Stuart Brown

John's Account

Full Score

PREVIEW ONLY

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Work first composed in 1986
First performed at Wycliffe Baptist Church, Reading, England
On Sunday 16th November 1986 by

Kay Higgs	Soprano
Ruth Cullen	Mezzo Soprano
David Paine	Tenor
Phil Caisley	Baritone
Susan Hardwick	Flute
Andrew Waugh	Electric Guitar
Paul Harvey	Acoustic Guitar
Paul Moore	Bass Guitar
David Brown	Piano

Revised in 2012 and published as vocal score with backing track
This edition prepared from the backing track and adjusted to take account of the practicalities of playing the parts on real instruments and published December 2022

Original electric guitar part checked and performance notes provided by Andrew Waugh
Percussion parts checked and edited by John Joy

Typesetting and page layout using Lilypond 2.24

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Scoring

This work is scored with the intention that it should be accessible to any church with a bunch of competent singers and instrumentalists able to approximate in whatever way they are able the sounds that would be produced by using the instruments as scored, namely:

Four solo singers (Soprano, Mezzo-Soprano, Tenor, Tenor-Baritone)
Flute
Sitar
Fretless Electric Guitar
6-String Acoustic Guitar
5-String Fretless Bass Guitar
Hammond Organ
Double-Action Pedal Harp
Piano
Keyboard 1 (vox pad synth)
Keyboard 2 (string pad synth)
Drumkit
Bongos
Congas

Performance Notes

Backing tracks. A full backing track is available so in theory *John's Account* could be performed by four singers and a sound engineer. Customised backing tracks can be made available upon request, with whatever combination of instruments is required.

String bends. The string bends envisaged are based upon Indian sitar technique rather than western guitar technique. This gives the bends a beautiful, other-worldly quality, for which conventional guitar string-bend notation feels somehow inappropriate. Arrowed slurs are used to indicate where such bends are required.

Soprano solo, higher notes. The original version of the soprano part goes up to C#5 (i.e. the third C# above Middle C), as sung by Kay Higgs in the published

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recording. Alternative notes are provided for singers who prefer not to venture beyond a top A.

Flute, Indian rolls. Ideally the flautist should be able to roll a note flat and back by roughly a quarter of a tone, as illustrated by Susan Hardwick in the published recording. However this is not essential.

Sitar availability and notation. If a sitar is not available, use either a steel-strung six-string guitar or a stage keyboard with a pitch-bend facility and a sitar sample of suitable quality.

Electric guitar, equipment and technique. Use a solid body electric guitar with a two-pole bridge pickup. Use a moderate chorus effect for a little life otherwise it's a bit dry compared to the other instruments. A deep phase effect with slow sweep can be used in places to add an extra dimension to the sound. The amplification should result in a clean sound, with no distortion and a slight treble emphasis. Sustain should be natural, with no amplifier feedback assistance. The technique is fairly normal classical. Minimum requirement is for thumb and three fingers (right hand) with four fingers (left hand). No string bending is required, but a sensitive vibrato is desirable in many passages. A few slides are required, also some hammer-ons and pull-offs.

Acoustic guitar. Use a nylon-strung six-string guitar.

Harp. Although intended for a concert double-action pedal harp, the part is playable on a stage keyboard with a decent harp sample.

Hammond organ. Could be played on saxophone.

Piano and keyboards. The piano part and the second of the two keyboard parts require full 88-note instruments. If the piano part is played on a digital piano, avoid using a Steinway sample, it's too hard-edged. The tone needs to be bright but soft.

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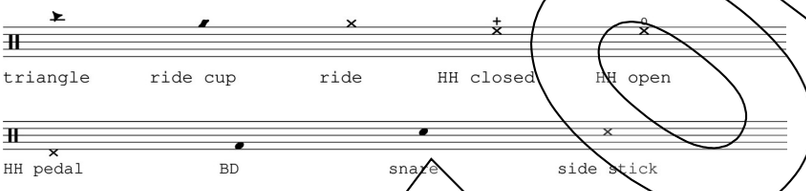
The first keyboard part is intended for a soft synthetic voice pad, with a clean sound, moderate attack, no swell and no vibrato.

The second keyboard part is intended for a soft orchestral strings pad, with a reasonable amount of attack.

Drum kit. One player, with the following very simple kit:



Bongos (high / low) and congas (high / low). One player needed, the notation used is self-evident.

This Edition

This edition differs from previous editions in a number of significant respects. The vocal parts have been modified to make much clearer how the music should be phrased. The instrumental parts that were included in the 1986 version have been tightened up in much the same way and for the same reason. Finally, scoring out the new instrumental parts (which until now had existed only as a MIDI sequence) has provided the opportunity to take on board playing techniques and practical limitations of the sitar and concert harp.

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For Wycliffe Baptist Church

John's Account

A Cantata for Christmas

Stuart Brown

Gently sustained (♩ = 90)

Soprano solo

Mezzo-soprano solo

p

In the beginning

Tenor solo

Baritone solo

Flute

no vibrato

pp

Sitar or steel-strung guitar

Fretless electric guitar

clean sound with slight chorus effect

p

6-string acoustic guitar

5-string fretless bass guitar

Harp (real or otherwise)

undamped (l.v.)

p

Hammond organ, sax or whatever works

Piano

smoothly and evenly

p

Ped. Ped. Ped.

Keyboard 1 (vox pad)

pppp

Keyboard 2 (strings pad)

8

pppp

Tubular bells (anything that goes 'dong'!)

Drumkit

Bongos

Congas

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6

M-Sop

was the Word and the Word was with God. The same was in the be - ginning with God, and the

Fl

Hrp.

Pno

Ped. Ped.

Vox Pad

Str Pad

8 8

11

M-Sop

Word was God. All things were made through Him, and with-out Him was not

Fl

with vibrato

p *mp*

Hrp.

Pno

Ped. Ped. Ped. Ped.

