Ryan Vigil

December 9, 2008
Waterville, ME

INSTRUMENTATION

2 Piccolos
Flute
2 Oboes
English Horn (written in F)
2 Clarinets (written in B-flat)
Bass Clarinet (written in B-flat, sounding a major 9th below)
2 Bassoons
Contrabassoon
4 Horns (written in F)
2 Trumpets (C)
2 Trombones
Bass Trombone
Tuba
4 Percussionists: Player 1 – vibraphone (medium mallets), muted woodblock (wood mallets), shaker;
Player 2 – glockenspiel, crotales (bowed), snare drum (brushes), shaker;
Player 3 – large tom-tom, small tom-tom, small tamborim (drumsticks), very small tam-tam, very small cymbal, very small triangle (triangle beaters, also plays cymbal with brushes), shaker;
Player 4 – small bass drum, medium tom-tom, medium, tamborim (drumsticks), small tam-tam, small cymbal, small triangle (triangle beaters), shaker;
Piano
Harp
Strings

GENERAL NOTES

The conductor should use a stopwatch, or some other silent timekeeper. A series of rehearsal numbers throughout the score serve as cues, to coordinate the instruments. These will be indicated in brackets in the discussion which follows.

With the exception of the chorales in Sections A and B (which rise to *mp*), the highest dynamic is *piano*. Special attention should be paid to dynamics.

All instruments should play without vibrato. Special attention should be devoted to obtaining a delicate, uninflected sound.

Strings and Brass instruments play with mutes throughout.

Accidentals and Intonation: accidentals do not carry at all. No intonational distinction should be made according to the accidental employed: all notes should be played as near as possible to the exact center of the pitch indicated (e.g., there should be no distinction between F-sharp and G-flat, etc.).

OVERVIEW OF FORM

The piece begins with a 30-second Introduction [1-2].
Next, a long section (Section A) consists of the steady accumulation and dissipation of parts [2-26].
Next, a Central Section consists of most of the players playing an assortment of shakers, interrupted by a short passage for percussion and strings [27-35].
Next, another long section (Section B) differs from the first only in the order of accumulation and dissipation [36-60].
The piece concludes with a 30-second Coda [60-64].

ABOUT THE NOTATION

In the Introduction and Coda: ⊗ Indicates humming on a random, steady pitch. Each individual should pick a pitch and hold it regardless of what others are humming

In Sections A and B, the woodwinds, brass, percussion, piano, and harp should execute their parts according to the following rhythmic principles:

- A note lasting 8-12 seconds
- A note lasting 4-8 seconds
- A note lasting 1-4 seconds
- A note at mm. 60-120
- A note at mm. 120-240
- A note > mm. 240

- A rest lasting 8-12 seconds
- A rest lasting 4-8 seconds
- A rest lasting 1-4 seconds
- A short rest, a breath

Unless separated by a rest, notes should be played as smoothly as possible; however, the player may make any necessary adjustments to accommodate breathing and other technical considerations.

In Sections A and B, the string parts are written in traditional rhythmic notation without barlines (there should be no sense of meter – i.e., a hierarchy of beats). Unlike the other instruments, players within each individual string section should play together – the principle player should act as a "leader" in this respect.

The chorale passages in Sections A and B [13-17] and [47-51] should be closely coordinated to insure that all instruments breath together, and carry out the dynamics in concert.

In the Central Section: at [27-28] and [34-35] ⊗ Indicates the activation of a shaker as explained below and on page 19 of the score;
at [29-33] ⊗ Indicates a "rustling" in the percussion as indicated in the score.

In the Central Section: at [31] the strings produce the muted sound described below and in the score – note that all sections except the basses are divisi.

Depending on context, a whole-note rest enclosed in parentheses or a blank staff both indicate tacet.

Detailed Description of Form

With the exception of the beginning, middle, and end, for most of the piece most of the players (all but Cl. 2, Bsn. 2, Hns. 2-4, Trp. 2, and Bs. Trb.) play an individual "refrain" which is clearly cued and repeated as necessary until an equally clear cut-off. These players should play with complete rhythmic independence. The "refrains" are generally deployed in three-member groupings.

Introduction [1-2]

From 0:00-0:30 [1-2] everyone except the pianist hums a random (non-coordinated), steady pitch, starting in silence and gradually increasing to a *piano*. Staggered breathing should be employed.

Section A [2-26]

At 0:30 [2], the humming stops at the same time that the piano begins playing her/his "refrain." The vibraphone and harp join at 0:35 [3] and 0:40 [4], respectively.

The remaining instruments (except those noted above) join in the following order:
At:
1:20 [5]– Clarinet 1, Horn 1, Violas (Group 2);
1:45 [6]– Bass Clarinet, Trombone 1, Cellos (Group 3);
1:55 [7]– Piccolo 1, Glockenspiel (Prc. 2), Violins 1 (Group 4);
2:25 [8]– English Horn, Bassoon 1, Trombone 2 (group 5);
2:35 [9]– Piccolo 2, Flute, Trumpet 1 (Group 6);
3:00 [10]– Contrabassoon, Tuba, Double Basses (Group 7);
3:20 [11]– Oboe 1, Oboe 2, Violins 2 (Group 8);
3:55 [12]– Percussion 3, Percussion 4 (Group 9).

Next, the remaining instruments play a coordinated chorale beginning at 4:05 [13-17].

Next, the "refrains" are cut-off in reverse order at the following times:
5:45 [18]– Group 9;
6:10 [19]– Group 8;
6:20 [20]– Group 7;
6:55 [21]– Group 6;
7:10 [22]– Group 5;
7:55 [23]– Group 4;
8:00 [24]– Group 3;
8:30 [25]– Group 2;
9:10 [26]– Group 1 (Vibraphone, Piano, Harp).

Central Section [27-35]

From 9:25 [27] to 9:50 [28] all instruments except the strings play shakers: as many different shakers as possible (maracas, caxixi, etc., as well as improvised instruments [e.g., beads in a coffee can]) should be distributed amongst the players indicated. The players should steadily activate these instruments, very softly.

From 9:58 [29] to 10:10 [30] the percussionists play. At 10:12 and 10:15 [31] the strings produce a muted sound obtained by plucking the strings while lightly touching a tritone above the nut. From 10:18 [32] to 10:37 [33] the percussionists play again.

From 10:45 [34] to 11:25 [35] all instruments except the strings again play shakers.

Section B [36-60]

Same procedure as Section A, but the groups enter and cut-off in a different order:
Group 1 plays from 11:40-11:50 [36-38] to 21:05 [60];
Group 9 plays from 12:15 [39] to 19:30 [59];
Group 5 plays from 12:45 [40] to 19:05 [58];
Group 7 plays from 12:55 [41] to 18:50 [57];
Group 8 plays from 13:20 [42] to 18:30 [56];
Group 2 plays from 13:40 [43] to 17:55 [55];
Group 3 plays from 14:10 [44] to 17:30 [54];
Group 6 plays from 14:25 [45] to 17:20 [53];
Group 4 plays from 14:45 [46] to 16:55 [52];
The remaining instruments play their chorale starting at 15:15 [47-51].

Coda [60-64]

As the Introduction elides with Section A, Section B elides with the Coda:
At 21:05 [60] Group 1 stops playing at the same time that all the players except for percussion, piano, and harp hum on a random pitch, starting *piano* and gradually fading to nothing (at 21:35 [64]). Between 21:20 and 21:29 [61-63] the percussion and piano provide a final "comment," referring to the string gesture from the Central Section.

