THE BRILLIANT and THE DARK

Of the Brilliant and The Dark
a copyleft score by Ellen Southern

Composers note: *To avoid prescriptive keys, the Major material is in C, and the minor material is in A. This way the accidentals can be clearly seen and transposition into the desired key easier. Some of the musical elements are tonally ambiguous, having a more 'modal' feel, and may be placed on the stave simply where it is easiest to read. The composer / songwriter is invited to freely interpret and explore the harmony of all musical elements provided.*

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Ellen Southern
additional composition by Tom Bush

Original score The Brilliant and the Dark (1969)
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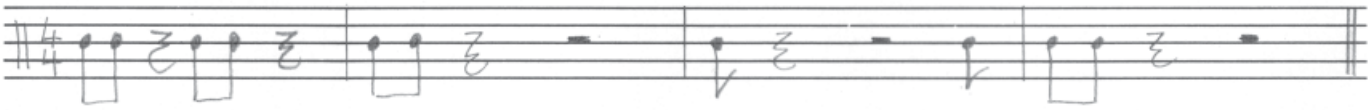
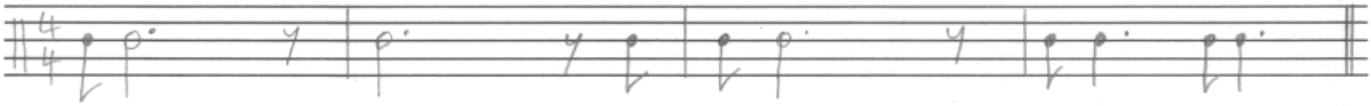
Rhythmic elements

Theme

variation a)

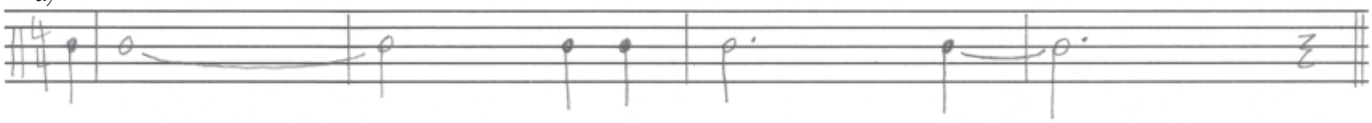


variation b)



Rhythms; phrases derived from libretto

a)



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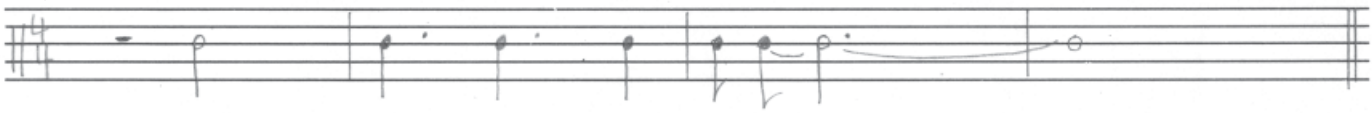
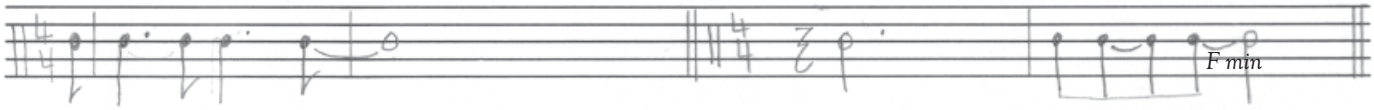
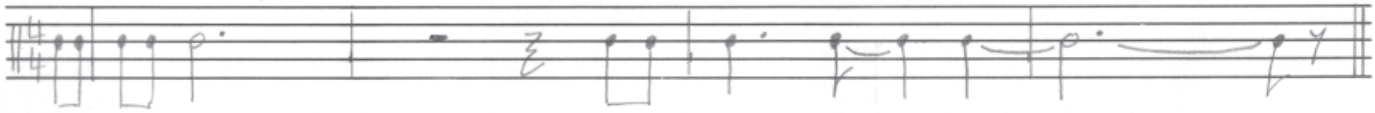