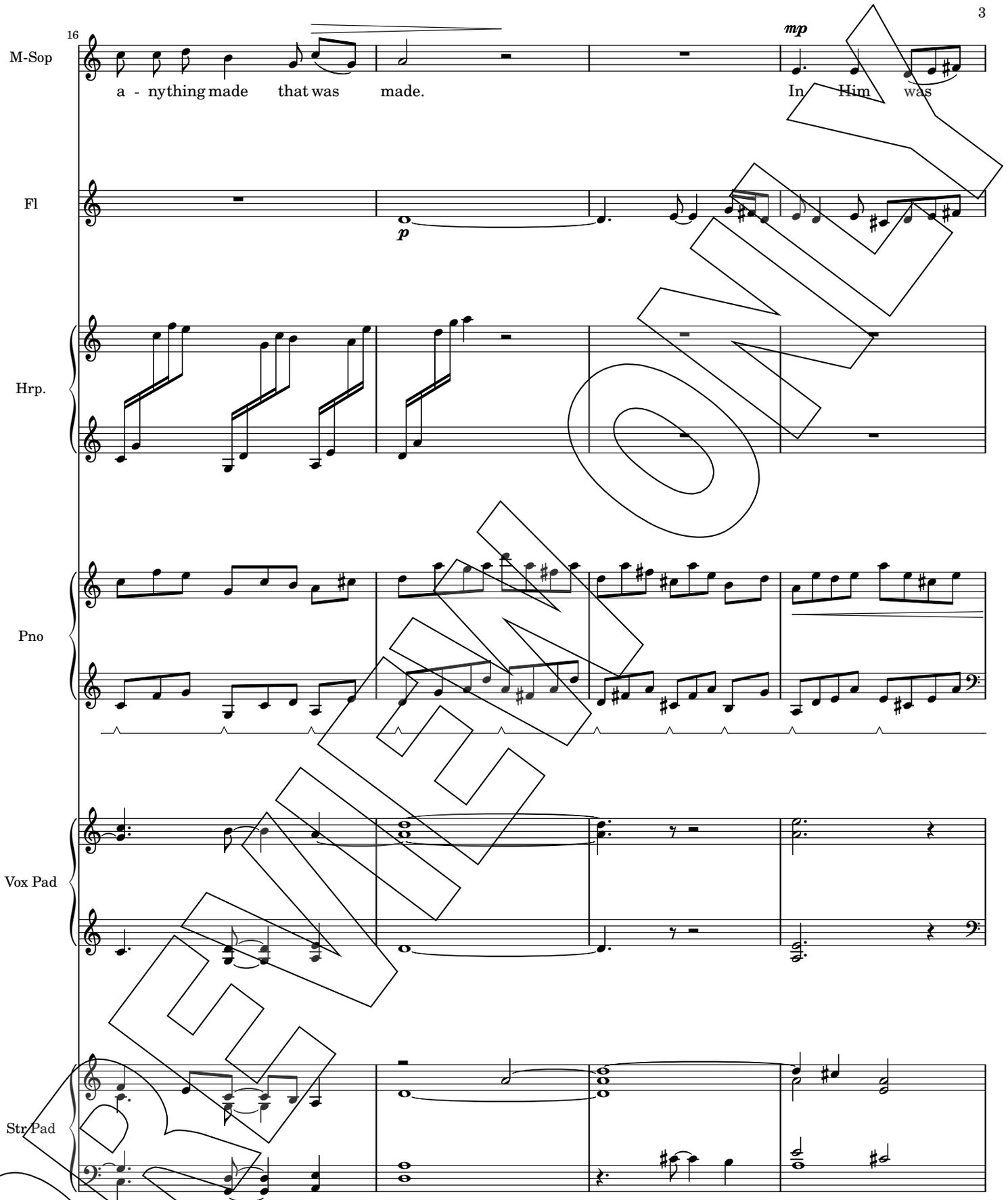
Vox Pad

pp

Str Pad

pp

FINAL



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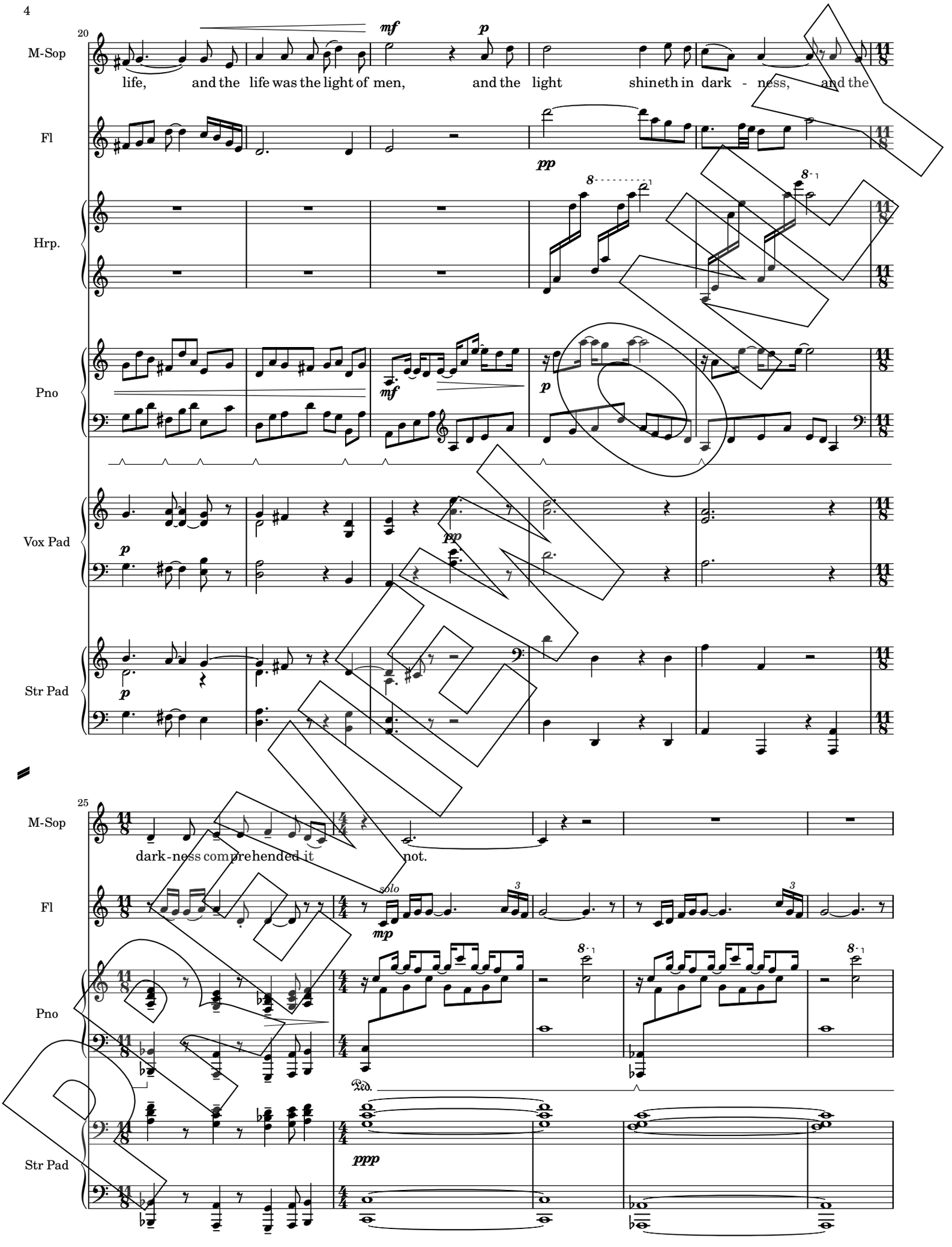
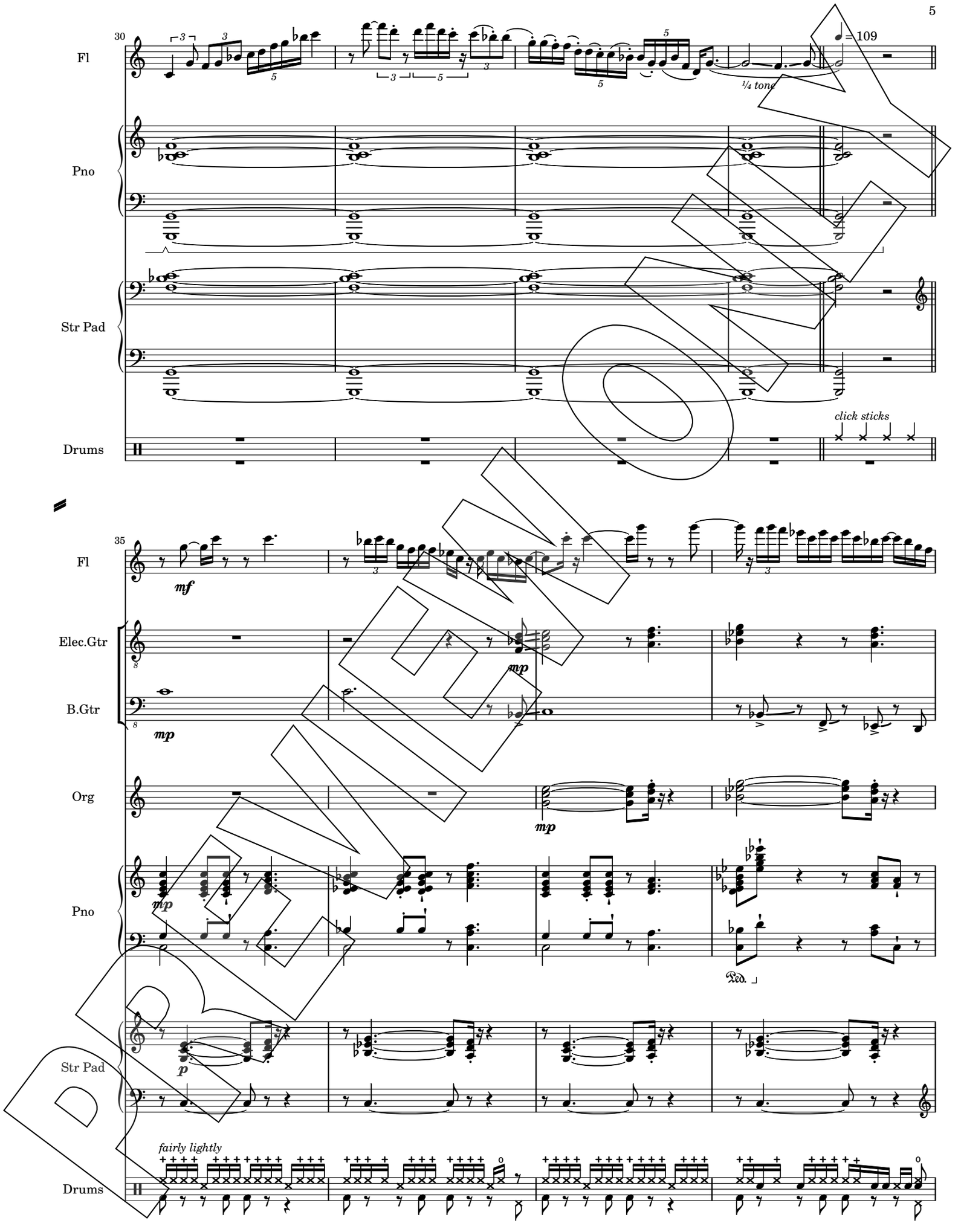

20
M-Sop
life, and the life was the light of men, and the light shineth in dark - ness, and the
Fl
Hrp.
Pno
Vox Pad
Str Pad
25
M-Sop
dark-ness com prehended it not.
Fl
solo
Pno
Ped.
Str Pad



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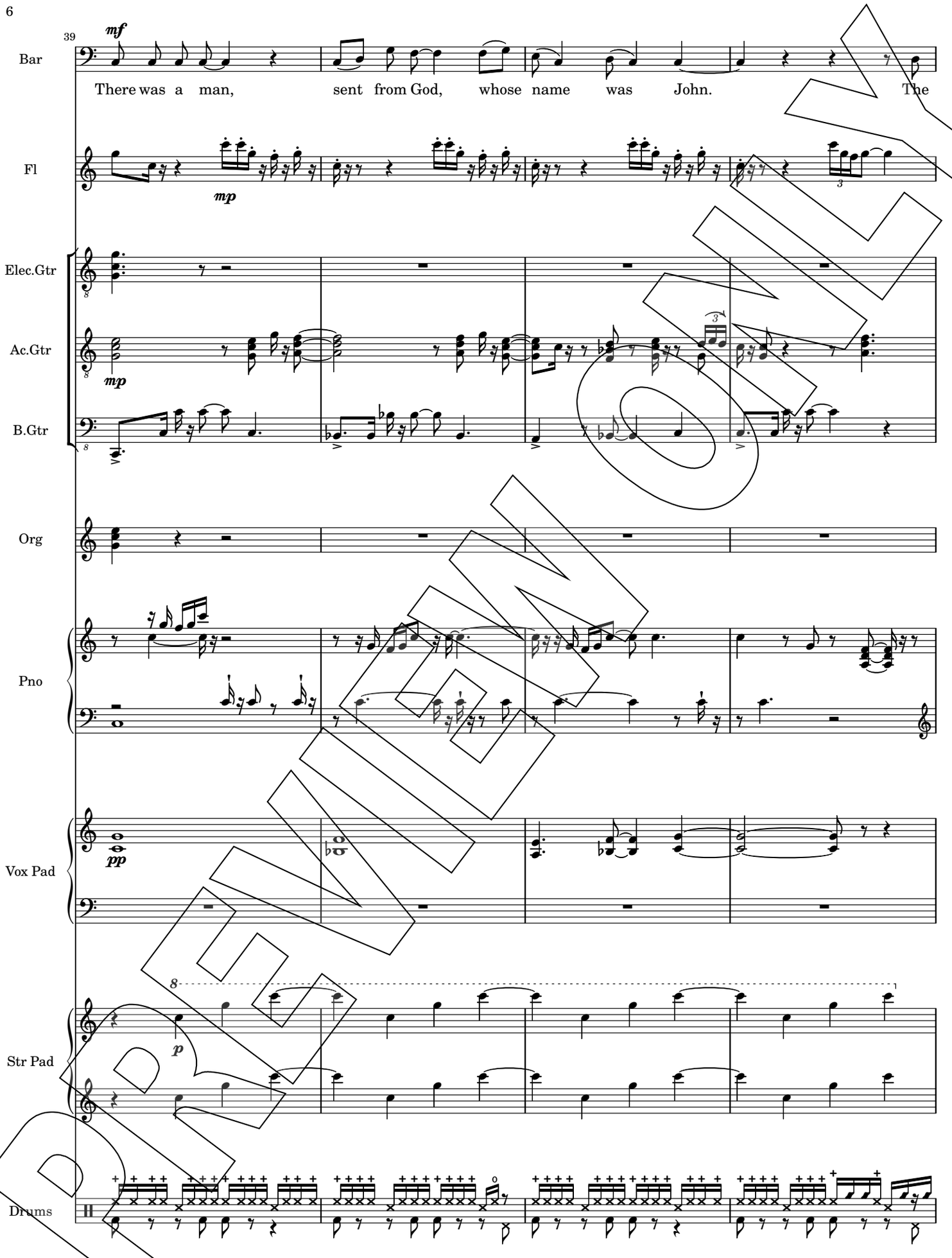

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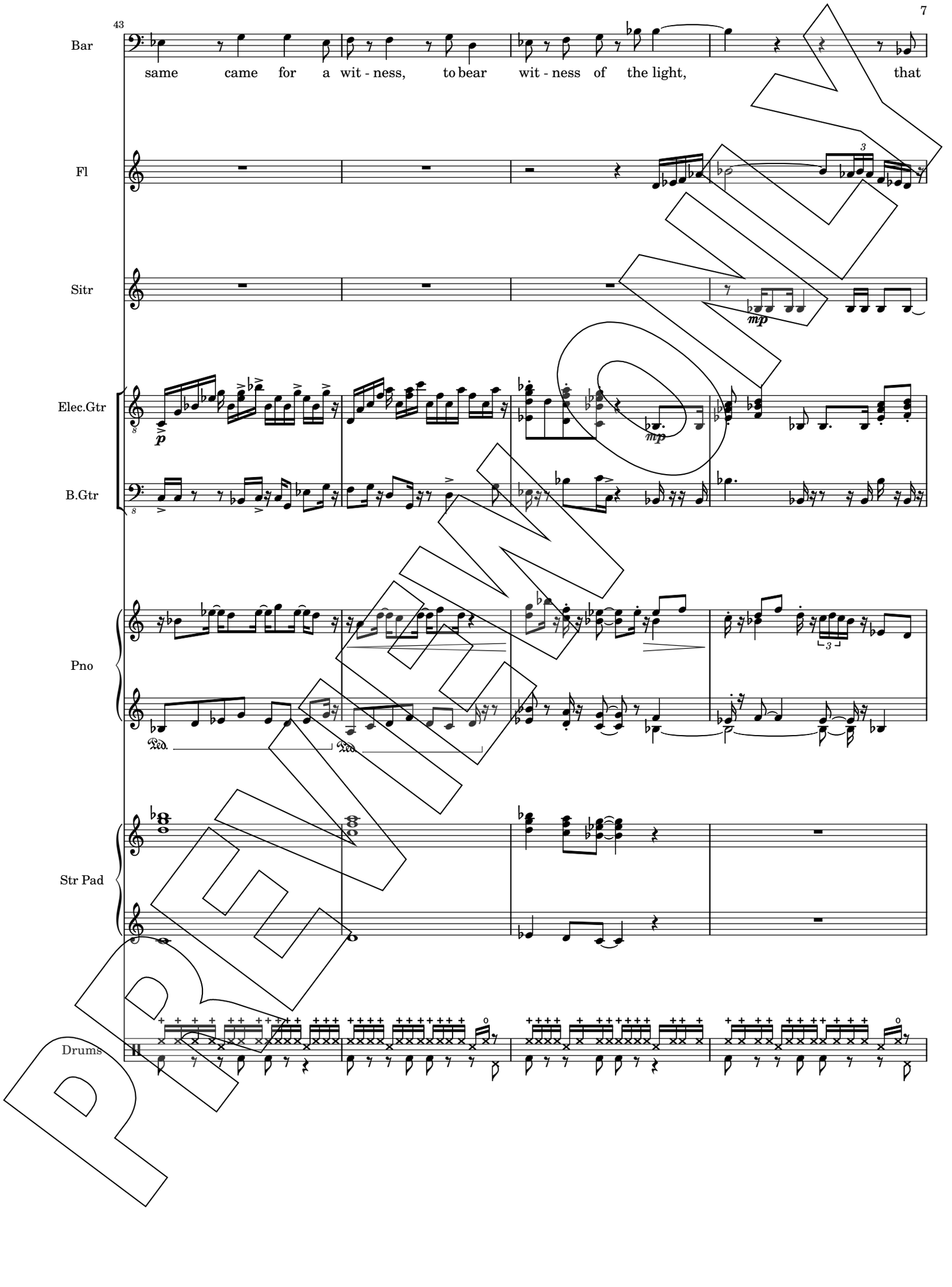

