

CORY BRACKEN

**CLOUDS
OVER
CALVARY**
FOR PERCUSSION SEXTET

Movement IV of
**THE BLIND
DISCUSS COLOR**

First draft score
07.20.17

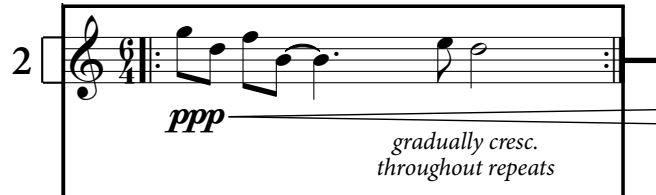
Assuredly, I say to you, today you will be with Me in Paradise.
– Luke 23:14

PERFORMANCE NOTES

Notation



Ossia staves above each instrumental staff indicate aural cues that guide the ensemble through the piece. Proceed to the next measure when the corresponding ossia cue occurs, unless there are specific instructions dictating when to proceed.

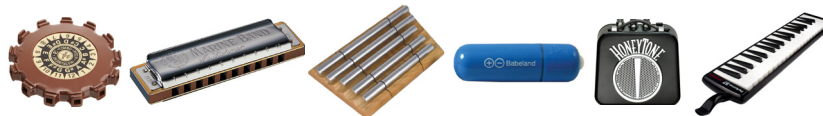


Cells with thick black boxes are to be repeated until a specific cue occurs.

Straight black lines with arrows indicate to repeat the designated measure or action. For instance, if a black line extends from a fermata, this means to rest until a specific cue triggers an event. If a black line extends from a boxed cell, repeat that cell until a specific cue triggers an event, and so on. Dashed lines with arrows (second measure of letter I) indicate a gradual transformation from one measure to the next.

Instrumentation

1 – pitch pipe, energy chime, bullet vibrator, oscillator; 2 – melodica, glockenspiel, oscillator;
3 – harmonica in G, energy chime, bullet vibrator, oscillator; player 4 – pitch pipe, glockenspiel, oscillator;
5 – melodica, energy chime, bullet vibrator, oscillator; 6 – harmonica in A, glockenspiel, oscillator



Pitch pipes: chromatic pitch pipes with adjacent notes are required. The Tombo® “P-13E” plastic pitch pipe is preferred.

Harmonicas: Standard diatonic harmonicas are to be used according to the specified key. Notes are produced strictly from breathing into the harmonicas (no “draw” breaths). Reed numbers are indicated to correspond with the 10 reeds of a diatonic harmonica – these numbers are engraved on the casing of the instrument above the reed.

Energy chimes: The Woodstock Chimes® “Zenergy Chime Quintet” model is preferred.

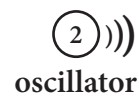
Bullet vibrator: a hard plastic lipstick-sized capsule vibrator, such as the Babeland® “Buzz Vibe” or Jimmyjane® “Iconic Bullet”

Glockenspiels: two types of mallets are required; one very soft with minimal attack, the other bright and loud with maximum attack.

Oscillators: For movements III and IV, each player requires an oscillator and amplification. The simplest implement for oscillators are apps for mobile or tablet devices. An excellent example is “Audio Signal Generator PRO” by Thomas Grubner – it’s easy to use and capable of selecting the specific frequencies and signal types (sine and triangle) required for the piece.

Amplification: Six identical amplifiers are required to provide isolated and spatialized oscillator signals. Since it is unlikely for a concert hall or venue to supply six of the same speaker, and the piece may be played in a location without access to power sources, portable battery-powered speakers are strongly recommended. Honeytone brand speakers are exceptional in terms of affordability and quality. It is important to note that any distortion/overdrive be employed only when necessary to boost the amplitude to fill a large space. Any other signal effects should not be incorporated.

AUDIENCE



Dedicated to Pat Spadine

CLOUDS OVER CALVARY

CORY BRACKEN (2017)

A Vaporous: ♩ = 60 * If mov. IV is performed separately, incorporate this crescendo. Disregard if mov. IV is preceded by mov. III.
 ** Black bars within staves indicate to sustain the associated pitch.

