

Parting Memory

Transposed score

By Aidan Gold

Parting Memory

Instrumentation:

Violin

Bb Trumpet

2 Percussionists:

Player 1: Glockenspiel, Crotales (high octave), Vibraphone (shared with Player 2), Chimes, Timpani (shared with Player 2), Piano (shared with Player 2), Bass Drum, Tam-tam, Snare Drum, Woodblock, Wind Chimes (various types of glass, metal, wood, etc.), Multiple (about 4-5) differently sized Triangles, Ride Cymbal

Player 2: Glockenspiel, 5-octave Marimba, Vibraphone (shared with Player 1), 4 Timpani (shared with Player 1), 6 Crystal Glasses (pitched F#5, A#5, B5, C#6, D#6, and F#6), Piano (shared with Player 1), Bass Drum, 4 Toms, Snare Drum, Wind Chimes (various types of glass, metal, wood, etc.), Ride Cymbal, China Cymbal, High Suspended Cymbal, Low Suspended Cymbal

Trimpin Organ and Chimes

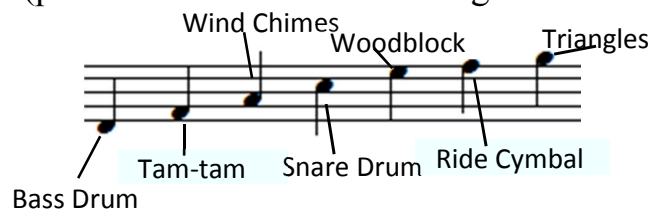
Electronics (computer plugged into speakers)

Notation:

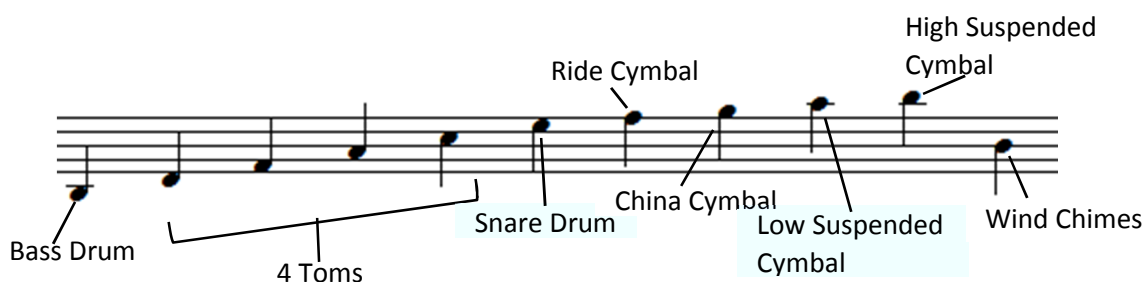
- ♯ = quarter sharp (approximately halfway between the natural and the sharp note)

- Percussion 1 Key: (pitched instruments are each given their own staff)

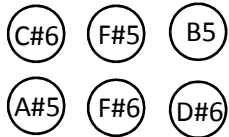
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- Percussion 2 Key: (pitched instruments are each given their own staff)



Performance instructions:

- Throughout the piece, there are sections where there is no marked meter and very long measures (mm 1-7, 48-55, 66, 111-114). These bars are “free bars”, where time is much more approximate, and often dictated by one member of the ensemble.
- The Trimpin organ enters in bars 52-55. The musicians should not move to bar 52 until the organ enters.
- The trumpet player should have bars 56-65 memorized. The trumpet player should slowly walk backwards off the stage during these bars while looking at the violinist. It should be timed so that the trumpet disappears right at the end of bar 65. The violinist should also look back at the trumpet. The phrases during this section should be played almost as if it were a conversation between the two players, with the trumpet answering the violin’s phrases.
- Also, the tempo in bars 56-65 is controlled by the electronic background of chords. The performers should approximate and follow the tempo of the electronics as much as possible.
- The 6 crystal glasses should be set up as follows for bar 112:
This allows the two chords (F# major and B major) to be played easily by one player: F# major by using two thumbs on A#5 and F#6 and two pointer fingers on C#6 and F#5, and then simply moving all the fingers right one glass to get the B major chord.

- From bar 115 to the end, the trumpet player should play from a spot either offstage or in a high balcony, whichever sounds further and more distant. As the solo ends, the trumpet player should slowly get further and further away until the sound of the trumpet disappears entirely.

Parting Memory

Hushed, with a vast sense of calm and tranquility.

with one finger

Violin

Voice

Percussion I

Marimba

ppp

niente

mp

extremely soft mallets, ex. NZ8

niente

mp

(hummed, preferably by the trumpet player)

Tam-tam

Not in strict time. About ♩=50.

Vln.