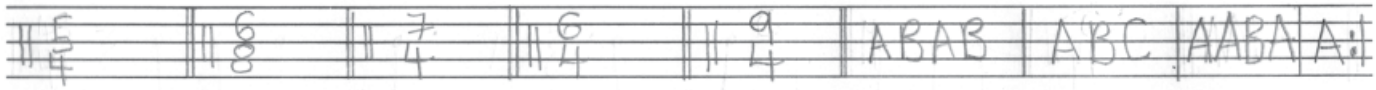
c) *d)*



e)



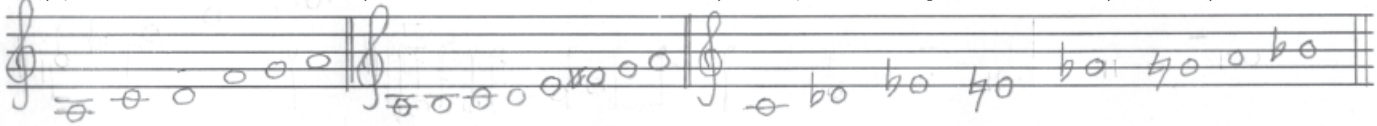
Time signatures



Forms

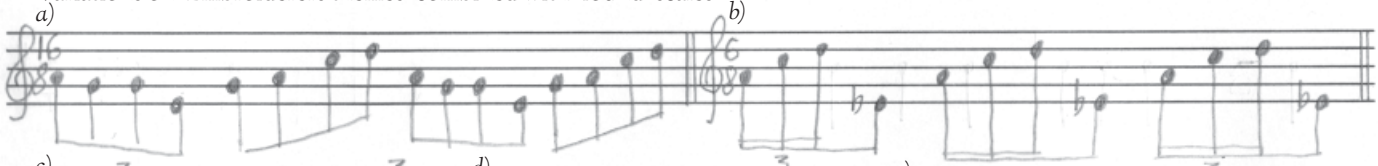
Scales

a) 'found' scale *b) Dorian* *c) mode of limited transposition; octatonic (diminished)*

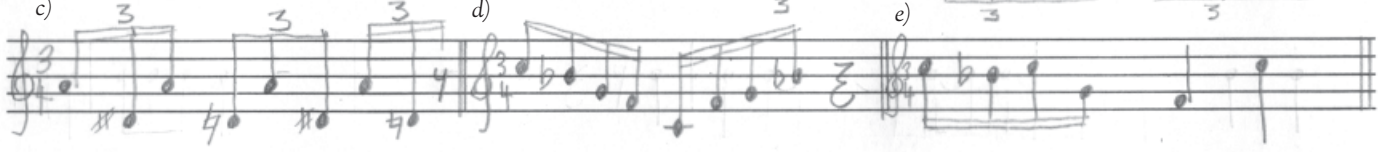


Variations on 'Embroiderers themes' combined with 'found' scales

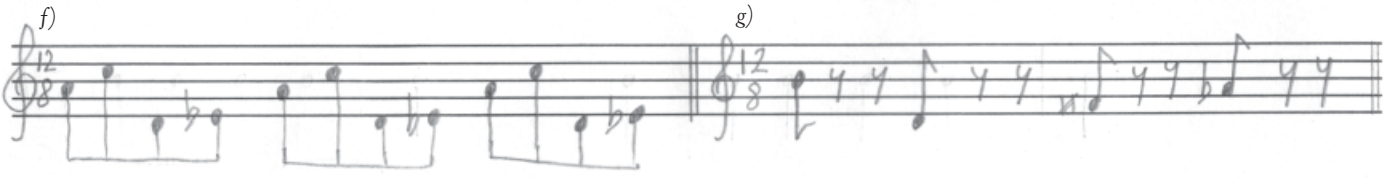
a) *b)*



c) *d)* *e)*

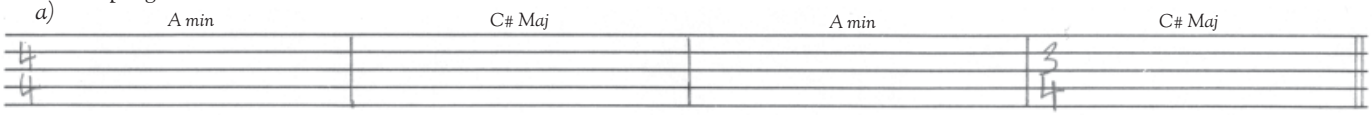


f) *g)*



Chord progressions

a)



