EPITAPHS UNWRITTEN

by

Kevin M. Matz

Full Score
Flute 1 (1)
Flute 2 (1)
doubling Alto Flute
Flute 3 (1)
doubling Piccolo
Piccolo (1)
Oboe 1 (1)
Oboe 2 (1)
Oboe 3 (1)
doubling English Horn
Eb Sop. Clarinet (1)
Bb Clarinet 1 (4)
Bb Clarinet 2 (4)
Bb Clarinet 3 (4)
Bb Bass Clarinet (1)
Eb Contra-alto Clarinet (1)

doubling Bb Contrabass Clarinet
Bassoon 1 (1)
Bassoon 2 (1)
Bassoon 3 (1)
doubling Contrabassoon
Eb Alto Saxophone 1 (1)
Eb Alto Saxophone 2 (1)
Bb Tenor Saxophone 1 (1)
Bb Tenor Saxophone 2 (1)
Eb Baritone Saxophone (1)
F Horn 1 (1)
F Horn 2 (1)
F Horn 3 (1)

Percussion 2 (1)
CHIMES - 2 wire brushes*; 2 plastic knitting needles
2 soft rubber mallets; 2 hard rubber mallets; & 2 med. rubber mallets
MARIMBA (5-octave) - 4 soft wood mallets; 2 med.
hard wood mallets; 4 hard unmounted mallets;
2 med. soft unmounted mallets; 2 med. unmounted mallets;
& bow
CRASH CYMBALS

Percussion 3 (1)
1 GONGS - 15-20", 22-24", 30-32" - 2 wire brushes*;
2 woodblock sticks; (tangled beater (to scrap); 2 gong
beaters; 2 soft wood mallets; 2 soft beater; wooden/dipped shelf stick;
plastic knitting needle (for scraping); 2 hard rubber mallets;
& 2 felt tip/mars sticks
CROTALES - 2 plastic knitting needles; 2 med.
hard rubber mallet; & bow
GLOCKENPFLIE - 2 unmounted mallets; & 2 metal glock mallets
SIZZLE CYMBAL - 2 woodblock sticks; 1 metal beater (to scrap);
2 soft wood mallets; 1 hard wood mallet; & bow
SUSPENDED CYMBAL - 2 soft mallets; & 2 med.
hard rubber mallets
2 BONGOS - 2 wire brushes*; & hands

BELL TREE - shared with percussion; 2, plastic knitting needles

Percussion 4 (1)
SNARE DRUM - 2 wood snare sticks; & 2 wire brushes*
CRASH CYMBALS
RING CYMBAL - triangle beater (for scraping); & 2 plastic/dipped shelf sticks
MARIMBA (5-octave) - bow; 2 med. soft unmounted mallets;
4 med. unmounted mallets; 4 med. wood mallets; 4 soft knitting needles;
& 2 plastic knitting needles
CROTALES - 2 med. soft unmounted mallets; 2 med.
unmounted mallets; metal glock mallet; & bow
VIBRAPHONE - box

Percussion 5 (1)
LARGE BASS DRUM - 2 wood bass drum beater;
2 felt tip sticks; & large bass drum beater
SUSPENDED CYMBAL - bow; & 2 soft mallets
LARGE TAM-TAM - 2 wire brushes*; 2 wooden sticks; 2 felt tip sticks;
2 knitting needles; 1 gong beater; & wood/dipped shelf stick
3 SUSPENDED TRIANGLES - 4", 6", & 8" - 2 triangle beaters;
& 2 knitting needles

Percussion 6 (1)
BELL TREE - shared with percussion; 2, wire brushes*;
2 plastic knitting needles; triangle beater; & med. unmounted mallet
5-ROTO-TOMS - 8", 10", 10", 12", 14", & 16" - CONCERT TOMS may be used to
substitute when necessary but specified pitches must be maintained;
2 felt tip sticks; 2 heavy wood sticks (marching stick); 2 wire brushes*;
2 med. hard wood mallet; & 2 plastic knitting needles

