

I sleep and my soul
awakens...
for Guitar and String Quartet

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Commissioned by CBC Radio

Clark Winslow Ross

Much of *I sleep...* has a dream-like sense of mystery, although it gradually works its way out of the shadows towards the lighter atmosphere of the lengthy and spirited final section. The entire work can be seen as a musical journey from shadow to light, or from the unconscious to the conscious.

“I sleep and my soul awakens,” a line taken from Carl Jung’s *Psychology and Alchemy* (1944), appealed to me as a title for this composition because it conveys a sense of both poetry and mystery, and of moving through a sleeping state to a deeper kind of awakening or awareness. I was also intrigued by the symbiotic dichotomy between the Jungian concepts of shadow and ego, or between unconscious and conscious thoughts and behaviours that he considered inherent to of human nature; an earlier title was “Shadows and Light.”

The guitar part has many “cross-string fingerings,” which are chords or patterns that combine upper-position stopped notes with adjacent open strings, creating a very open, resonant sound, sometimes described as “harp-like.” An example of this occurs in the very first chord, whose notes form the basis for many subsequent ideas in this composition. After working on this for some time, I noticed these first four notes happened to correspond with the beginning of “Within You, Without You,” the Indian-inspired composition by George Harrison on the “Sergeant Pepper’s” album (“We were talking, about the space between us all”). This discovery seemed both significant and fortuitous, and I decided to briefly quote George’s song more intentionally (or consciously) later in my piece, and to add the subtitle, “*Kirtan* for George,” mainly in reference to the lengthy, dance-like final section, in which the guitarist plays a constant flow of triplet eighth notes that move in waves without break for approximately 100 measures.

I am extremely grateful to guitarist Daniel Bolshoy and CBC Radio producer Francesca Swann for commissioning this piece, composed between November, 2004, and April, 2005. It has not been performed yet.

Clark Winslow Ross’s compositions have been performed in England, Ireland, the United States, and across Canada by some of Canada’s finest musicians, ensembles, and orchestras. He was Composer-in-Residence at Ireland’s Waterford New Music Week in 2003, and has won Young Composer’s Awards in national competitions by the Winnipeg Symphony Orchestra and the Hamilton Philharmonic Orchestra. He has also received over 20 commission grants from various funding agencies, including the Canada Council, the CBC, and the Newfoundland and Labrador Arts Council. Clark is the founder and Artistic Director of the Newfoundland Music Festival, held every February in St. John’s, and was a founding member and later President of Continuum, the Toronto-based new-music group. He serves on the national executive of both the Canadian League of Composers and the Canadian Music Centre.

Born in Maracaibo, Venezuela, Clark was raised there and in Caracas (Venezuela), Lima (Peru), Lennoxville (Quebec), New York City, Fort Lee (New Jersey), Brussels (Belgium), and Toronto, where he attended university. Upon receiving a Mus.Doc. (composition) degree from the University of Toronto in 1992, he began working at Memorial University’s School of Music, where he is currently an Associate Professor, teaching composition, orchestration, theory, electronic music, and classical guitar. He was awarded Memorial University’s President’s Award for Outstanding Research (1999) in recognition of his extensive compositional activities. He is married to Dr. Jennifer Porter (professor of Religious Studies, Memorial University), and has three children (Alexander, (b. 2004), Andrew (b. 2001), and Julia (b. 1990)). His interests outside of family and music include baseball, cats, cooking, ethnic food, reading, writing short stories, and invigorating jumping dances.

