And Unto Dust

for flute, oboe, clarinet, bassoon, horn, violin, viola, cello, contrabass, piano and electronics

David Vayo

Technical Notes

Each instrument should be amplified with a microphone (for piano, a PZM mic is preferred.) The left-right position of each instrument in the speakers should correspond to its placement onstage.

A sound engineer is required during the performance, to adjust mixer levels and add effects as indicated in the score.

Unless otherwise indicated, all written dynamics in the score should equal the dynamics heard through the speakers, with the understanding that the speakers will add presence. Where dynamics are given in the Sound Tech staff, they indicate the level at which those instruments should be heard in the speakers, regardless of the dynamic in the instruments' staves.

The following effects should be programmed beforehand on one or more digital effects devices connected to the mixer, and added as indicated during the performance:

Echo 1: A single echo, ca 1.2 seconds after the original sound

Echo 2: A series of rapid slapback echoes, each series lasting slightly longer than .5 sec.

Echo 3: A single slapback echo (or possibly two, for added fullness)

Echo 4: A single echo, equal in volume to the original sound, occurring at a time interval of one beat at MM = 72 (approx. .83 sec.)

Echo 5: A series of ca. 8 echoes, with a rate of one echo per .5 second, gradually fading in volume. If available, add some chorus as well.

Reverb 1: Very long, cavernous

Reverb 2: Full, but dissipating completely in ca. 2 seconds

C Score

for the Fifth House Ensemble

AND UNTO DUST

David Vayo (2014)

ca. 8 sec. | 13-14 sec.

Flute/ Alto Flute

*whisper

Sah Vah Nah

(So Vo No)

p

Oboe

B♭ Clarinet/ Bass Clarinet

*whisper

Shah Thah Mah

(Shu Thu Mu)

p

Bassoon

Horn

Violin

**rub palms

mp

Viola

***bow on bridge

(>) (>) (>) (>)

mp

Violoncello

Contrabass

Piano

Sound Tech

all mics on, no effects active

vn: *p*

vla: *p*

3 ♩= 60

Ob.

Cl.

****rub fingers/palms

Bsn.

p < *mf* *mp* | *p* < *mf* *mp* | *p* < *mf* | *p* < *mf* | *mp*

Vn.

Vla.

Snd.

bsn: *mf*/*f*

* Chant-like whispers. 1-2 syllables per second; avoid a steady rhythm. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row. Clarinetist: the "th" sound is hard (as in "thing").

** Rub lower and central parts of palms together in a continuous circular motion, completing each rotation in approximately 2 seconds.

*** Bow directly on bridge to produce unpitched noise. Uneven rhythms, averaging ca. one bow change per second. Accent each note lightly.

**** With hands together as if praying, rub fingers and top part (only) of palms together vertically, alternating the hand that moves up and the one that moves down.

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7

ALTO FLUTE

8va

**whistle tone arpeggio

A. Fl.

hold fingering for

p

Ob.

Cl.

Bsn.

p < mf

blow air through horn

Hn.

mp f mp

*** TFF TFF TFF TFF TFF TFF TFF TFF TFF

Vn.

Vla.

con sord.

8va

Vc.

mp mf

con sord.

IV

(9th harmonic)

imperceptible bow changes as needed

Cb.

p mf

Snd.

vc, cb: p

horn: mf

A

10

(8va)

A. Fl.

Ob.

pp

Cl.

pp

Bsn.

p < mf > p mp

p < mf mp

Vn.

Vla.

Vc.

pp p mf

Cb.

pp mp mf

IV

Pno.

**** mf

Snd.

pno: mf

* Bass harmonics: sounding pitches are notated in concert pitch.

** Repeat the arpeggio for the duration of the arrow; each arpeggiation up and down should last 3 to 4 beats.

*** Blow air through horn, articulating each note with a "TFF" consonant.

**** Damp strings with fingers at end closest to keyboard.

14

(8va)

(loco)
non vib.

A. Fl.

Ob.

Cl.

non vib.

Bsn.

Hn.

add some accented/quicker rotations...

Vn.

Vla.

8va
I

Vc.

Cb.

Pno.

Snd.

vc: p

18

unpitched breath sound

8va
come sopra

A. Fl.

Ob.

Cl.

Bsn.

Hn.

(TFF...)

Vn.

Vla.