Transposed Score

1 cue: all except piano

cut-off: all except piano

2 cue: piano

30"

Picc. 1 — ⊗ hum a random note (steady pitch) — p

Picc. 2 — ⊗ hum a random note (steady pitch) — p

Fl. 1 — ⊗ hum a random note (steady pitch) — p

Ob. 1 — ⊗ hum a random note (steady pitch) — p

Ob. 2 — ⊗ hum a random note (steady pitch) — p

E.H. — ⊗ hum a random note (steady pitch) — p

Cl. 1 — ⊗ hum a random note (steady pitch) — p

Cl. 2 — ⊗ hum a random note (steady pitch) — p

Bs. Cl. — ⊗ hum a random note (steady pitch) — p

Bsn. 1 — ⊗ hum a random note (steady pitch) — p

Bsn. 2 — ⊗ hum a random note (steady pitch) — p

Cbsn. — ⊗ hum a random note (steady pitch) — p

30"

Hn. 1 — ⊗ hum a random note (steady pitch) — p

Hn. 2 — ⊗ hum a random note (steady pitch) — p

Hn. 3 — ⊗ hum a random note (steady pitch) — p

Hn. 4 — ⊗ hum a random note (steady pitch) — p

Trp. 1 — ⊗ hum a random note (steady pitch) — p

Trp. 2 — ⊗ hum a random note (steady pitch) — p

Trb. 1 — ⊗ hum a random note (steady pitch) — p

Trb. 2 — ⊗ hum a random note (steady pitch) — p

Bs. Trb. — ⊗ hum a random note (steady pitch) — p

Tba. — ⊗ hum a random note (steady pitch) — p

30"

Perc. 1 — ⊗ hum a random note (steady pitch) — p

Perc. 2 — ⊗ hum a random note (steady pitch) — p

Perc. 3 — ⊗ hum a random note (steady pitch) — p

Perc. 4 — ⊗ hum a random note (steady pitch) — p

30"

Pno. — PIANO — p — ped. each chord

Hp. — ⊗ hum a random note (steady pitch) — p

30"

Vln. 1 — ⊗ hum a random note (steady pitch) — p

Vln. 2 — ⊗ hum a random note (steady pitch) — p

Vla. — ⊗ hum a random note (steady pitch) — p

Vc. — ⊗ hum a random note (steady pitch) — p

Cb. — ⊗ hum a random note (steady pitch) — p

*) Transposed Score

cut-off: all except piano

2 cue: piano 30"

3 cue: vibe. 35"

4 cue: harp 40"

30"

30"

30"

VIBRAPHONE

35" med. mallets

p sempre ped.

30"

PIANO

8va

p

ped. each chord

non arp.

p sempre

l.v., sempre

HARP

40"

30"

5 cue: cl. 1, hn. 1, vlas

1'20"

1'20"

CLARINET 1

n.v., sempre

p

1'20"

Horn 1

n.v., sempre
con sord. (sempre)

p

1'20"
con sord. (sempre)

VIOLAS

♪=72

n.v., sempre

p

6 cue: bscl., trb.1, vc.

1'45"

7 cue: picc.1, glock., vln.1

1'55"

Piccolo 1

n.v., sempre

p

(6)

Bass Clarinet

n.v., sempre

p

1'45"

(6)

1'45"

n.v., sempre

con sord. (sempre)

Trombone 1

p

Glockenspiel

p l.v., sempre

1'55"

1'55"

Violins 1

♩=54

con sord. (sempre)

n.v., sempre

p

(IB)

♩=120 con sord. (sempre)

Cellos

p

n.v., sempre

1'45"

8 cue: E.H., bsn. 1, tr. 2

2'25"

English Horn

n.v., sempre

Bassoon 1

n.v., sempre

2'25"

Trombone 2

con sord. (sempre)

n.v., sempre

2'25"

9 cue: picc. 2, fl., trp. 1

2'35"

cue: cbsn., tba., cb. 10

3'

Piccolo 2

n.v., sempre

p

Flute

n.v. sempre

p

2'35"

[bsn. 1]

Contrabassoon

n.v., sempre

p

3'

(same dynamic as others)

2'35"

n.v., sempre

whispa mute

Trumpet 1

p

Tuba

~~n.v.~~ sempre

con sord. (sempre)

p

3'

bowed crot.

glock. (mallets)

bowed crot.

(back to glock. for repeat)

Double Basses

con sord. (sempre)

♩=60

n.v. sempre

p

3'

10 cue: cb sn., tba., cb.

3'

11 cue: ob. 1, ob. 2, vln. 2

3'20"

Oboe 1 n.v., sempre

Oboe 2 n.v., sempre

Bsn. 1

Contra-bassoon n.v., sempre

3' (same dynamic as others)

Tuba n.v., sempre con sord. (sempre)

3'

3'20"

Violins 2 n.v., sempre con sord. (sempre) ♩=54

Double Basses ♩=60 con sord. (sempre)

n.v., sempre

3'

12 cue: prc. 3, prc. 4

3'55"

(𝄞)

(𝄢)

percussion key:

large tam-tam	small tam-tam	small tambourine	very small tam tam	very small cymbal	very small triangle	
small bass drum	med. tam-tam	med. tambourine	small tam tam	small cymbal	small triangle	

played with: drumsticks — triangle beaters

Percussion 3

p l.v., sempre

Percussion 4

p l.v., sempre

3'55"

(𝄞)

(𝄢)

cue: 13

cl.2, bsn.2, hns 2-4, trp.2, bs. trb.

4'5"

4'17"

14

4'27

mp

Clarinet 2

n.v., sempre

mp

Bassoon 2

n.v., sempre

mp

4'5"

Horn 2

n.v., sempre con sord. (sempre)

Horn 3

n.v., sempre con sord. (sempre)

Horn 4

n.v., sempre con sord. (sempre)

mp

mp

Trumpet 2

n.v., sempre con sord. (sempre)

mp

Bass Trombone

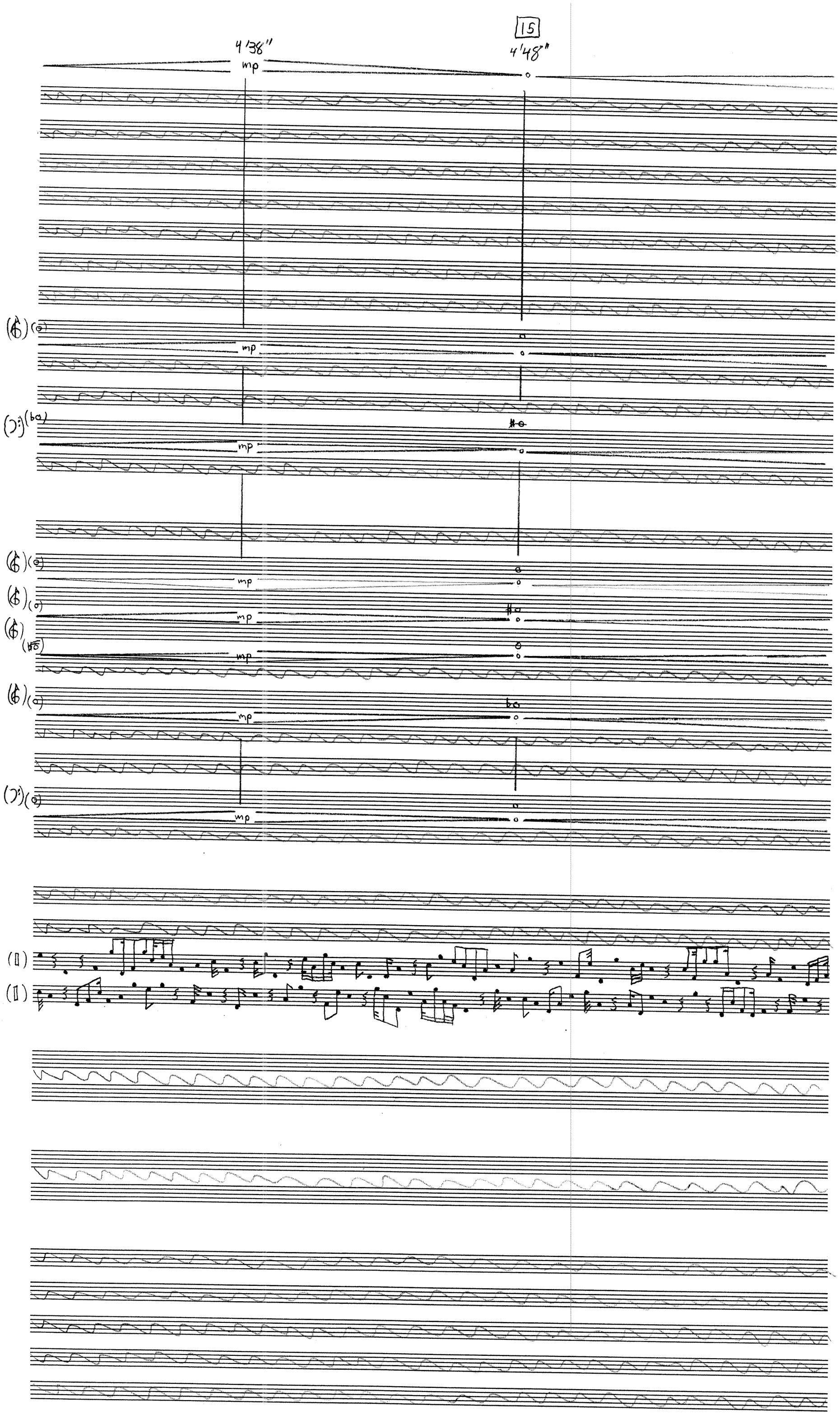
n.v., sempre con sord. (sempre)