Other works for classical guitar, downloadable from Clark’s website: www.clarkross.ca

- *Andrew Jacob’s Ragtime Blues* (guitar solo; 2001) <http://www.clarkross.ca/Progr-AJsRgtmBlues.htm>.
- *Variations on McGillicuddy’s Rant* (1980-2003) <http://www.clarkross.ca/Score-McGsRant.pdf>

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Commissioned through the
CBC
for Daniel Bolshoy

"I sleep and my soul awakens."*

for Guitar and String Quartet

Clark Ross
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♩ = 69; mysterious

let strings resonate (harp-like) where indicated by fingerings

The musical score is written for guitar and string quartet. It consists of six systems of music, each with a staff number (8, 5, 9, 13, 17, 21, 26) and a measure number. The score includes various dynamics such as *mf*, *mp*, *f*, *p*, *pp*, *ff*, and *sfz*. It also features articulations like accents (>) and slurs, and specific performance instructions such as "razgueado" and "becoming darker, intense..". Fingerings are indicated by circled numbers 1-5. The score includes several measures of rests for the guitar, particularly in systems 21 and 26. The time signature changes from 3/4 to 4/4 and back to 3/4. The key signature has one sharp (F#).

* C. Jung, from "Psychology and Alchemy," 1944

open; expansive

I sleep and my soul awakens... (Pg. 2)

31 *f* *espr.* *mp* *mf* *mp* CV *mp*

36 *mf* *mp* *a tempo; tentative* *molto rit...*

$\text{♩} = 138$; animated

42 *f* *mf* *f* *mf* bend notes (#)

46 *f* *mf*

48 *ff* *f* *mf*

52 *f* *mf*

55 *f*

57 *mp* *ff*

I sleep and my soul awakens... (Pg. 3)

molto rit....

a tempo; serene (♩ = 69)

61

mf *mp* *mf*

66

Very intense

mp *ff* *mf* *mp*

73

mysterious again

mf *mp* *f* *p*

77

ff *mf* *pp*

81

mp *f* *mp*

84

(solo, molto espressivo)
guitar solo

mp *p* *mf* *mf*

88

f *mp* *mf* *f* *p*

93

poco rit.....

mf *p* *p* *pp*

I sleep and my soul awakens... (Pg. 4)

07 Intense; dark; anxious (cello:) (gtr:) 1 4 1 0

ff *f* *fp* *mf* *p*

105 (cello:) Molto rit... a tempo; calmer (gtr:) 1 4 1 0 ② ③ 8va m. d. (loco)

ff *f* *mf* *p*

114 (slight portamento down is okay here) (dampen "D")

mp *p* *pp*

119 Solo (no slurs unless marked) a tempo

mp *ff* *mf* *mp*

124 (attacca)

f *mf* *mp*

128 Serene; trance-like

f *mp* *p* *mf*

134

p *mf* *p*

141 (vibr.)

mp *mf* *mp* *p* *mf*

I sleep and my soul awakens... (Pg. 5)

Uncertain; tentative a tempo; very intense

147

5 4 2 4

5 4

ff f ff

ragz. ragz.

156

3 2 1 1 4

f fff ff

ragz. (~2-4 pause)

161

4 2 3 1 3 0 1 0

mf mp (artificial harmonics) p pp

Molto rit... a tempo (♩ = 69; or slightly faster if you wish) (poco rit.)

164

Optimistic

p mf

166

mp f

168

mp mf

170

(bring out top voice)

mp f

172

p

I sleep and my soul awakens... (Pg. 6)

174 *f* *mf*

176

178 *ff*

180 *mp* *mf* (CII)

182 *mp* *mf* (CII)

184 *f* *mp* (CII)

186 *mf* *mf* (CII)

188 *mf* *mp* (CII) (CIV)

Detailed description: This page of a guitar score contains eight staves of music, numbered 174 to 188. The music is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes, often grouped in triplets and sometimes in pairs of four. The dynamics range from *f* (forte) to *mp* (mezzo-piano). Performance markings include accents (>) and slurs. Fingering numbers (0-4) are placed above or below notes. Section markers (CII) and (CIV) are present. The score is divided into systems by double bar lines.

I sleep and my soul awakens... (Pg. 7)

190 *f*

192 *mp* *f*

194 *f*

196 *mp* *mp*

198 *mp*

200 *f* *mp* *mf*

202

204 *f*

206 *molto rit.* *a tempo*

209 *mp* *f* *molto rit.....* *p* *mf* *a tempo*