

Visionplace of Souls

FOR WIND ENSEMBLE

composed by

Kevin M. Walczyk

INSTRUMENTATION & SUPPLIED PARTS

Full Score [1]	Bassoon 1 [1]	Bb Trumpet 1 [2]
Piccolo [1]	Bassoon 2 [1]	Bb Trumpet 2 [2]
Flute 1 [2]	Bb Alto Saxophone 1 [2]	Bb Trumpet 3 [2]
Flute 2 [2]	Eb Alto Saxophone [2]	Trombone 1 [2]
Oboe 1-2 [2]	Bb Tenor Saxophone [2]	Trombone 2 [2]
Eb Soprano Clarinet [1]	Eb Baritone Saxophone [1]	Trombone 3 [2]
Bb Clarinet 1 [3]	F Horn 1 [2]	Euphonium (B.C.) [2]
Bb Clarinet 2 [3]	F Horn 2 [2]	Euphonium (T.C.) [2]
Bb Clarinet 3 [3]	F Horn 3 [2]	Tuba [2]
Eb Alto Clarinet [1]*	F Horn 4 [2]	Piano [1]
Bb Bass Clarinet [1]		String Bass [1]*

PERCUSSION

all percussion parts require only one player

Percussion 1 [2] <i>bass drum & timpani</i>	Percussion 2 [2] <i>marimba, chimes & glockenspiel</i>
Percussion 3 [2] <i>vibraphone, xylophone & suspended cymbal</i>	Percussion 4 [2] <i>suspended cymbal, crash cymbal & large tam-tam</i>

*optional parts

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❧ PROGRAM NOTES ❧

Visionplace of Souls was composed as a memoriam to all individuals who - unwavering in resolution and undaunted in courage – sacrificed their lives during rescue efforts surrounding the events of September 11, 2001. When the world became transfixed on the images resulting from this one day's tragic course of events and people from afar made pilgrimages to these transformed sites, I suddenly remembered a passage from the memoirs of a citizen soldier of the American Civil War whose words, written over a century ago, have found meaning in our collective tribulation that is “9-1-1” and embodies the ideal of heroism. The passage reads:

*In great deeds something abides. On great fields something stays. Forms change and pass; bodies disappear; but spirits linger, to consecrate ground for the visionplace of souls. And reverent men and women from afar, and generations that know us not and that we know not of, heart-drawn to see where and by whom great things were suffered and done for them, shall come to this deathless field, to ponder and dream; and lo! the shadow of a mighty presence shall wrap them in its bosom, and the power of the vision pass into their souls. ****

The “deathless field” of Joshua Lawrence Chamberlain’s battlefield – Gettysburg - has been transformed to that now lifeless, sterile, and inert region simply referred to as “ground zero;” and to a peaceful, rural landscape in the heartland of America; and to a national icon in the very epicenter of freedom. The heroes of these new battlefields have certainly demonstrated that, “In great deeds,” hope, life, and liberty will prevail forever.

*** “*The State, the Nation, and the People*,” in *Maine at Gettysburg: Report of the Maine Commissioners, Prepared by the Executive Committee (Portland Maine, 1898)*, pp. 558-59.

❧ REHEARSAL NOTES ❧

ms. 1-9

Visionplace of Souls utilizes a four-note melodic motive that expands and contracts throughout the work. This motive, introduced in measures 2-4 by flute 1, piano, and vibraphone, is rooted in the work’s primary tonal center of E-flat, and the works primary aeolian modality. Collectively, the clarinets also perform the initial motive, but their detached presentation and sustaining pattern (along with those of the piano and vibraphone) introduces another compositional device featured throughout the work – a sonic residue. This built-in sonic residue, which represents Chamberlain’s prose (...*Forms change and pass; bodies disappear; but spirits linger...*), should be thought of as an ensemble ‘sustain pedal’ that, like a piano’s, has a natural decay cycle. In measure 9 the bass drum introduces a faint ‘heartbeat’ that provides a pivotal, recurring role throughout the work. A sterile (lifeless) quality, aided in part by no-vibrato and one-on-a-part designations, should be sought in the ethereal opening of this work.