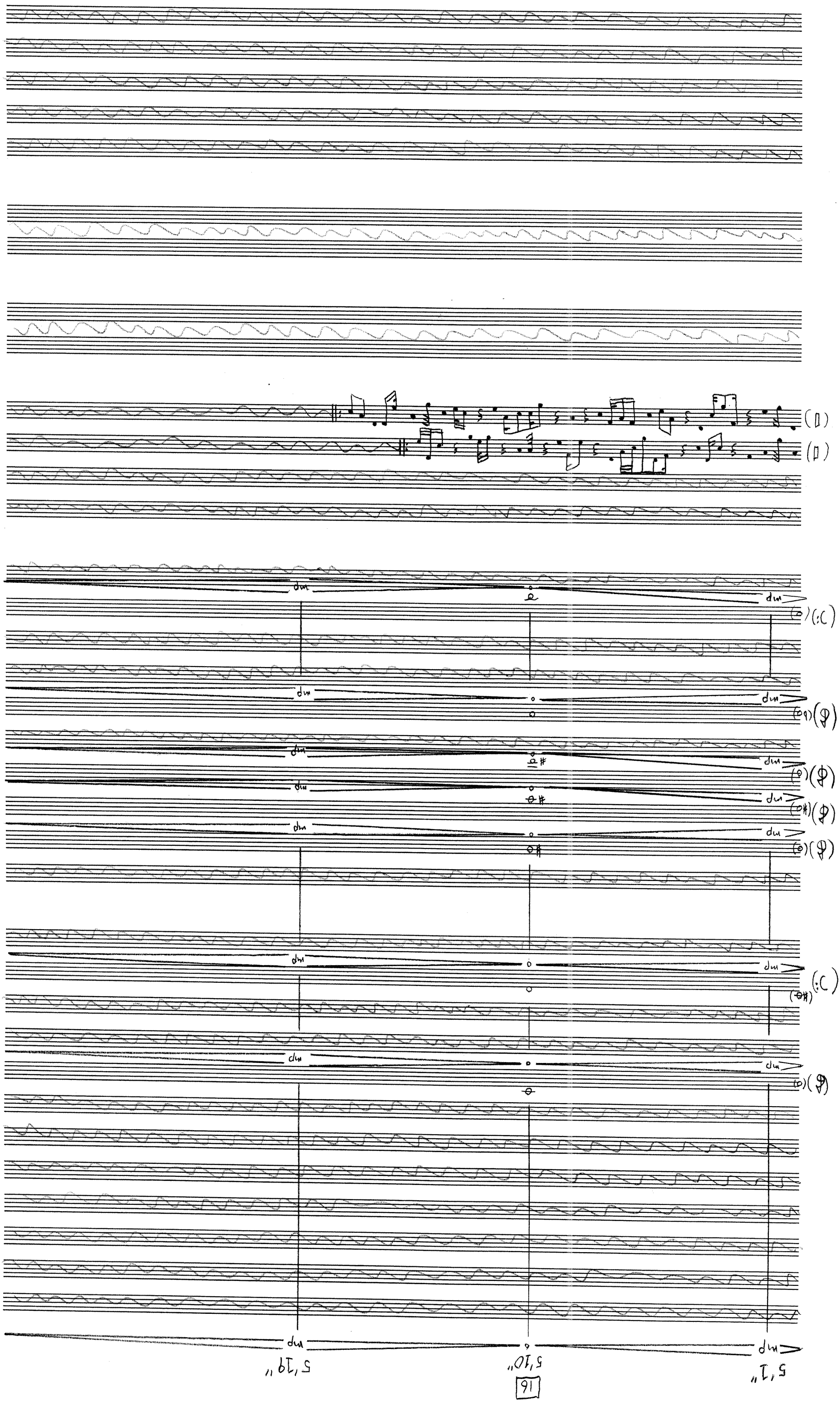
mp

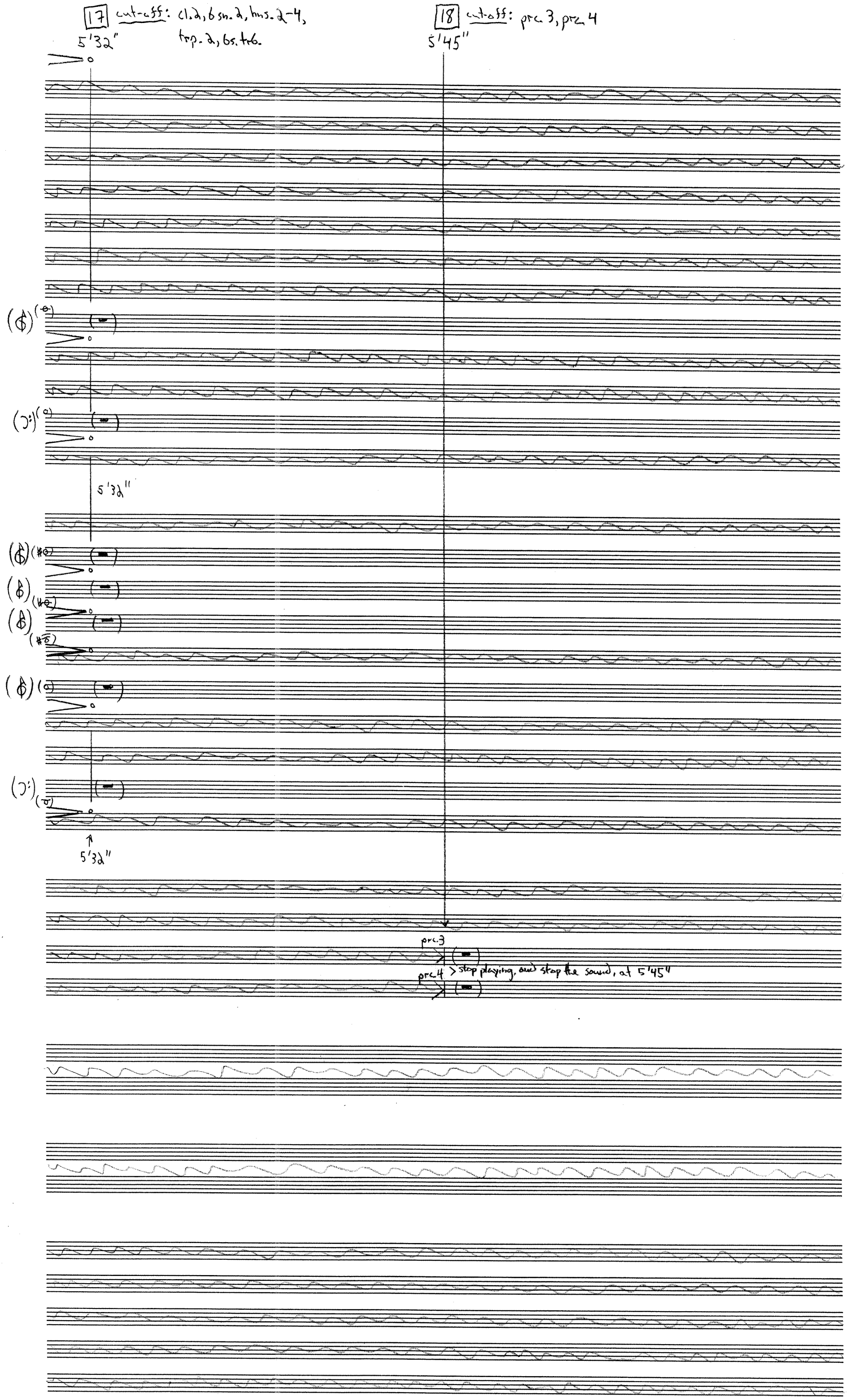
4'5"

(II)

(II)


15
4'38"
4'48"
mp
mp
mp
mp
mp
mp
mp
mp


(D)
(D)
dm
dm
(:C)
dm
dm
(Φ)
dm
dm
(Φ)
dm
dm
(Φ)
dm
dm
(Φ)
dm
dm
(:C)
dm
dm
(Φ)
dm
dm
5'1"
5'10"
5'19"


17 cut-off: cl. 2, b sn. 2, hns. 2-4, trp. 2, bs. tb.
5'32"
18 cut-off: prc. 3, prc. 4
5'45"
5'32"
5'32"
prc. 3
prc. 4
> stop playing, and stop the sound, at 5'45"

19 cut-off: ob.1, cb.2, vln.2

6'10"

20 cut-off: cbsn., tbn., cb.

