

**March 30, 2010**  
**New Haven, CT**

*for Paul Machlin and the Colby College Chorale*

## **Performance Notes**

**Percussion:** The piece calls for two types of percussion: a "drum," used to keep a steady quarter note pulse throughout the performance; and pitched "bells," used to provide important pitches to the singers and highlight the polyrhythmic organization of the music.

The drum part may be taken by any non-pitched percussion instrument capable of creating a clear attack. While certain resonant options are technically acceptable (such as a cymbal), it may be best to choose an instrument with a fairly fast decay (such as a woodblock, or any kind of hand drum).

The bell parts may be taken by any instrument or group of instruments capable of producing the required pitches (Ab2, B2, C#3, F3, G3, C4, F4, G4, B4, C#5, E5). Preferably this/these will be fairly resonant. Options include a piano, two guitars (probably amplified, electric guitars would be fine), suspended metal rods or discs struck with a mallet, or handbells (which, in order to have the best possible control over the attack and volume, might also be struck with a mallet). A reduction of the bell parts is provided, which may prove useful in rehearsal and/or performance.

**Form:** The piece is presented in two large complementary parts. After a short introduction where the "drum" establishes the tempo the first section gradually builds to a choral tutti from the "inside" out (i.e., starting with inner voices and working in a wedge until the outer voices are in place). As the section continues each part rotates through a succession of syllables until all parts come together on "ah." Finally, the parts gradually drop out leaving only the outer voices. The second section begins with the outer voices moving to a new pattern and then the gradual "filling in" of the chorus, with each part also presenting a new (but related) pattern. After again rotating through a series of syllables and coming to agreement on "ah," the parts gradually drop out from "outside to in." After the last part drops out the drum continues for a few more measures, balancing the introduction.

**Pitch-Rhythm Cells:** Each vocal part is made up of two distinct motivic cells. These two cells have the same pitches, but present them in a different order and with a different rhythm. In each section, the cell is repeated over and over again, occasionally changing from one syllable to another. Each iteration is always introduced by a strike of the bell, playing the first note of the cell, an eighth-note before that first note. Presuming that each part is properly cued as to when to enter, when to change syllables, and when to stop singing; and presuming that each singer keeps with the tempo provided by the drum; the singers need not concern themselves with the other parts. The piece consists of the ever-changing interaction of these seven independent strains of music.

**Syllable Abbreviations:** There is no text for this piece, instead, the singers simply sing "pure" vowel sounds - these should be as natural and uniform as possible. The different vowels are represented as follows:

A = "ah" (as in I saw)      O = "oh" (as in dough)      U = "oo" (as in you)

**Dynamics:** No dynamics are given in the score. This is not to indicate that no dynamic decisions should be made, or to suggest that no changes in dynamics would be appropriate, but rather in order to leave those decisions up to the conductor/performers. One suggested scheme would have the dynamics "mirror" the textural shape of the piece: starting soft, getting louder as the voices enter, getting softer as the voices drop out, and repeating that scheme in the second section. Another scheme might do the reverse. Another might pursue one option in one section and the other in the next. It is perfectly acceptable for a single dynamic to persist throughout the entire performance. It might be suggested that dramatically different dynamics not be assigned to different parts at the same time, such that the textural complexity of the piece is prevented from sounding through.

**Stage Planning, etc.:** The conductor/performers are free to explore any possible arrangement in space. In addition, the possibility of movement throughout the performance need not be dismissed. The piece might begin "outside" of the space, and see the singers gradually enter the space as the first section proceeds, and then gradually exit the space as the second section comes to an end - or start outside and end in, or vice-versa. In general, the potentialities of arranging the singers about the space, but keeping them stationary throughout the performance may prove more interesting than the practice of moving about during the performance.

♩ = 72

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Drum (4/4 time, quarter notes), Bell (4/4 time, rests), Soprano 1 (4/4 time, rests), Bell (4/4 time, rests), Soprano 2 (4/4 time, rests), Bell (4/4 time, rests), Alto 1 (4/4 time, rests), Bell (4/4 time, notes with 'C4 let ring, always' annotation), Alto 2 (4/4 time, notes with 'U→' annotation), Bell (4/4 time, notes with 'G3 let ring, always' annotation), Tenor (4/4 time, notes with 'O→' annotation), Bell (4/4 time, rests), Bass 1 (4/4 time, rests), Bell (4/4 time, rests), Bass 2 (4/4 time, rests), and a grand staff (4/4 time, notes). The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Note: This piece is untitled

Musical score for measures 9-14, featuring strings (S1, S2, A1, A2, T, B1, B2) and piano (P).