BRACE DRUM - shared with percussion; 1, glockenspiel
hammer; & 2 plastic knitting needles
FIELD DRUM - 2 marching wood sticks

*2 plastic brushes may be used where greater dynamics are required

Harps (1)
Piano & Celesta (1)

String Bass (1)
For his tireless efforts in commissioning new music and supporting living composers, this work is dedicated to Maestro Ray Cramer

The composer gratefully acknowledges William K. Wakefield and Danh Pham of the University of Oklahoma for initiating this commission, and for their steadfast support, wisdom, and encouragement during the compositional process.

And to the dedicated musicians of the University of Oklahoma Wind Symphony and all participating consortium members, thank you for breathing life into this symphony!

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Central Michigan University Symphonic Wind Ensemble
   Jack Williamson and James Batcheller, conductors

Emory University Wind Ensemble
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Florida State University Wind Orchestra
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Epitaphs Unwritten is a monumental work dedicated to the protagonists of freedom who, through sacrifice, suffering, and alacrity to the devotion of their cause, unconditionally liberate those unwillingly subjugated to degradation. Commissioned by a consortium of 20 university and conservatory wind symphonies, Epitaphs Unwritten was inspired by the words penned by an American soldier on a peace marker in the small village of Foy, Belgium near Bastogne. The peace marker silently stands watch over a tranquil field that once served as a temporary burial site for American soldiers during the “battle of the bulge”. Private David J. Phillips (G Co, 3rd BN, 506th PIR/101st Airborne Division) wrote:

“We have only died in vain if you believe so;
You have to decide the wisdom of our choice,
By the world which you shall build upon our headstones,
And the everlasting truth, which have your voice.

Though dead, we are not heroes yet, nor can be,
‘Til the living by their lives which are the tools,
Carve us the epitaph of wise men,
And give us not the epitaph of fools.”

The words of the first half of the Foy peace marker are systematically converted to pitches and (musically) ‘spoken’ in the work’s second movement, entitled Lament. Using a similar conversion process, the words that form the second half of the Foy peace marker are ‘spoken’ in the work’s finale, entitled Grand March Eternal. The author’s prose speaks to the “wisdom” of their “choice” — referencing an event marked by great suffering and sacrifice, with a plea that future generations would learn from this event, “carve” them the “epitaph of wise men”, and “build upon” their “headstones...the everlasting truth”. The work’s first movement, entitled Echoes of Sacrifice pays homage to this referenced event – a conflagration of great suffering and sacrifice, while serving as a point of reference for the author’s prose that is musically represented, in its entirety, in the final two movements.

Epitaphs “Unwritten” affirms a great responsibility on the living, whose epitaphs have yet to be written, by bearing witness to those heroes – past and present – in a manner that ardently perpetuates the everlasting truth, thus creating future heroes and gaining us the epitaph of wise men.

I. ECHOES OF SACRIFICE
The opening movement derives all of its pitch content from the conversion of the written word. The principal motif, which is replete in all three movements of the work, is based on the word “epitaph”, which is penned in the Foy peace-marker prose and serves as the source of the work’s title. Since the complete systematic conversion of the Foy peace-marker prose is reserved for the second and third movements, Echoes of Sacrifice utilizes only the “epitaph” motif and additional words (converted to pitches) that underscore the event of great suffering for which the peace marker was written.