6'20"

oboe 1

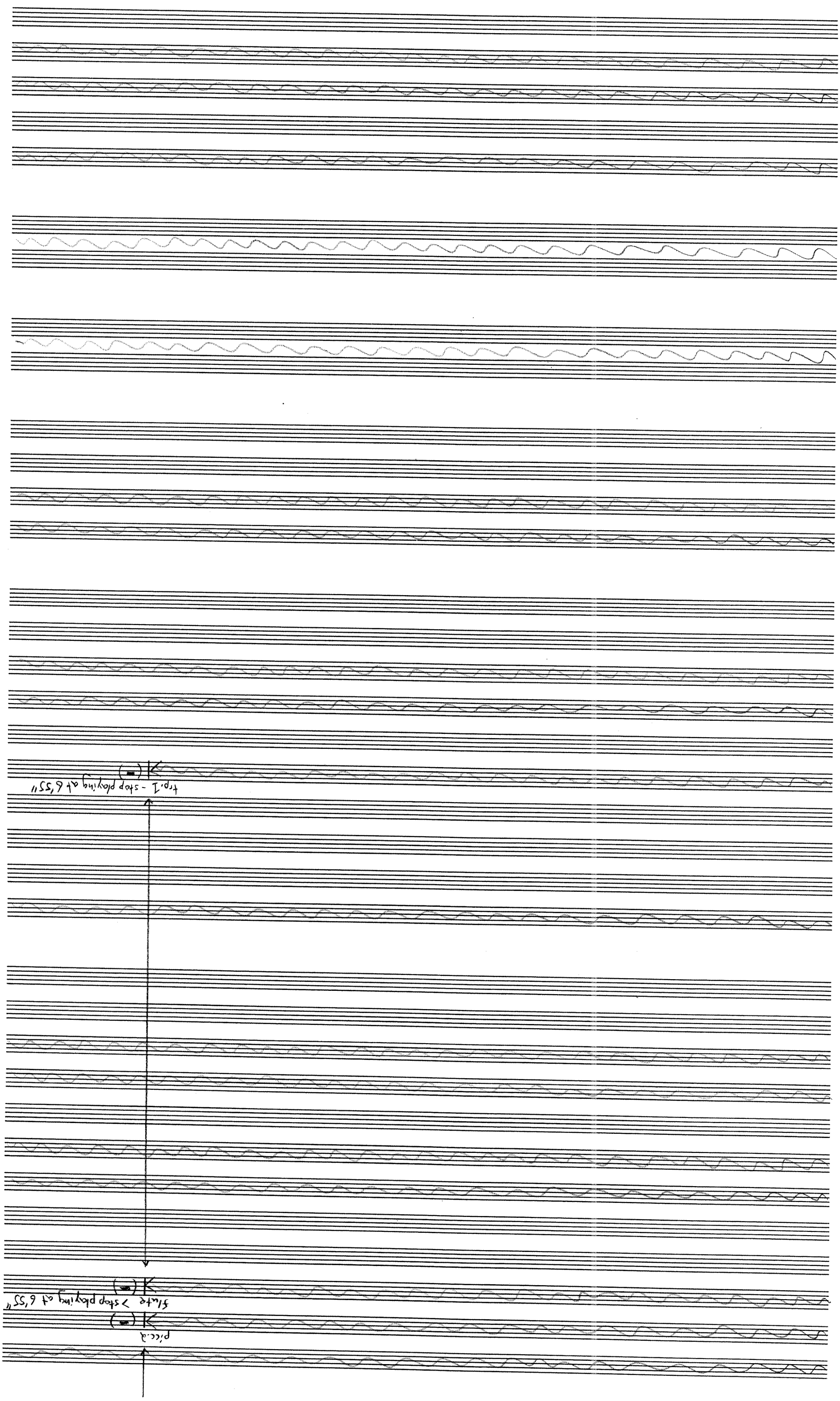
oboe 2 > stop playing at 6'10"

contra. - stop playing at 6'20"

tuba - stop playing at 6'20"

vln. 2 - stop playing at 6'10"

bass - stop playing at 6'20"


21 cut-off: piccolo, flute, trp. 1
6'55"
piccolo
flute > stop playing at 6'55"
trp. 1 - stop playing at 6'55"

22 cut-off: E.H., bsn. 1, trb. 2

7'10"

E.H. - stop playing at 7'10"

bsn. 1 - stop playing at 7'10"

trb. 2 - stop playing at 7'10"

23 cut-off: picc. 1, glock., vln. 1
7'50"

24 cut-off: bscl., trb. 1, vc.
8'

picc 1 - stop playing at 7'50"

bscl. stop playing
8'

trb. 1 stop playing
8'

glock. - stop playing, and stop the sound at 7'50"

vln. 1 - stop playing at 7'50"

cello stop playing
8'

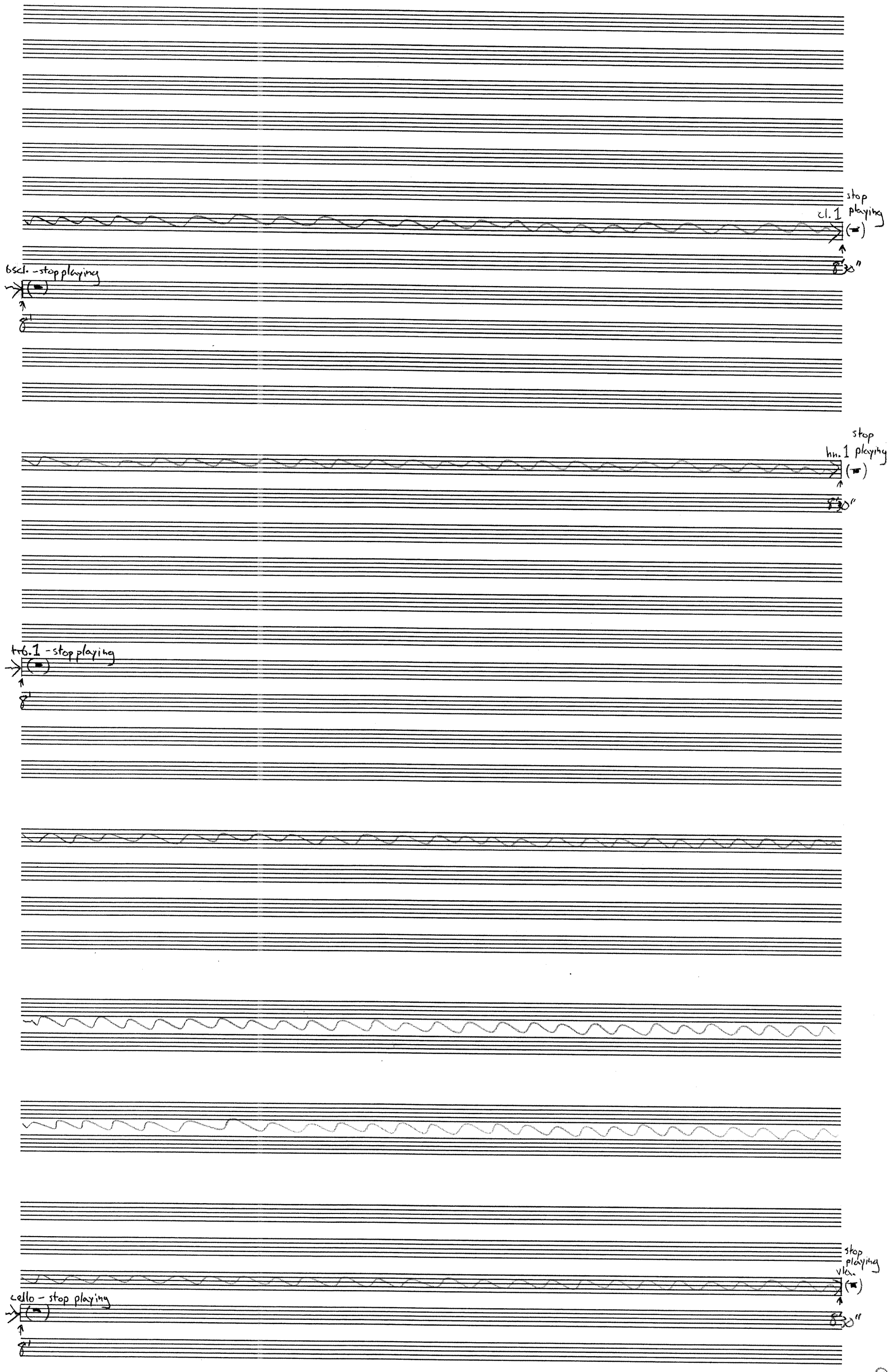
24 cut-off: bscl., trb. 1, vc.