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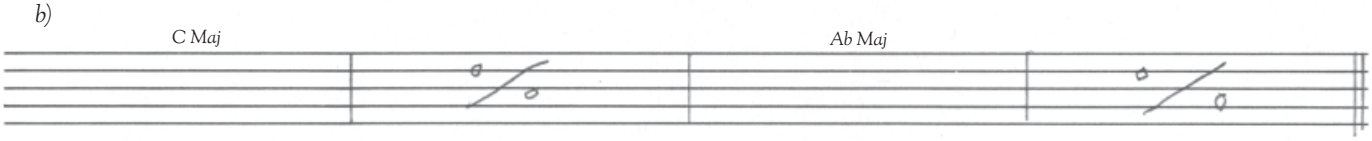
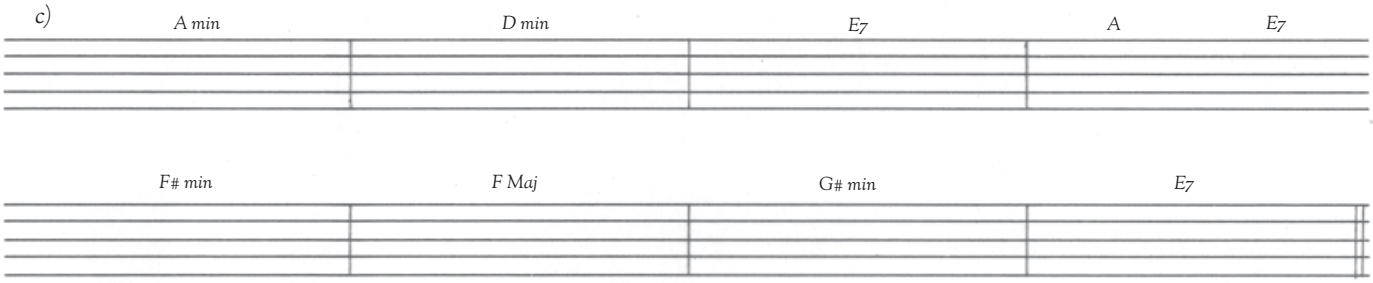
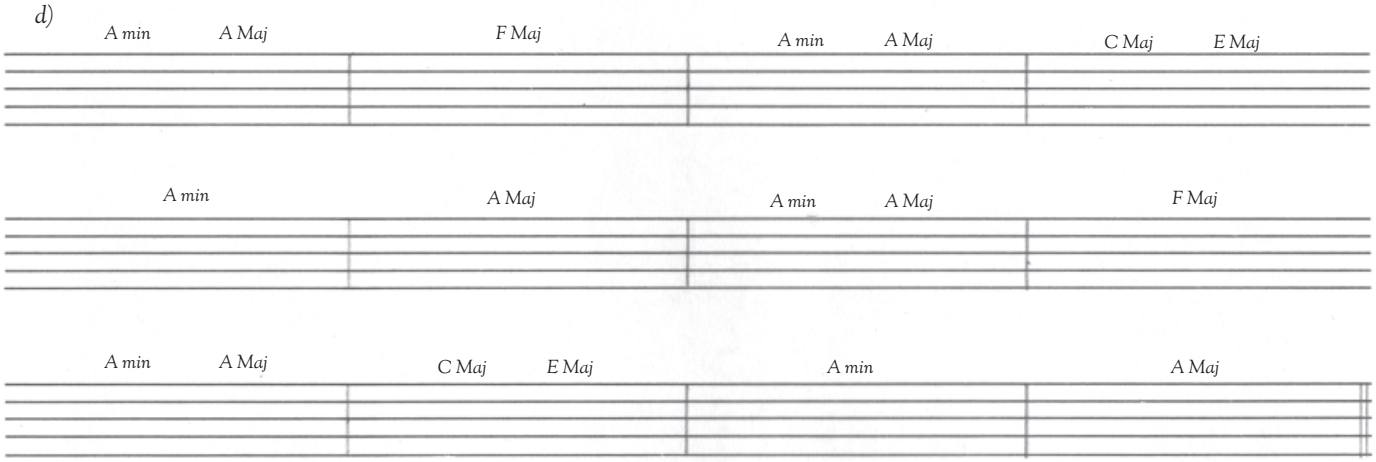