The score is organized into six systems, each with a specific instrument and oscillator:

- System 1:** pitch pipe (oscillator: sine wave, ≈ 396 Hz, G4 + 4 Hz). Section 1 (≈ 8") starts with *fp* and transitions to *mp*. Section 2 (≈ 12") starts with *fp* and transitions to *mf*. Section 3 (≈ 6") is marked G.P.
- System 2:** melodica (oscillator: triangle wave, ≈ 1165 Hz, D6 - 10 Hz). Section 1 (≈ 8") starts with *f*. Section 2 (≈ 12") starts with *sim.* and transitions to *mf*. Section 3 (≈ 6") is marked G.P.
- System 3:** energy chime (oscillator: sine wave, ≈ 445 Hz, A4 + 5 Hz). Section 1 (≈ 8") starts with *f*. Section 2 (≈ 6") is marked G.P. Section 3 (≈ 6") is marked G.P. and includes the instruction "sounds A & D" and "gradually place bullet vibrator".
- System 4:** pitch pipe (oscillator: triangle wave, ≈ 1303 Hz, E6 - 15 Hz). Section 1 (≈ 8") starts with *mp*. Section 2 (≈ 12") starts with *mf*. Section 3 (≈ 6") is marked G.P.
- System 5:** energy chime (oscillator: sine wave, ≈ 500 Hz, B4 + 6 Hz). Section 1 (≈ 4") starts with *f*. Section 2 (≈ 8") is marked G.P. Section 3 (≈ 6") is marked G.P. and includes the instruction "sounds G & A" and "gradually place bullet vibrator".
- System 6:** harmonica in A (oscillator: triangle wave, ≈ 1377 Hz, F6 - 20 Hz). Section 1 (≈ 8") starts with *f*. Section 2 (≈ 12") starts with *sim.*. Section 3 (≈ 6") is marked G.P.

Cue lines for each system indicate percussive patterns (perc. 1, 4) and dynamic markings (*f*, *sim.*, *mf*). Black bars in the melodica and harmonica staves indicate sustained pitches. Oscillator notes are marked with *mf* and a duration of ≈ 10 - 15".

B

† Harmonicas sound one octave higher throughout the piece.

‡ Freely incorporate mouth vibrato by applying the vowel shapes "oo" and "ee". Listen closely to your oscillator to create varying frequency envelopes.

1 pitch pipe

2 melodica

3 harmonica in G

4 pitch pipe

5 melodica

6 harmonica in A

11 ‡ vibrato ≈ 8" energy chimes sounds D & E gradually place bullet vibrator

≈ 4" G.P. sim. ≈ 2" G.P.

as long as possible

≈ 4" G.P. ‡ vibrato sim. ≈ 2" G.P.

† 8^{va} ** reeds 9 - 10

as long as possible

≈ 4" G.P. ‡ vibrato sim. ≈ 2" G.P.

as long as possible

≈ 4" G.P. sim. ≈ 2" G.P.

as long as possible

≈ 4" G.P. ‡ 8^{va} ** reeds 9 - 10

as long as possible

≈ 4" G.P. ‡ 8^{va} ** reeds 9 - 10

fp *f* *fp* *ff* *f* *ff* *f* *ff* *ff* *ff*

C

†† Pause between repeats; first short pauses (breath marks), then increasingly longer (fermatas).
* Freely incorporate "irregular" trill by releasing key of higher note in non-periodic rhythmic gestures.

1 pitch pipe
24 *sim.* *ff* repeat until perc. 2 (glockenspiel) enters, then gradually fade
to energy chimes!

2 melodica
*trill** *sim.* *ff* repeat 4 - 8x, then gradually fade
to glockenspiel!

3 harmonica in G
reeds 8 - 10 *sim.* *ff* repeat until perc. 2 (glockenspiel) enters