(8va)

Vc.

senza sord.,
pizz.

Cb.

Pno.

* Repeat arpeggio for the duration of the arrow; each arpeggiation up and down should last 2 to 3 beats. Long bowstrokes, change as needed.

21 (8va)

(echo added . . .)

A. Fl.

Ob.

Cl.

*rub palms

mp

rub fingers/palms

p<mf

Bsn.

Vn.

pizz.

mf

Vla.

(8va)

(echo added . . .)

Vc.

Cb.

pizz. w/ flesh of fingers

Pno.

mf

Snd.

** fl, vc: apply Echo 1

pno: apply Echo 1

25 (8va)

B

A. Fl.

Ob.

mf

Cl.

mf

gradually add more quick/accented rotations...

(rapid rubbing)

Bsn.

mp

f

p

stop mute

p<mf mp

p<mf mp

f

Hn.

mf

TFF...

gradually speed up rhythms...

senza vib.

Vn.

f

n

senza vib.

Vla.

n

(8va)

senza sord., senza vib.

Vc.

n

(pizz.)

Cb.

ff

(w/o echo)

*** ****

***** touch string

Pno.

8vb

ff

Snd.

echo sends off

* Rub lower and central parts of palms together in a continuous circular motion, completing each rotation in approximately 2 seconds. Include quicker, accented rotations at irregular intervals, averaging about one every 2 seconds.

** Add one echo that begins ca. 1.2 sec. following original sound.

*** Pick up guitar pick in one hand, tuning fork in the other.

**** Pluck string forcefully with guitar pick.

***** Touch handle of tuning fork to vibrating string for the duration of the given note; a buzzing tone will result.

28

(w/o echo)
breath sound

A. Fl.
Ob.
Cl.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

senza sord.

stagger bow changes

32

BASS CLARINET

Bs. Cl.

senza vib.

con vib.

* touch nodes

* Play indicated notes on keyboard with right hand, touching nodes on strings with left hand to produce the harmonics in parentheses.

37

A. Fl.
Ob.
Bs. Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Pno.

marcato
mp
norm., marcato
mf < f mf < f
breath sound
f p
key noise
blow air through horn
valve noise
molto sul pont., marcato
molto sul pont.
mf < f f mf < f
ord., col legno battuto
p

C = 100
norm.
mf
inciso
mp
inciso,
stop mute

46

A. Fl.

Bsn.

Vla.

Vc.

Cb.

pizz.

pizz.

arco, inciso

51

A. Fl.

Bs. Cl.

Bsn.

Pno.

inciso

56

D **Più mosso ♩ = 108**

A. Fl.

non vib.

ca. 3.5"

ca. 2"

Ob.

inciso

Bs. Cl.

inciso

Vn.

arco, sul pont.

ord., inciso

Vla.

arco, sul pont.

60

A. Fl.

Ob.

Vn.

Vla.

inciso

inciso

Pno.

* on struts

* With hands, play on two of the metal struts inside the piano, like beating drums. Choose struts that produce resonant conga-like sounds, one relatively low in pitch and the other relatively high.

65

A. Fl.

Ob.

Bs. Cl.

Vla.

Pno.

Snd.

key clicks

f poss.

key clicks

f poss.

Ped. Ped.

fl, cl: ***mp*** / ***mf***

70

A. Fl.

Ob.

Bs. Cl.

Vn.

Cb.

Snd.

(w/ echos)

f

** (voice)

mf

* vn, cb: apply Echo 2

vn: ***mp***

74

E

change to C Fl.

A. Fl.

Ob.

Bs. Cl.

Bsn.

Vn.

Vla.

Vc.

Cb.

mf

pizz.

pizz.

pizz. (w/o echo)

mf

***

* A series of rapid slapback echos, each series lasting slightly longer than 1/2 second.

** Whispered "TS" sound into microphone. It should sound similar to a cymbal being hit with a drumstick.

*** ◡ = stress; less than an accent, analogous to a stress on a downbeat.

79

C FLUTE

Fl.

Ob.

B♭ CLARINET

Cl.

Bsn.

Hn.

Vla.

Vc.

Cb.

(on keyboard)

Pno.

83

Fl.

Cl.

Hn.

Pno.

Snd.

* apply Reverb 1 to all strings

* Very long, cavernous reverb.

