *f*

T. Sx. 79 *ff* *f* *ff* *f*

Pf. 79

T. Sx. 82 *ff* *f* *ff*

Pf. 82 *ff* *f*

Prayers to Broken Stone

T. Sx. 85 *fz.* *f* *ff* *f*

Pf. 85 *f*

T. Sx. 88

Pf. 88 *f* *ff*

T. Sx. 91

Pf. 91 *f* *ff*

Prayers to Broken Stone

94

B \flat Cl. *take over from saxophone*

T. Sx. *pp* *fz.* *f*

Pf.

iii. supplication

Lyrical and pleading $\text{♩} = 52$

98

B \flat Cl. *p* *mp* *p*

101

B \flat Cl. *mp* *p* *mp*

104

B \flat Cl. *mf* *mf*

107

B \flat Cl. *mp* *mf*

109

B \flat Cl. *f* *pp* *p*

113

B \flat Cl. *p* *mp* *mf*

Prayers to Broken Stone

iv. dead man's hand

Forceful, intense, grotesque ♩ = 168

115

B♭ Cl. *mp*

repeat, growing softer, until piano begins mvt. iv

115

Pf. *ff*

118

T. Sx. *f* *ff*

118

Pf. *f* *ff*

121

T. Sx. *mf* *ff*

121

Pf. *mp* *ff*

Prayers to Broken Stone

T. Sx. 124

Pf. 124

T. Sx. 127

Pf. 127

T. Sx. 130

Pf. 130

Prayers to Broken Stone

T. Sx. *f*

Pf. *f*

T. Sx. *ff*

Pf. *ff*

T. Sx. *f* *ff*

Pf. *f* *ff*

Prayers to Broken Stone

T. Sx.

140

Pf.

T. Sx.

143

Pf.

T. Sx.

146

Pf.

T. Sx. 149 *f* *mf* 3

Pf. 149 *f* *mf*

T. Sx. 152 *f* *mf*

Pf. 152 *f* *mf*

T. Sx. 155 *ff* *mp*

Pf. 155 *ff* *mp*

Prayers to Broken Stone

T. Sx. 157

Pf. 157

T. Sx. 160

Pf. 160

T. Sx. 162

Pf. 162

T. Sx. 164

Pf. 164

Prayers to Broken Stone

T. Sx. 166

Pf. 166

Detailed description: This system covers measures 166 to 168. The T. Sx. part (top staff) begins with a whole rest, followed by a melodic line of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The piano accompaniment (Pf.) consists of two staves. The right hand plays chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4. The left hand plays chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4. Dynamics include accents (>) and hairpins.

T. Sx. 169

Pf. 169

Detailed description: This system covers measures 169 to 171. The T. Sx. part (top staff) has a melodic line: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, Bb5, A5, G5. The piano accompaniment (Pf.) has two staves. The right hand plays chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4. The left hand plays chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4. Dynamics include accents (>) and hairpins.

T. Sx. 172

Pf. 172

Detailed description: This system covers measures 172 to 174. The T. Sx. part (top staff) has a melodic line: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, Bb5, A5, G5. The piano accompaniment (Pf.) has two staves. The right hand plays chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4. The left hand plays chords: G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4, G4-Bb4. Dynamics include accents (>) and hairpins.

T. Sx.

175

Pf.

T. Sx.

178

Pf.

T. Sx.

182

Pf.

T. Sx.

Pf.

185

T. Sx.

Pf.

188

molto rit.

T. Sx.

Pf.

191

fp *ff* *pp*

fp *ff* *pp*

Ped.

v. startwinkle (fading)
Spacious ♩ = 60

193

Pf. *p*

pp

(lift pedal enough to clear previous sonority, allowing
this one through. Then sempre ped. until movement vi.)

194

B \flat Cl. *pp*

Pf.

198

B \flat Cl.

T. Sx. *pp*

Pf.

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219

B \flat Cl.

T. Sx.

Pf.

pp

vi. death's other kingdom

Forceful, intense, grotesque ♩ = 168

224

B \flat Cl.

T. Sx.

Pf.

ff

*

227

B \flat Cl.

Pf.

ff

mf

With a nervous, spooky energy

mf separated, twitchy

B \flat Cl. 229

Pf. 229

This system contains measures 229 and 230. The B \flat Clarinet part (top staff) features a melodic line with slurs and accents. The Piano part (bottom two staves) provides accompaniment with chords and moving lines in both hands, including slurs and accents.

B \flat Cl. 231

Pf. 231

This system contains measures 231 and 232. The B \flat Clarinet part (top staff) continues the melodic line. The Piano part (bottom two staves) features more complex accompaniment with slurs and accents.

B \flat Cl. 233

Pf. 233 *sub. mf*

This system contains measures 233 and 234. The B \flat Clarinet part (top staff) begins with a dynamic marking of *s* (pizzicato). The Piano part (bottom two staves) starts with a dynamic marking of *sub. mf* and includes slurs and accents.