Measures 9-14 are marked with a '9' in a box at the beginning of each staff.

String parts (S1, S2, A1, A2, T, B1, B2) include performance instructions:

- S1: E5 let ring, always (measure 14)
- S2: B4 let ring, always (measure 10)
- B1: C#3 let ring, always (measure 10)
- B2: Ab2 let ring, always (measure 14)

String parts also include bowing directions: A→ (S1, B2) and U→ (S2, B1).

The piano part (P) is shown in grand staff notation at the bottom of the page.

Musical score for section A, measures 17-24. The score includes parts for S1, S2, A1, A2, T, B1, B2, and piano accompaniment. It features various musical notations such as notes, rests, slurs, and dynamic markings like 'U' and 'O'.

Musical score for voices and piano, measures 25-34. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor (T), Bass 1 (B1), Bass 2 (B2), and Piano (P).

Measures 25-34 are shown. The piano part features a complex accompaniment with chords and moving lines in both hands. The vocal parts have various melodic lines, some with slurs and breath marks (U→, O→, A→). The Soprano 1 part has a melodic line with slurs and breath marks (U→, O→). The Soprano 2 part has a melodic line with slurs and a breath mark (U→). The Alto 1 part has a melodic line with slurs and a breath mark (A→). The Alto 2 part has a melodic line with slurs and a breath mark (U→). The Tenor part has a melodic line with slurs and a breath mark (A→). The Bass 1 part has a melodic line with slurs and a breath mark (U→). The Bass 2 part has a melodic line with slurs and a breath mark (O→). The piano part has a complex accompaniment with chords and moving lines in both hands.

Musical score for voices and piano, measures 33-38. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor (T), Bass 1 (B1), Bass 2 (B2), and Piano (P).

Measures 33-38 are shown. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts have various melodic lines, some with slurs and breath marks (U→, A→, O→).

Measures 33-38 are shown. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts have various melodic lines, some with slurs and breath marks (U→, A→, O→).

Musical score for SATB choir and piano, measures 41-48. The score is in 4/4 time and features a key signature of one sharp (F#). The parts are:

- S1 (Soprano 1):** Treble clef, melodic line with slurs and ties. Includes an annotation "A→" at the end of the line.
- S2 (Soprano 2):** Treble clef, melodic line with slurs and ties.
- A1 (Alto 1):** Treble clef, melodic line with slurs and ties.
- A2 (Alto 2):** Treble clef, melodic line with slurs and ties. Includes an annotation "U→" at the beginning of the line.
- T (Tenor):** Treble clef, melodic line with slurs and ties. Includes a "8" below the first measure.
- B1 (Bass 1):** Bass clef, melodic line with slurs and ties.
- B2 (Bass 2):** Bass clef, melodic line with slurs and ties. Includes an annotation "A→" at the end of the line.
- Piano (P):** Grand staff (treble and bass clefs), accompaniment with chords and moving lines.

Musical score for page 49, featuring vocal parts S1, S2, A1, A2, T, B1, B2 and piano accompaniment. The score is written in a common time signature and includes various musical notations such as notes, rests, and slurs. The vocal parts are arranged in a choir setting, with S1 and S2 in soprano, A1 and A2 in alto, T in tenor, and B1 and B2 in bass. The piano accompaniment is shown at the bottom of the page.

Musical score for rehearsal mark 57, featuring vocal parts S1, S2, A1, A2, T, B1, B2 and piano accompaniment. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamics.

The score consists of the following parts:

- S1:** Soprano 1 part, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and ties.
- S2:** Soprano 2 part, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and ties.
- A1:** Alto 1 part, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and ties.
- A2:** Alto 2 part, starting with a treble clef and a key signature of one sharp (F#). It is mostly silent.
- T:** Tenor part, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and ties.
- B1:** Bass 1 part, starting with a bass clef and a key signature of one sharp (F#). It features a melodic line with slurs and ties.
- B2:** Bass 2 part, starting with a bass clef and a key signature of one sharp (F#). It features a melodic line with slurs and ties.
- Piano:** Piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It features a rhythmic accompaniment with slurs and ties.