'A' SECTION: The opening of the work introduces the “epitaph” motif in measure 4 (oboe). This motif is further developed as a musical ambigram (mm. 5-16) in which the original “epitaph” motif, beginning on D-flat (P-1), is juxtaposed with the retrograde-inversion motif starting on pitch class B-flat (RI-10), forming chordal sonorities (mm. 5-6, and ms. 13) and contrapuntal phrases (mm. 7-12 and mm. 14-16). By eliminating the two repeated pitch classes - C and E - in the “epitaph” motif (last 2 pitches), a 5-pitch serialized matrix was generated to create additional melodic and harmonic structures throughout the movement, including those featured in measures 17-22. The “epitaph” motif is inverted (mm. 22-33) while dense chord structures are derived from the law of (interval) complementation and their involutions. Dynamic contrast should be exaggerated in mm. 23-33 to obtain the intended dramatic effect. Measures 34-51 introduces a secondary motif whose pitch organization is converted from the phrase, “Mardasson Hill” – the geographic location of the Mardasson Memorial that is dedicated to the American soldiers who participated in the Battle of the Bulge. The Mardasson Memorial is located between Bastogne and Foy (where the peace marker resides) and is a monument constructed to remind visitors of sacrifice and the cost of liberty: hence, its necessity for integration in Echoes of Sacrifice. An octotonic scale is culled from the complete pitch content of the “Mardasson Hill” motif and is first utilized at measure 47. One of the distinctive features of the Mardasson Memorial, when viewed from above, is that its shape forms a 5-point star, representing the American military symbol. The 5-point star was mapped to a music staff to obtain pitch and rhythm coordinates (from its 5 consecutive 72-degree angles) and is represented in this section of the work in measures 3 and 48 (percussion, harp, and celesta) and the 2 sets of augmented triads (harp and celesta) throughout measures 34-51. The final six measures of the opening ‘A’ section (mm. 52-57) reprises the melodic and harmonic structures derived from the “epitaph” motif introduced earlier in measures 17-22.

'B' SECTION: The movement’s amorphous ‘A’ section yields to a rhythmically and harmonically lucid ‘B’ section. Measures 58-71 utilize the “epitaph” matrix to form a 9-note scale comprising three (half-step, whole-step) octotonic tetra-chords eiled together. Although the “Mardasson Hill” motif is not used in either the ‘B’ section or the ‘B-prime’ section of this movement, the Mardasson Memorial is referenced. At the lower level of the Mardasson Memorial exists three altars - Catholic, Protestant, and Jewish. This trinity is represented throughout the symphony by the words, “faith”, “love”, and “hope”. Measure 72 introduces pitch material, derived from the word “faith”, formed into a 5-note matrix, and used as the harmonic source in measures 72-79. This 8-measure passage’s melodic structures are derived from the “epitaph” motif and the “epitaph” matrix. Measures 80-83 are a restatement of the
9-note, "epitaph"-matrix scale, while measures 84-90 feature a contrapuntally inverted and re-orchestrated statement of the "faith"-matrix derived structures introduced in measures 72-79. All pitch structures in measures 91-144 are generated from the "epitaph" motif and the "epitaph" matrix. The pitch structures of the final passage in the 'B' section (mm. 145-173) are created solely from the "faith" matrix.

'A-PRIME' SECTION: The arrival of the 'A-prime' section (ms. 174) completes the "faith"-matrix section from the end of the 'B' section. The Mardasson Memorial altars are musically represented in measures 176-179 in clarinet 1, whose pitches are derived from the "faith" matrix (P-5); clarinet 2, whose pitches are derived from the "hope" matrix (P-4); and clarinet 3, whose pitches represent an incomplete statement of the "peace" matrix (P-10). The word "sacredness" is systematically converted to pitch material (using the same process that all other text utilized in the symphony is converted) and is the focus of the amorphous 'A-prime' section. Ironically, all pitches of the "epitaph" motif are contained in the larger "sacredness" motif, allowing for greater continuity between the two 'A' sections. Any melodic or harmonic reference to the "epitaph" motif is an exploitation, or byproduct of the "sacredness" motif, which serves as the primary motif in measures 180-204. "This "epitaph" motif serves as a literary "echo" to the principal "sacredness" motif. This section also contains literal (aural) echoes of the "sacredness" motif between the winds, trumpets and percussionists 1 and 4. Echoes of Sacrifice obtains its name from this section of the movement. A reprise of the "epitaph"-motif ambigram (mm. 5-8) is re-orchestrated in measures 205-209. Similarly, the opening three measures of the work, including the 5-point star abstraction, are re-played in measures 210-212. The "Mardasson Hill" motif (mm. 34-51 of the 'A' section) is re-played and re-orchestrated in measures 213-221 while the final statement of the 'A-prime' section (mm. 222-227) re-plays the "epitaph"-matrix episode from measures 52-57.