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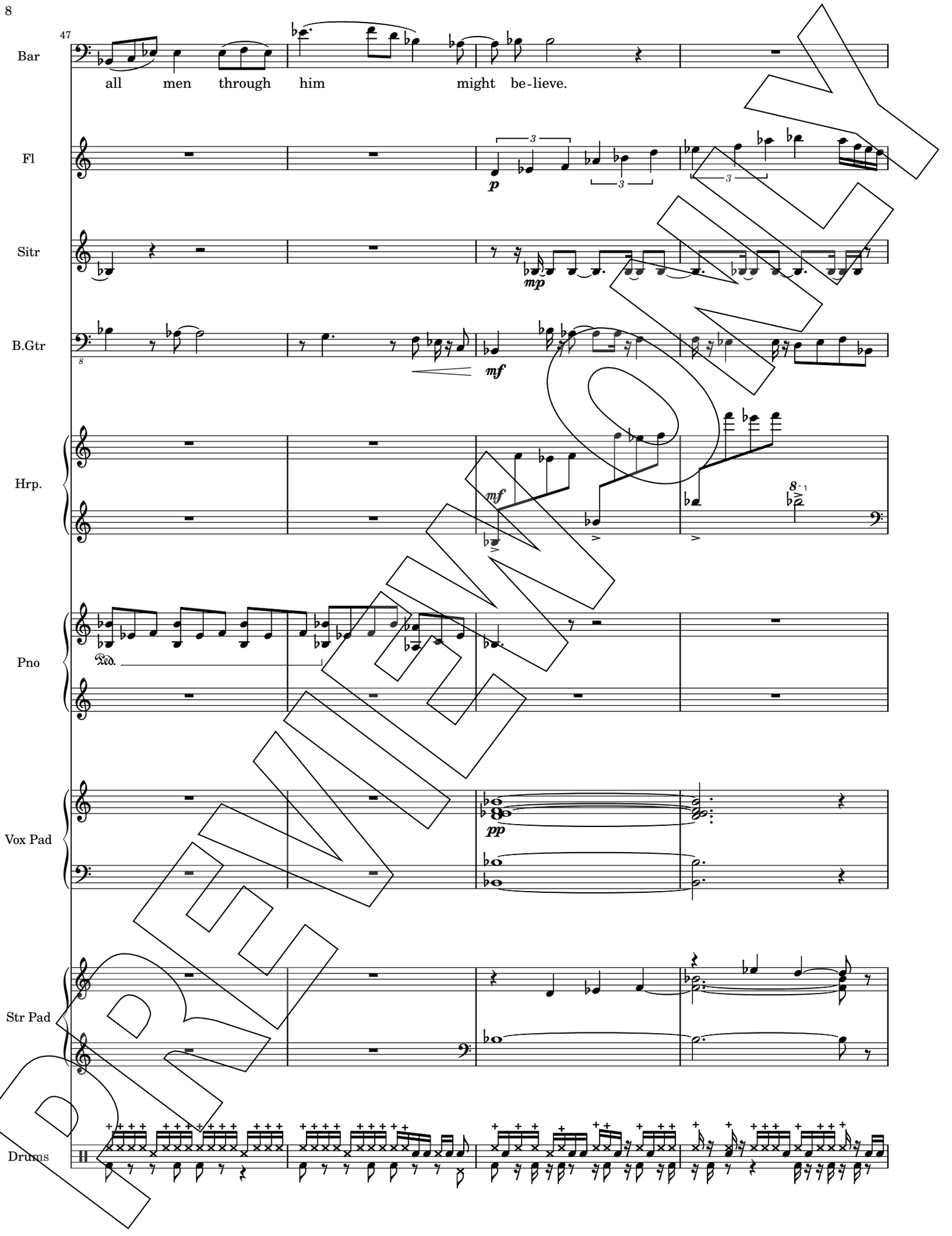

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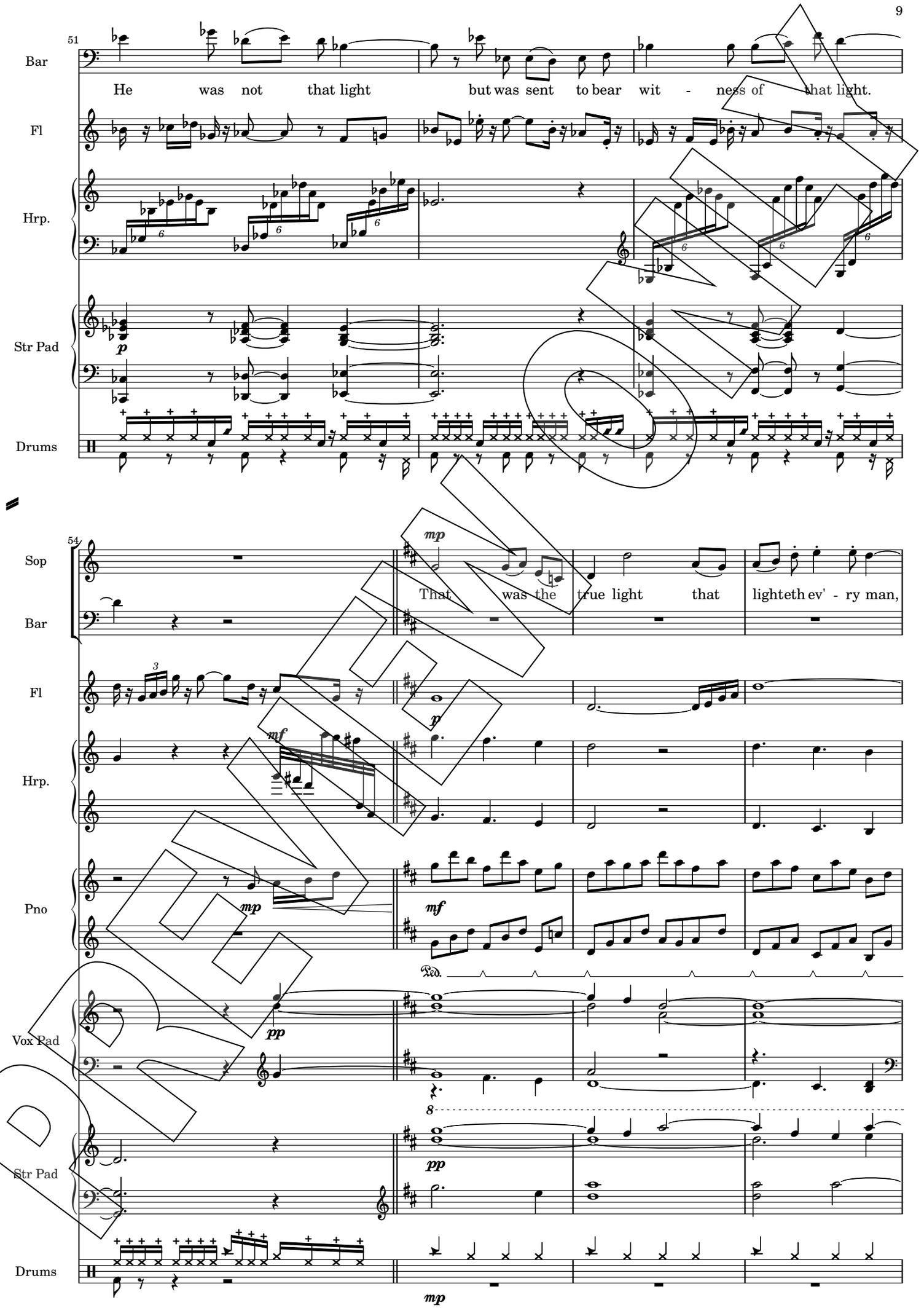
51
Bar
He was not that light but was sent to bear wit - ness of that light.
Fl
Hrp.
Str Pad
p
Drums
54
Sop
mp
That was the true light that lighteth ev' - ry man,
Bar
Fl
p
Hrp.
mf
Pno
mp
mf
Ped.
Vox Pad
pp
8
Str Pad
pp
Drums
mp

58

Sop

that lighteth ev' - ry man, that lighteth ev' - ry man

Fl

Ac.Gtr

mf

Hrp.

f

Pno

f

Vox Pad

pp

Str Pad

Drums

mf

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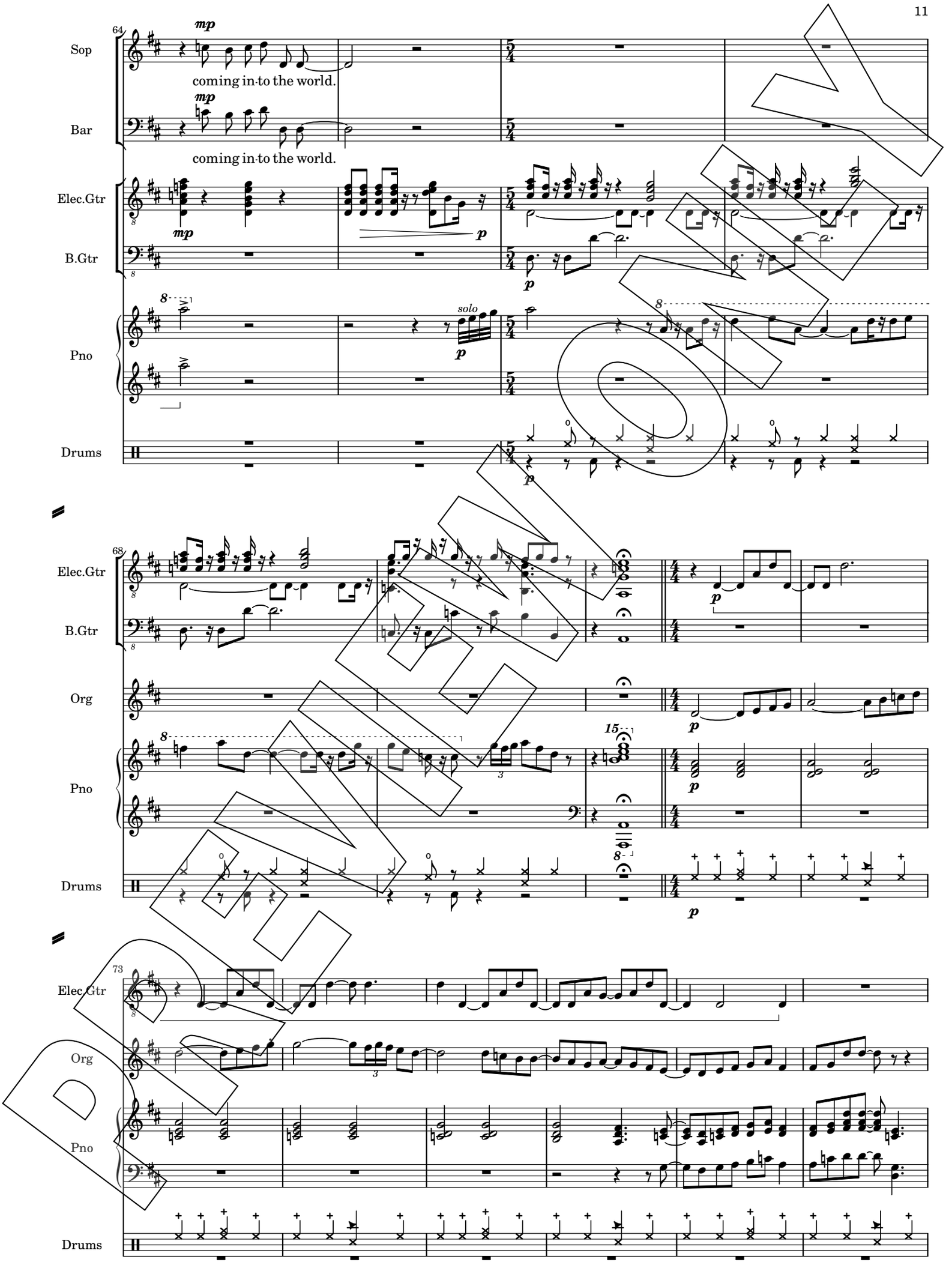

64
Sop
mp
coming in-to the world.
Bar
mp
coming in-to the world.
Elec.Gtr
mp
p
B.Gtr
p
Pno
solo
p
Drums
p
68
Elec.Gtr
B.Gtr
p
Org
p
Pno
15
p
Drums
p
73
Elec.Gtr
Org
Pno
Drums