4 pitch pipe
sim. *ff* repeat until perc. 2 (glockenspiel) enters

5 melodica
*trill** *sim.* *ff* repeat until perc. 2 (glockenspiel) enters

6 harmonica in A
sim. *ff* repeat until perc. 2 (glockenspiel) enters

4 **D** Maintain unison 8th note tempo value: ♩ = 80 (first established by perc. 2)

cue line
 1 energy chimes
 perc. 2 (glockenspiel) *mp*
 watch for perc. 6 cue ...
 gradually remove bullet vibrator *l.v.*
 let perc. 6 repeat 4 - 6x, then move to next measure

glock 2
 2
ppp gradually *cresc.* throughout repeats
p - mp ad lib. accents & rhythmic phrasing
 let perc. 6 repeat 4 - 6x, then move to next measure

harmonica in G
 3
 perc. 2
 energy chimes
 decresc. *poco a poco*
 repeat 2 - 4x after perc. 2 enters, gradually fading each swell
 gradually remove bullet vibrator *l.v.*
 watch for perc. 1 cue ...

pitch pipe
 4
 perc. 2
 glockenspiel
 decresc. *poco a poco*
 repeat 2 - 4x after perc. 2 enters, gradually fading each swell
 repeat until perc. 1 chimes enter
p - mp ad lib. accents & rhythmic phrasing

melodica
 5
 perc. 2
 repeat 3 - 6x *sim.*
 energy chimes
 decresc. *poco a poco*
 repeat 2 - 4x after perc. 2 enters, gradually fading each swell
p
 gradually remove bullet vibrator *l.v.*

harmonica in A
 6
 perc. 2
 repeat 3 - 6x *sim.*
 repeat until perc. 3 chimes enter
p - mp ad lib. accents & rhythmic phrasing

Δ Fast glissando from the lowest to highest chime note with a hard mallet; apply just enough pressure to maximize resonance.

energy chimes 1

watch for perc. 6 cue ...

mp cresc. - - - - - *poco a poco* - - - - - repeat 2 - 4x after perc. 6 glockenspiel cue

perc. 6

glock 2

watch for perc. 6 cue ...

mf cresc. - - - - - *poco a poco* - - - - - repeat 2 - 4x after perc. 6 glockenspiel cue

perc. 6

energy chimes 3

perc. 1 (chimes)

let perc. 1 repeat 4 - 6x, then move to next measure

watch for perc. 1 cue ...

mp cresc. - - - - - *poco a poco* - - - - -

perc. 1 (chimes)

glock 4

perc. 1 (chimes)

let perc. 1 repeat 4 - 6x, then move to next measure

repeat until perc. 1 chimes cue

mf cresc. - - - - - *poco a poco* - - - - -

perc. 1 (chimes)

energy chimes 5

watch for perc. 3 cue ...

let perc. 3 repeat 4 - 6x, then move to next measure

repeat until perc. 3 chimes cue

mp cresc. - - - - -

perc. 3

glock 6

perc. 3

let perc. 3 repeat 4 - 6x, then move to next measure

repeat until perc. 3 chimes cue

mf cresc. poco a poco

perc. 3

The score is organized into six horizontal staves. Staves 1 and 2 are for energy chimes and glockenspiel 1. Staves 3 and 4 are for energy chimes and glockenspiel 2. Staves 5 and 6 are for energy chimes and glockenspiel 3. Each staff has a main line with performance instructions and a boxed-in musical notation. Above each staff, there are cues for other percussion parts (perc. 6, perc. 1, perc. 3) and their respective musical notations. The instructions include dynamics like *mp cresc.*, *mf cresc.*, and *f*, and performance directions like *poco a poco*, *repeat 2 - 4x*, and *repeat until perc. X chimes cue*. Arrows indicate the flow of the music and cues between parts.

6

F

* { Hold cluster for as long as possible and let fade, re-articulate at downbeat of chime/glockenspiel pattern after a pause of 2 ♩ to 6 ♩.

G

Ecstatic

(Perc. 1 provides visual cue to proceed to H)

1 energy chimes: *mf cresc.* watch for perc. 6 cue... *ff* repeat for a long time after perc. 6 cue; cue ensemble to move to next measure!

pitch pipe: *mp cresc.* *poco a poco* *f > mf*

2 glock: *mf cresc.* watch for perc. 6 cue... *ff* repeats for a long time: add pitch pipe, and watch for perc 1 cue!

melodica: *mp cresc.* *poco a poco* *f > mf*

3 energy chimes: perc. 1 *mf cresc.* watch for perc. 6 cue... *ff* repeats for a long time: add pitch pipe, and watch for perc 1 cue!