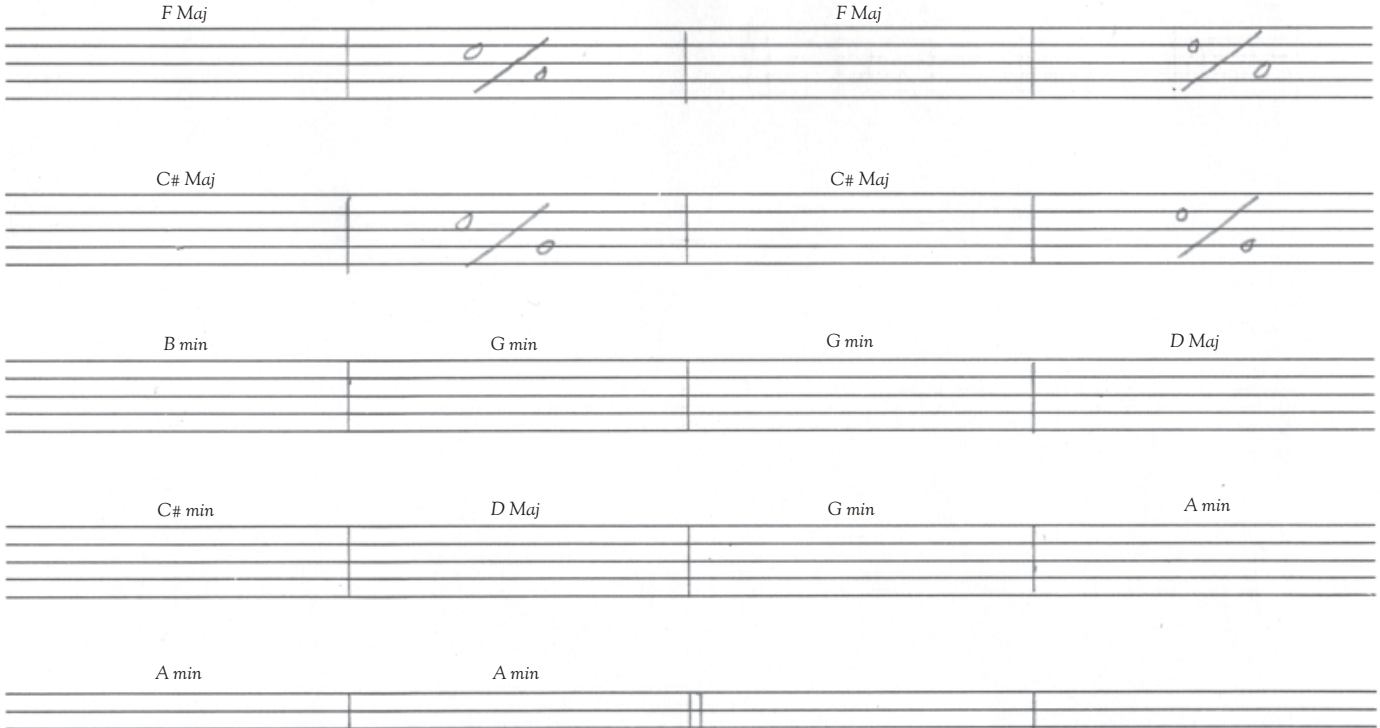
c)



d)