86

Fl.
Cl.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.
Snd.

ca. 4"

(w/ reverb, no echo)
(w/ reverb)
(w/ reverb) arco
(reverb...)

**whisper
Sah Vah Nah
(So Vo No)
ppp cresc. . .

**whisper
Shah Thah Mah
(Shu Thu Mu)
ppp cresc. . .

***bow on bridge
(>) (>)
pp cresc. . .

90

F Più mosso ♩ = 116

breath sound
p

****rub palms
pp

blow air through horn
pp

(w/o reverb) marcato

vn, vla voices clearly audible...
cl (hand rubbing) clearly audible...
remove reverb from strings

rebalance cl/vn/vla

* ⌣ = stress; less than an accent, analogous to a stress on a downbeat.

** Chant-like whispers. 1-2 syllables per second; avoid a steady rhythm. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row. Violist: the "th" sound is hard (as in "thing").

*** Bow directly on bridge to produce unpitched noise. Uneven rhythms, averaging ca. one bow change per second. Accent each note lightly.

**** Rub lower and central parts of palms together in a continuous circular motion, completing each rotation in approximately 2 seconds.

94

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

97

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

* ◡ = stress; less than an accent, analogous to a stress on a downbeat.

101 **G**

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

pp
n
mp
mf
p

106

straight mute

III
pizz.

III . . .

* Pluck string with guitar pick.

110

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

mf
mf
mf
n
con sord.
mp
con sord.
mp
III
III
III
II . . .
III . . .
*

114

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
II . . .
III

* Bass harmonics written in concert pitch.

118

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.

122

change to Alt. Fl.

H **Meno mosso ♩ = 104**

senza sord.,
sul tasto

senza sord.,
sul tasto

arco,
sul tasto

Pno.

127

ALTO FLUTE

A. Fl.
Cl.
Hn.
Vn.
Vla.
Vc.

mp mf

senza sord.

p mf

132

(sul tasto) - grad. - - - - to - - - - ord.

137

I **Più mosso** ♩ = 116

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Pno.

Snd.

mp

mf

simile

3

8va

apply reverb I to pno

147

A. Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.
Snd.

mf
mp
3
(w/ echo)
f marcato

remove reverb from pno

* apply Echo 3 to vc, pno

151

simile

* A single slapback echo (or possibly two, for added fullness).

155

J

change to C Fl.

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

simile

Vc.

simile

Cb.

Pno.

Snd.

