

Simon and Ennoia

Andrew Hugill



Odilon Redon, 1896: *Hélène (Ennoia)*

Simon and Ennoia had quite a complicated gestation. It began life as a piece called *Worker's Rubble*, which was commissioned by the MusICA series in London in 1983. I was dissatisfied with that piece, but retained a lot of its prime materials and began reworking them. The prime materials were fragments of some of the favourite melodies of Mr Alfred Worker, which I had used in the earlier composition *A Worker Speaks*. These are buried in the textures of *Simon and Ennoia*, often providing a kind of cantus firmus. They include: Svendsen's *Romance in G* for violin and orchestra; 'Forgotten Dreams' by Leroy Anderson; the 'Air de ballet' from *Zémir et Azor* by Grétry; and a cadence from 'Pieds-en-l'air' from the *Capriol Suite* by Peter Warlock. Some synaesthetic materials from Scriabin also made their way into the mix and all these various elements are combined with much original material to create a dream-like collage inspired in its turn by my readings in alchemy. I was particularly interested in the figure of Simon Magus and the following account of the Thoughts of God (Ennoia):

"As described by Epiphanius, in the beginning God had his first thought, his Ennoia, which was female, and that thought was to create the angels. The First Thought then descended into the lower regions and created the angels. But the angels rebelled against her out of jealousy and created the world as her prison, imprisoning her in a female body. Thereafter, she was reincarnated many times, each time being shamed. Her many reincarnations included Helen of Troy, among others, and she finally was reincarnated as Helen, a slave and prostitute in the Phoenician city of Tyre. God then descended in the form of Simon Magus, to rescue his Ennoia, and to confer salvation upon men through knowledge of himself". (Chisholm, Hugh, ed. (1911). "Simon Magus". Encyclopedia Britannica. 25 (11th ed.). Cambridge University Press. pp. 126-130).

Performance note: *Simon and Ennoia* is scored for string trio, marimba and vibraphone (the percussionists also jangle some cowbells or resonant metal at one point). The BBC broadcast from 1990 included a bass clarinet, which may be regarded as optional.

Simon and Ennoia

Andrew Hugill

$\text{♩} = \text{c. } 80$
soft yarn
motor off

Vibraphone

with Ped.
p
soft yarn

Marimba

p

Violin

mf *f*

Viola

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

Violoncello

con sord.
p

8

Vib.

Mar.

Vln

mf *f* sim.

Vla

f *mf* *f* sim.

Vc.

16

Vib.

Mar.

Vln

Vla

Vc.

24

Vib.

Mar.

Vln

Vla

Vc.

6 6 6 6 6 6 6 6

32

Vib.

Mar.

Vln

Vla

Vc.

6 6 6 6 6 6 6 6

40

Vib.

Mar.

Vln

Vla

Vc.

6 6 6 6 6 6 6 6

47

Vib.

Mar.

Vln.

Vla.

Vc.

6 6 6 6 6 6 6

54

Vib.

Mar.

Vln.

Vla.

Vc.

6 6 6 6 6 6 6

62

Vib.

Mar.

Vln.

Vla.

Vc.

6 6 6 6 6 6 6

70

Vib. *6* *6* *6* *6* *6* *6* *6* *6*

Mar. *6* *6* *6* *6* *6* *6* *6* *6*

Vln. *6* *6* *6* *6* *6* *6* *6* *6*

Vla. *6* *6* *6* *6* *6* *6* *6* *6*

Vc. *6* *6* *6* *6* *6* *6* *6* *6*

78

Vib. *6* *6* *6* *6* *6* *6* *6* *6*

Mar. *6* *6* *6* *6* *6* *6* *6* *6*

Vln. *6* *6* *6* *6* *6* *6* *6* *6*

Vla. *6* *6* *6* *6* *6* *6* *6* *6*

Vc. *6* *6* *6* *6* *6* *6* *6* *6*

87

poco rit. **B** a tempo

Vib. *6* *6* *6* *6* *6* *6* *6* *6*

Mar. *6* *6* *6* *6* *6* *6* *6* *6*

Vln. *6* *6* *6* *6* *6* *6* *6* *6*

Vla. *6* *6* *6* *6* *6* *6* *6* *6*

Vc. *6* *6* *6* *6* *6* *6* *6* *6*

95

Vib.

Mar.

Vln.

Vla.

Vc.

sim.

6

3

103

Vib.

Mar.

Vln.

Vla.

Vc.

6

3

111

Vib.

Mar.

Vln.

Vla.

Vc.

6

3

140

B. Cl. *sim.* *4*

Vib. *(Ped.)*

Mar.

Vln

Vla *4* *4* *4* *4* *4* *4*

Vc. *4* *4* *4* *4* *4* *4*

146

B. Cl. *4*

Vib. *(Ped.)*

Mar.

Vln

Vla *4* *4* *4* *4* *4* *4*

Vc. *4* *4* *4* *4* *4* *4*

152

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

158

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

E

pp

164

Vln

Vla

poco rit.

171 **F** a tempo

B. Cl. *mf* *p* *sim. 4*

Vib. *p* (Red.)

Mar. *p*

Vln *p*

Vla *p* 4 4 4 4 4 4

Vc. *p* 4 4 4 4 4 4

177

B. Cl. 4

Vib. (Red.)

Mar.

Vln

Vla 4 4 4 4 4 4

Vc. 4 4 4 4 4 4

183

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

(Vib.)

4

189

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

(Vib.)

4

195

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

4

201

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

4

* begin trem. gently
(one-hand trem with two mallets
above and below bar)

213

B. Cl. *p* *mp* *p*

Vib. *sim.*

Mar.

Vln

Vla

Vc. 4 4 4 4 4 4 4 4 4 4 4 4

219

B. Cl.

mf *p*

Vib.

Mar.

Vln

Vla

Vc.

219

225

B. Cl.

pp *mp* *pp*

Vib.

Mar.

Vln

Vla

Vc.

225

231

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

mf *p*

237

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

pp *mp* *pp* *ppp*

ppp *mp*

senza sord. *p*

senza sord. *p*

senza sord. *pizz.* *pp*

H ♩ = 72

242

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

mp *ppp* *mp* *ppp* *mp* *ppp* *mp*

245

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

ppp *mp* *ppp* *ppp* *ppp* *mp* *ppp* *mp*

251

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

ppp *mp*

ppp *mp*

ppp *mp* *mp sub.*

p

mp

rit.....

non vib.

255a tempo (but slightly faster) I ♩ = ♩

B. Cl. *p* *ff*

Vib. jangle cowbells or resonant metal *p* *ff* Red...

Mar. jangle cowbells or resonant metal *p* *ff*

Vln vib. *p* *ff* 4 4

Vla vib. *p* *ff*

Vc. arco *p* *ff* pizz.

262

B. Cl.

Vib. (Red.) Red. Red.

Mar.

Vln 4 4 4 4

Vla

Vc.

264

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

265

266

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

267

268

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

Red.

270

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

Red.

272

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

Red.

4

13

b

274

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

Red.

4

13

b

276

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

278

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

280

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

Red.

Red.

4

4

4

282

B. Cl.

Vib.

Mar.

Vln

Vla

Vc.

p

Red.

Red.

4

4

4