

# The Forest at the South Field

for Percussionist on the Trail

*for Jane Boxall*

Dennis Báthory-Kitsz

**WESTLEAF**  
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## The Forest at the South Field

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# *The Forest at the South Field* for Jane Boxall

Text from Ezekial 20:46 with its violence denied ("set thy face to the south and drop thy word to the south")

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## Instrumentation:

Seven small metal tubes on a rack tuned E F G G# A B C.

Four larger resonant items (metal) tuned G# A B C.

Two even larger resonant items (wood/clay) tuned G F.

Two even larger resonant items (skin/drum) tuned E B.

One group of unpitched items (bone/stone/wood).

The performer's voice.

See the notated score page for the five musical modules.

Sections I, IV, V, and XII (=I) are required. Any or all of the remaining sections may be performed. In a full concert performance, all sections are performed.

Sections I-VII are all sung to musical module #1. The remaining modules are as specified. Module 5 may be played along with any section except I and XII.

The rhythm of ten eighth notes in module #1 remains constant throughout; additional 'breath' or anticipation beats may be used as in modules #1a-1c. The rhythm of the remaining modules may be exact or flexible. The tempo is up to the performer but should be trancelike and apparently steady; it may slow or speed up if the change is not too evident. Think days and seasons. (The modules are non-retrogradable rhythms, but not the pitches.)

The singing should be reasonably on pitch but no 'purity' is required. *Sprechstimme* is welcome as the piece develops; it is important to suggest multiple meanings of the words in collaboration with the solfège syllables, and in response to the counterpoints as they appear.

The unpitched instruments might be very large, and might be the performer's feet dancing on them.

*None of these instructions are intended to stand in the way of a free and improvisatory performance.*

(Note: The commas after words indicate the visual two-beat pitch in the middle of the ten-beat monody, but are not used as a means of expression.)

Northfield Falls, Vermont  
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I. **Opening Monody.** Entrance music first heard from a distance, and coming into the public area. Played first, then sung with the solfège syllables, then both. Repeated ad lib.

do la ti sol, la fa si mi  
do la ti sol, la fa si mi

II. **Diagonal Back & Fill.** Sung with solfège syllables sung or played or both. Performed once.

set la ti sol, la fa si mi  
do **thy** ti sol, la fa si mi  
do la **face** sol, la fa si mi  
do la ti **to,** la fa si mi  
do la ti sol, **the** fa si mi  
do la ti sol, la **south** si mi  
do la ti sol, la fa **and** mi

**drop** la ti sol, la fa si mi  
do **thy** ti sol, la fa si mi  
do la **word** sol, la fa si mi  
do la ti **to,** la fa si mi  
do la ti sol, **the** fa si mi  
do la ti sol, la **south** si mi

set **thy** ti sol, la fa si mi  
do la **face to,** la fa si mi  
do la ti sol, **the south** si mi  
**and** la ti sol, la fa si mi  
do **drop thy** sol, la fa si mi  
do la ti **word, to** fa si mi  
do la ti sol, la **the south** mi

set **thy face to,** la fa si mi  
do la ti sol, **the south** si mi  
do la ti sol, la fa si **and**  
**drop thy word to,** la fa si mi  
do la ti sol, **the south** si mi

set **thy face to, the south** si mi  
do la ti sol, la fa si **and**  
**drop thy word to, the south** si mi

III. *First Isorhythm (A)*. Sung with the solfège syllables played. Performed and repeated ad lib.

set thy face to, the south and drop  
thy word to the, south fa si mi

IV. *First Isorhythm (B)*. Sung with any/all of the four accompaniments. Performed and repeated once if desired.

set thy face to, the south and drop  
thy word to the, south set thy face  
to the south and, drop thy word to  
the south set thy, face to the south  
and drop thy word, to the south set  
thy face to the, south and drop thy  
word to the south, set thy face to  
the south and drop, thy word to the  
south set thy face, to the south and  
drop thy word to, the south set thy  
face to the south, and drop thy word  
to the south set, thy face to the  
south and drop thy, word to the south

V. **Replacement Isorhythm (A).** Performed with the solfège syllables sung or played or both, and with any or all of the four accompaniments. Performed once.