remove slapback from vc, pno

* add reverb II to pno

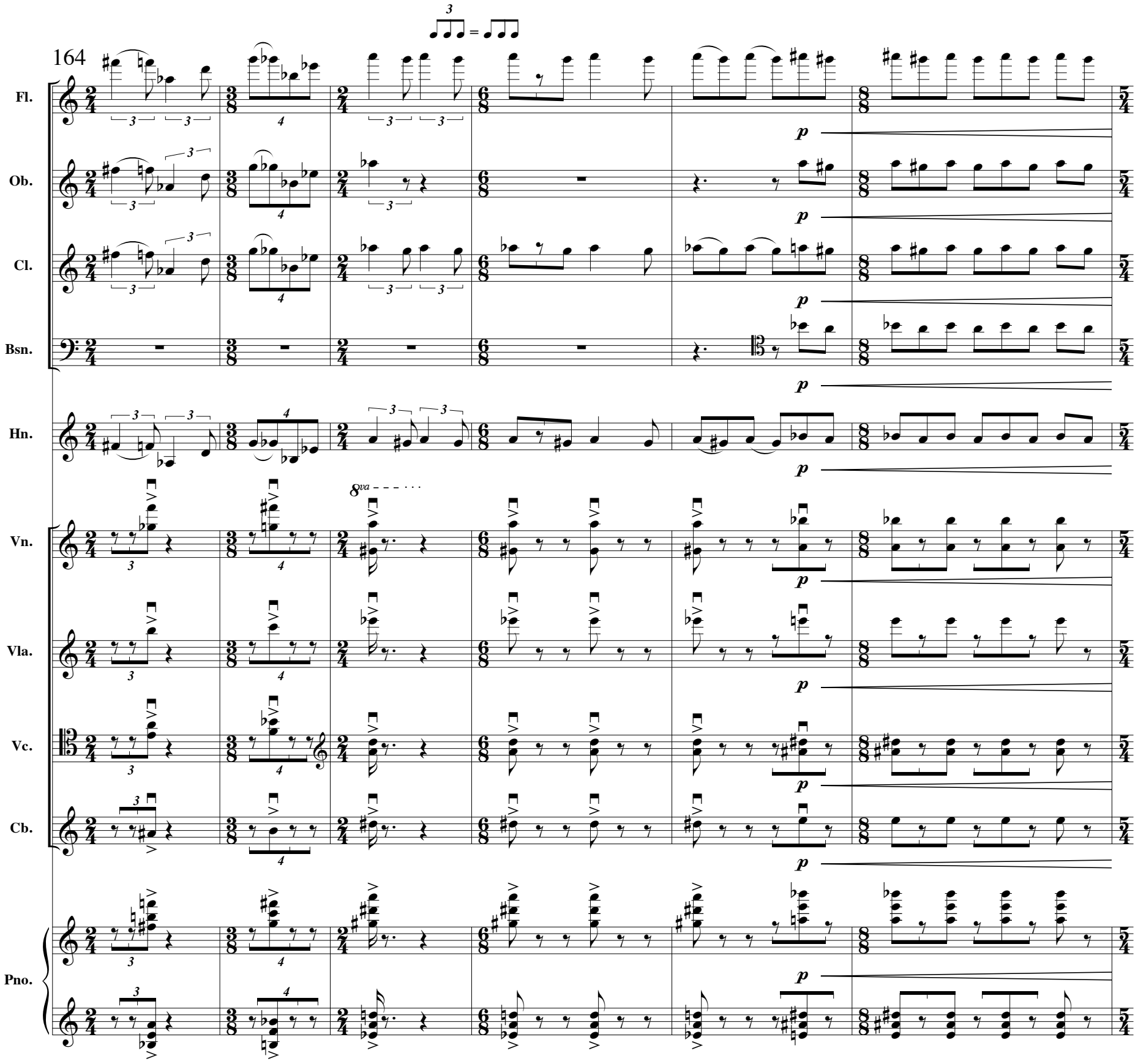
* Reverb II should be shorter than Reverb I, dissipating within ca. 2 seconds.