79

Sop: He was in the world: and the world, made by him,

M-Sop: He was in the world: and the world, made by him,

Tnr: He was in the world: and the world, made by him,

Bar: He was in the world: and the world, made by him,

Pno

Drums

85

Sop: knew him not. He came un - to his own: and his

M-Sop: knew him not. He came un - to his own: and his

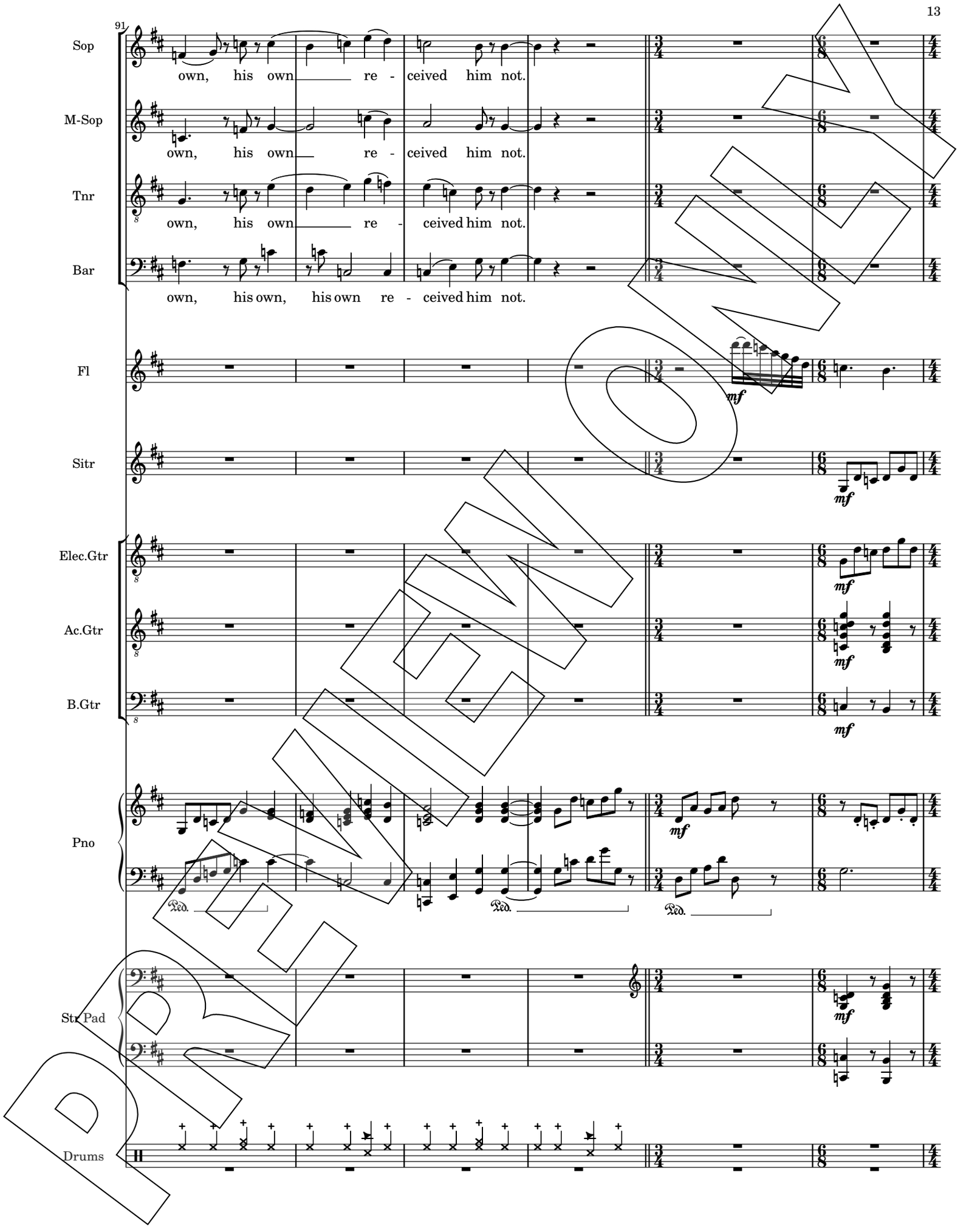
Tnr: knew him not. He came un - to his own: and his

Bar: knew him not. He came un - to his own: and his

Pno

Drums

PREVIEW



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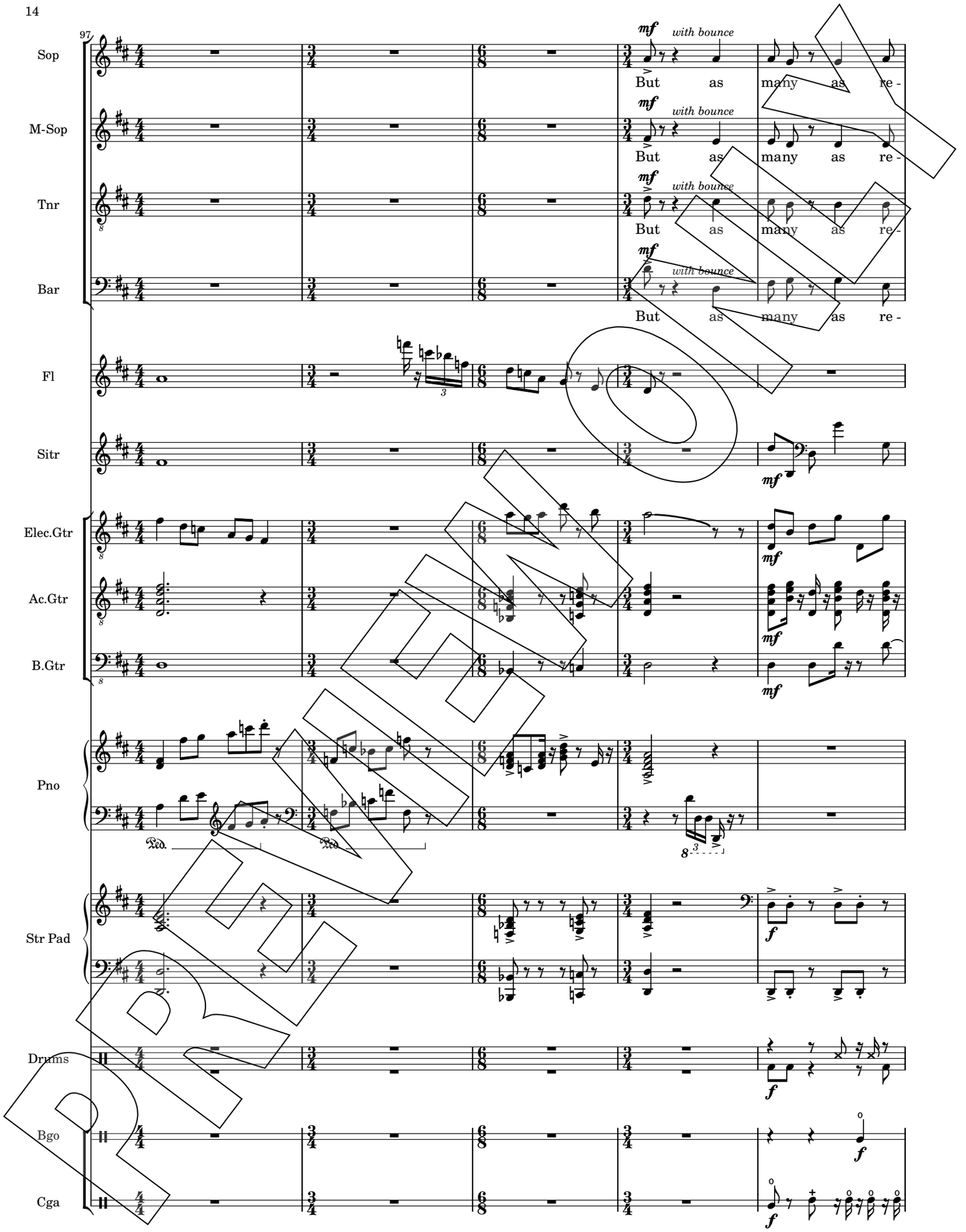
97
Sop
M-Sop
Tnr
Bar
Fl
Sitr
Elec.Gtr
Ac.Gtr
B.Gtr
Pno
Str Pad
Drums
Bgo
Cga
mf
with bounce
But as many as re -
f
Ped.
8

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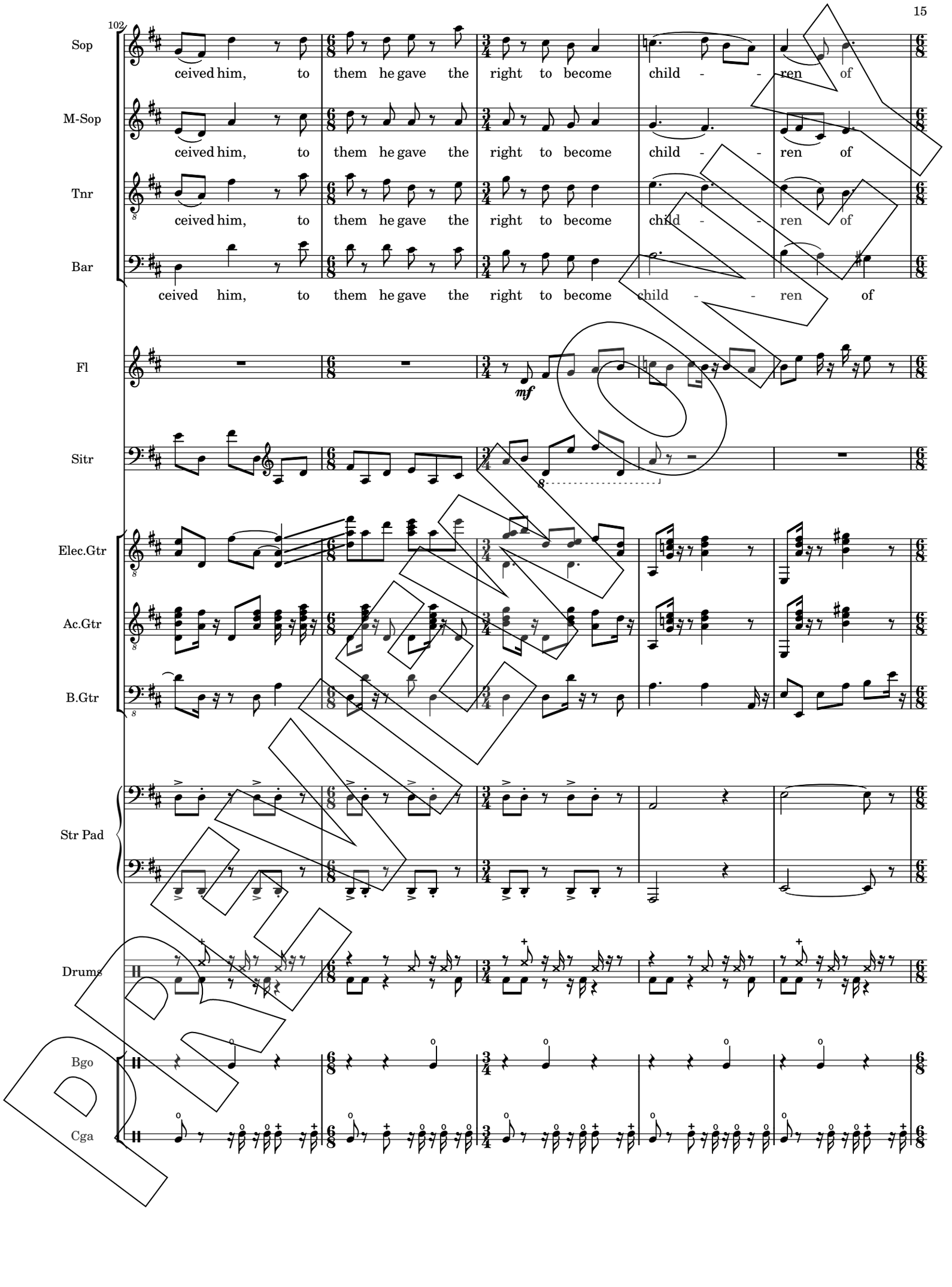
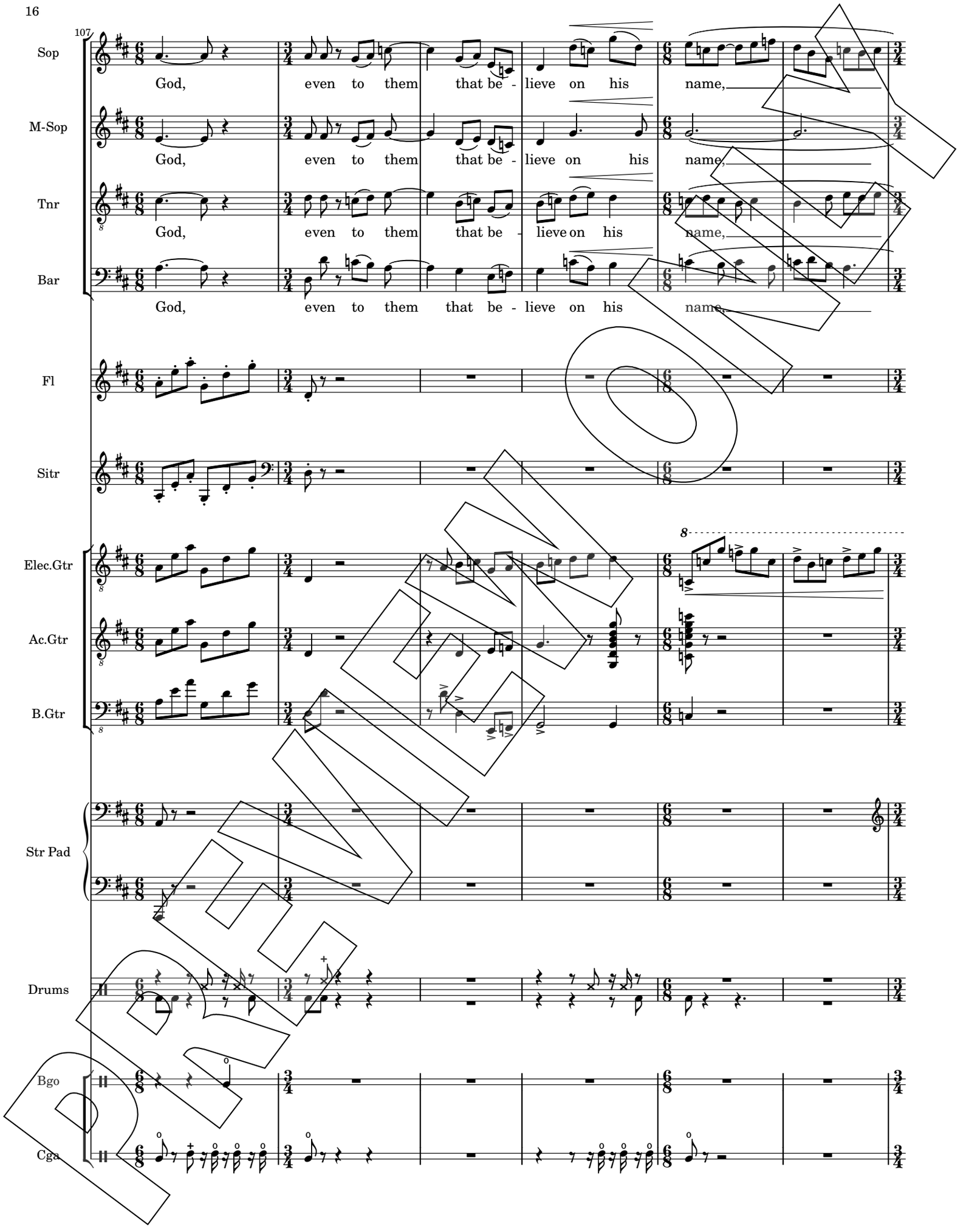