ms. 10-21

The two melodic statements (measures 10-15 and measures 16-21) grow in length, texture, and intensity but subside and capitulate to the sustained pitch of E-flat in the marimba and the heartbeat of the bass drum.

ms. 22-29

The melodic motive evolves to its most expanded point thus far in the work, and intensity increases through dynamic strength, orchestrational density, and an accelerando that leads to a faster tempo at measure 30. This section centers, primarily, around B-flat aeolian.

ms. 30-38

The melodic motive, now centered in G aeolian, is presented in the low winds, low brass, and string bass. The dissonant chords above the melodic statement should not overpower the melody, yet should never lose intensity until the appearance of the decrescendo markings that begin in measure 33. The timpani heartbeat must also be strong. A two-part counterpoint line begins in measure 36 (refer to the piano part). The brass, flutes, and clarinets provide the sustaining sonic-residue effect that was introduced at the outset of the work, and sets up the next section.

ms. 39-48

The melodic statement is performed in C aeolian by the bass clarinet, saxophones, bassoons, trumpet 1, and vibraphone. The doubling of the melodic statement a P5th above these instruments in the oboe and vibraphone should maintain a lighter presence, hence the lighter scoring. The sonic residue effect continues in the flutes, clarinets, and piano. Paramount importance must be placed on dynamics, especially in the sonic-residue parts, so that the concept of evaporation is clearly communicated. A transition to D aeolian in measure 44 also mirrors a transition of the melodic statement to the upper register while the brass section inherits the sonic residue. A final transition brings the work back to E-flat aeolian in which the next section of the work begins.

ms. 49-63

With a return to the tonal center of E-flat, the heartbeat is found in the timpani part. Two statements of the melodic motive (once again) try to build. The first statement (measures 51-54) fades away while the second statement (beginning in measure 55) arrives at a stable harmonic center (G-flat major). The melodic motive is passed to the low winds and low horns at measure 61.

ms. 64-76

This transitional section of the work begins a dissonant harmonic progression and dynamic climax. Although this climax seems to stall out in measure 69, this 13-measure passage serves as a dynamic climax to the next section that begins at measure 77. The melodic motive is repeated three times in the baritone saxophone, bassoons, euphonium, tuba, and string bass. These three statements are echoed (as mirrored inversions) by the alto and bass clarinets, tenor saxophone, and 2nd and 3rd trombones. All half-note durations (beginning at the stark! designation – beat 4 of measure 69) must maintain dynamic intensity – no fading away! All dynamic energy will be augmented by the percussion in measure 76.

ms. 77-86

In this intense section that is rooted in C phrygian, the baritone saxophone, all brass, and string bass parts must keep a constant rate of decrescendo throughout each duration so that the dissonant harmonic punctuation remains powerful through measure 82. These players must not interpret the sforzando markings as forte-piano markings but, rather, they should accent each duration, remain dynamically strong and gradually fade away. The 'last gasp' of harmony in measures 84-86 by these instruments is a true forte-piano and should be interpreted as such. The winds and marimba provide the melodic motive, which ascends in registration to measure 84. The ritardando in measure 86 is necessary to accommodate the grand pause for the release of (or the maintaining of) tension that has built up in the work to this point. Allow for enough silence so as to begin the next section (measure 87) in a more calm, yet ethereal manner.

ms. 87-95

The melodic motive is presented in parallel minor and major seventh intervals. The use of one-on-a-part instrumentation, orchestration, and high registration gives this F-aeolian passage its ethereal setting. No dampening must occur in the piano so as to maintain the concept of sonic residue. Tempo may be expanded and contracted throughout this section.

ms. 96-106

The melodic motive, now in C minor, loses momentum as it becomes truncated in two statements by the alto clarinet, low horns, euphonium, tuba, and string bass. An accompanied statement of the melodic motive appears in the opening key of E-flat aeolian by the bass clarinet, baritone saxophone, and euphonium at measure 102.

ms. 107-115

The first two notes of the melodic motive, both in its original (ascending) form and inverted form begins a gradual building of melodic and harmonic consonance to E-flat major.