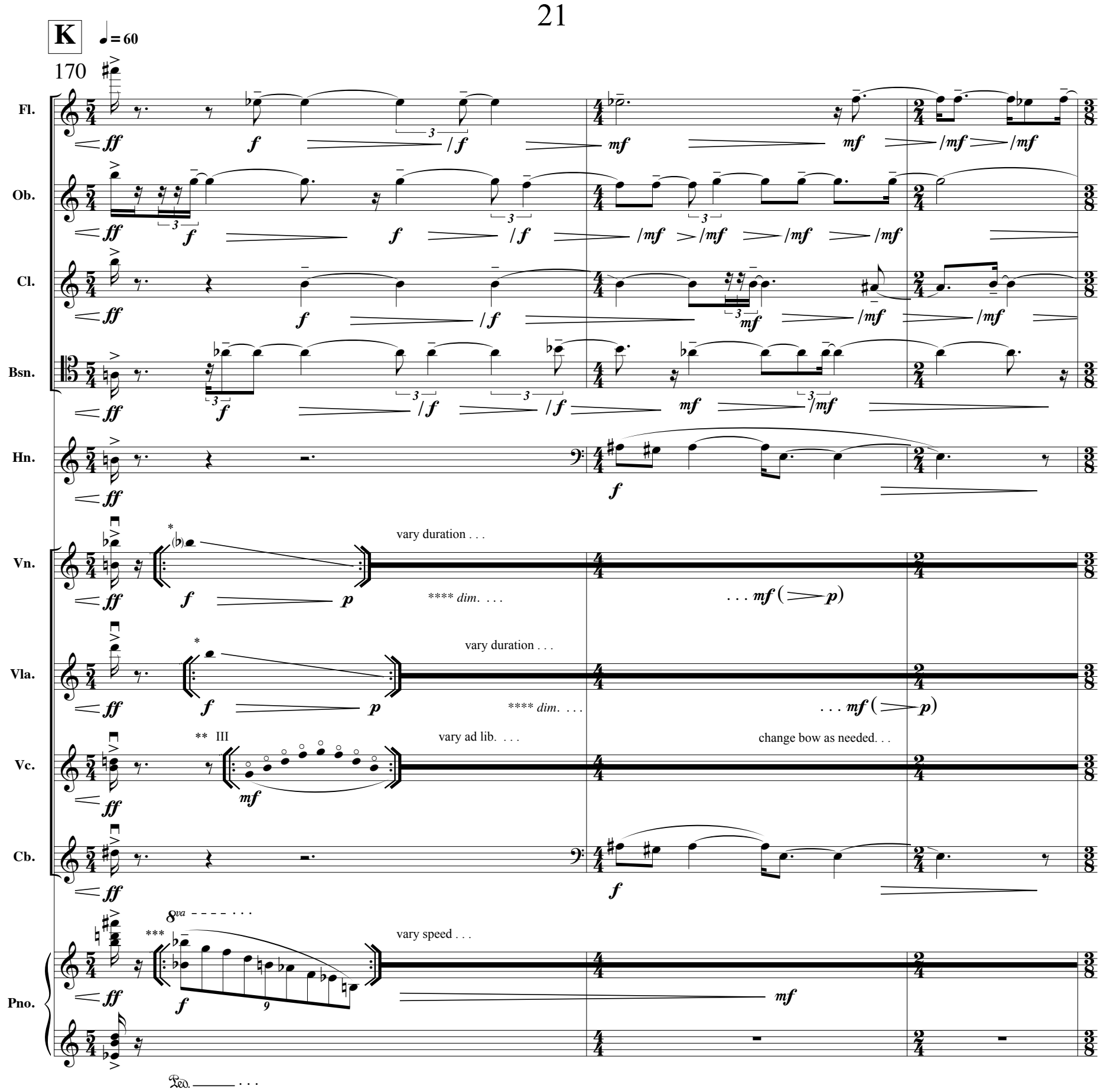
159

C FLUTE

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.
Snd.

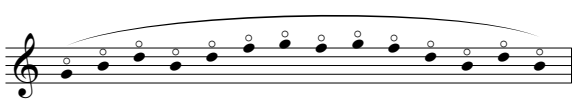
remove Reverb II from pno


164
Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.
8va
p



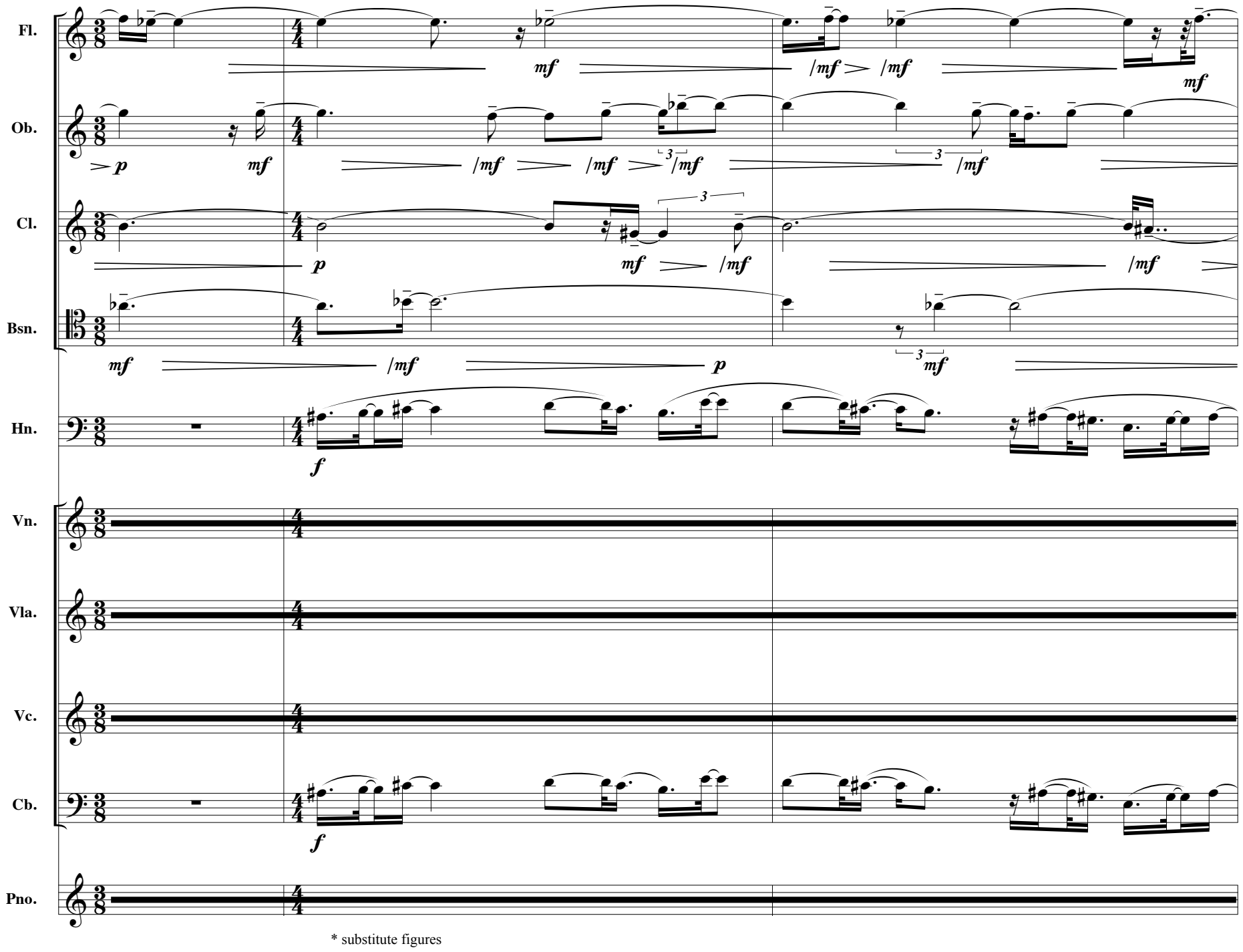
* Repeat bracketed figure for the duration of the arrow. Vary the figure's duration ad lib. within the range of 1 to 2 seconds.