102
Sop
ceived him, to them he gave the right to become child - - ren of
M-Sop
ceived him, to them he gave the right to become child - - ren of
Tnr
ceived him, to them he gave the right to become child - - ren of
Bar
ceived him, to them he gave the right to become child - - ren of
Fl
mf
Sitr
Elec.Gtr
Ac.Gtr
B.Gtr
Str Pad
Drums
Bgo
Cga
PREVIEW ONLY



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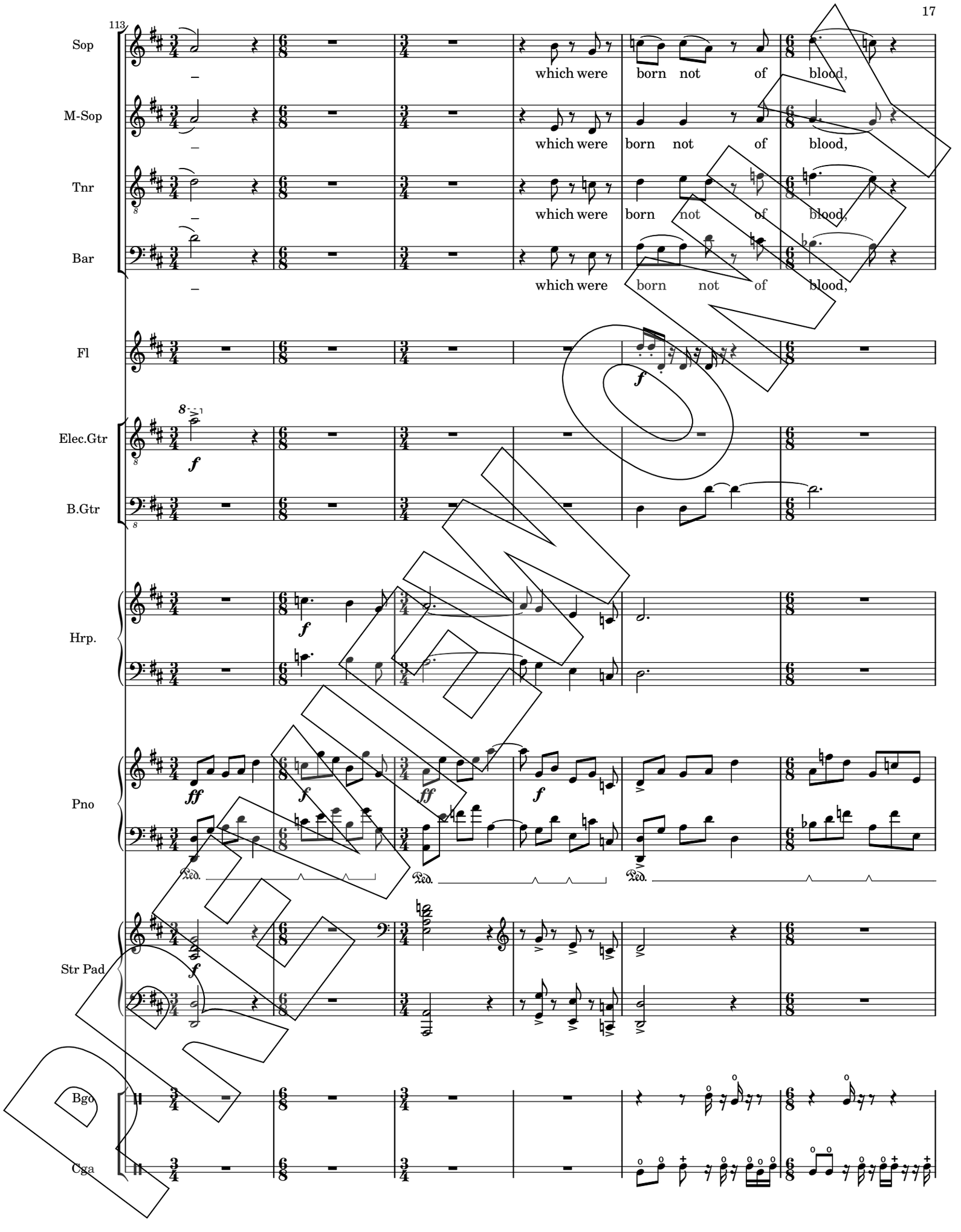

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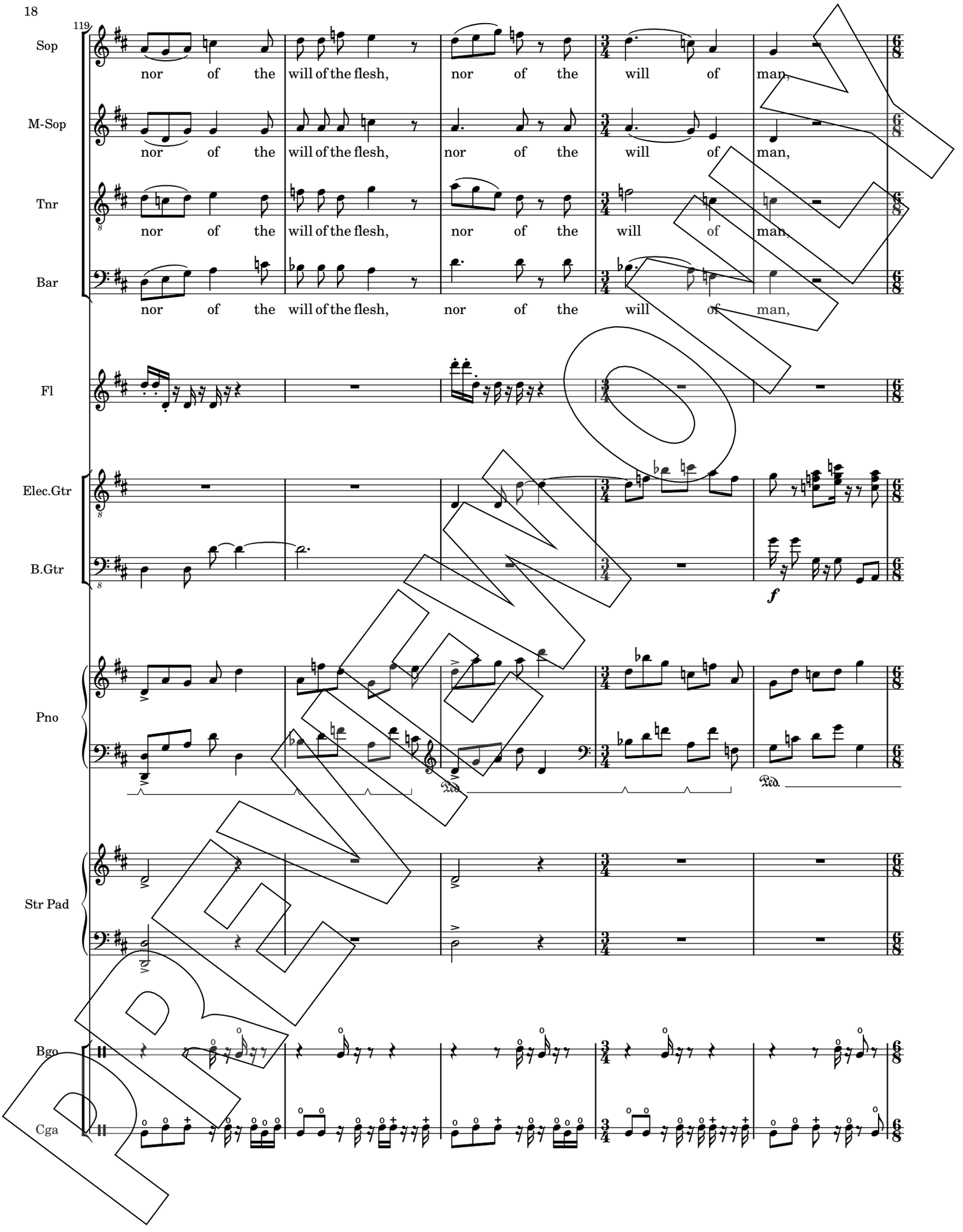