set thy face to, the south and drop  
thy word to the, south fa set thy  
face to, the south, la and drop thy  
word to the south, la fa set thy  
face to the south la fa si and  
drop thy word to, the south si mi  
do la set thy, face to the south  
do la ti sol, la and drop thy  
word to the south, la fa si mi  
do la set thy, face to the south  
do la ti sol, la fa si and  
drop thy word to, the south si mi  
do la ti sol, la fa set thy  
face to the south, la fa si mi  
do la ti sol, la and drop thy  
word to the south, la fa si mi  
do la ti sol, la fa set thy  
face to the south, la fa si mi  
do la ti sol, la fa si and  
drop thy word to, the south si mi  
do la ti sol, la fa si mi

VI. **Removal Isorhythm.** Performed with solfège syllables sung or played or both, and with any or all of the four accompaniments. If the solfège syllables are not sung it is recommended to sing the words and hold them over the solfège syllables until the next word occurs. Performed once.

do la ti sol, la fa si mi  
**set thy face to, the south and drop**  
**thy word to the, south** fa si mi  
do la ti sol, la **set thy face**  
**to the south** sol, **drop thy word to**  
**the south** ti sol, la fa si mi  
do la **set thy, face to** si **south**  
do la **thy word, to the south** mi  
do la ti sol, la fa si **set**  
**thy face to** sol, **south** fa si **thy**  
**word to** ti **south,** la fa si mi  
do la ti sol, la **thy face to**  
do **south** ti sol, **thy word to** mi  
**south** la ti sol, la fa si mi  
do la **thy face, to** fa **south** mi  
do **thy word** sol, la **south** si mi  
do la ti sol, la fa si **thy**  
**face** la ti **south,** la fa **thy word**  
do la **south** sol, la fa si mi  
do la ti sol, **thy face** si mi  
**south** la ti sol, **word** fa si **south**  
do la ti sol, la fa si mi  
do la **face** sol, la **south** si mi  
do **word** ti sol, **south** fa si mi  
do la ti sol, la fa si **face**  
do la ti sol, la fa **word** mi  
do **south** ti sol, la fa si mi  
do la ti sol, la fa si mi  
do la ti **word,** la fa **south** mi  
do la ti sol, la fa si mi  
do la ti sol, la fa si mi  
do la ti **south,** la fa si mi  
do la ti sol, la fa la mi  
do la ti sol, la fa si mi  
do la ti sol, la fa si mi  
do la ti sol, la fa si mi

VII. **Replacement Isorhythm (B)** (optional, usually for personal performance). Perform “VI. Removal Isorhythm” backwards line-by-line (not note-by-note). Sung with solfège syllables sung or played or both, and with any or all of the four accompaniments. Where solfège syllables are not sung, the ‘held’ words are held ‘upwards’ to the next sung word. Performed once.

VIII. **Jagged Counterpoint**. Sing the text below to modules 2, 3 and 4 while playing module 1 on the metal tubes and the remaining modules on the other instruments. Performed and repeated ad lib.

set	thy	face	to	sing module 2 / play modules 3, 4 and 1
the	south			sing module 3 / play modules 1, 2 and 4
and				sing module 4 melisma / play modules 1, 2 and 3
drop	thy	word	to	sing module 2 / play modules 3, 4 and 1
the	south			sing module 3 / play modules 1, 2 and 4

IX. **Soothing Counterpoint**. Sing the text to modules 2, 3 and 4 along with as many instruments as possible as above while playing module 1 on the metal tubes. Perform and repeat ad lib.

set	thy	face	to	sing & play module 2 / play module 1
the	south			sing & play module 3 / play module 1
and				sing & play module 4 melisma / play module 1
drop	thy	word	to	sing & play module 2 / play module 1
the	south			sing & play module 3 / play module 1

X. **Suspect Accompaniment**. Sing and hold the word “**south**” on note E (mi) while playing module 1 on the metal tubes. Perform and repeat at least six times, then (while continuing to sing) play the seven tubes with randomly selected pitches but always **in the module #1 rhythm**, and finally return to voice on E (mi) holding “**word**” and playing module 1. Requires Section XI.

XI. **Reflection Without Reversal**. Continuing from Section X, play module 1 at least six times, and repeat ad lib, and then join with the voice.

XII. **Reversal**. Return to “I. Opening Monody” and depart. Repeat ad lib while fading into the distance. The voice vanishes and the last sounds come from the seven metal tubes.

do	la	ti	sol,	la	fa	si	mi
do	la	ti	sol,	la	fa	si	mi



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Module 1

Module 1a

Module 1b

Module 1c

Module 2

Module 3

Module 4

Module 5