** Arpeggiate harmonics continously on the G string for the duration of the arrow. Vary speed ad lib., averaging about 2 seconds to arpeggiate up and back down. Also vary shape of arpeggio ad lib., for example:



*** Repeat bracketed figure constantly for the duration of the arrow. Vary the figure's speed ad lib., from 1.2 seconds for the entire figure at the slowest to .6 seconds at the quickest.

**** Diminuendo the overall dynamic level (continuing to observe the individual decrescendi on each figure) until the beginning of the figure is played ***mf***.



* Occasionally substitute one of the given figures for the original figure.

176

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

179

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

182

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Pno.

pp mp /mp mp /mp pp mf . . . mp (pp) (8va)

185

L

change to Alt. Fl.

** voice only, whisper

put horn down

* vary speed

III II III 10:6 10:6

* Repeat the bracketed figure at ca. .8 sec. per repetition, with occasional quicker repetitions.

** Sustain the whispered sounds; vary rhythms, averaging ca. 3 notes per $\frac{4}{4}$ bar. Do not accent attacks; the expression should be gentle.

188

Ob. * voice only, whisper ppp ppp p

Cl. p

Bsn. ppp * voice only, whisper ppp

Vn. 3 3 3

Vla. 3 3 3

Vc. 3 3 3

repetitions a bit quicker slower again

Pno.

191

A. Fl. ALTO FLUTE non vib. p n change to C Fl.

Ob.

Cl.

Bsn. mp

Hn. pp mp pp pp whisper:

Vn. Vocal pp mp whisper

Vn. senza vib., sul tasto 5 3 n

Vla. 5 3 n

Vc. 5 3 n

Cb. III p n

Pno. 7

* Sustain the whispered sounds; vary rhythms, averaging ca. 3 notes per $\frac{4}{4}$ bar. Do not accent attacks; the expression should be gentle.

195

Ob.

Cl.

Bsn.

Hn. *mp* *pp* *pp* *mp* *pp* *pp*

Vn. Vocal *pp*

con sord.

Vla. *p<f*

Vc. *pp* *mp* *pp* *pp* *mp* *pp*

whisper:

Pno. * *p<f*

press keys down silently

8^{vb}

Snd.

apply Reverb 2 to vla

apply Reverb 2 to fl

* Scrape thick end of guitar pick rapidly on windings of strings in the area indicated by the x, to produce a shrieking sound that resonates due to the LH keys being pressed down. Hold the pick in place at the end of the scrape so the scraped strings don't continue ringing.

199

C FLUTE
jet whistle

rapid key noise

change to Alt. Fl.

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.
Snd.

ord., con sord.

