

Chiswick House

For SAB

Written for COMA Voices

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Performance Notes:

Chiswick House is a setting of the guide book, taking us through the house. It was written when I started COMA Voices and we needed interesting, contemporary repertoire. It was revised in 2025 to be singable by community choirs.

For the cluster chords, choose any note within the range (eg B - Db in bar 1). You might like to rehearse the square note chords several times, to allow the singers to experiment with different notes.

Bars 8-10 are spoken, using the contours given.

Bar 18 (and similar) are spoken by four soloists, starting one after the other as indicated, and overlapping.

In Bar 28, making a dramatic break between 'everything' so it cuts through the other texts.

Stately ♩ = 50

Solo 1

Solo 2

Solo 3

Solo 4

Soprano

Alto

Baritone

Chis-wickHouse, Chis-wickHouse, Chis-wickHouse, Chis-wickHouse, Bur-ling-tonLane, Lon-don W

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Faster ♩ = 80

Stately ♩ = 50

S.

A.

B.

4. A love-ly Pal-la-di-an vil-la, a love-ly Pal-la-di-an vil-la, a love-ly Pal-la-di-an vil-la, cre-a - ted Se-ven-teen-twen-ty

4. A love-ly Pal-la-di-an vil-la, a love-ly Pal-la-di-an vil-la, a love-ly Pal-la-di-an vil-la, cre-a - ted Se-ven-teen-twen-ty

4. A love-ly Pal-la-di-an vil-la, a love-ly Pal-la-di-an vil-la, a love-ly Pal-la-di-an vil-la, cre-a - ted Se-ven-teen-twen-ty

13

S. five to nine by the Third Earl of Bir - ling - ton,

A. five to nine by the Third Earl of Bir - ling - ton,

B. five to nine by the Third Earl of Bir - ling - ton,

15

S. ar - chi - tect and pa - tron of the Arts. *mf* Start with the red vel - vet room,___

A. ar - chi - tect and pa - tron of the Arts. *mf* Start with the red vel - vet room,___

B. ar - chi - tect and pa - tron of the Arts. *mf* Start with the red vel - vet room,___

18 *mf* (Spoken)

1. named for its wall covering,	<i>mf</i> (Spoken)		
2.	now replaced by flock in the appropriate colour	<i>mf</i> (Spoken)	
3.		Here are two pictures by Sebastiano Ricci	<i>mf</i> (Spoken)
4.			and an elaborate Kent ceiling,

S. *p*

A. *p*

B. *p*

22 *mf*

S. From here go in - to the blue vel - vet room,___

A. From here go in - to the blue vel - vet room,___

B. From here go in - to the blue vel - vet room,___

24

1. with portraits of Inigo Jones and Pope

2. and an immensely busy ceiling

3. surrounding a central figure

4. of Architecture

S. *p* *mf*
It o-pen-son to the red clo-set,

A. *p* *mf*
It o-pen-son to the red clo-set,

B. *p* *mf*
It o-pen-son to the red clo-set,

30

1. with its demure

2. pannelled

3. ceiling

S. *p*

A. *p*

B. *p*

33

S. *p cresc.* *f*
Go back to the blue and red rooms to the gal - le - ry,

A. *p cresc.* *f*
Go back to the blue and red rooms to the gal - le - ry,

B. *p cresc.* *f*
Go back to the blue and red rooms to the gal - le - ry,

36

1. where everything, everything, everything, everything,

2. including the statues in the niches,

3. has been scaled down

4. to make the whole seem larger.

S. *mf* *cresc.* Next, in-to the green vel-vet room with its

A. *mf* *cresc.* Next, in-to the green vel-vet room with its

B. *mf* *cresc.* Next, in-to the green vel-vet room with its

42 *(cresc.)* gild - ed cei-ling and pic-tures by Ric - ci, *f* gild - ed cei - ling, *dim.* pic-tures by Ric - ci,

A. *(cresc.)* gild - ed cei-ling and pic-tures by Ric - ci, *f* gild - ed cei - ling, *dim.* pic-tures by Ric - ci,

B. *(cresc.)* gild - ed cei-ling and pic-tures by Ric - ci, *f* Chis-wick House, *dim.* Chis-wick House,

46

4. To the right of the house,
a lane leads to the cafeteria
and public lavatories.

S. *dim.* gild - ed cei - ling, pic - tures by Ric - ci,

A. *dim.* gild - ed cei - ling, pic - tures by Ric - ci,

B. *dim.* Chis - wick House, Chis - wick House,

Repeat
ad lib and
fade