

Stuart Brown

John's Account

A Cantata for four singers, flute, guitars and piano

John's Account

The original version of this work was first performed at the evening service on Sunday 16th November 1986 in Wycliffe Baptist Church, Reading, England by the following musicians:

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

Composer's note: I would like to thank Andrew Waugh for his guidance regarding the electric guitar part. He advises as follows:

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 flute and piano. A deep phase effect with slow sweep is required where indicated. The amplification should result in a clean sound, with no distortion and a slight treble emphasis. The 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. There is one harmonic chord. A few slides are required, also some hammer-ons and pull-offs.

John's Account

Cantata for four singers, flute, electric guitar, acoustic guitar, fretless bass and piano

Stuart Brown

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Gently sustained
(♩.86)

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Soprano, Mezzo-Soprano, Tenor, Baritone, Flute, Electric Guitar, Acoustic Guitar, Electric Bass, and Piano. The Soprano, Tenor, and Baritone staves contain whole rests. The Mezzo-Soprano staff has lyrics: "In the be-gi-nning was the Word and the Word was with God." The Flute staff begins with a long note marked *pp distant, no vibrato*. The Electric Guitar staff has a melodic line starting in the third measure, marked *p*. The Piano staff features a complex accompaniment with a *p* dynamic and a *similarly phrased* instruction. The bottom of the page includes a series of musical symbols: a treble clef, a note, and asterisks.

Mez. ⁸ The same was in the be - gi - nning with God, and the Word was God. All things were made through Him, and with -

Fl. ⁸ *expressive, with vibrato* *p*

Pno. ⁸

Sea * Sea * Sea * Sea * * Sea * Sea * Sea *

Mez. ¹⁵ out Him was not a - ny - thing made that was made. In Him was life, and the life was the light of

Fl. ¹⁵ *p* *mp*

Pno. ¹⁵ *similarly phrased*

Sea * Sea * Sea * Sea * * Sea * Sea *

35 *mf*

Bar. There was a man, sent from God, whose name was John. The

Fl. 35

E.Gtr. *mf*

E.B. *mf*

Pno. 35 *similarly phrased* *mf*

Sea * Sea * Sea * Sea *

42

Bar. same came for a wit - ness, to bear wit - ness of the Light, that all men through Him might

Fl.

E.Gtr.

E.B.

Pno.

48

Bar. be - lieve. He was not that Light but was sent to bear wit - ness of that Light.

Fl.

E.B.

Pno.

54 *mp* dance-like

S
That was the true Light that light - eth ev' - ry man, that light - eth ev' - ry man, that light - eth ev' - ry man

Fl.

Pno. *mp* *f*
* tea * tea * tea * tea * tea * tea * tea * tea * tea * tea * tea * tea * tea * tea *

61

S
com - ing in - to the world.

Bar. *mp*
com - ing in - to the world.

E.Gtr. *mf*

Pno. *mf* *p*
tea ... *

E.Gtr. *p* *pp* *delicately*

Pno. *pp* *pp*

8^{va} - - -
8^{vb} - - -

S *p* *gently*

Mez. *gently*

T *gently*

Bar. *gently*

E.Gtr.

Pno. *pp*

He was in the world: and the

82

S world, made by Him, knew Him not. He came un - to His own: and His

Mez. world, made by Him, knew Him not. He came un - to His own: and His

T world, made by Him, knew Him not. He came un - to His own: and His

Bar. world, made by Him, knew Him not. He came un - to His own: and His

Pno. 82

90

S
own, His own re - ceived Him not.

Mez.
own, His own re - ceived Him not.

T
8
own, His own re - ceived Him not.

Bar.
own, His own, His own re - ceived Him not.

Fl.
90
mf

E.Gtr.
90
mf (slide off)

Ac.Gtr.
mf

E.B.
f

Pno.
90
mf
Leo * Leo * Leo * Leo *

98 *mf* with bounce

S
But as ma-ny as re-ceived Him, to them He gave the right to be-come child - - - ren of

Mez.
But as ma-ny as re-ceived Him, to them He gave the right to be-come child - - - ren of

T
But as ma-ny as re-ceived Him, to them He gave the right to be-come child - - - ren of

Bar.
But as ma-ny as re-ceived Him, to them He gave the right to be-come child - - - ren of

Fl.
98

E.Gtr.
98 (slide off) *mf*

Ac.Gtr.
mf

E.B.
mf

Pno.
98

106

S
God, e - ven to them that be - lieve on His name,

Mez.
God, e - ven to them that be - lieve on His name,

T
God, e - ven to them that be - lieve on His name,

Bar.
God, e - ven to them that be - lieve on His name,

Fl.
106

E.Gtr.
106 *mf* *brilliantly*

Ac.Gtr.
106

E.B.
106

Pno.
106 *f*

f
* * * * *

114

S. *mf* which were born not of blood, nor of the will of the flesh, nor of the will of

Mez. *mf* which were born not of blood, nor of the will of the flesh, nor of the will of

T. *mf* which were born not of blood, nor of the will of the flesh, nor of the will of

Bar. *mf* which were born not of blood, nor of the will of the flesh, nor of the will of

Fl. *mf*

E.Gtr. *f* *mf*

E.B. *f*

Pno. *mf*

Sea *

122

S
man, but were born of God.

Mez.
man, but were born of God.

T
8
man, but were born of God. *mp* And the Word was made flesh and dwelt a -

Bar.
man, but were born of God.