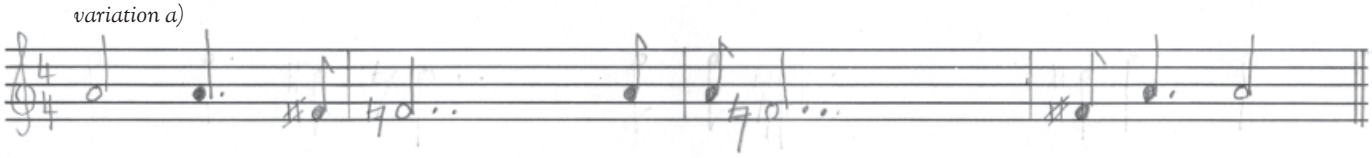
'Exploration' sequence



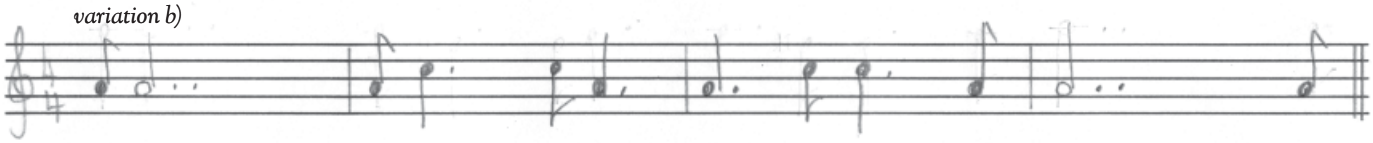
Melodic elements

theme

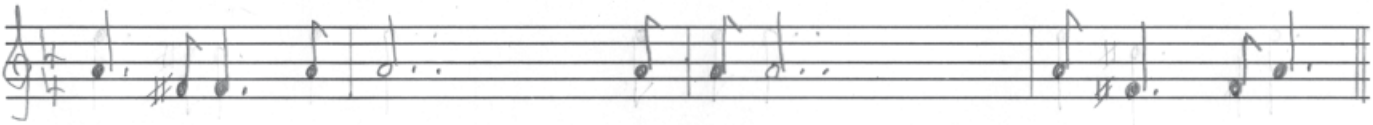
variation a)



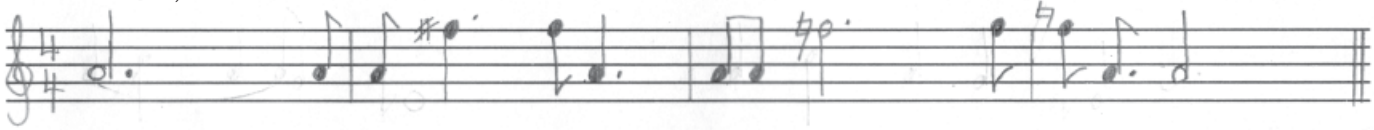
variation b)



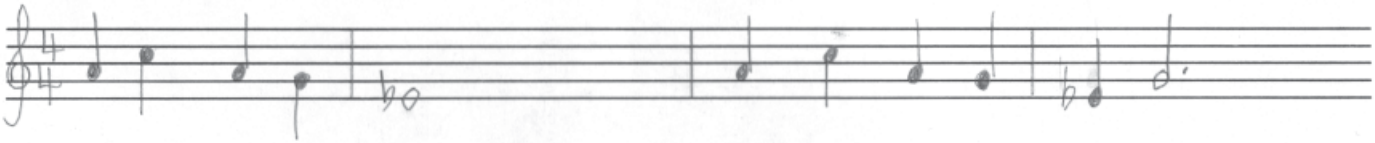
variation c)



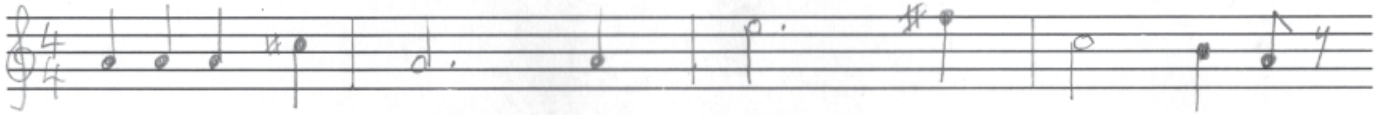
variation d)



motif from 'found' scale

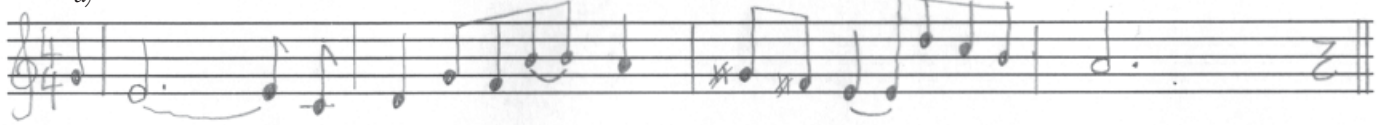


melodic fragment



motifs

a)