'B-PRIME' SECTION: The reprise of the "faith"-matrix passage coupled with "epitaph" motifs (mm. 228-235) gradually accelerate to a temporally lucid presentation of its counterpart in measures 72-79. The bass line (bass ct., contra-alto ct., and string bass – and later the baritone saxophone and bassoon 3) must project throughout this section (mm. 228-234). A brief transition (mm. 236-240) utilizes pitch material of the "sacredness" motif – the only appearance of this motif outside of the 'A-prime' section. This is followed by an expansion of the "epitaph"-motif passage (mm. 80-83) in measures 241-251. The "epitaph" matrix is combined with the "faith" motif (low brass), the "hope" motif (upper brass), and a transposition of the "epitaph" motif (P-10), while woodwind runs are generated from a quasi-octantic scale of the "epitaph" matrix throughout measures 252-258. The "epitaph"-matrix passage from measures 58 to measure 71 is repeated beginning at measure 259. Following this (mm. 267-278) is a reprise of the "faith"-matrix and "epitaph"-motif passage (mm. 84-90). The final, closing statement of the movement is a brief contrapuntal presentation of the "epitaph" motif.

II. LAMENT

The work’s middle movement is a reflection and lament – a cry of sorrow and grief, of the event of great suffering underscored in Echoes of Sacrifice. The movement opens with a chorale that is the musical conversion of the Foy peace marker’s first half. The remainder of Lament takes on a ternary (A B A) form and is dominated by the "love" motif, two transpositions of the "love" matrix, and the "epitaph" motif. Lament uses the language of "love" as a symbol for remembrance – commemorating the sacrifice, and reconciliation – a harmonious accord that seeks moral truth and wisdom to write eulogies to those spotless epitaphs that remain unwritten.

CHORALE SECTION: Measures 1-14 represent the opening of the Foy peace marker prose that states, "We have only died in vain if you believe so." A four-measure passage (mm. 15-19) based on the "epitaph" motif leads to the next section of the peace marker that states, “You have to decide the wisdom of our choice…” (mm. 20-37). The "epitaph" motif is stated in the Euphonium (mm. 36-38) and the peace marker prose, beginning in measure 38, continues “…by the world that you shall build upon our headstones”. As this portion of the prose concludes (ms. 50) the "epitaph" motif provides the source for melodic and harmonic materials through measure 68. The final phrase of musical prose, which concludes the peace marker’s first half by stating, “…and the everlasting truth, which have your voice" begins in measure 67. A statement of the "epitaph" motif (euphonium and tuba, mm. 76-78) closes out the chorale section.