ms. 116-125

The four-note melodic motive is heard for the first time in the major mode and the sustained pitch of E-flat in the timpani and marimba provide a point of resolution in the major mode in contrast to the intense, apprehensive qualities of the work's opening aeolian mode. With the continual addition of instruments in stretto fashion, the contrapuntal complexity heightens.

ms. 126-133

The build up of intensity increases as the rhythms of the melodic motive are presented in diminution. As is the case at measure 77, strive for a sforzando that is followed by a constant decrescendo in the brass – not a forte-piano. The initial climax occurs at the downbeat of measure 131 only to be followed by an even greater dynamic climax that leads to measure 133. Allow percussionists some dynamic license in measures 132 & 133! The fermata at measure 133 must be sustained long enough (at least 20 seconds) to allow the tam-tam and suspended cymbal to decay and for the timpani part to emerge in the foreground (although still maintaining a dynamic level of piano).

ms. 134-143

Begin this E-flat major section only when the melodic statement in the brass can be executed at a calm level. The brass statement should be performed in one breath (measures 134-137) with careful attention given to the tenuto (beat four of measure 136) in the 1st horn part. The timpani provides the heartbeat and, in terms of balance, should be interpreted as important as the melodic motive. E-flat aeolian elements from the beginning of the work (measure 10) are brought back in measure 138. In measure 143 all parts fade away with the exception of the horns who execute a 'last gasp' molto crescendo on a dissonant, minor-second interval.

ms. 144-149

These six measures bring back the very opening of the work. Once again, one-on-a-part instrumentation and no vibrato will help gain the sterile (lifeless) ethereal setting.

ms. 150-end

Because of the mode shift from aeolian to ionian (major), this last statement of the melodic motive leaves the work with a sense of hope and optimism. The last five measures should be executed in one breath. Again, the timpani heartbeat must be interpreted as equal in stature to that of the melodic motive.



Visionplace of Souls

Kevin M. Walezyk

ethereal $\text{♩} = 60$

10

Flutes

Pic.

2 Oboes

E♭ Sopr. Clarinet

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

2 E♭ Alto Saxes

B♭ Tenor Sax

E♭ Baritone Sax

2 Bassoons

F Horns

3 B♭ Trumpets

3 Trombones

Euphonium

Tuba

Piano

Percussion

String Bass

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

(22) more emphatic $\text{♩} = 72$

Fl. 2
Pic.
Ob.
E. Cl.
Cl. 2
3.
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bsn.
1-3 Hn.
2-4 Hn.
Tpts.
Tbns.
Eup.
Tuba
Piano
Perc.
Bass

17 18 19 20 21 22 23 24 25 26 27

poco accel.

30 imposing $\text{♩} = 80$

(no slackening of pace)

Fl. 1
Fl. 2
Pic.
Ob.
E. Cl.
Cl. 2
3
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bsn.
Hn.
Tpts.
Tbns.
Euph.
Tuba
Piano
Perc.
Bass

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34

timpani
xylophone med. soft mallets
chimes
sus. cym. soft mallets
let ring
Ped.

39 evaporative

rit. ----- a tempo

Fl. 1 *mp* *mp*

Fl. 2 *mp* *mp*

Pic. *mp* *mp*

Ob. *mp* *mp*

E. Cl. *mp* *mp*

Cl. 1 *lo* *p* *lo*

Cl. 2 *p* *p*

3 *p* *p*

A. Cl. *mp* *mp*

B. Cl. *mp* *mp*

A. Sx. *p* *mp* *mp*

T. Sx. *mp* *mp*

B. Sx. *mp* *mp*

Bsn. *p* *p*

Hn. 1-3 *l.* *mp* *mp*

Hn. 2-4 *mp* *mp*

Tpts. *l.* *mp* *mp*

Tbns. *l.* *mp* *mp*

Euph. *l.* *mp* *mp*

Tuba *mp* *mp*

Piano *mp* *mp*

Ped. *mp* *mp*

1 *dampen* *glocken.* *mp*

2 *vibes* *mp* *mp*

3 *mp* *mp*

4 *mp* *mp*

Bass *p* *p*

rit. 49 ethereal $\text{♩} = 60$

Fl. 2
Pic.
Ob.
E. Cl.
Cl. 2
3.
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bsn.
Hn.
2.4.
Tpts.
Tbns.
Euph.
Tuba
Piano
Ped.
Perc.
3.
4.
Bass

44

45

46

47

48

49

50

51

52

• 5 •

Visionplace of Souls

64 with growing intensity $\text{d} = 69$

Fl. 2

Pic.