B \flat Cl. 235

Pf. 235

B \flat Cl. 237

Pf. 237

Abruptly slower, $\text{♩} = 54$
warpedly majestic

B \flat Cl. 239

Pf. 239

Prayers to Broken Stone

243

B \flat Cl.

243

Pf.

mf *separated, twitchy*

fff *slight rit.*

As before, nervous and spooky $\text{♩} = 168$

247

B \flat Cl.

mf *separated, twitchy*

247

Pf.

mf *separated, twitchy*

249

B \flat Cl.

249

Pf.

B \flat Cl. 251

Pf. 251

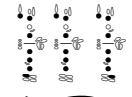
B \flat Cl. 253

Pf. 253 *sub. mf*

B \flat Cl. 255

Pf. 255 *ff* *f*

Prayers to Broken Stone



257

B \flat Cl.

Pf.

ff

259

B \flat Cl.

Pf.

261

B \flat Cl.

Pf.

ff

f

ff

vii. waking alone

Befuddled, swimmy, unsteady ♩ = ~60



265 T. Sax. *mp* fast ----- very slow *pp*

267 T. Sax. (trill as before) fast ----- even slower *p* ----- *ppp*

269 T. Sax. *p* ----- *mp* ----- *p* Quick but smooth and effortless ♩ = 160

272 T. Sax. *pp*

273 T. Sax. ----- *ppp* ----- *p*

276 T. Sax. *mp* ----- *sub. f ppp* Fluid, loose, not mechanical ♩ = 120

280 T. Sax. *f* ----- *p < ff* ----- *mf* ----- *f*

284 T. Sax. *ff* ----- *mf* ----- *p* ----- n (trill low C constantly)

do not blow through grace notes:
merely change keys as the slap
tongued note resonates

viii. lips that would kiss

Fluid, yearning $\text{♩} = 60$

B \flat Cl.

B \flat Cl.

Pf.

B \flat Cl.

Pf.

B \flat Cl.

Pf.

294

B \flat Cl. *f*

Pf. *ffpp*

295

B \flat Cl. *ff*

Pf. *f*

296

B \flat Cl. *f* *ff* Suddenly faster, quirky ♩ = 92

Pf. *ffpp* *pp*

299

B \flat Cl. *p*

Pf. *p*

301

B \flat Cl. *mf*

Pf. *mf*

tr.

5:3

303

B \flat Cl.

Pf.

Prayers to Broken Stone

B \flat Cl. 305

Pf. 305

This system covers measures 305 and 306. The B \flat Clarinet part features a melodic line with eighth-note patterns and triplet markings. The Piano accompaniment consists of chords and eighth-note figures in both hands, with triplet and quintuplet markings.

B \flat Cl. 307

Pf. 307

This system covers measures 307 and 308. The B \flat Clarinet part has a more sparse melodic line with rests. The Piano accompaniment features a change in meter from 2/4 to 3/4 and back to 2/4, with chords and eighth-note patterns.

B \flat Cl. 309

Pf. 309

This system covers measures 309 and 310. The B \flat Clarinet part includes a quintuplet and a dense sixteenth-note passage. The Piano accompaniment features chords and eighth-note patterns, with a meter change from 2/4 to 4/4 and back to 2/4.

311

B \flat Cl. *ff* *mp* 5

Pf. *f* *LH sempre mf*

312

B \flat Cl. *f*

Pf. *ff pp*

313

B \flat Cl. *ff* *mp*

Pf. *f*

Prayers to Broken Stone

314

B \flat Cl. *f* *ff* *mp*

Pf. *ff pp* *f*

316

B \flat Cl. *f*


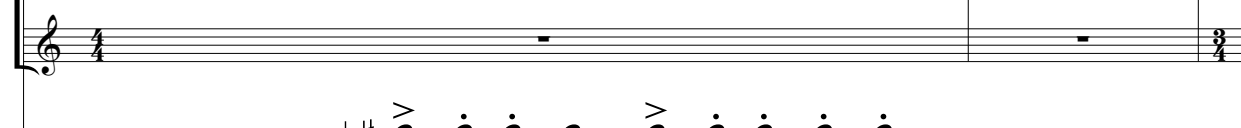

Pf. *ff pp*

317

B \flat Cl. *ff*

Pf. *f*

Prayers to Broken Stone

B \flat Cl. 
T. Sax. 
Pf. 

B \flat Cl. 
T. Sax. 
Pf. 

B \flat Cl. 
T. Sax. 
Pf. 

335

B \flat Cl.

T. Sx.

Pf.

338

B \flat Cl.

T. Sx.

Pf.

341

B \flat Cl.

T. Sx.

Pf.

Prayers to Broken Stone

343

B \flat Cl.

Blow air through instrument and click keys
(line indicates dynamics and key speed)

fade away with
piano resonance

T. Sx.

Blow air through instrument and click keys
(line indicates dynamics and key speed)

fade away with
piano resonance

343

Pf.

p

pp

Place one string of plastic beads
over the middle strings of the piano,
positioned so that they do not interfere
with the closing chords of the work.

After the final chord, remove
the string of plastic
beads from the piano.
(Let vibrate, keep pedal down
until all sound fades away.)