'A' SECTION: A series of "love" motifs, beginning in measure 79, builds to a climax at measure 85. This sonorous statement of the "love" motif, containing three-note fragments of the "epitaph" motif, concludes at measure 90. The harmonies presented in the tubas, trombones, bassoons, contrabass clarinet, baritone saxophone and string bass must predominate over the winds and trumpets while the horns, flugel horns, chimes, and euphoniums present the melody. The first of three non-metered passages begins at measure 91. The flute soliloquy and its harmonic underpinnings are derived from the "love" motif’s matrix, whose pitch inventory forms an flat (G-sharp) dorian collection. The alto saxophone performs a bold edition of the second (non-metered) soliloquy (mm. 102-104) and the clarinet performs the third soliloquy (mm. 121-128). The two tender passages that separate the three non-metered soliloquies (mm. 95-101 and mm. 105-120) utilize variants of the "love" motif and four distinct chorale constructs culled from the A-flat dorian "love" matrix. In the latter passage (mm. 105-115) the solo alto saxophone continues and must project over the ensemble. This A-flat dorian matrix is combined with its polar opposite D-dorian matrix to form the harmonies for measures 126-142, while melodic structures emanate from the 3 forms of the "epitaph" motif and the "love" motif. This passage uses interval rotations of the "love" motif in the horns and euphonium (mm. 134-135) and a presentation of the "epitaph" motif in augmentation in the trombones (mm. 135-138). The "love"-motif melody in measure 126 (horn and oboe) is presented in its inversion at measure 139 in the low brass. The brief melodic fragments that must project throughout this dense texture (mm. 126-138) are oboe 1 and horn 1 (mm. 126-127); English horn and alto saxophone 1 (mm. 128-131); all flutes and piccolo (mm. 129-130); oboe 1, soprano clarinet, and alto saxophone 2 (mm. 130-131); oboes 1 & 2, clarinet 1, and horn 1 (mm. 132-133); English horn, clarinet 2 (minus flutes), horn 2, and piccolo trumpet (mm. 133-134); horn 1 & 3 and euphoniums (mm. 134-136); oboes 1 & 2 and alto saxophone 1 (beat 4 of mm. 135-136); clarinet 1 & 3, bassoon 1, and alto saxophone 1 (ms. 137); and piccolo and oboes 1 and 2 (beat 3 of ms. 137-138). The euphoniums complete the melody in mm. 138-142. The ‘A’ section closes out with a transition to the increased pace and tension of the ‘B’ section by utilizing chorale structures comprised of the converted words we...died...in...vain”. The contemplation of this word order, subject of the movement’s ‘B’ section, tests the reader’s conviction of the author’s ‘wisdom of...choice”.

'B' SECTION: Measure 145 begins the impassioned ‘B’ section by introducing a 7/8 ostinato based on the intervals of the "love" motif. The prolonged melody, starting at measure 149, stems from the "epitaph" motif. The marked chords are derived from combining the two "love" matrices - A-flat dorian (P-10 and I-1) with D dorian (P-2), which is also mapped to the 7/8 ostinato. At measure 152, these chords are transposed (P-3 and I-0 of the A-flat dorian matrix, and P-1 of the D dorian matrix) and form a tritone relationship with the 7/8 ostinato. By measure 155 the harmonic structures are built from the "epitaph" motif and the we...died...in...vain" prose. As the "love"-motif ostinato continues at measure 159, the "epitaph" motif is presented in the lower
register, then the upper register in measure 160. The “epitaph” motive continues as the primary melodic source at measure 165 until the “love” motif takes over at measure 174. The wind ostinato in measure 173 is based on and cycles through 11 interval rotations of the “love” motif. The alto saxophones present variants of the “love” motif (mm. 177-178) that are echoed in the euphonium and tuba (mm. 179-180). The “epitaph” motif appears in the upper winds in measure 180. This passage (mm. 159-180) is contrapuntally inverted and re-orchestrated in measures 181-202 while the transition in measures 203-209 brings the ‘B’ section to a close, caputlating to the more solemn ‘A-prime’ section.

