

Matins

for

Wind Symphony

Marilyn Shrude

2007


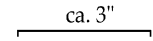








*For Bruce Moss and the BGSU Wind Symphony
in honor of the 50th Anniversary of the Reading and Directors Clinic*

INSTRUMENTATION

All instruments sound as written with the exception of the piccolo, celesta, crotales and glockenspiel, which are in the usual octave transpositions.

<p>1 Piccolo (double Fl. 4) 3 Flutes 3 Oboes 1 Eb Clarinet 3 Bb Clarinets 1 Eb Soprano Saxophone* 3 Bb Soprano Saxophones *</p>	<p><u>Percussion on stage (6 players)</u> 1 – Vibraphone, Medium Suspended Cymbal, Bass Bow 2 – Crotales, Bass Drum, Bass Bow, Low Suspended Cymbal 3 – Glockenspiel, Large Tam-tam 4 – High Suspended Cymbal, Crash Cymbals 5 – Triangle, Bass Drum, Medium Tam-tam 6 – Large Tam-tam</p>
<p>4 C Trumpets off-stage (see note below)</p>	<p><u>Percussion off-stage (at least 8 players)</u> 7, 8, 9 – Aluminum Rods (see note below) 10+ – various bells, glass and metal wind chimes, triangles, etc. (see note below)</p>
<p>1 Keyboardist (plays piano and celesta; 7 or 9-foot concert grand is desirable)</p>	

PERFORMANCE NOTES

<p>Senza misura</p>	<p>Most sections of the piece are written senza misura. The conductor indicates the beginning of a section with a downbeat and each player performs her/his part in a rhythmic, but independent manner, not in coordination with any other part. At times a new section is cued, but the player continues with material from previous section. The cue is observed, but the pattern is not necessarily changed or adjusted.</p>
<p>Conducted</p>	<p>Several sections of the piece are conducted (C4 and D). Each player follows the conductor according to the given meter. The woodwinds at C4 will continue with the repeated passage from the previous section.</p>
<p>Accidentals</p>	<p>Accidentals apply only to the notes before which they appear, except in a series of repeated notes.</p>
	<p>Play the material between the repeat signs for the duration of the wavy line.</p>
	<p>Sustain or continue pattern or note for designated seconds.</p>
	<p>Rest for designated seconds.</p>
	<p>Rest until next cue from conductor.</p>
	<p>Sustain note for duration of heavy line. Breathe as necessary, but as quickly and unobtrusively as possible.</p>
	<p>Gradually faster.</p>
	<p>Play given phrase or motive as fast as possible. In the absence of noteheads, repeat initial pitch for approximate duration indicated.</p>
	<p>Glissandi ad libitum for piano, vibraphone and glockenspiel (G1 and 2).</p>
	<p>Tremolo on lowest strings of piano (G2).</p>
	<p>Play given pitches varying the speed between mm. 60 and 80. Change order ad libitum as sequence is repeated (B2).</p>
<p>Ped. (sim.)</p>	<p>Keep pedal down until sound fades naturally.</p>
<p>N (niente)</p>	<p>Begin from or fade to nothing.</p>
<p>Percussion 7-9</p>	<p>3 Aluminum Rods are needed for sections G and H. Ideally the players are positioned in a balcony in the rear of the auditorium, so that the sound of the rods surrounds the audience. In the absence of a balcony these players can be stationed strategically in the performance space.</p> <p>Materials: three 5/8 inch round machining rods cut to lengths of approximately 5, 5 1/2, and 6 feet. These can be obtained from any steel supply house or directly from the composer.</p> <p>three pairs of cotton work gloves.</p> <p>Hill's rosin (This brand produces the best and most consistent results, since it adheres well to the materials.)</p> <p>Procedure: Apply a generous amount of rosin to glove and rod; this is essential so that enough friction can be produced. The rod must be held at the midpoint (dividing the vibrating bar into equal halves). Note – both ends of the rod must be free, the only point of contact being the center. With the free gloved hand, rub the rod with a smooth, continuous stroke going in one direction from anywhere near the center to the end. A very rich, complex sound should result, somewhat unpredictable in nature, depending upon the amount of pressure, speed, rosin, etc. Resonance can last anywhere from a few seconds to over a minute; however, longer sounds overlapping each other are more desirable. It is absolutely essential that performers adequately experiment with the rods, so that they feel comfortable with the technique.</p> <p>N.B. Bowed crotales may be used in lieu of aluminum rods.</p>
<p>Percussion 10+</p>	<p>At least 5 additional performers/percussionists are needed for section H. These players can be from sections of the ensemble that are not used (e.g., brass, low woodwinds, etc.). Ideally, these players are stationed in a balcony in the performance space, so that the sound of the metal percussion (bells, chimes, etc.) surrounds the audience. In the absence of a balcony these players can be stationed strategically in the performance space.</p>
<p>Trumpets</p>	<p>Ideally the trumpets are positioned in a balcony in the rear or sides of the auditorium, so that their sound both blends and has some degree of separation from the instrumentalists on stage.</p>

Duration – circa. 5 minutes

*An alternate version for 1 Soprano Saxophone and 3 Alto Saxophones is available from the composer.