Fl.
122

E.Gtr.
122
3

E.B.
122

Pno.
122
mp
mp

∞

*

129 *mf* the glo - ry as of the on - ly be-got-ten of the Fa - ther,

Mez. *mf* and we be-held His glo - ry,

T. mong us,

Fl. *mp* *mf* *f*

E.Gtr. *mf* *f*

Ac.Gtr. *mf* *f*

E.B. *mf* *f*

Pno. *mf* 3

136

f full of grace, *mf* full of grace *mp* and

Mez. *mp* and

T *f* full of grace, *mf* full of grace *mp* and

Bar. *mp* and

Fl. *mf* *p* and

E.Gtr. *mf* *mp* *mp*

Ac.Gtr. *mp* *mp*

E.B. *mf* *mp*

Pno. *f* *mf* *mp*

8

143

S
truth. _____

Mez.
truth. _____

T
8
truth. _____

Bar.
truth. _____

Fl.
mp
3

E.Gtr.
mp

Ac.Gtr.
mp

E.B.
mp

Detailed description: This page of a musical score covers measures 143 to 147. It features seven staves: Soprano (S), Mezzo-soprano (Mez.), Tenor (T), Baritone (Bar.), Flute (Fl.), Electric Guitar (E.Gtr.), and Acoustic Guitar (Ac.Gtr.), with a double bass (E.B.) staff at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts (S, Mez., T, Bar.) all have the word "truth." written below the first measure, with a long horizontal line extending across the rest of the measures, indicating a sustained note. The instrumental parts include a flute line with a melodic phrase starting in measure 144, marked *mp* and featuring a triplet of eighth notes. The guitar parts (E.Gtr., Ac.Gtr.) and double bass (E.B.) provide harmonic support with chords and rhythmic patterns, also marked *mp*. The score concludes with a double bar line and a 3/4 time signature at the end of measure 147.

149 *pp*

Fl.

E.Gtr.

Ac.Gtr.

E.B.

Pno.

p

p

mp

149

158 *p* *expressively*

Bar.

Our Fa - ther God, Thy name we praise, To

Fl.

E.B.

Pno.

p

158

165

S. *p* tranquil
And joy - ful -

Mez. *p* tranquil
And joy - ful -

T. *p* tranquil
And joy - ful -

Bar. *mp*
Thee our song ad - dress - - - - ing, *mp* And joy - ful -

E.B. *mp*

Pno.

173

S
ly our voi - ces raise Thy faith - ful - ness con - fes - - - -

Mez.
ly our voi - ces raise Thy faith - ful - - - ness con - - fes - - - - -

T
8 ly our voi - ces raise Thy faith - ful - - - ness con - fes - - - - -

Bar.
ly our voi - ces raise Thy faith - ful - - - ness con - - fes - - - - -

E.B.

Pno.
173
3

180

S
sing.

Mez.
sing.

T
8
sing. *mf* *f*
The power is Thine, O

Bar.
sing.

E.B.

Pno.
180 *mf* *f*

188

T
8
Lord di - vine, The King - dom and the rule are Thine! *diminuendo* *mp*

E.B.

Pno.
188 *mp*

196

T. *p* O grant us, Lord, Thy bles - - - - - sustained (off)

E.Gtr. (♩.108)

E.B.

Pno. *p* (♩.108)

Sea * Sea * Sea * Sea * Sea *

204

T. sing. (♩.102) slightly slower

E.Gtr. *pp* slightly slower

Pno. (♩.102) *pp* slightly slower

213

S *ppp* (♩ = 118) *p* *crescendo*
 O ho - - - ly Lord, O Son of God, Al - - -

Mez. *ppp* *p* *crescendo*
 O ho - - - ly Lord, O Son of God, Al - - -

T *ppp* *p* *crescendo*
 O ho - - - ly Lord, O Son of God, Al - - -

Bar. *ppp* *p* *crescendo*
 O ho - - - ly Lord, O Son of God, Al - - -

E. Gtr. 213 *8va* (♩ = 118)

Pno. 213 (♩ = 118)

224

S *mp* *p* *tenderly* *p* *broadly* *mp* *crescendo*
 migh - ty Sov' - reign, Lamb of God: O Lord our God, we praise

Mez. *mp* *p* *tenderly* *p* *broadly* *mp* *crescendo*
 migh - ty Sov' - reign, Lamb of God: O Lord our God, we praise

T *mp* *p* *tenderly* *p* *broadly* *mp* *crescendo*
 migh - ty Sov' - reign, ho - ly Lamb O Lamb of God: O Lord our God, we praise

Bar. *mp* *p* *tenderly* *p* *broadly* *mp* *crescendo*
 migh - ty Sov' - reign, Lamb of God: O Lord our God, we praise

234 *mf* ----- *f* *diminuendo* *p*

S and bless Thy ho - ly name!

Mez. *mf* *f* *diminuendo* *p*

T *mf* *f* *diminuendo* *p*

Bar. *mf* *f* *diminuendo* *p*

and bless Thy ho - ly name!

Fl. 234 *mf*

E.Gtr. 234 *mf* phaser (slow sweep)

Pno. 234 *mf* *f* *mf*

S
Mez.
T
Bar.

243 *pppp*

Fl.

243 *expressively and delicately*

Pno.

Fl.

252 *mp with peaceful tranquility*

Pno.

262

Fl.

3

7

7

slightly slower

E.Gtr.

E.B.

Pno.

slightly slower mp

This musical score is for a section starting at measure 262. It features four staves: Flute (Fl.), Electric Guitar (E.Gtr.), Electric Bass (E.B.), and Piano (Pno.). The Flute part begins with a treble clef and a key signature of two sharps (F# and C#). It contains several melodic lines, including a triplet of eighth notes and a sequence of seven notes. The Electric Guitar and Electric Bass parts are mostly silent, with some chords appearing in the later measures. The Piano part is written for both hands and includes chords and arpeggiated figures. Performance markings include 'slightly slower' and 'mp' (mezzo-piano).