Ob.

E. Cl.

Cl. 2

3

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

Hn.

2-4

Tpts.

Tbns.

Euph.

Tuba

Piano

1

2

Perc.

3

4

Bass

56 57 58 59 60 61 62 63 64 65 66

stark!

poco accel. 77 violently • =76

Fl. 2

Pic.

Ob.

E. Cl.

Cl. 2

A. Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

Hn.

Tpts.

Tbns.

Euph.

Tuba

Piano

Perc.

Bass

67

68

69

70

71

72

73

74

75

76

77

78

• 7 •

rit. 87 ethereal $\text{J}=66$

Fl. 2
Pic.
Ob.
E. Cl.
Cl. 2
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bsn.

1-3 Hn.
2-4 Tpts.
Tbns.
Euph.
Tuba

Piano

1-3 Hn.
2-4 Tpts.
Tbns.
Euph.
Tuba

Piano

1 marimba med. soft mallets
2 Perc.
3 xylo. med. soft mallets
4 Bass

96 **distant** ♩ = 60

Fl. 2
Pic.
Ob.
E. Cl.
Cl. 2
3.
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bsn.
Hn.
2-4.
Tpts.
Tbns.
Euph.
Tuba
Piano
timpani
Perc.
Bass

107 with incessant resurgence

116 with optimism

Fl. 2
Pic.
Ob.
E. Cl.
Cl. 2
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bsn.

Hn.
Tpts.
Tbns.
Euph.
Tuba

Piano

Perc.
Perc.
Perc.
Bass

poco accel. ----- 126 with resolve $\text{J}=76$

A detailed musical score for orchestra and piano. The score is divided into three main sections: woodwind/piano section (measures 1-12), brass/tuba section (measures 13-24), and bass section (measures 25-36). The woodwind section includes parts for Flute 1, Flute 2, Piccolo, Oboe, English Horn, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Bassoon, and Bassoon. The brass section includes parts for Horn 1-3, Horn 2-4, Trombones, Trombone 3, Euphonium, and Tuba. The bass section includes parts for Percussion 1-4 and Bass. The piano part is located at the bottom of the page. The score features various dynamic markings such as *f*, *sfz*, *mp*, and *poco accel.*. Measure 126 is highlighted with a large circle containing the number 126 and the instruction "with resolve". Measure 127 is marked "Ped." (pedal) under the piano part. Measures 128 and 129 are indicated by small boxes at the bottom.

134 calm $\text{♩} = 60$

(long)

130 131 132 133 134 135 136 137 138 139 140

144 ethereal

150 broad and solemn

Fl. 2
Pic.
Ob.
E. Cl.
Cl. 2
3
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bsn.

1
lo
pp (no vib.)

1
lo
pp
3
lo
pp
A. Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bsn.

tutti
p
mp
ppp

1
ppp
2
ppp
3
ppp
A. Sx.
T. Sx.
B. Sx.
Bsn.

ppp

1
ppp
2
ppp
3
ppp
A. Sx.
T. Sx.
B. Sx.
Bsn.

ppp

Hn.
2-4
Tpts.
Tbns.
Euph.
Tuba

1-3
a2
p
ff
2-4
p
ff

1
p
mp
ppp

Piano

pp

ff

1
2
Perc.
3
4
Bass

1
2
3
4
vibes
p
Ped.

solo
p
mp
ppp
let ring

ppp
let ring

ppp
let ring

ppp

ppp

141 142 143 144 145 146 147 148 149 150 151 152 153 154