PROGRAM NOTE

Matins was written for Bruce Moss and the Bowling Green State University Wind Symphony in honor of the 50th Anniversary of the Reading and Directors Clinic. It received its premiere at the same on January 25, 2008. As part of the Divine Office of Roman Catholicism, Matins is traditionally prayed at night, especially by cloistered religious who still observe the prayer times in their strictest sense. By the 10th century it was combined with Lauds and was prayed during the early morning hours. Because it is both a prayer of the night and one of the morning, this composition attempts to retain the character of each – somewhat ethereal and mysterious with elements of joyous outburst.

Matins

Marilyn Shrude

A

1 10" 2 10" 3 10"

Picc./ Flute 4

1 ca. 1" $\text{♩} = \text{ca. } 60$
N p N p N p

Flute 2 ca. 3"
N p N p N p

3

Oboe 1
N p N p

Oboe 2 ca. 2"
N p N p N p

3

E♭ Clarinet

1 $\text{♩} = \text{ca. } 60$
N p N p

B♭ Clarinet 2 ca. 2"
N p N p N p

3

E♭ Soprano Saxophone

1 ca. 1"
N p N p N p

B♭ Soprano Saxophone 2 ca. 3"
N p N p N p

3

C Trumpet 1 ca. 3" *con sord.*
N mf N f

2 *con sord.* ca. 4" mf N mf N f ca. 6"

3 ca. 3" *con sord.* N mf N f ca. 5"

4 ca. 1" *con sord.* N mf N f ca. 4"

Piano Ped. (sim.)

Celesta Ped. (sim.)

Vib. Arco $\text{♩} = \text{ca. } 60$ l.v. sempre

1 N f N f N f

Crot. Arco Ped. (sim.) l.v. sempre

2 N f N f N f

Glock

3

Percussion 4 Cym. (sticks)

5 Tri.

6 Tam-tam (sticks)

7-12+

B

1 15" ca. 3" *pp* cresc. — — — — — *f*

2 15" ca. 4" *pp* cresc. — — — — — *f*

3 ca. 5" *pp* cresc. — — — — — *f*

4 ca. 6" *pp* cresc. — — — — — *f*

Ob. 1

2

3

E♭ Cl.

1

2

3

B♭ Cl. 1 dim. — — — — — N

2 dim. — — — — — N

3

E♭ S. Sax.

1

2

3

B♭ Sop. Sax. 1 dim. — — — — — N

2 dim. — — — — — N

3

C Tpt. 1 *senza sord.*

2 *senza sord.*

3 *senza sord.*

4 *senza sord.*

Pno. *f* Ped. — (sim.) *pp* cresc. — — — — — *
Ped. — (sim.)

Cel. *f* Ped. — (sim.) *pp* cresc. — — — — — *
Ped. — (sim.)

Ord. Med. Cord. 1 *pp* cresc. — — — — — *
Ped. — (sim.)

Ord. 2 *pp* cresc. — — — — — *

3 *pp* cresc. — — — — — *

Perc. 4

5

6

7

* Play given pitches varying the speed between mm. 60 and 80. Change order ad libitum as sequence is repeated.

C

(1) 5" (2) 5" (3) 10" (4) ♩ = ca.84

Picc. 1

Fl. 2 3

Ob. 1 2 3

E♭ Cl. 1

B♭ Cl. 2 3

E♭ S. Sax. 1

B♭ Sop. Sax. 2 3

♩ = ca.60

C Tpt. 1 2 3 4

Pno. Ped. (sim.)

Cel. Ped. (sim.)

1 2 3

Perc. 4 5 6 7

Cym. yam

Triangle

Tamtam felt

pp *cresc.* *f*

ca. 2" *pp* *cresc.* *f*

ca. 3" *pp* *cresc.* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

♩ = ca.84

♩ = ca.84

D (♩ = ca.84)

This page of a musical score, numbered 4, features a tempo of ca. 84 and a key signature of one flat. The score is arranged in a standard orchestral format with the following parts and staves:

- Picc.** (Piccolo): 1 staff with a forte (*f*) dynamic.
- Fl.** (Flute): 2 and 3 staves, mostly silent.
- Ob.** (Oboe): 2 and 3 staves, mostly silent.
- E♭ Cl.** (E-flat Clarinet): 1 staff with a forte (*f*) dynamic.
- B♭ Cl.** (B-flat Clarinet): 2 and 3 staves, mostly silent.
- E♭ S. Sax.** (E-flat Soprano Saxophone): 1 staff with a forte (*f*) dynamic.
- B♭ Sop. Sax.** (B-flat Soprano Saxophone): 2 and 3 staves, mostly silent.
- C Tpt.** (C Trumpet): 4 staves, mostly silent.
- Pno.** (Piano): Grand staff (treble and bass clefs).
- Cel.** (Cello): 1 staff, mostly silent.
- Perc.** (Percussion): 7 staves. Staves 1 and 2 include a forte (*f*) dynamic and a *Ped. (sim.)* marking.

The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play complex rhythmic patterns, while the percussion provides a steady accompaniment.