

ANDREW TOOVEY

ADOM ADAMAH

FOR SEVEN PERFORMERS

(PICCOLO, CLARINETS, TROMBONE, CROTALES, VOICE, VIOLIN, CELLO)

1991

FIRST PERFORMANCE : IXION ENSEMBLE 31/3/91 PURCELL ROOM

DEDICATED TO THE MEMORY OF ADAM COLLINS

DURATION 7 MINUTES

ANDREW TOOVEY : ADOM ADAMAH (1991)

Piccolo, Bb\Bass Clarinet, Trombone, Crotales, Soprano, Violin, Cello. (7')

Adom Adamah has been in the making for the past few months (latter quarter of 1990). I looked, in vain, for a text, and finally realised when reading a translation of The Love Songs of the Carmina Burana, that although these songs were not suitable individually, random single words could be used. I selected fifty-six words, trying not to connect them in any way. Set very high in the vocal line, making them difficult to hear, these words are the starting point of an idea, but not the eventual focus. They are imbrued within the music, and suggest the emotional atmosphere of the work, which is a mournful lament for certain dreadful human situations around us, and more exactly the suicide of the young musician Adam Collins.

The work is set very high on both instruments and voice, making a natural tension exist between performers and the music. The use of piccolo, high clarinet and trombone, crotales (brittle and whispered clattering) and harmonics on strings, add to the thrill, almost painful texture. Bass clarinet and low trombone occasionally contrast this. But without vibrato or any embellishments (except for occasional portamento between wind instrument pitches and tremolo) a taut, but fragile surface is created. The work is also very quiet - ppp!

EARTH  
DARK  
SORROW  
LIFE  
WEEP  
FURY  
VOID  
SOLACE  
REJECTION  
ONE  
RAW  
TOUCH  
EMBRACE  
MAKING  
CHOICE  
DESTROY  
LIPS  
YOU  
HIDDEN  
WITHERING  
SUN  
TURNING  
FLOWER  
SPLENDID  
FLIGHT  
BURN  
NOW  
TRACES  
CERTAIN  
RINGS  
CHASE  
KISS  
BENEATH  
NOTHING  
NIGHT  
SUSPENDED  
WHISPERS  
NOWHERE  
SEASONS  
BROKEN  
FLAME  
DEATH  
LIGHT  
TEARS  
FALL  
DEPART  
DESTRUCTION  
SWEET  
SKY  
ELEGANCE  
GRIEF  
PASSION  
SHIFTING  
ALONE  
BIRTH  
RED

T D B O D I F F E R S J O I T F R E D T O G E T H E R  
H I O D I F F E S J O I T F R E D T O G E T H E R  
E F D I E S J O I T F R E D T O G E T H E R  
F E E S J O I T F R E D T O G E T H E R  
I R S J O I T F R E D T O G E T H E R  
S N J O I T F R E D T O G E T H E R  
T O I T F R E D T O G E T H E R  
T F N E D T O G E T H E R  
I R E D T O G E T H E R  
M O D T O G E T H E R  
E M D T O G E T H E R  
I A O G E T H E R  
S L G A D A M A H  
A L M T D E A T H  
W I H E A  
Y S E R  
O T H E R S E A S O N S  
U H E O N E  
I B U R N I L O V E

FALL  
L  
PASSION  
N R  
BENEATH  
I W I U DEPART  
R D L S R U C  
T VOID I P K I C  
EARTH E F E I C  
E D D N O W H E R E N S W E E T  
M R E J E C T I O N B E L D S I O  
B I S M T R A C E S E  
F L O W E R N T O P G A T O U C H  
L A G R I N G S K E N C E L I G H T  
I C H A S E O K T E N C E  
E Y O U O N E G R I N G  
R M A K I N G R I N G  
I N I N G  
S U N C H O I C E  
O G T F  
R N I G H T  
D A R K I  
O N  
W I T H E R I N G

Adom Adamah (1991) Duration 7'

For seven performers: piccolo, Bb\Bass clarinet, trombone, crotales (2 8va), soprano, violin, cello.  
FP: 31 March 1991 Purcell Room, London. IXION.  
Dedicated to Adam Collins

# Adom Adamah.

For Adam Collins.

Andrew Toovey 1991 1.

$\text{♩} = 58-63$ . Mournful, very distantly.  
All performers ppp! throughout work.

**Piccolo**  
ppp! (No Vibrato).  
3:21

**Clarinet (Bb)**  
ppp! (No Vibrato).  
3:21  
to Bass Clarinet.

**Trombone**  
ppp! (No Vibrato).  
3 4 3 4 2 3 4 4 2 4

**Crotales**  
ppp! Sticks only, brittle, very little resonance.  
3 4 3 2 3 4 4 2 4

**Voice**  
(See performance note).  
3 4 3 2 3 4 4 2 4

**Violin**  
ppp! Almost Pont.

**Cello**  
ppp! Almost Pont.

2.

10

Handwritten musical score for Piccolo, Bass Clarinet, Trombone, Crotales, Voice, Violin, and Cello. The score is written on a grid background and includes various musical notations such as notes, rests, slurs, and fingerings. The instruments are arranged vertically from top to bottom: Picc., B. Clar., Tbn., Crotales, Voice, Vln., and Cello.

The score is divided into measures by vertical bar lines. The Piccolo part features a melodic line with slurs and a triplet of eighth notes in the second measure. The Bass Clarinet and Trombone parts have similar melodic lines with slurs and fingerings. The Crotales part consists of a rhythmic pattern of sixteenth notes with a '6' above them. The Voice part has a melodic line with slurs and a triplet of eighth notes in the second measure. The Violin and Cello parts have a melodic line with slurs and fingerings.

Handwritten annotations include '3' and '4' below notes, and '3' and '8' below groups of notes. There are also some handwritten markings like 'P.' and 'f.' above notes.

4  
4

4  
4