C

66

S1

S2

A1

A2

T

B1

B2

C#5

B2

U →

Detailed description: This is a page of a musical score, page 66. It features eight staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, some with slurs. Above this staff is a box containing the letter 'C'. The second staff (S2) is a vocal line with a treble clef, mostly empty with a few notes at the end, including a 'C#5' marking. The third and fourth staves (A1 and A2) are vocal lines with treble clefs, mostly empty. The fifth staff (T) is a vocal line with a treble clef and an '8' below it, mostly empty. The sixth staff (B1) is a vocal line with a bass clef, mostly empty with a few notes at the end, including a 'B2' marking and a 'U →' marking. The seventh staff (B2) is a vocal line with a bass clef, containing a melodic line with eighth and quarter notes, some with slurs. The eighth staff (P) is a piano accompaniment with grand staff notation (treble and bass clefs), containing a rhythmic accompaniment with eighth and quarter notes.

Musical score for page 75, featuring vocal parts S1, S2, A1, A2, T, B1, B2 and piano accompaniment. The score is written in G major and 4/4 time. The vocal parts are in treble clef (S1, A1, T) and bass clef (S2, B1, B2). The piano accompaniment is in grand staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Specific annotations include 'G4' in a box above the A1 staff and 'F3' in a box above the T staff. Performance instructions 'U→' and 'O→' are present below the S2 and A1 staves respectively. The piano part features arpeggiated chords and moving bass lines.

This musical score page contains nine staves. The top staff is a piano accompaniment with a treble and bass clef. Below it are seven vocal staves labeled S1, S2, A1, A2, T, B1, and B2. The eighth staff is another piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The vocal parts have lyrics written below the notes. The piano parts include various chords and melodic lines. The score is marked with measure numbers 84 through 91. There are dynamic markings like 'U' and 'O' with arrows pointing to the right, indicating breath or dynamics. A box containing the letter 'D' is located at the top center of the page.

This page of a musical score, numbered 92, contains seven vocal staves and a piano accompaniment. The vocal parts are labeled S1, S2, A1, A2, T, B1, and B2. The piano part is at the bottom. The score is written in a common time signature with a key signature of one sharp (F#). The vocal parts feature various melodic lines with slurs and breath marks. The piano part provides harmonic support with chords and moving lines. The page number '92' is printed at the top left and above the first vocal staff.

Musical score for SATB choir and piano, page 100. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor (T), Bass 1 (B1), Bass 2 (B2), and Piano. The piano part is at the bottom. The score features various musical notations including notes, rests, slurs, and dynamic markings such as '100' and 'A→'. The piano part includes a '8' marking below the first staff.

This page of a musical score, numbered 108, contains eight staves. The top seven staves are for vocal parts: S1 (Soprano 1), S2 (Soprano 2), A1 (Alto 1), A2 (Alto 2), T (Tenor), B1 (Bass 1), and B2 (Bass 2). The eighth staff is for piano accompaniment. The score is written in a common time signature (C) and a key signature of one sharp (F#). The vocal parts feature a variety of note values, including quarter, eighth, and sixteenth notes, often grouped with slurs. The piano accompaniment consists of chords and melodic lines in both the right and left hands. Specific performance markings include 'U →' and 'A →' under the A2 staff, and a '8' under the T staff. The page number '108' is printed at the beginning of each vocal staff.

This musical score page contains nine staves. The top staff is a piano accompaniment consisting of two grand staves (treble and bass clef). Below it are seven vocal staves labeled S1, S2, A1, A2, T, B1, and B2. S1 and S2 are Soprano parts, A1 and A2 are Alto parts, T is Tenor, and B1 and B2 are Bass parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes with various accidentals. The vocal parts have melodic lines with slurs and some rests. The key signature is E major, and the time signature is 4/4. The page number 116 is in the top left, and a box containing the letter 'E' is in the top right.

This page of a musical score, numbered 124, contains seven vocal staves and a piano accompaniment. The vocal parts are labeled S1, S2, A1, A2, T, B1, and B2. The piano part is at the bottom. The score is written in a common time signature (C) and a key signature of one sharp (F#). The vocal parts feature various melodic lines, some with slurs and ties. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

This musical score is for a SATB choir and piano. It consists of ten staves. The top staff is a vocal line with a rhythmic pattern of eighth notes. Below it are four vocal staves: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The Tenor (T) staff follows, with an octave sign (8) below the first measure. Below the Tenor are two Bass staves (B1 and B2). At the bottom is a grand staff for the piano, with a treble and bass clef. The number '132' is written above the first measure of each vocal staff. The piano part features a simple accompaniment with chords and eighth notes.