8'

cut-off: 25

cl. 1, hn. 1, vln

8'30"



25 cutoff: cl. 1, hrn 1, vla.
8'30"

cl. 1 - stop playing
8'30"

hrn. 1 - stop playing
8'30"

vla. - stop playing
8'30"

26 cut-off: vib., pno., harp
9'10"

27 * cue: all except strings
9'25"

shaker
ppp

9'25"

vib. - stop playing, and stop the sound (1:st ped.) at 9'10"

piano - stop playing, and stop the sound (1:st ped.) at 9'10"

harp - stop playing, and stop the sound at 9'10"

9'25"

*) As many different kinds of shakers as possible (maracas, caxixi, etc., as well as improvised instruments [e.g., beads in a coffee can, etc.]) should be distributed amongst the players indicated. The players should steadily activate these instruments, very softly, for the indicated duration.

cut-off:
all except
strings

28
9'50"

29
9'58"

cue: prc

9'50"

9'50"

9'58"

muted woodblock with wood mallets

scrape snare drum with brushes ppp

scrape cymbal with brushes ppp

bass drum ppp

ppp

9'58"

9'50"

9'50"

cut-off: prc.

30 — 10'10"

31 — 10'12" — 10'15"

cues: strings

32 — 10'18"

cue: prc.

10'10"

(ppp)

(ppp)

(ppp)

(ppp)

10'18"

10'12"

div.

10'15"

(con sord.) pizz. ppp

(con sord.) pizz. div.

(con sord.) ppp

pizz. div.

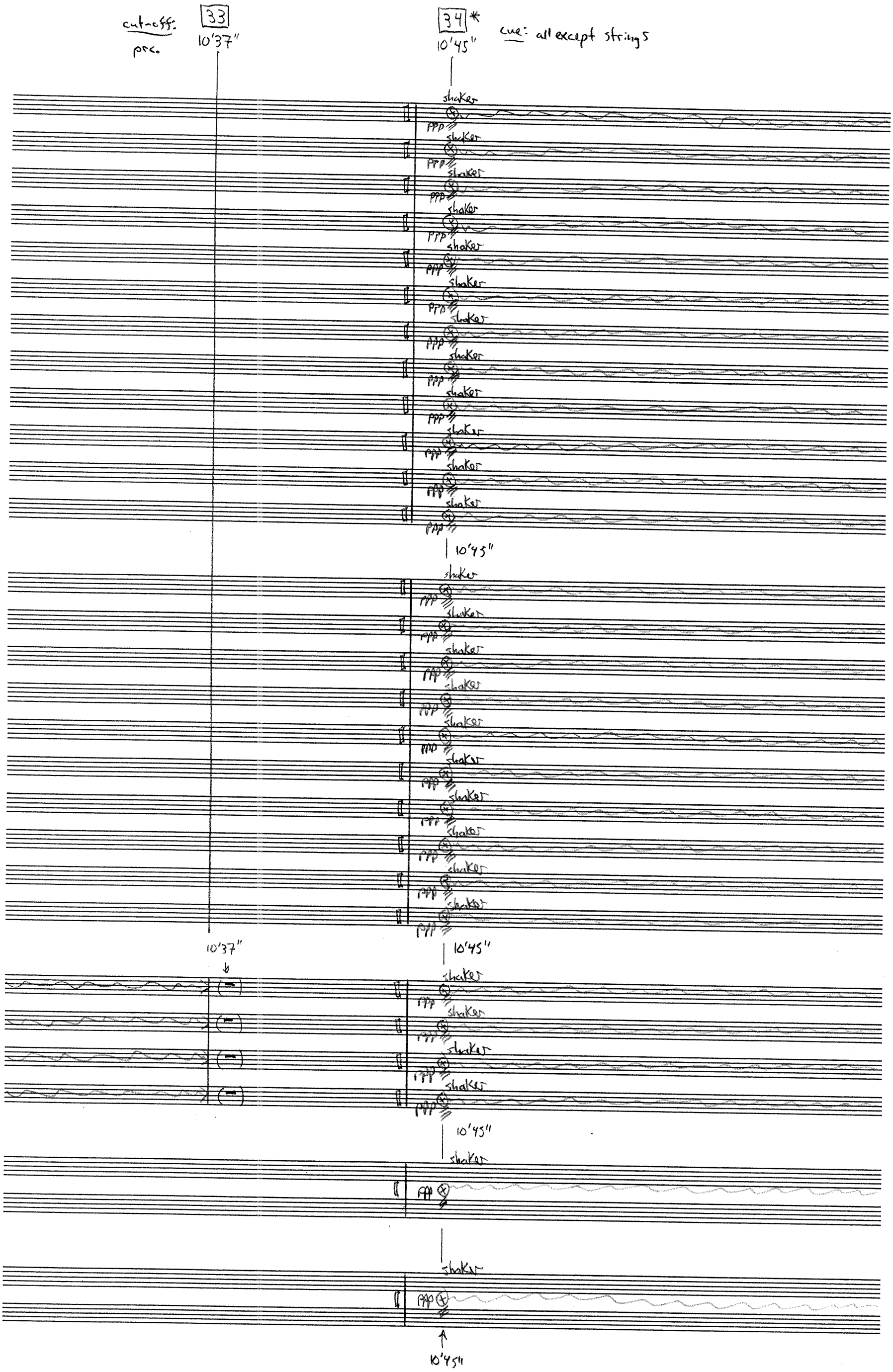
(con sord.) ppp

pizz. div.