‘A-PRIME’ SECTION: Measure 210 reprises a modified “love”-matrix treatment of measures 126-142. The “love” motif provides the melodic content (ms. 215) while the interval sequence of the “epitaph” motif is found in the root progression (F, E, A, G-sharp, C-sharp, and G-sharp). It is imperative that the horns and euphoniums project throughout this extremely dense texture (mm. 215-219). The piano must also continue in a soloistic fashion (mm. 215-221) from mm. 210-214. All other instruments must be brought well under the presence of the horns, euphoniums, and piano. The remainder of the movement is structurally similar to measures 85-104 of the ‘A’ section, including a gentle variant of the “love”-motif passage at measure 222 (reprising measure 85), and two non-metered soliloquies that are separated by a brief variation (mm. 230-239) of the tender “love” motif passage (reprising passages beginning at measures 96 and 105). A duet, doubled at the octave and performed by pair flute 1 with clarinet 1, and pairing oboe 1 with bassoon 1, must project through the more transparent texture (mm. 230-239). The former non-metered section (mm. 225-229) features an ethereal choir (mm. 226-227) and a horn soliloquy comprised of intervals associated with the “epitaph” motif (perfect 5th and minor 2nd) and the “love” motif (minor 3rd, perfect 4th, and the perfect 5th). The latter non-metered piccolo soliloquy (ms. 240) ends the movement with statements and intervallic sequences belonging exclusively to the “love” motif.

III. GRAND MARCH ETERNAL

The work’s finale aptly utilizes the military march form. Although serving a subordinate role in the finale, the “epitaph” motif is replete in Grand March Eternal, completing the cyclic nature of the entire symphony. An energetic opening introduces a motif that will be common to all of the work’s principal themes. Whereas the traditional military march form features distinctly divergent melodies for each section of the form, Grand March Eternal strives for greater continuity by designing each theme as variants of each other. In this manner, Grand March Eternal can be heard as a coda, unified by its pitch content and rhythmic traits, for the entire three-movement work.

INTRODUCTION: The movement’s primary motif transforms the last 3 pitches of the “epitaph” motif from an A-minor triad to an A-major triad and is stated in the opening measure. Utilizing the initial half-step interval of the “epitaph” motif, Grand March Eternal establishes a harmonic dichotomy between A major and B-flat major.

‘A’ & ‘B’ STRAINS: The “A” strain’s melody expands the primary motif of the introduction and continues the harmonic dichotomy between A major and B-flat major. A countermelody is added to the second presentation of the “A” strain (mm. 17-20) and will become the principal motif of the trio (where it will re-establish the minor triad of the “epitaph” motif’s last 3 pitches).

The ‘B’ strain’s melodic and harmonic structures are derived from a modified octatonic scale that is based on the “epitaph” and “love” motifs. This lyrical ‘B’-strain melody (alto flute and English horn) and countermelody (bassoon and contra-alto clarinet) imitates the inverted bowl-shape contour of the ‘A’ strain melody. A transition (mm. 46-52), featuring a variation of the ‘A’-strain melody and a brief reprise of materials from the introduction, temporally modulates to the trio section at measure 53.

TRIO SECTION: The opening section of the trio (mm. 53-63) derives its pitch material, including chord constructs, from the “epitaph” motif and a newly introduced “eternal” motif from which the movement obtains its title. The countermelody from the ‘A’ strain (mm. 17-20) is expanded here and serves as the trio’s primary motif. Like its countermelody, the trio’s motif is a variant of the ‘A’-strain melody that is rhythmically augmented.

The trio also features the second half of the Foy peace marker, split into three segments, and musically reminiscent of the opening to Lament, where the first half of the peace marker is musically penned. The first segment (of the peace marker’s 2nd half) begins at measure 64 and is a musical conversion of the peace marker’s prose that states, “Though dead, we are not heroes yet, nor can be.”

The “epitaph” motif provides material for a transition (mm. 70-73) to the first break up strain at measure 74. The powerful brass and percussion break up strain (mm. 74-80) is derived from combining the ‘A-strain’ motif with the “epitaph” motif. The second segment of the peace maker, which states, “... till the living by their lives, which are the tools...” is juxtaposed with the trio’s primary (“eternal”) motif beginning at measure 83 and concludes at measure 97. The second brass and percussion break up strain (mm. 98-103) is a shortened reprise of the first break up strain, re-orchestrated and transposed up a half step to reinforce the opening interval of the “epitaph” motif and its connection to the harmonic dichotomy in Grand March Eternal. The third and final segment of the Foy peace marker, stating, “...carve us the epitaphs of wise men and give us not the epitaphs of fools”, is melodically and harmonically enhanced with pitch material from the “epitaph” motif and interjections of the ‘A’-strain motif (mm. 104-116). The final grandioso statement (beginning at measure 117) reprises the ‘A’-strain motif (clarinets and flutes) juxtaposed with the trio motif (clarinets and euphoniums). The harmonic dichotomy between A major and B-flat major is also reestablished, while fluctuating tempi and a transition featuring the movement’s primary motif in triplets (mm. 133-139) increase the coda’s dramatic nature and builds to the final, triumphant return of the movement’s opening flourish.
Performance Notes