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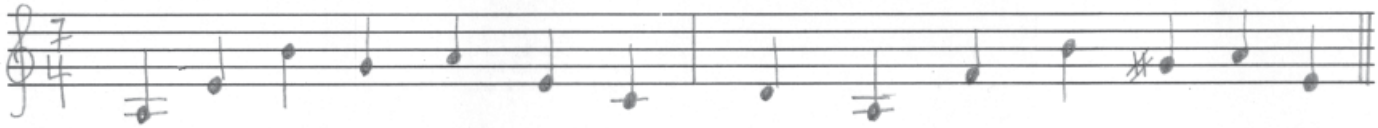

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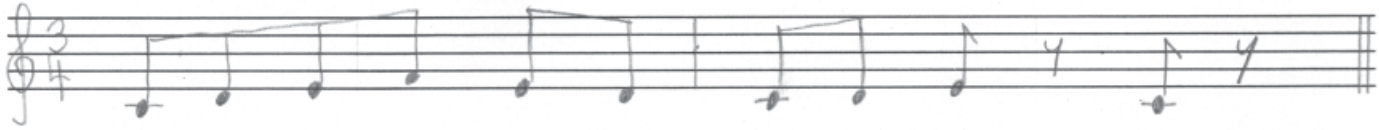
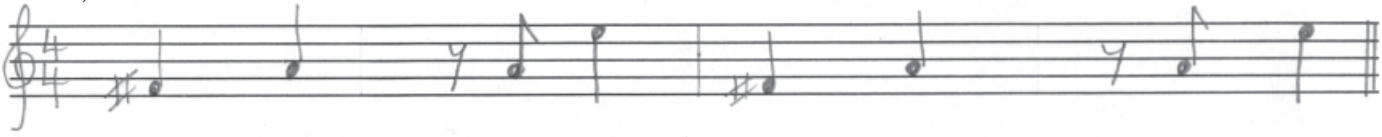


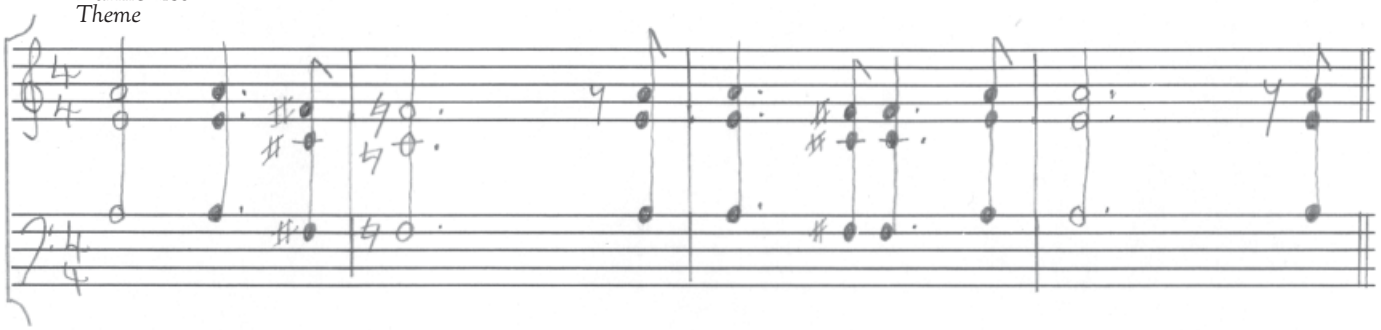
d)

e)