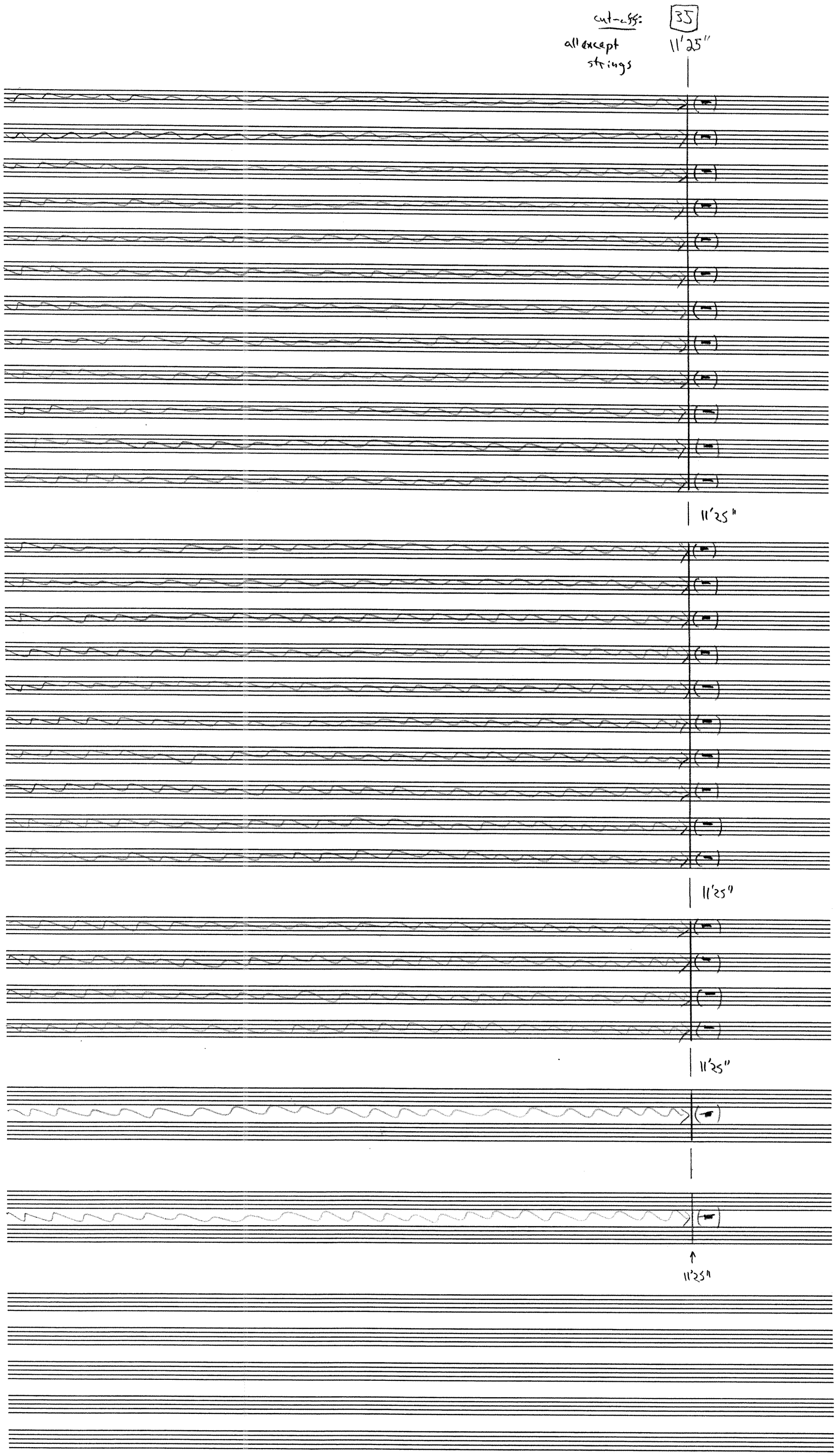
(con sord.) ppp

pizz. ppp

*) At 10'12" and 10'15": all strings pluck indicated open strings while lightly touching a tritone above — produces muted sound


cut-off: prc.
33
10'37"
34 *
10'45"
cue: all except strings
shaker
ppp
10'45"
10'37"
10'45"
10'45"

*) As at 27.


cut-off:
all except strings
35
11'25"
11'25"
11'25"
11'25"
11'25"

36 cue: pno.
11'40"

37 cue: vibe
11'45"

38 cue: harp
11'50"

VIBRAPHONE

11'45"
(med. mallets)
p sempre ped.

PIANO

11'40"
8va
p
ped. each chord

HARP

non arp.
p sempre
l.v., sempre

11'50"

39 cue: perc 3, perc. 4

12'15"

Key:

lg. tom. | sm. tom | sm. tomb. | v.s. tom. | v.s. cym. | v.s. tri.

sm. b.d. | med tom. | med tomb. | sm. tom. | sm. cym. | sm. tri.

drumsticks | tri. beaters

Percussion 3

Percussion 4

12'15"

12'15"

40 cue: E.H., bsn. 1, trb. 2
12'45"

41 cue: bsn., Hbn, cb.
12'55"

English Horn
(n.v., sempre)
p

Bassoon 1
(n.v., sempre)
p

Contrabassoon
(n.v., sempre)
p

Trombone 2
(con sord.)
(n.v., sempre)
p

Tuba
(con sord.)
p

(II)
(II)

Double Basses
(arco)
(con sord.) ♩=60 (n.v., sempre)
p

42 cue: ob. 1, ob. 2, vln. 2

13'20"

13'20"

(n.v., sempre)

Oboe 1

(n.v., sempre)

Oboe 2

(arco, unis.)

(n.v., sempre)

(tempo)

♩=54

Violino 2

p

13'20"

43 cue: cl.1, hn.1, vla.

13'40"

Clarinet 1 (w/o sempre)

p

13'40"

13'40"

Horn 1 (con sord.) (w/o sempre)

p

(arco, unis.)

VIOLAS (con sord.) (w/o sempre)

p

13'40"

44 cue: bscl., trb.1, vc.

14'10"

45 cue: picc.2, fl., trp.1

14'25"

Piccolo 2

(n.v., sempre)

p

Flute

(n.v., sempre)

p

(𝄞)

Bass Clarinet

(n.v., sempre)

p

14'10"

(𝄞)

14'25"

Trumpet 1

(con sordo) (n.v., sempre)

p

14'10"

Trombone 1

(con sordo) (n.v., sempre)

p

(𝄢)

(arco, n.v.)

Cellos

♩=120

p

(con sordo) (n.v. sempre)

14'10"

46 cue: picc. 1, glock., vln. 1

14'45"

Piccolo 1

(n.v., sempre)

p

14'45"

Glockenspiel

p (n.v., sempre)

14'45"

(arco, unis.)

Violins 1

♩=54

p

cue:
cl.2, bsn.2,
hns.2-4, trp.2,
bs. trb.

47

15'15"

15'27"

mp

Clarinet 2 (n.v., sempre)

mp

Bassoon 2 (n.v., sempre)

mp

Horn 2 (con sord.) (n.v., sempre)

Horn 3 (con sord.) (n.v., sempre)

mp

Horn 4 (con sord.) (n.v., sempre)

mp

mp

Trumpet 2 (con sord.) (n.v., sempre)

mp

Bass Trombone (con sord.) (n.v., sempre)

mp

15'15"

bowed crot glock (mallets)

48 15'37" 15'48" 49 15'58"

mp

mp

mp

mp

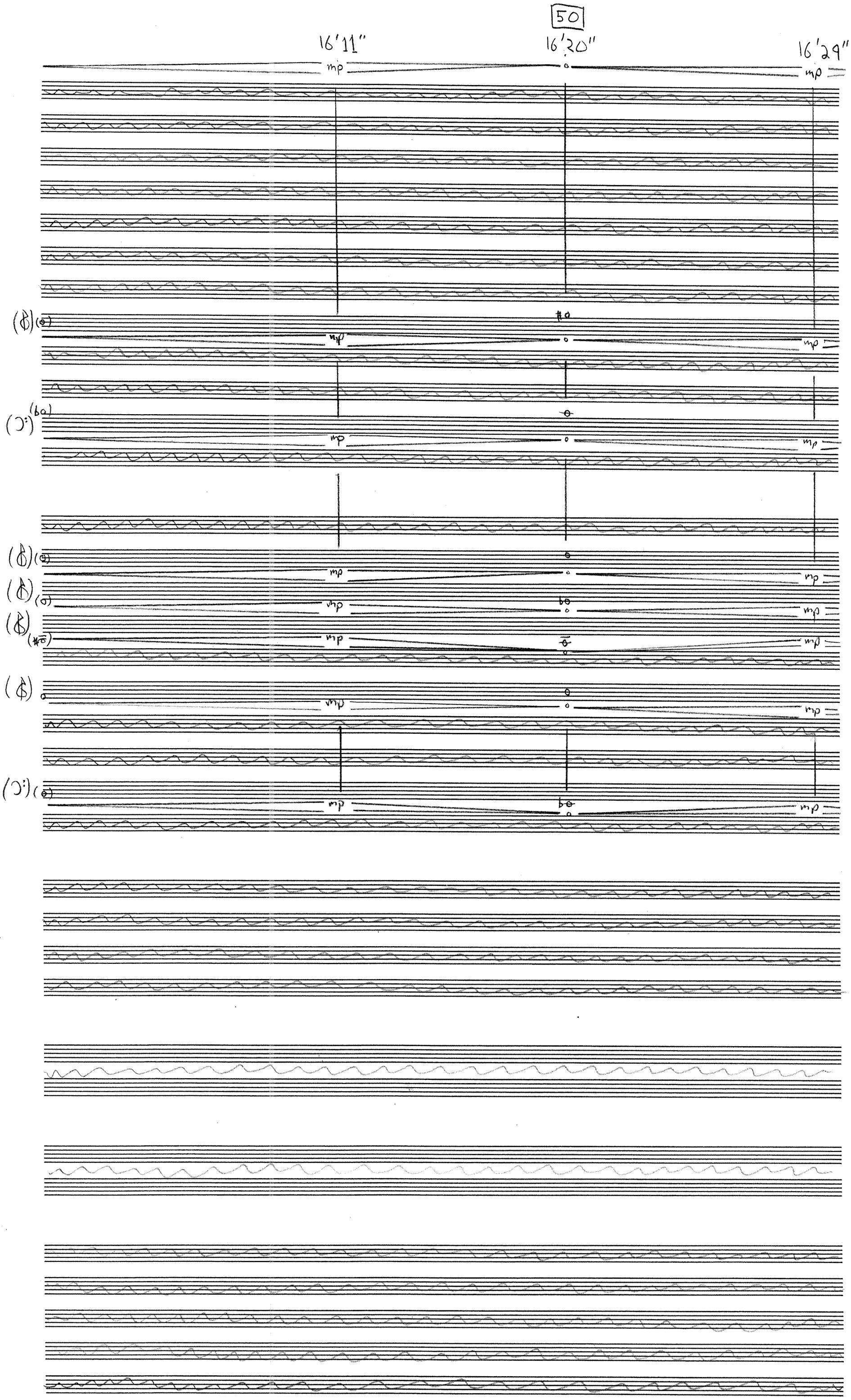
mp

mp

mp

mp

bowed crot. (back to glock. for repeat)


16'11"
16'20"
16'29"
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp

cut-off: cl. 2, bsn. 2, hns. 2–4, trp. 2, bs. trb.