*drum fingers

senza arco

remove Reverb 2 from vla

remove Reverb 2 from fl

202

Ob.
Cl.
Bsn.
Hn.
Vla.
Vc.

con sord.

* Drum two fingers of each hand rapidly on body of the instrument. Let the hands be independent of each other.

205

M **Più mosso** ♩ = 69

ALTO FLUTE

A. Fl.

Cl.

Bsn.

Hn. — pick up horn

Vla.

Vc.

211

A. Fl.

Cl.

Bsn.

Hn.

Vla.

Vc. — w/ echo

Snd.

* apply Echo 4 to vc

* A single echo, equal in volume to original sound, at a time interval of one beat of ♩ = 72 (.83 sec.)

N

216

♩ = 52

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

mp

f

p

mp

p

8va

loco

I

Ped.

220

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

8va

II

I

Ped.

223

change to C Fl.

C FLUTE

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

poco flautando

8va

Ped.

Ped.

226 *rit.*

O ♩ = 60

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.
Snd.

ca. 5"
ca. 4.5"
ff *mf* *fff* *p*
10
6
3
(8va)
appassionato
grad. accel. speed of repeated figure
(8vb)
Ped.

echo off vc

229

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

pp
mp
f
p
(8va)
(8vb)
(ord.) grad. to sul tasto
Ped.

233

con sord.
IV
(IV . . .)
mf

238

Vn.

Vla.

Vc.

Cb.

Pno.

(vib. ord.) gradually - - - - - - - - - - - - - - - to - senza vib.

(vib. ord.) gradually - - - - - - - - - - - - - - - to - senza vib.

(vib. ord.) gradually - - - - - - - - - - - - - - - to - senza vib.

mp

(p)

243

Vn.

Vla.

Vc.

Cb.

Pno.

Snd.

mp n

p

. . .

* apply Echo 5 to cl, vla, vc

grad. apply Echo 5 to vn . . .

247

Cl.

P

**

mp

*** simile

bowing/slurring ad lib. . . .

Vn.

mp

(con sord.)

**** flautando

Vla.

mp

con sord.

Vc.

mp

Snd.

(𝄽) . . . fully applied

apply Echo 5 to pno, cb

* Ca. 8 diminishing echos at a rate of about 2 echoes per second. If possible include some chorus as well.

** Improvise continuous, smoothly flowing lines using the notes indicated in any order, occasionally adding the the note in parentheses. Free rhythms averaging ca. 3 notes per second.

*** Continue improvising in similar style, occasionally adding the the note in parentheses.

**** Using flautando bowing for softly separated notes, play continuous, primarily scalar passages moving from the top to the bottom of the indicated scale and back up, over and over. Free parlando rhythms, averaging 2 to 4 notes per beat.

250

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Pno.

mp
mp
p
mp
mp
p
p
p
*floating
Ped.

253

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Pno.

* Freely improvise on the given notes in any order, occasionally adding the individual notes in parentheses and fragments of the scale in parentheses. Floating, rubato rhythms, hands independent of each other; ca. 5-8 notes per measure in each hand.

256

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

Snd.

here to end:
subtly vary number and balance of echos . . .

* Improvise freely on the given harmonics in any order, playing mostly the five notes from C to G# while occasionally using those in parentheses. Leisurely, flowing rhythms, 5-7 notes per measure.

259

Fl.

Ob.

Cl.

Bsn.

Hn.

Vn.

Vla.

Vc.

Cb.

Pno.

262

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

265

Ob.
Cl.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

mp

268

Ob.

Cl.

Hn.

mp

mp

Vn.

Vla.

Vc.

Cb.

Pno.

271

Q

Fl.

*whisper

Law Thaw Naw

(Maw Faw Waw)

ppp *p*

Ob.

*whisper

Wu Fu Mu

(Nu Thu Lu)

ppp *p*

Cl.

Bsn.

**whisper

Nah Chah Mah Sah

(Shah Lah Jah)

ppp *p*

Hn.

**whisper

Lo Sho Jo Mo

(So No Cho)

ppp *p*

Vn.

Vla.

Vc.

Cb.

(II)

Pno.

Ped.

* Chant-like whipering, ca. 2-4 syllables per measure, free rhythms. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row.

** Chant-like whipering, ca. 9-10 syllables per measure, free rhythms. Choose from given syllables in any order. Use syllables from the second row a little less often than those in the first row.