harmonica in G: reeds 6 - 10 *mp cresc.* *f > mf*

4 glock: perc. 1 *mf cresc.* watch for perc. 6 cue... *ff* repeats for a long time: add pitch pipe, and watch for perc 1 cue!

pitch pipe: *mp cresc.* *f > mf*

5 energy chimes: *poco a poco* perc. 3 *ff* repeat 2 - 4x after perc. 3 chimes cue

melodica: *f > mf*

6 glock: perc. 3 *ff* repeat 2 - 4x after perc. 3 chimes cue

harmonica in A: reeds 6 - 10 *f > mf*

H Gradually decompressing

1 energy chimes *mp sub.* *decresc. - - - - poco a poco - - - -* **repeat 2 - 4x after melodic**

pitch pipe *mp sub.* *decresc. - - - - poco a poco - - - -* **repeat until melodic fade out** *morendo* **repeat 2 - 4x after melodic, gradually fade out**

2 glock *mp sub.* *decresc. - - - - poco a poco - - - -* **repeat each bar 6 - 8x**

melodica *mp sub.* *morendo* **repeat until melodic fade out**

3 energy chimes *mp sub.* *decresc. - - - - poco a poco - - - -* **repeat 2 - 4x after melodic**

harmonica in G *decresc. poco a poco throughout repeats* *morendo*

4 glock *mp sub.* *decresc. - - - - poco a poco - - - -* **repeat each bar 6 - 8x** *poco* **repeat 2 - 4x after melodic, gradually fade out**

pitch pipe *mp sub.* *decresc. - - - - poco a poco - - - -* **repeat until melodic fade out** *morendo*

5 energy chimes *mp sub.* *decresc. - - - - poco a poco - - - -* **repeat 2 - 4x after melodic**

melodica *mp sub.* *morendo*

6 glock *mp sub.* *decresc. - - - - poco a poco - - - -* **repeat each bar 6 - 8x**

melodica *decresc. poco a poco throughout repeats* *morendo*



Δ Place the attack within a three second time span, avoiding any kind of rhythmic periodicity.

gradually transition to letter J as oscillators fade

repeat until perc. 4 cue

energy chimes 1

p decresc. poco a poco

3" *ppp*

repeat 2 - 4x, gradually fade out

lower volume to fully muted for oscillators 1 & 2, ≈ 10-15"

watch for perc. 4 cue ...

glock 2

p morendo



gradually transition to letter J as oscillators fade

repeat until perc. 4 cue

energy chimes 3

p decresc. poco a poco

3" *ppp*

harmonica in G

reed 10
p decresc. poco a poco morendo

repeat 2 - 4x, gradually fade out

pause for several seconds, then proceed to next measure to cue ensemble

glock 4

p morendo

lower volume to fully muted for oscillators 3 & 4, ≈ 10-15"

gradually transition to letter J as oscillators fade

repeat until perc. 4 cue

energy chimes 5

p decresc. poco a poco

3" *ppp*

repeat 2 - 4x, gradually fade out

lower volume to fully muted for oscillators 5 & 6, ≈ 10-15" watch for perc. 4 cue ...

energy chimes 6

reed 10
p morendo

harmonica in A

p decresc. poco a poco morendo



K

Solemn

* glockenspiel can be used in place of energy chimes for players 2, 4, and 6: if glockenspiel is used, refer to ossia bar below.

45 perc. 4 (glock)

energy chimes* 1 hold ≈ 5" mf p f l.v. 12x $\text{♩} = 60$

energy chimes* 2 perc. 4 (glock) perc. 1 (chimes) hold ≈ 5" for perc. 1 cue mf p f l.v. 12x (glock) p f l.v.

energy chimes* 3 perc. 4 (glock) perc. 1 hold ≈ 5" for perc. 1 cue mf p mp l.v. 12x

energy chimes* 4 ff perc. 1 hold ≈ 5" for perc. 1 cue mf p f l.v. 12x (glock) p f l.v.

energy chimes* 5 perc. 4 perc. 1 hold ≈ 5" for perc. 1 cue mf p f l.v. 12x

energy chimes* 6 perc. 4 perc. 1 hold ≈ 5" for perc. 1 cue mf p f l.v. 12x (glock) p f l.v.

END
Ridgewood, NY
July 20, 2017