51
16'42"

52
16'55"

cut-off: picc. 1, glock., vln. 1

Picc. 1 - stop playing

(♩)(#o)

(♪)(o)

(♪)

(♪)(bo)

(♪)(o)

(♪)(o)

(♪)(bo)

16'42"

glock. - stop playing at 16'55"

Vlns. 1 - stop playing at 16'55"

cut-off: 53
picc.2, fl., trp. 1
17'20"

cut-off: 54
Bscl., trb. 1, vc.
17'30"

Picc. 2 - stop playing at 17'20"

Flute - stop playing at 17'20"

Bscl. - stop playing at 17'30"

Trp. 1 - stop playing at 17'20"

Trb. 1 - stop playing at 17'30"

cello - stop playing at 17'30"

54 cut-off: B♭cl., trb.1, vc.

17'30"

55 cut-off: cl.1, hn.1, vla.

17'55"

cl.1 - stop playing

17'55"

B♭cl.-stop playing at 17'30"

17'55"

horn 1 - stop playing

Trb.1-stop playing at 17'30"

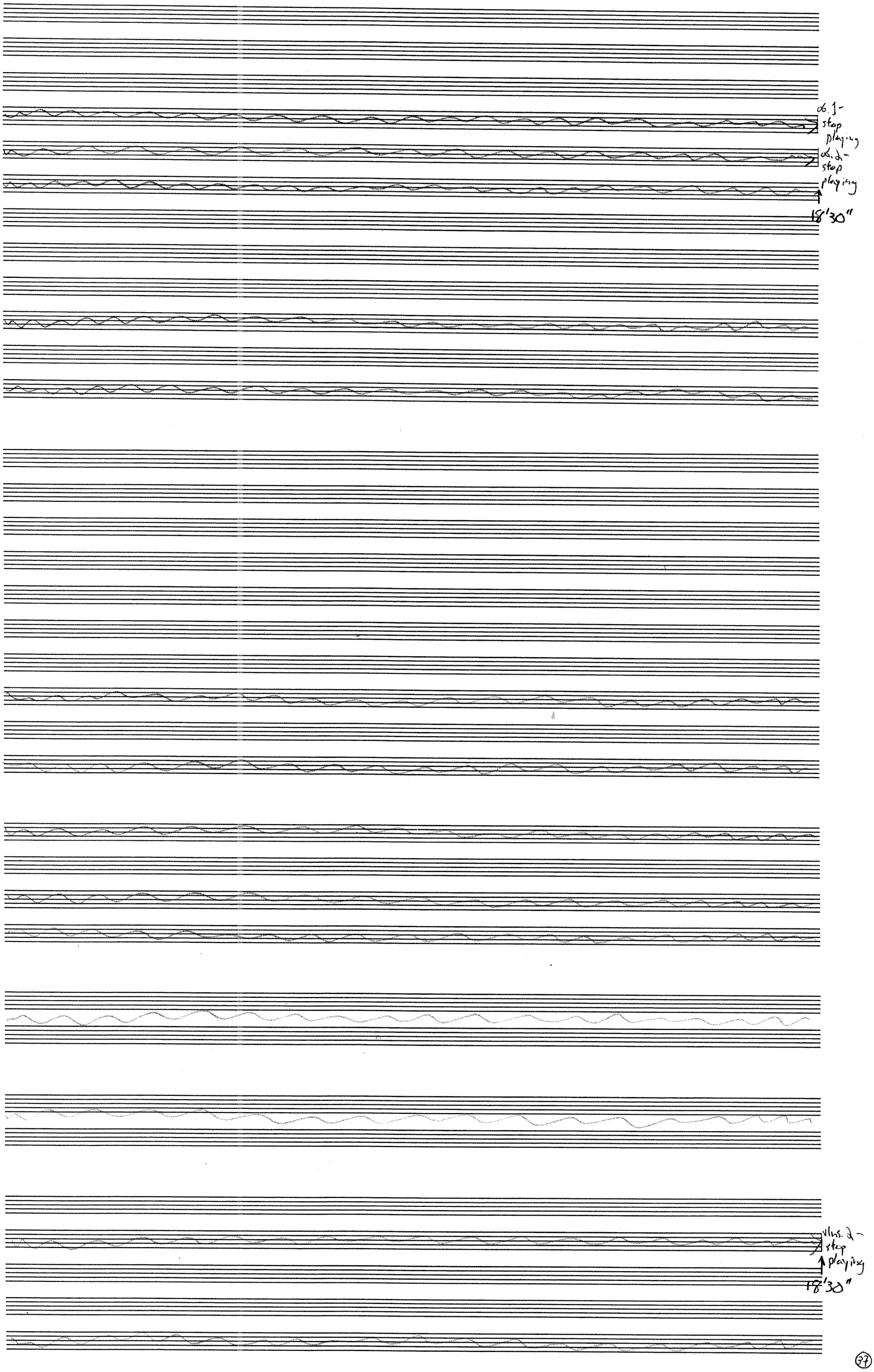
17'55"

vla-stop playing

cello-stop playing at 17'30"

