

Call into Stillness, Fall into Peace

Open Score for mixed ensemble

By Aisling O’Gorman ©2010

Inspiration: This piece is inspired by the idea of a single voice calling shyly and mysteriously across a distance. Others hear this sound and are slowly drawn in - with varying consequences.

Structure and Instrumentation: The piece is structured around two groups of instruments. The group 1 parts (voices 1, 1a and 1b) are all for low to low-ish instruments. 1b is the highest of this group so can be more of a mid-range instrument. The group 2 parts are for higher instruments with Voice 2b being the highest. Minimum number of players is 6 - one per part. For larger ensembles, simply divide players across the 6 parts as appropriate to the range of the instruments, choosing solo instruments from the groups as indicated in certain parts of the score.

Instruments used can be any pitched instrument including voices. Vocalists should hum for section A and then choose different vowel sounds for each section. All vocalists should sing same vowel sounds at any one time apart from the improvised section (section E). The semi-quaver sections (C and F) can be sung more staccato with a laughing sound e.g. ha ha ha ha ha ha! Consider grouping several vocalists on the same part or with other instruments so that the long notes can be sustained. Same applies for the wind/brass instruments.

Notes on playing for each section of the piece:

A - opening - timing of the entries are not strict throughout this section. Once in, however, the parts should be played in time. The idea is to invoke a hopeful if tentative calling and gathering in, so allow this section to have some space, let it breathe.

B - pick up the tempo a tad here as all instruments enter with joy! Like everyone gathering together and saying ‘Yes, we’re here, let’s play!’

C - first disturbed section - tempo notably faster to convey irritation and disturbance. Build steadily in intensity to the ff so there’s a dramatic contrast when the solo Voice 2b emerges out of the stirred up waters with its beautiful held G.

D - Cannon Section - tempo back to the same speed as B, so slower than C but not dragging. There’s a return to this sense of joy and togetherness. Build to a joyous rambunctious crescendo.

E - improvised Section - completely free pulse and tempo. Make a dramatic shift in dynamic from the end of the crescendo in D to this sp section. This is the ‘Fall into Peace’ moment - as if you’ve been rushing headlong and laughing through a field of high grass and then unexpectedly fall into a pool so astoundingly still and peaceful it takes you by complete surprise. You are simultaneously disoriented and blissful - as if transported to another dimension where time does not exist. Let the sudden stillness of this pool of sound settle for a while (i.e. the softly played chord sustained on Voices 1, 1b, 2, 2b) before the other instruments start to improvise their soft bubbles of sound in the scale of C. The other voices (apart from at least some players on Voice 1) can slowly drop their long notes one by one and join the improv. The dynamic may swell as the improv builds but it should start and end softly. Conduct the ending or decide on a part-by-part exiting pattern leaving a fading off Voice 1 drone as the final sound.

F - 2nd disturbed section - increase tempo as in C. This is longer and more intense version of C. Really go for intensity in the playing here, even more so than in section C.

G - ending - slowing down and fading away as if dipping your toes once more in that magical pool before you have to go home - players can improvise another two sound ‘bubbles’ as in E before fading off. The last thing we should hear is the long note in Voice 2b and the really slowed down disturbed motif played simultaneously on Voices 1a and 1b - as if even these agitated motifs have now been soothed and calmed by the stillness.

Call into Stillness, Fall into Peace

Slowly

(Concert Pitch Score)

by Aisling O'Gorman, © 2010

A (Opening Section)

1 (Solo low instrument, as if far away or shy)

Voice 1

ppp *pppp*

(fade away to silence.)
(Timing of entry for repeat is not strict)

9 (Answering solo low instrument, further away and shy)

Voice 1a

pp *ppp*

17 (As if coming closer)

Voice 1a

pp

(As if coming closer and encouraged by the answer to its call)

Voice 1

p *ppp*

(A 2nd solo voice answers, this one slightly closer)

Voice 1b

mp

Voice 1a

ppp

Voice 1

mp *ppp*

33 (Add another player on Voice 1b at this point)

Voice 1b

ppp *mf*

(Add another player on Voice 1a at this point)

Voice 1a

mf

(Add another player on Voice 1 at this point)

Voice 1

mf

B Più mosso

(Unison Section: All instruments enter & play with a sense of joyful gathering. Play brightly with energy)

41

Voice 2b
Voice 2a
Voice 2
Voice 1b
Voice 1a
Voice 1

mp
mp
mp
ppp *mp*
ppp *mp*
ppp *mp*

50

Voice 2b
Voice 2a
Voice 2
Voice 1b
Voice 1a
Voice 1

mf
mf
mf
mf
mf
mf

56

Voice 2b
Voice 2a
Voice 2
Voice 1b
Voice 1a
Voice 1

f *sp*

C (A confusion, a disturbance breaks out - play strongly with irritation)
Più mosso

62

Voice 2b
Voice 2a
Voice 2
Voice 1b
Voice 1a
Voice 1

sfz *f*

sfz *f*

sfz

sfz

sfz

66

Voice 2b

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

f

f

Detailed description: This system contains measures 66 through 69. It features six staves for voices. Voice 2b (soprano) has a melodic line with eighth-note patterns. Voice 2a (alto) and Voice 2 (tenor) play a rhythmic accompaniment of eighth notes. Voice 1b (soprano) is silent until measure 67, where it enters with a melodic line marked *f*. Voice 1a (alto) enters in measure 66 with a melodic line marked *f*. Voice 1 (bass) is silent until measure 67, where it enters with a melodic line marked *f*. The music concludes at the end of measure 69.