275

Fl.
Ob.
Cl.
Bsn.
Hn.
Vn.
Vla.
Vc.
Cb.
Pno.

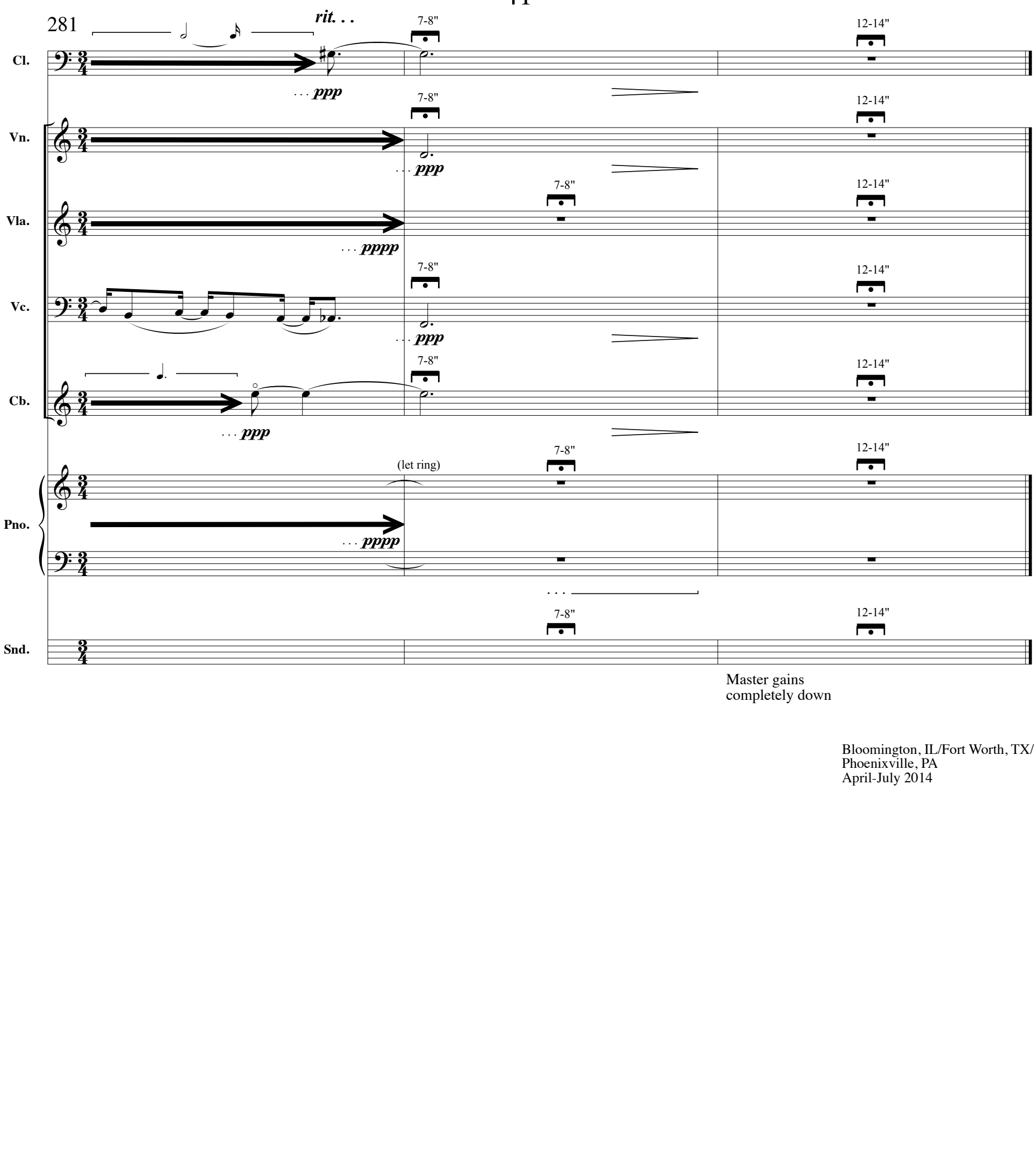
278

n

dim. poco a poco . . .

* gradually slow down . . .

* This does not refer to the overall tempo but rather to the individual instrument.



Bloomington, IL/Fort Worth, TX/
Phoenixville, PA
April-July 2014