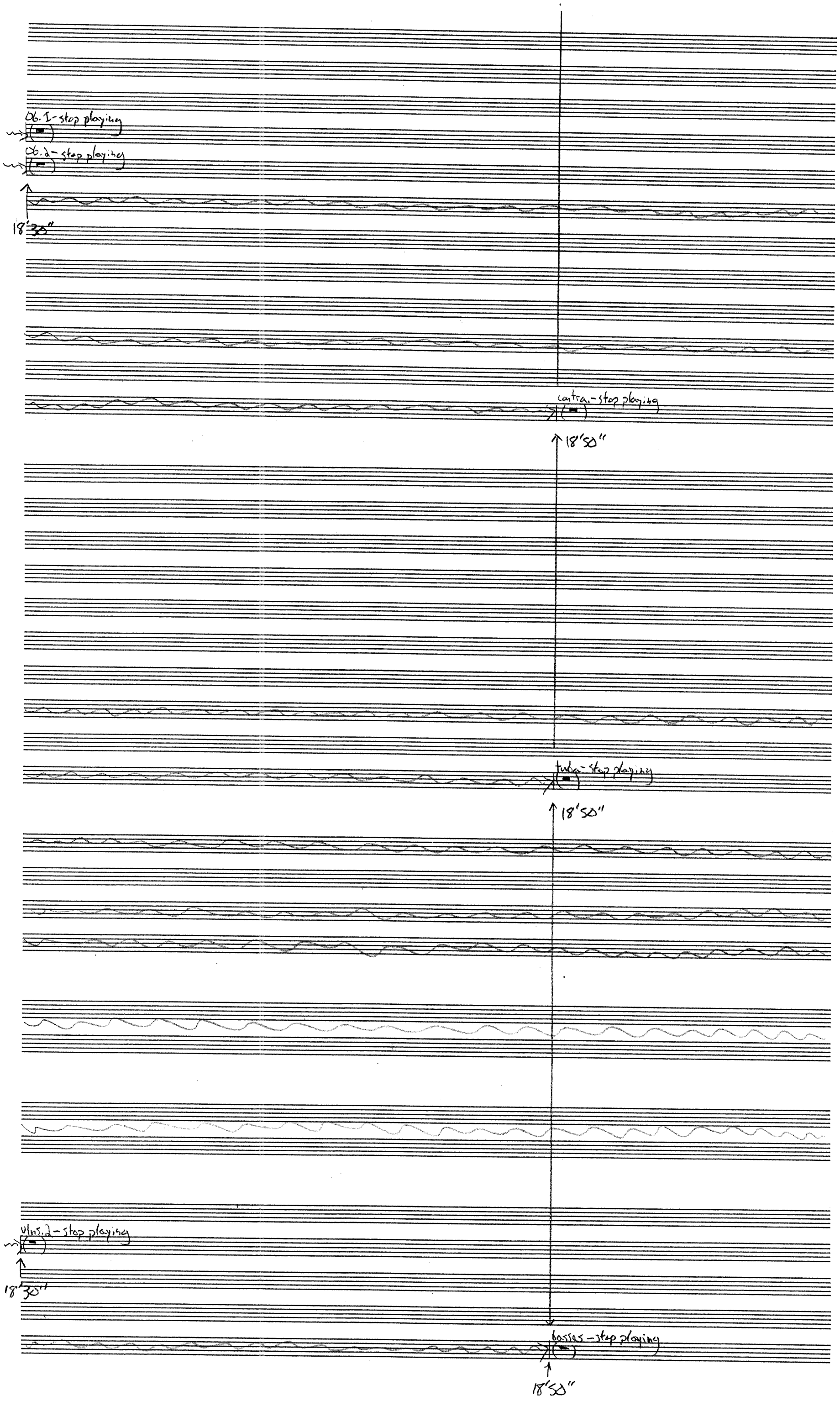
cutoff:
obs. 1+2,
vln. 2

56
18'30"



56 cut-off: obs. 1+2, vln-2
18'30"

57 cut-off: cbsn., tba, cb
18'50"



58 cut-off: E.H., bsn. 1, trb. 2

19'5"

cut-off: perc. 3+4 59

19'30"

E.H.-stop playing

19'5"

Bassoon 1-stop playing

19'5"

19'5"

Trb. 2-stop playing

19'30"

perc. 3-stop playing (stop the sound)

perc. 4-stop playing (stop the sound)

59 cut-off : prc 3+4

19'30"

prc.3

prc.4 / stop playing and stop the sound at 19'30"

cut-offs: vb., pno., hp. — 60 — 21'5"

cue: all except prc, pno., and hp.

61 ← (percussion) → 63

21'20" 21'22" 21'25" 21'28" 21'29"

62 (piano)

Pic. 1 — (*) hum a random note (steady pitch)

Pic. 2 — p — (*) hum a random note (steady pitch)

Flute — p — (*) hum a random note (steady pitch)

Ob. 1 — p — (*) hum a random note (steady pitch)

Ob. 2 — p — (*) hum a random note (steady pitch)

E.H. — p — (*) hum a random note (steady pitch)

Cl. 1 — p — (*) hum a random note (steady pitch)

Cl. 2 — p — (*) hum a random note (steady pitch)

Bscl. — p — (*) hum a random note (steady pitch)

Bsn. 1 — p — (*) hum a random note (steady pitch)

Bsn. 2 — p — (*) hum a random note (steady pitch)

Cbsn. — p — (*) hum a random note (steady pitch)

p

21'5"

Hn. 1 — (*) hum a random note (steady pitch)

Hn. 2 — p — (*) hum a random note (steady pitch)

Hn. 3 — p — (*) hum a random note (steady pitch)

Hn. 4 — p — (*) hum a random note (steady pitch)

Trp. 1 — p — (*) hum a random note (steady pitch)

Trp. 2 — p — (*) hum a random note (steady pitch)

Trb. 1 — p — (*) hum a random note (steady pitch)

Trb. 2 — p — (*) hum a random note (steady pitch)

Bs. Trb. — p — (*) hum a random note (steady pitch)

Tba. — p — (*) hum a random note (steady pitch)

p

21'5"

vibe - stop playing and stop the sound (1st ped.) — muted wood block w/ wood mallets

Prc. 2 — scrape snare w/ brushes — ppp

Prc. 3 — scrape cymb. w/ brushes — ppp

Prc. 4 — bass drum — ppp

21'5"

piano - stop playing and stop the sound (1st ped.)

8va 8va

ppp (una sonora)

ped.

21'5"

harp - stop playing and stop the sound

21'5"

Vlns. 1 — (*) hum a random note (steady pitch)

Vlns. 2 — p — (*) hum a random note (steady pitch)

Vla. — p — (*) hum a random note (steady pitch)

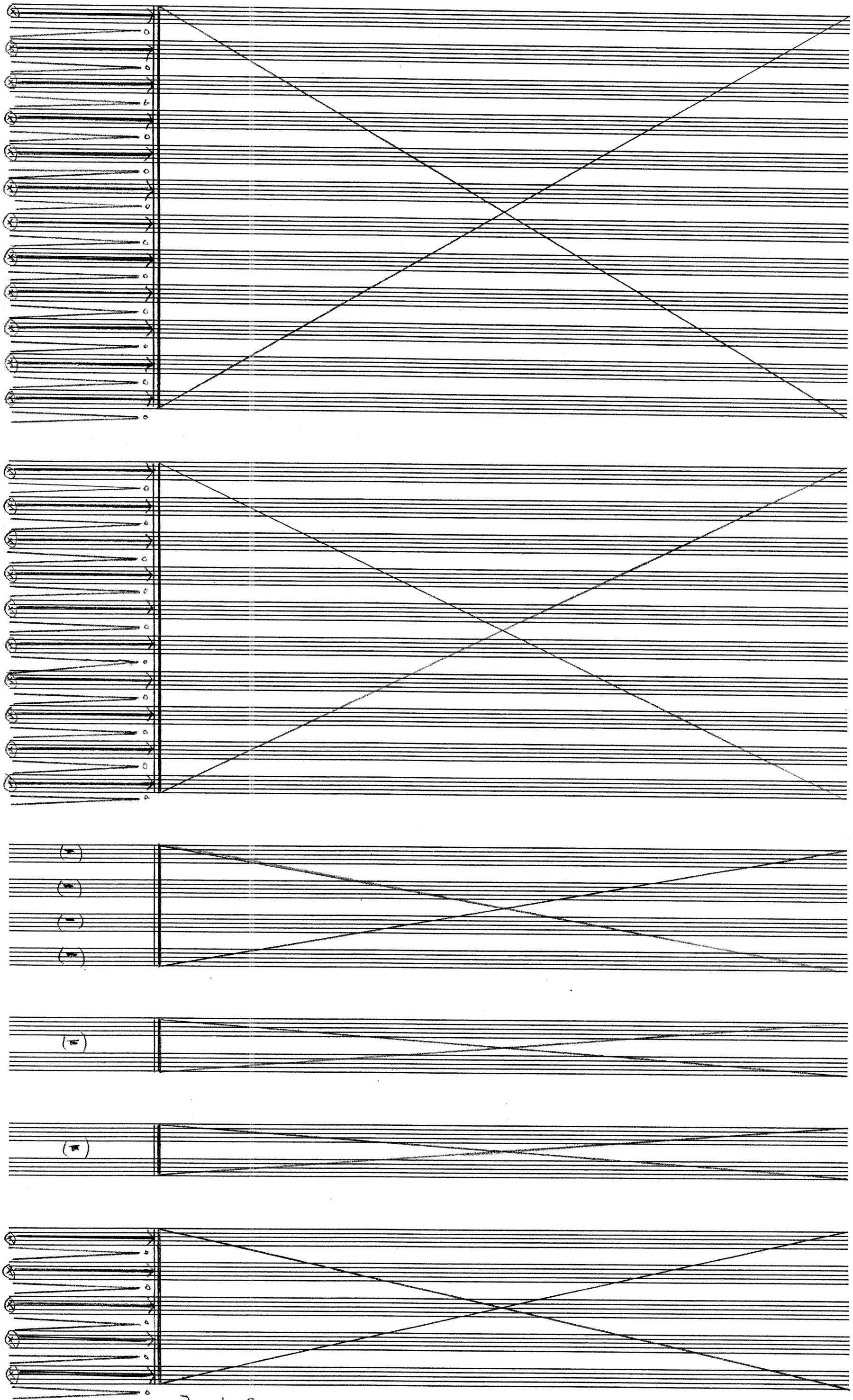
Vc. — p — (*) hum a random note (steady pitch)

Cb. — p — (*) hum a random note (steady pitch)

p

21'5"

[64] cut-off: all except pre., pho., and hp.
21'35"



December 9, 2008
Waterville, ME