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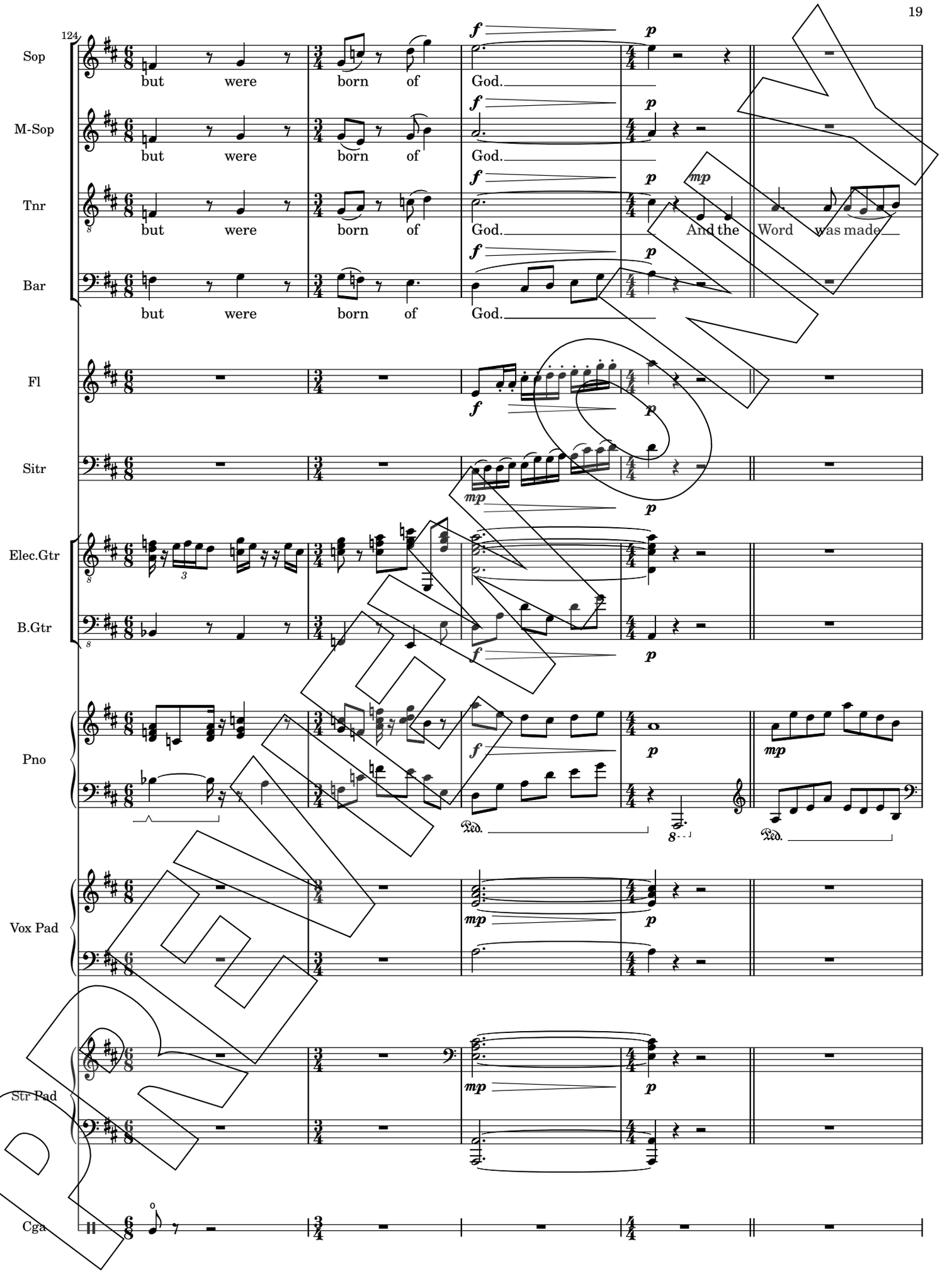
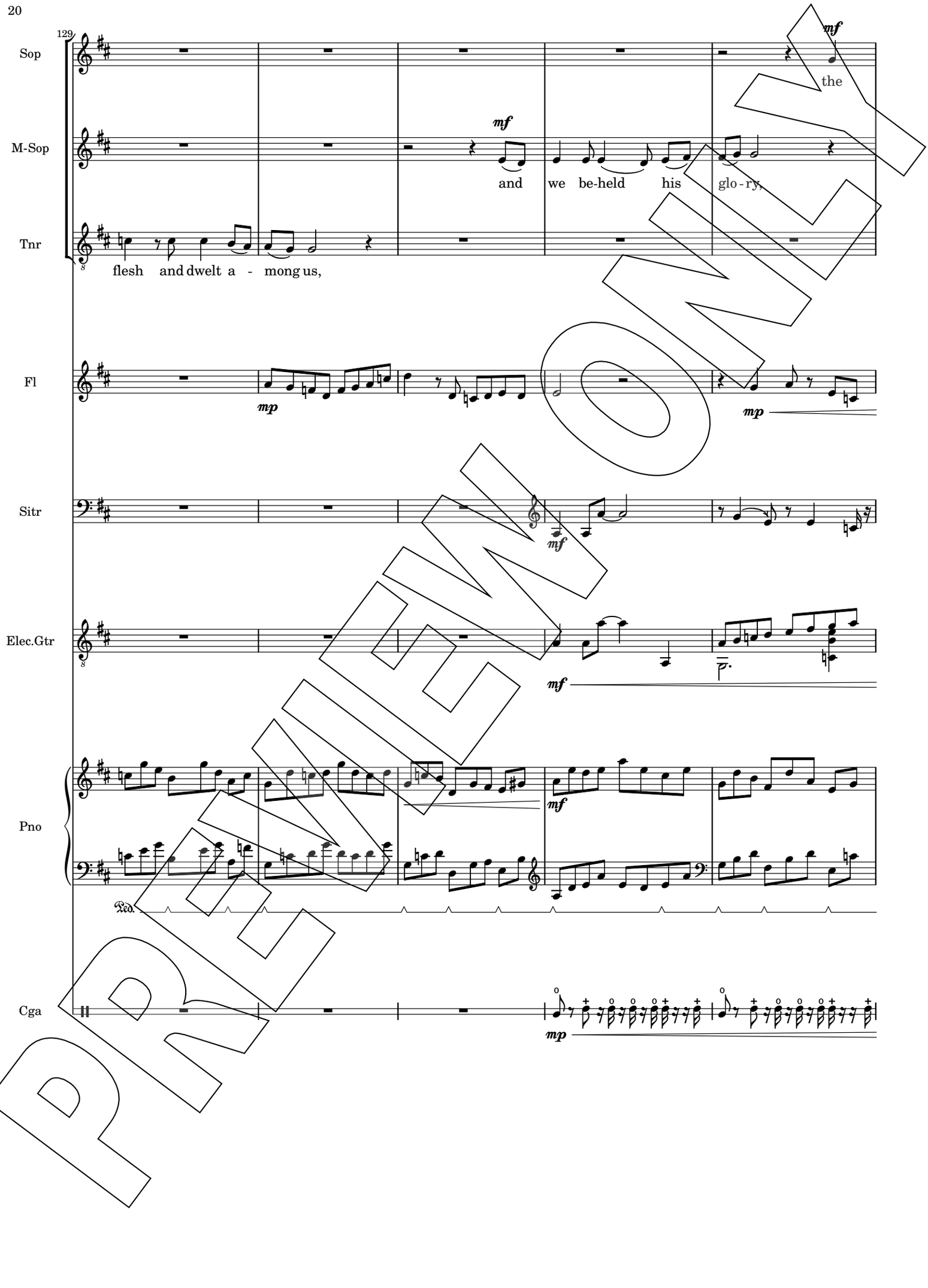

124
Sop
but were born of God.
M-Sop
but were born of God.
Tnr
but were born of God.
And the Word was made
Bar
but were born of God.
Fl
Sitr
Elec.Gtr
B.Gtr
Pno
Vox Pad
Str Pad
Cga
f
p
mp
Ped.
PREVIEW



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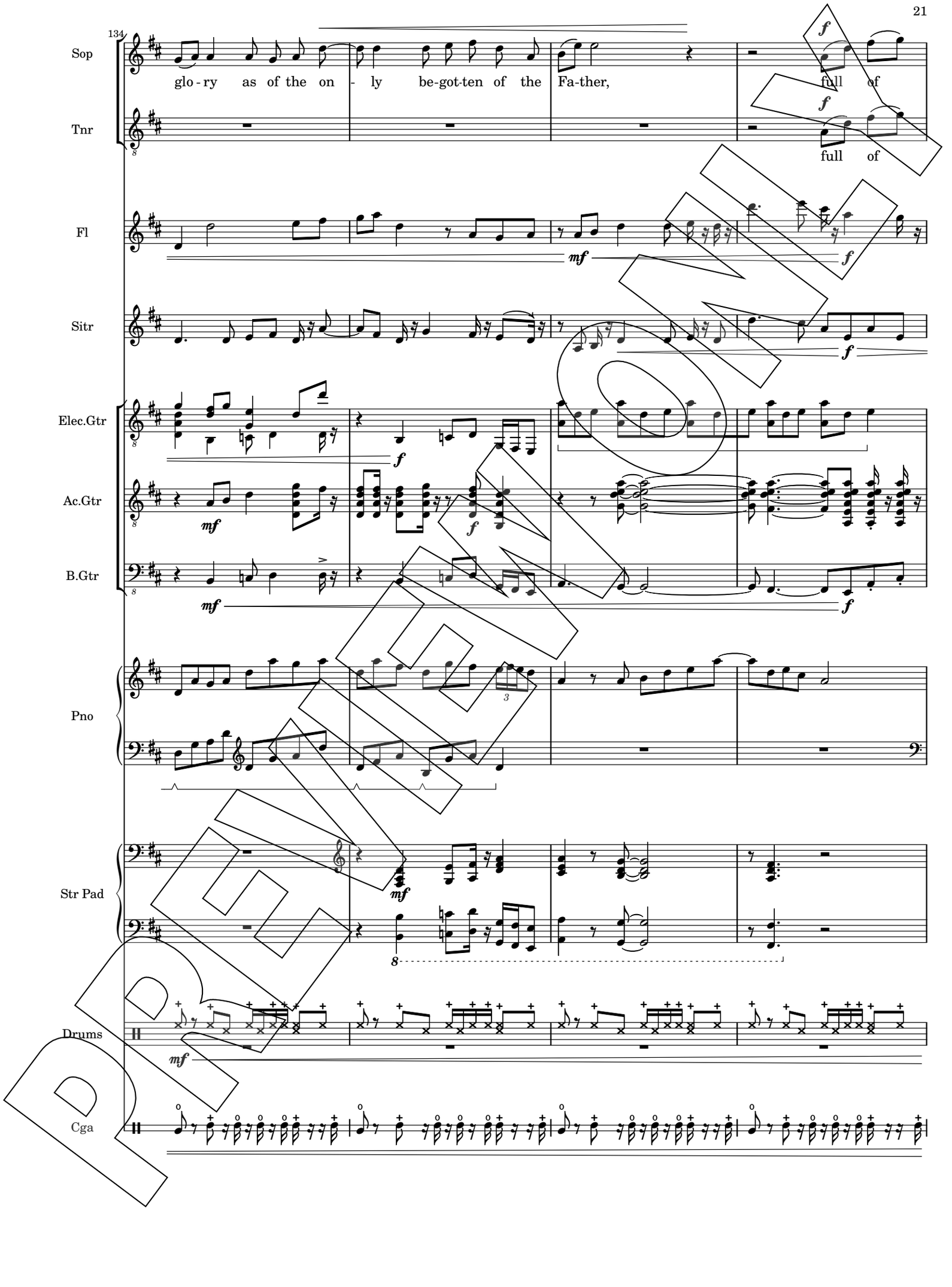
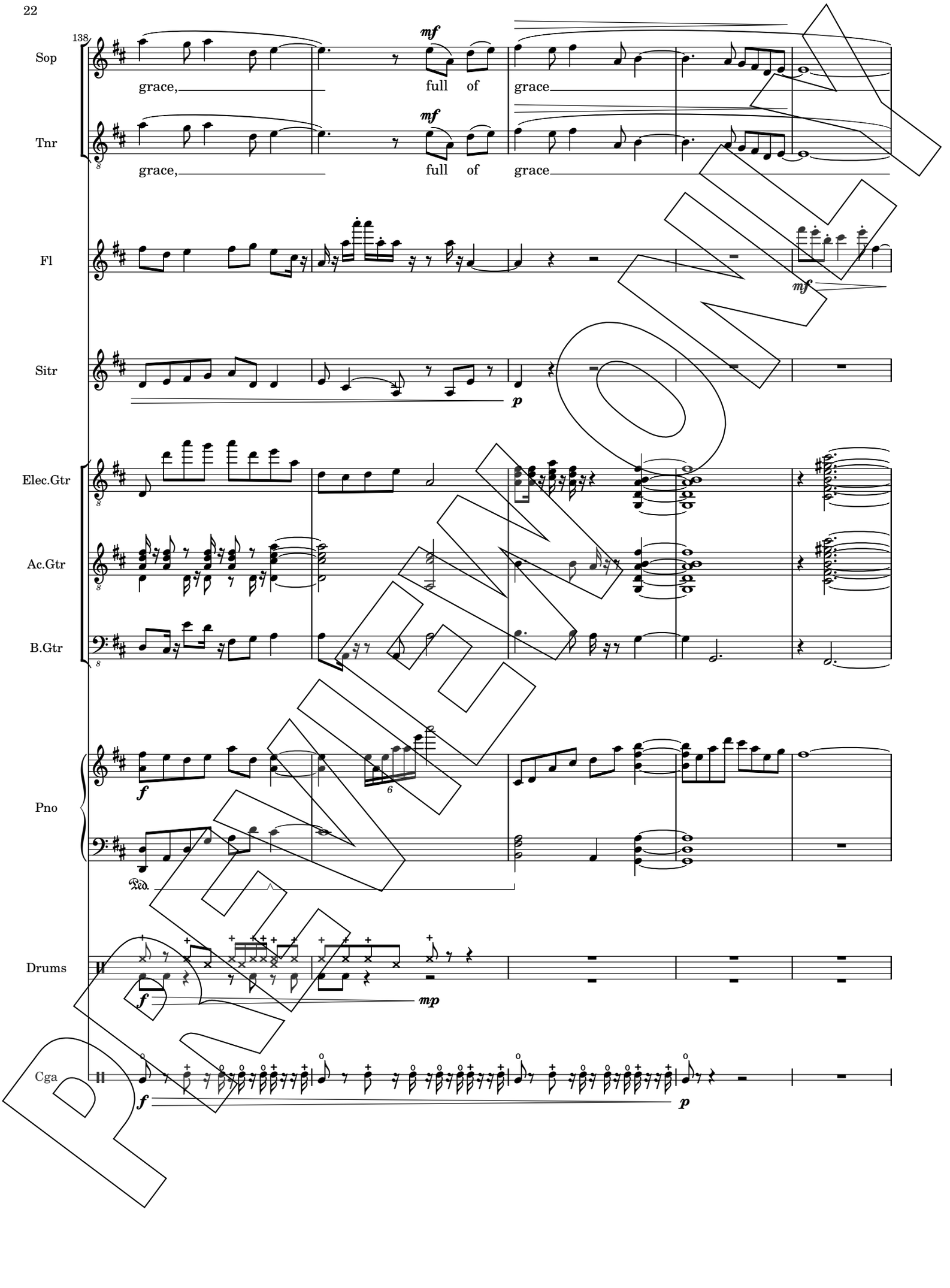

134
Sop
glo - ry as of the on - ly be-got-ten of the Fa-ther, full of
Tnr
full of
Fl
Sitr
Elec.Gtr
Ac.Gtr
B.Gtr
Pno
Str Pad
Drums
Cga
PRELIMINARY