Multiple sonorities, or double stops, based on natural harmonics are required in the flute section. Traditional fingerings are used for all multiple sonorities in this symphony. The diamond notehead represents the fingering and the traditional notehead represents the sounding pitches. Please refer to Robert Dick’s The Other Flute: A performance Manual of Contemporary Techniques, 2nd edition (Multiple Breath Music Company, 1989).

Grace notes of various speeds are notated with single beams for the slowest speed, and up to 4 beams for the fastest speeds. Slashes do not increase nor decrease the speed of a grace note grouping and are only utilized when it is necessary to visually distinguish a grouping as a grace-note grouping.

Improvisation boxes provide specific instructions for the free performance of specified events. The duration of each event is marked by a horizontal line that ends (indicated by an arrowhead or vertical bar) when the performer is to conclude the event. These improvisation boxes can occur in proportional, non-metered sections of the work as well as metered sections. Free events that are notated without a box are to be performed on cue, as written, and without repetition.

Proportional time notation [non-metered time] events are indicated by measure numbers with diamond-shaped enclosures and, immediately to the right of each enclosure, the specified amount of time (or performer-chosen phrase length) required of that particular event. Each event (measure) is cued by the conductor. NOTE: Grace notes that are notated just to the left of the cue arrow are to be interpreted as traditional grace notes; that is, performed just ahead of the downbeat. Each performer plays their respective event in the notated time (as illustrated here - 1-2”).

Only boxed events (’Improv” boxes) and those events notated with repeat signs are to be repeated. These repeating events terminate at the end of the notated horizontal line, which is usually aligned with the beginning of another cued event. Unless otherwise noted, performers do not need to maintain strict tempi for each event and, on repeated events, may vary tempi within the given range of timing. Performers must not attempt to synchronize their event with other performers and pitch order is to be strictly observed. Vertical dashed lines indicate secondary alignment points. It is not imperative that these secondary alignments occur as indicated but performers should work toward this goal. Secondary alignment lines are only notated in the score; therefore, conductors must relay secondary alignment points to specified performers.

Continuous tempi changes with arrowheads indicate that tempi change gradually arrives at the new tempo marking. Where continuous tempi changes are without arrowheads (dashed-line only) the tempi can be freely interpreted, including fluctuations beyond that of the intended arrival point should the conductor desire to do so.

Temporal modulations are notated in the ‘new’ style in which the first rhythm indicated belongs to the old tempo and provides the common beat relationship with that of the second rhythm indicated, which belongs to the new tempo.

Angled beams are used to indicate a gradual speeding up or gradual slowing down of successive pitches within the notated duration. Angled beams can also be found in grace-note groupings.

Ethereal Voices: Ensemble members are asked to vocalize specific pitches. Individual parts may contain up to 4 different pitch choices so that both male and female registers are available. The indicated pitches are notated in the respective transposition of each part so that performers may obtain their pitch (inaudibly) with their instruments (if needed). Pitches should be selected in the performers comfortable vocal range so that the pitch does not sound strained. Performer sings only one, long-duration pitch (no re-articulations). Overall sonority should remain relatively smooth, even, and without vibrato. Whenever possible, performers should not vocalize the same pitch as those in their immediate vicinity.
no 2, exhausted.
with precision