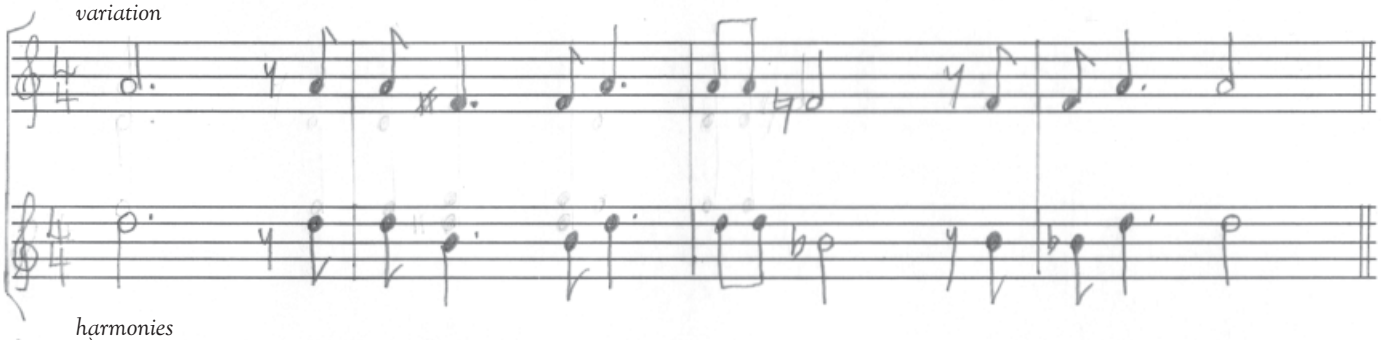


Harmonies

Theme

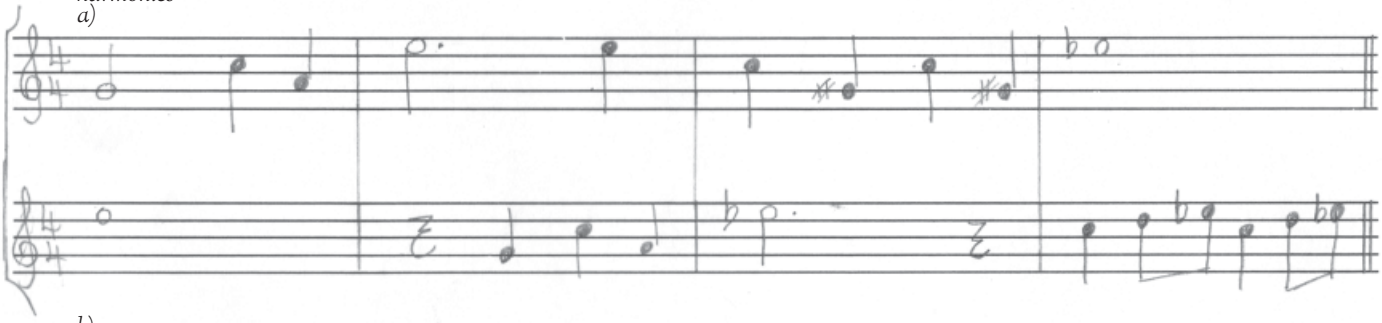


variation

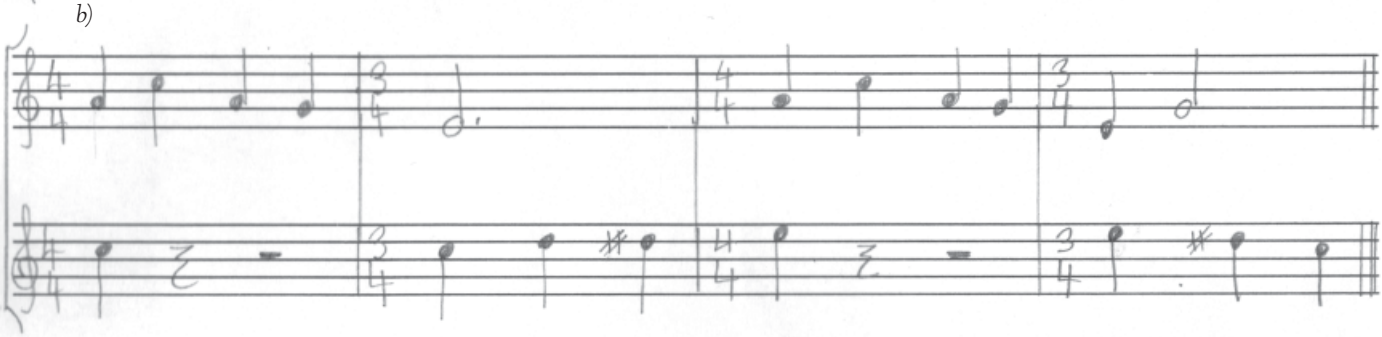


harmonies

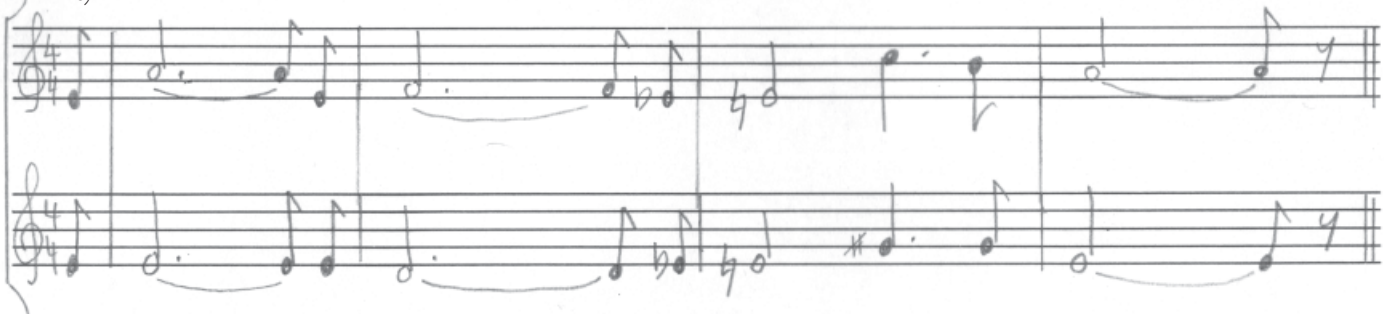
a)



b)



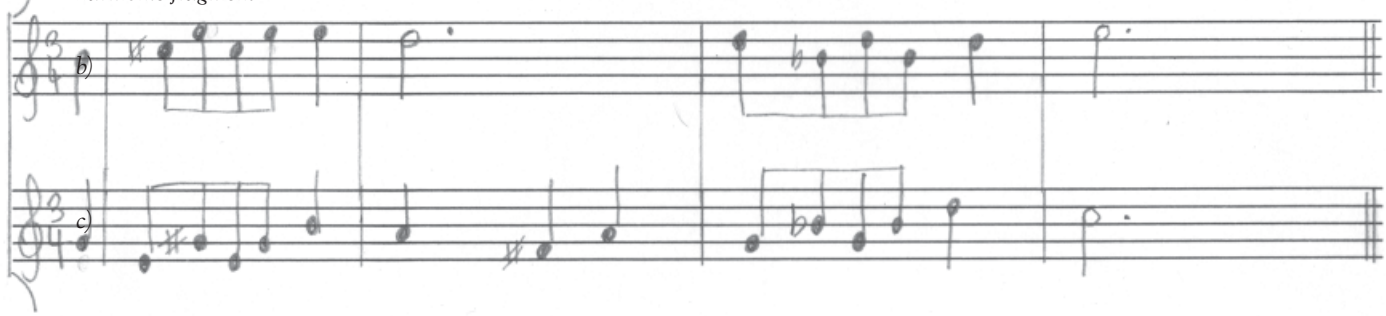
c)



harmonic fragment

b)

c)



Of the Brilliant and the Dark is a composition by Ellen Southern made in response to an invitation by artists Eileen Simpson and Ben White to create a copyleft licensed manuscript remixing the 1969 composition *The Brilliant and the Dark* for a project at the Women's Library, London in the Summer of 2010.

The original score, commissioned by the National Federation of Women's Institutes, was composed by Malcolm Williamson and Ursula Vaughan Williams, and first performed by 1,000 women volunteers at the Royal Albert Hall.

This new remix score is presented as an inventory of rhythmic and melodic elements, chord progressions and harmonies - open to be reused, reassembled and remixed.

"I have worked with the material intensively to create a new work, in which there is a presence of the original flowing though in many ways; you could say my work is affectionately 'haunted' by the original.

To anyone who has sung the original work, there may be moments where a wisp of musical recollection is prompted. The material was re-worked from the bare bones upwards, yet I feel somehow the original spirit is within the work, and especially in the act of women coming together and weaving a song."
Ellen Southern

Future remixes are invited and can be shared online:
www.ellensouthern.co.uk

Eileen Simpson and Ben White work at the intersection of art, music and information networks. Their projects are situated within the current discourse surrounding the porting of Free/Libre and Open Source software models to wider creative contexts. They seek to challenge conventional mechanisms for the authorship, ownership and distribution of culture – particularly through working with archive material.
www.openmusicarchive.org/projects