138
Sop
Tnr
Fl
Sitr
Elec.Gtr
Ac.Gtr
B.Gtr
Pno
Drums
Cga
grace, full of grace
mf
p
f
mp
Ped.
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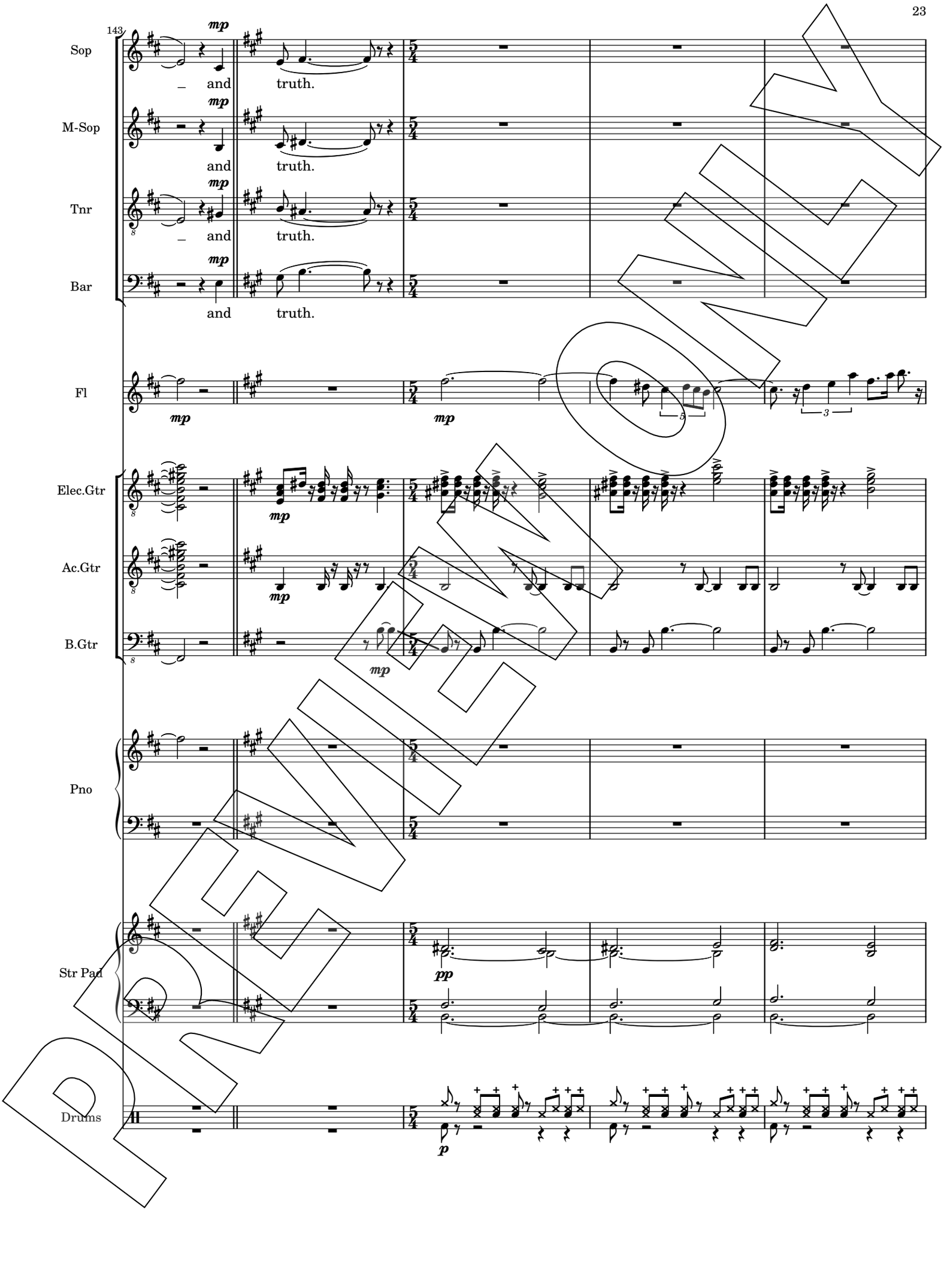

143
Sop
M-Sop
Tnr
Bar
Fl
Elec.Gtr
Ac.Gtr
B.Gtr
Pno
Str Pad
Drums
mp
and truth.
pp
p
PREVIEW ONLY

148

Fl

Elec.Gtr

Ac.Gtr

B.Gtr

Str Pad

Drums

154

Bar

quietly intense

Our

Fl

pp

Sitr

Elec.Gtr

Ac.Gtr

B.Gtr

with quiet intensity

Pno

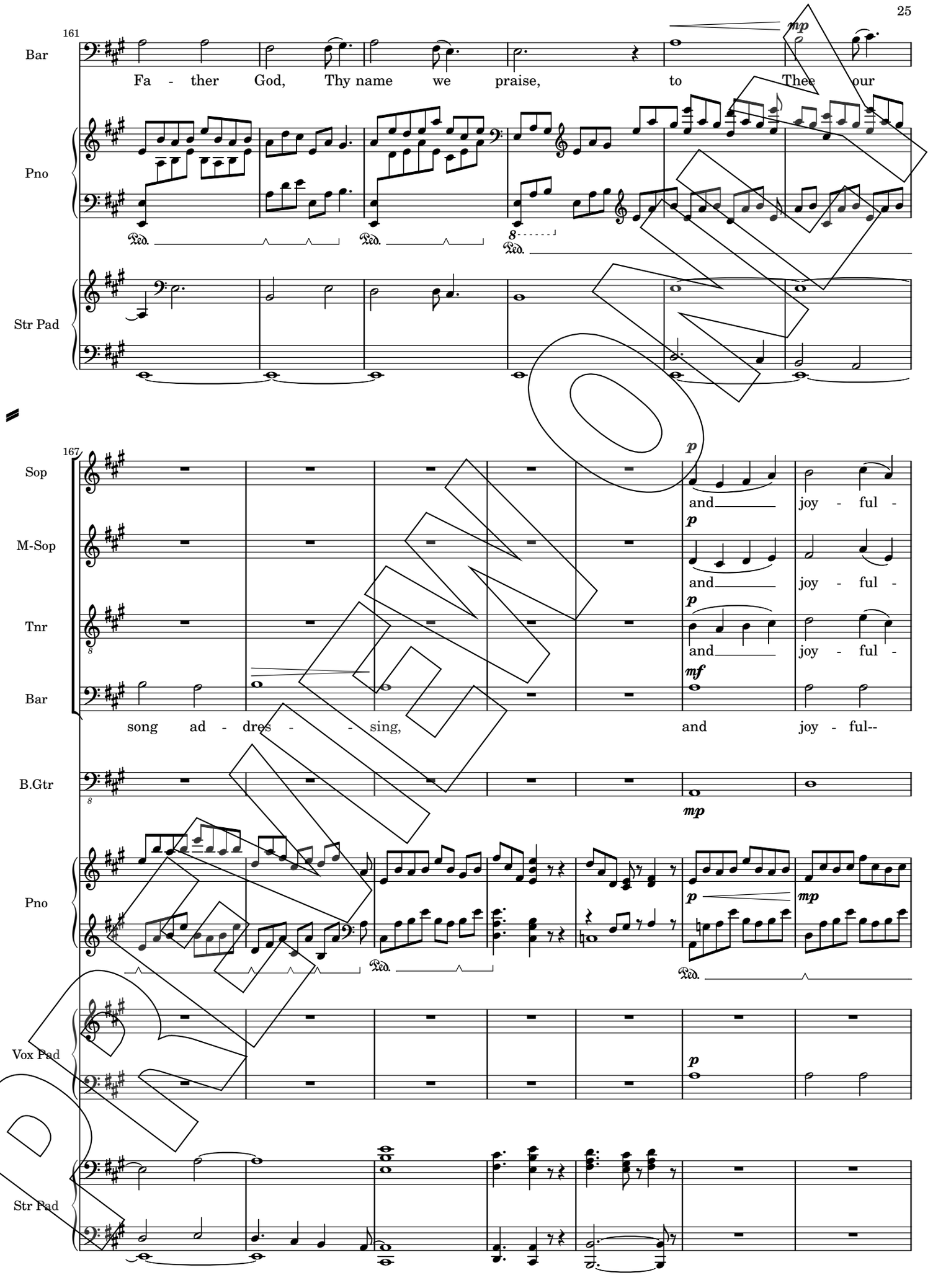
mp

p

Ped.

Str Pad

DRAFT



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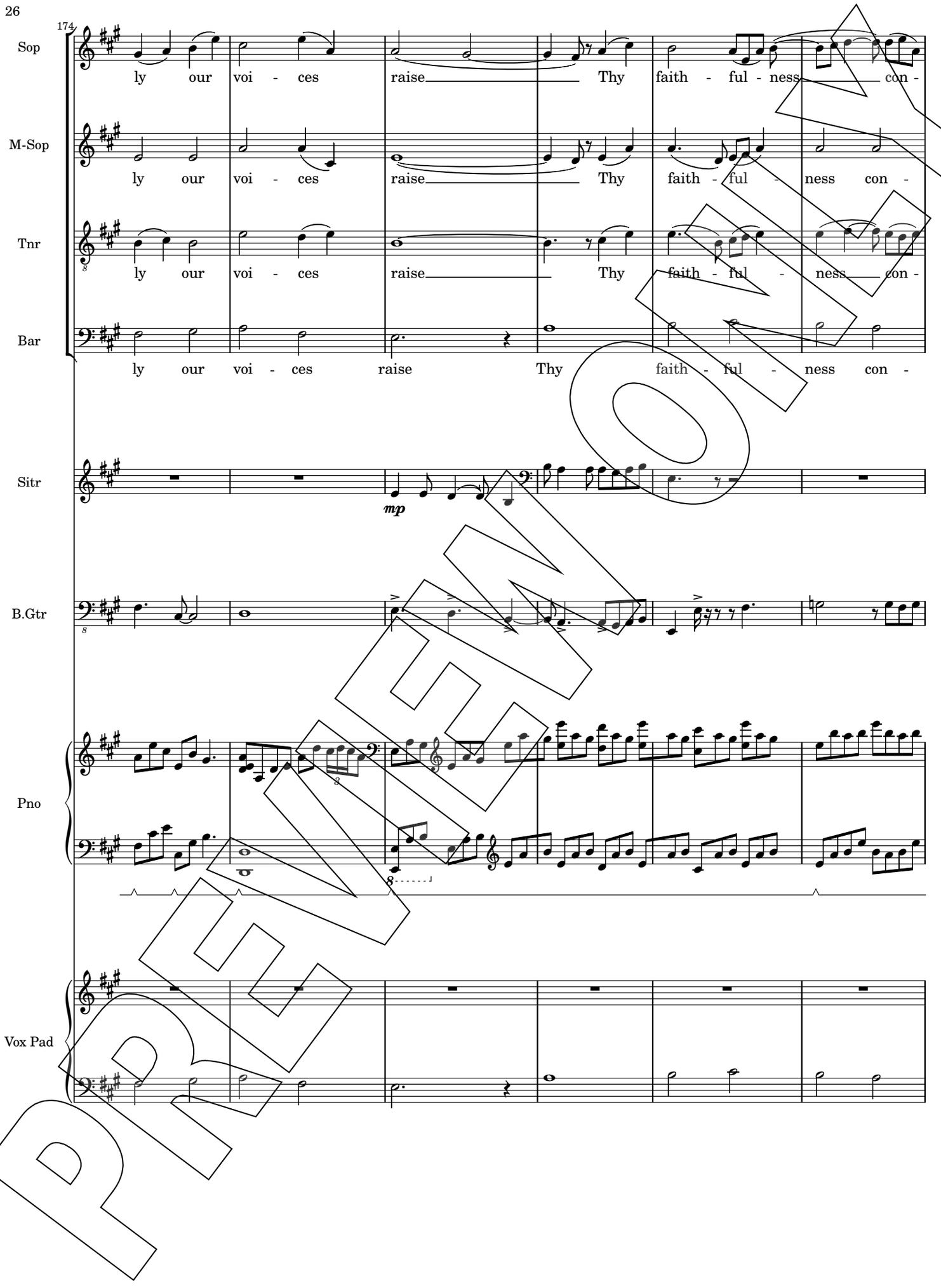