70

Voice 2b

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

Detailed description: This system contains measures 70 through 73. It features six staves for voices. Voice 2b (soprano) continues its melodic line. Voice 2a (alto) and Voice 2 (tenor) continue their rhythmic accompaniment. Voice 1b (soprano) continues its melodic line. Voice 1a (alto) continues its melodic line. Voice 1 (bass) continues its melodic line. The music concludes at the end of measure 73.

Call into Stillness, Fall into Peace (Concert Pitch Score)

Full Score

6

73

Voice 2b

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

75

ff *sp dolce* *p*

ff *p*

ff *p*

ff *p*

ff *p*

ff *mp dolce* *p*

Più lento

Solo tutti

Voice 2b

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

D (Cannon section: bright, outdoor sound)

78

Voice 1a *mp*

Voice 1 *mp*

83

Voice 2 *mf*

Voice 1b *mp* *mf*

Voice 1a *mf*

Voice 1 *mf*

89

Voice 2a *mf*

Voice 2 *mf*

Voice 1b *mf*

Voice 1a

Voice 1

95

Voice 2b

mf

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

99

Voice 2b

ff

Voice 2a

ff

Voice 2

ff

Voice 1b

ff

Voice 1a

ff

Voice 1

ff

Notes for Improvised section. Free sense of pulse here as if in a place where time doesn't exist. This section can last as long as the music needs to develop and the conductor decides when to end it.

Voices 1, 1b, 2, and 2b: hold onto their note from previous bar but play very quietly.

Voices 1a and 2a: improvise short motifs to be like bubbles appearing and disappearing in a pool of dreaminess. After a while all other voices, except voice 1, can drop their sustained note and join the improvisation one at a time. Written music in these instruments on this page are *only suggested as starting points*. Feel free to ignore & create freely or use fragments of previously played melodies and rhythms.

Allow plenty of space and time to develop; listen to each other and don't feel you have to play continuously

Improvisations start one by one: layering, answering, responding to each other slowly

Keep dynamics generally on the quiet side but could have some swells depending on what emerges from the improv.

If being sung improvise words also, based on title and images suggested by the music

Conduct ending of this section - either all parts hold final note whatever it happens to be at that time, or dropping out one by one until we are left with just the Voice 1 note held on one instrument only.

E (Improvised Section)

103

103

Voice 2b *ppp*

Voice 2a *p*

Voice 2 *ppp* *p*

Voice 1b *ppp*

Voice 1a *p*

Voice 1

109

109

Voice 2b

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

ppp

F (A disturbance breaks out again, this time a bit faster than before and more aggressively)

Più mosso

115

Musical score for measures 115-118. The score is for six voices: Voice 2b, Voice 2a, Voice 2, Voice 1b, Voice 1a, and Voice 1. The music is in treble and bass clefs. Dynamics include *sfz* and *f*. The tempo is **Più mosso**. The music consists of rhythmic patterns of eighth and sixteenth notes.

119

Musical score for measures 119-122. The score is for six voices: Voice 2b, Voice 2a, Voice 2, Voice 1b, Voice 1a, and Voice 1. The music is in treble and bass clefs. Dynamics include *f*. The tempo is **Più mosso**. The music consists of rhythmic patterns of eighth and sixteenth notes.

123

Voice 2b

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

ff

ff

ff

ff

ff

ff

Detailed description: This system contains six staves of music for measures 123 through 126. The staves are labeled Voice 2b, Voice 2a, Voice 2, Voice 1b, Voice 1a, and Voice 1. The music is written in treble clef for the soprano and alto parts (2b, 2a, 2, 1b) and bass clef for the tenor and bass parts (1a, 1). The key signature has one flat. The tempo is marked with a quarter note equal to 120. The dynamic marking *ff* (fortissimo) is present in each staff. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests.

127

Voice 2b

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

Detailed description: This system contains six staves of music for measures 127 through 130. The staves are labeled Voice 2b, Voice 2a, Voice 2, Voice 1b, Voice 1a, and Voice 1. The music continues the rhythmic patterns from the previous system. The dynamic marking *ff* is not explicitly shown in this system but is implied by the context of the previous system.

Keyboards/harps etc can play double-handed octaves from here, bar 131, to *fff*

131

Voice 2b

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

135

Voice 2b

Voice 2a

Voice 2

Voice 1b

Voice 1a

Voice 1

fff sp dolce p

fff

fff

fff

fff

fff

G (Ending Section)

Più lento

rall.

138 tutti

mf pp

p mf pp

p mf pp

mf pp ppp

mf pp ppp

mf pp

Notes for Ending Section:

Apart from Voice 2b, all other instruments after playing the final written note here, may quietly play one or two improvised idea/motifs again, in the scale of C.

(These motifs can be same or different to what player created in previous improvised section)

Keep this very spacious, drawn out, delicate, fading in and out like brief bubbles emerging at the surface and then disappearing.

Drop out one at a time (this can be conducted if necessary) as if moving away into the distance.

Voice 2b holds onto it's last note throughout until all the others have faded away, dropping down to one player on this part which finally fades off last by itself with just after a whisper of the disturbance motifs played, as if in the distance, by 1a and 1b