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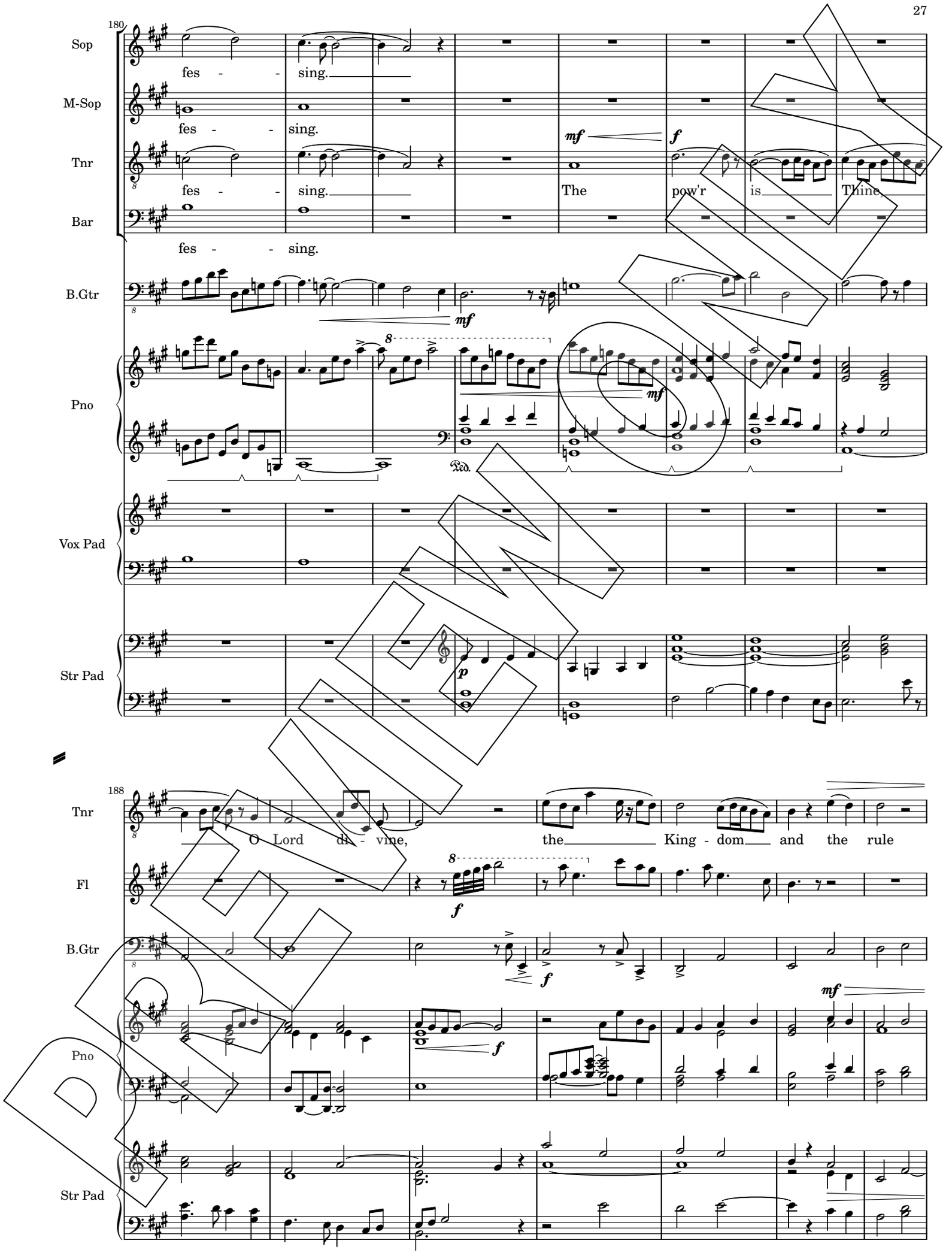
180
Sop
fes - - sing.
M-Sop
fes - - sing.
Tnr
fes - - sing.
Bar
fes - - sing.
B.Gtr
Pno
Vox Pad
Str Pad
mf
f
The pow'r is Thine,
Ped.
188
Tnr
O Lord di - vine, the King - dom and the rule
Fl
B.Gtr
Pno
Str Pad
DRAFT

195

Tnr

are Thine!

Fl

B.Gtr

Hrp.

Pno

Str Pad

201

Tnr

grant us, Lord, Thy bles - - - - - sing.

Elec.Gtr

Hrp.

Pno

freely

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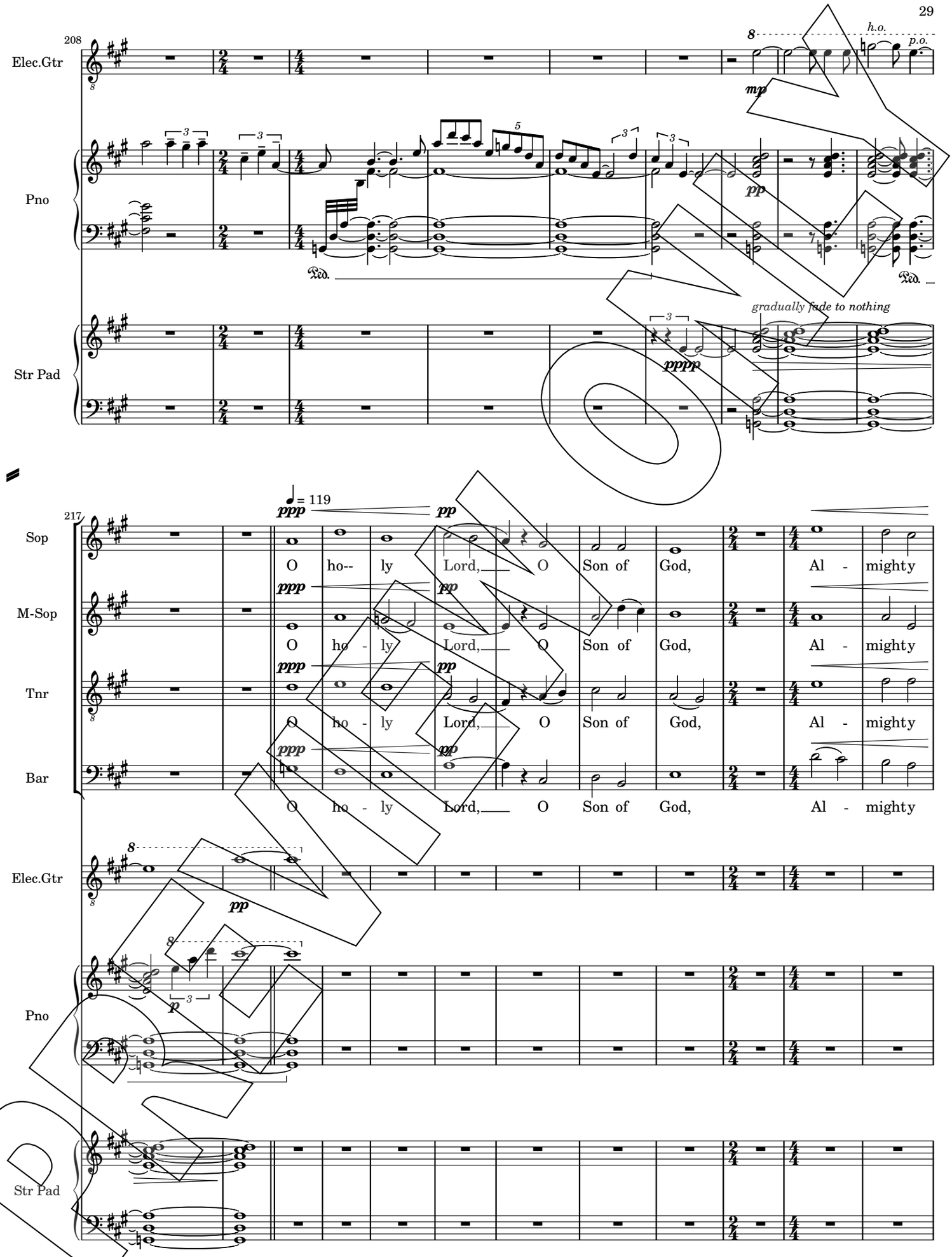
208
Elec.Gtr
Pno
Str Pad
h.o.
p.o.
mp
pp
Ped.
gradually fade to nothing
pppp
217
♩= 119
Sop
M-Sop
Tnr
Bar
ppp
pp
O ho-- ly Lord, O Son of God, Al - mighty
O ho - ly Lord, O Son of God, Al - mighty
O ho - ly Lord, O Son of God, Al - mighty
O ho - ly Lord, O Son of God, Al - mighty
Elec.Gtr
Pno
Str Pad
p

DRAFT

229

Sop: Sov'reign, Lamb of God: O Lord, our God, we praise

M-Sop: Sov'reign, Lamb of God: O Lord, our God, we praise

Tnr: Sov'reign, Ho - ly Lamb of God: O Lord, our God, we praise

Bar: Sov'reign, Lamb of God: O Lord, our God, we praise

Fl

Sitr

Hrp.

Pno

Ped.

Vox Pad

Str Pad

sustain with hands only, pedal volume

TBells

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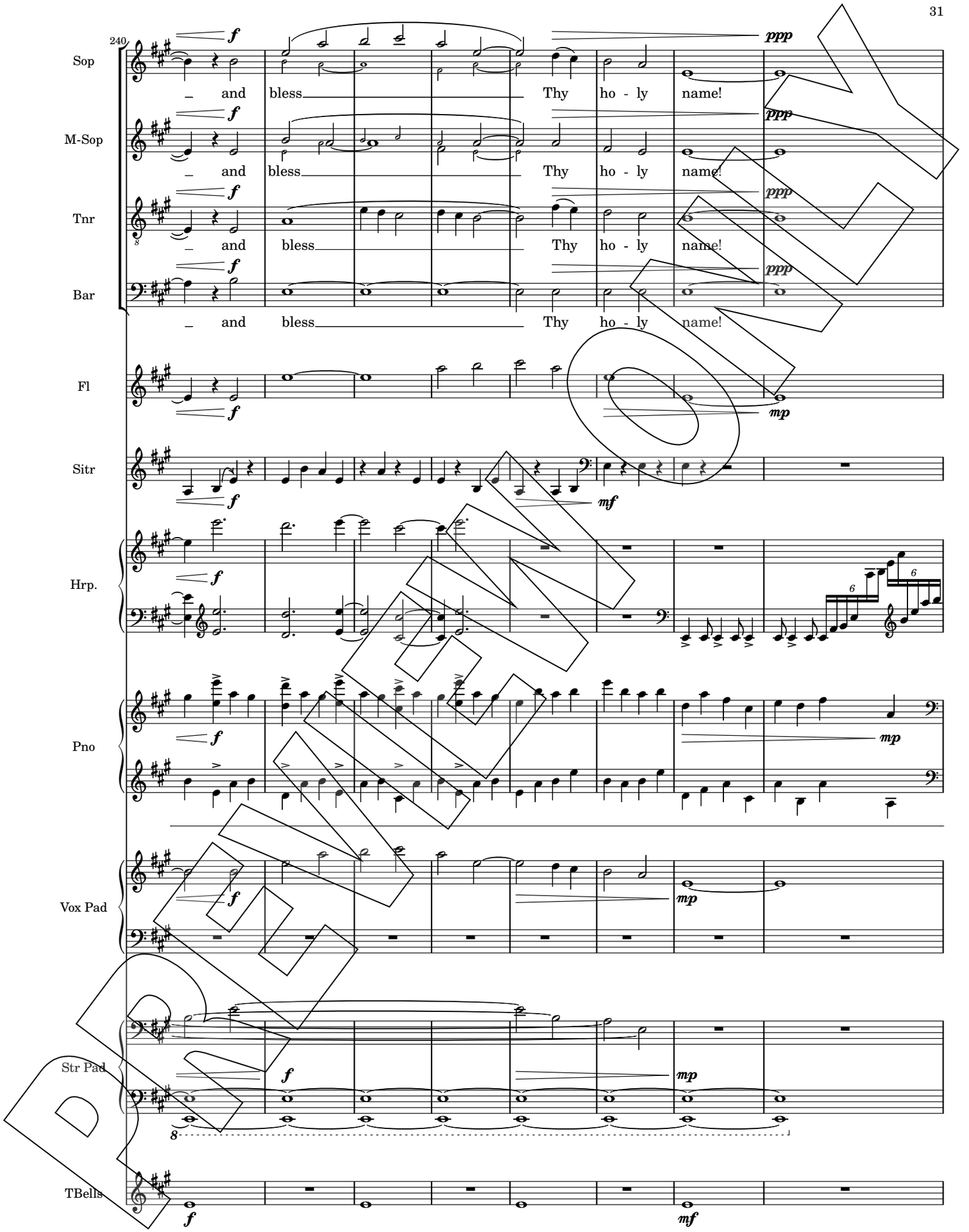
240
Sop
M-Sop
Tnr
Bar
Fl
Sitr
Hrp.
Pno
Vox Pad
Str Pad
TBells
and bless Thy ho - ly name!
and bless Thy ho - ly name!
and bless Thy ho - ly name!
and bless Thy ho - ly name!
f
ppp
mp
mf

248

Fl

Sitr

Hrp.

Pno

Str Pad

257

Fl

Pno

Str Pad

267

Fl

B.Gtr

Pno

PREVIEW

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STUART BROWN
MUSIC