Voice

Perc. 1

Mrb.

ppp *molto espress.*

mp

p

ppp

niente

ppp *non vibrato*

p

ppp

pp

ppp

niente

multiple, differently sized triangles. at random moments play triangles with a medium hard rubber mallet.

Tam-tam

follow the violin player

roll all chords. no audible breaks in the sound.

ppp *molto espress.*

mp

pp

p

pp

sul G

play rhythms approximately

use a fairly wide, but somewhat slow vibrato.

follow the violin player

roll all chords. no audible breaks in the sound.

3

Vln. *p* < *mp* *p* < *mf* *mp* > *p* niente *mp* *mf* > *pp*

Voice *pp* < *p* *pp* < *mp* *p* > *pp* niente *p* *mp* > *ppp*

Perc. 1 *mp*

Mrb. *p* < *mp* *p* < *mf* *mp* > *p* > *pp* *mp* *mf* > *pp*



5

Vln. *mp* *f* *p* *pp*

Voice *p* *mf* *pp* *ppp*

Mrb. *mp* *f* *p* *pp*

Maestoso. Broader and slower. Around $\text{♩} = 35$.

Tempo I. (About $\text{♩} = 50$)

6

sul D

sul G

Vln. *f* *ff* *f* *p* *mp* *pp*

Voice *mp* *mf* *mp* *pp* *p* *ppp*

Glk. *mf*³ medium speed motor

Vib. *mp*³

Perc. 1 Tam-tam *mp* Bass Drum *mf* *mp*

Mrb. *f* *ff* *mf* *p* *mp* *pp*

With a bit more motion. $\text{♩} = 60$.

accel.

8

normal vibrato, exact rhythms

Vln. *p* *mp* *pp* *mp* *mf* *mp*

Glk. *mf*

Vib. *p* *mf* *pp* *pp*

Mrb. *pp* *mf*³ *pp* *mp*

bend pitch using rubber mallet

drop glock mallet, pick up 2 more soft vibe mallets

Parting Memory

With a very simple and somewhat dreamy joy. ♩=65.

poco sul ponticello

grace notes on the beat

Vln.

B \flat Tpt.

Vib.

Glk.

Perc. 2



Vln.

B \flat Tpt.

Vib.

Mrb.

Glk.

21

ord. bowing

Vln. *mp* *mf* molto espress.

B \flat Tpt. *mp* *pp* *p* *p*

Timp. all on 2nd drum (29") with soft vibe mallets *mf* *p* like an echo of the previous 2 bars

Mrb. *mf*

25

Vln. *p*

B \flat Tpt. *pp* *pp*

Vib. *mf* bend pitch using rubber mallet

Timp. drop 1 vibe mallet, pick up one rubber mallet *ppp*

Mrb. *f* espress.

29

Vln. *f* *mp* *mf*

B \flat Tpt. *pp* *mp* *pp*

Crt. *p* with rubber mallet

Vib. *mp*

Perc. 2 *p* *mf* *p* *ppp*

2 susp. cymb. with marimba mallets
ride cymb.
china cymb.

33

Vln. *p* *mf*

B \flat Tpt. *pp* *p*

Crt. *f* *mp*

Mrb. *mp* *mf*

Perc. 2 *mf*

Parting Memory

Slowly losing energy.

37

Vln. *f espress.* *mf*

B \flat Tpt. *pp*

Crt.

Vib. with soft vibe mallets *mp* *p* *pp* *ppp*

Mrb. *pp* *p* *pp* *ppp*

42

Vln. *p* *ppp*

Vib. drop vibe mallets, pick up Tam-tam beater

Perc. 1 Woodblock with rubber mallet *ppp* *pp* *p* *mp* Tam-tam

Mrb. *p* *ppp*

Parting Memory

8
45

Vln. *niente*

Perc. 1 *p* *mf* *p* *pp* *mp* *pp*

Mrb. *niente*

Lamentoso. ♩=95.

B♭ Tpt. *pp* *molto espress.*

Perc. 1 *pp* *mp* *pp*

play this figure at random moments

play this figure at random moments

Hold until organ enters.

Vln. *sf* *pp* *p*

B♭ Tpt. *pp* *cresc.* *mf*

Chm. *pp* *ff*
with hard timpani mallets

Timp. *fp*

Perc. 2 Snare Drum *sf* *pp* *mf*

play this figure at random moments

Not in strict time. About $\text{♩} = 50$.

the trumpet player stands up.

play fast, sparkling flurries with hard mallets at random moments.

f Tam-tam

f Bass Drum

Follow the rhythms in the Trimpin Organ.

mf

p

mf

16'

3



53

f

mf

p

53

3

3

Parting Memory

10

54

Crt.

Perc. 1

Timp.

mf

p

3

Trmp. Org.

55

Chm.

Perc. 1

Timp.

mf

ff

p

Trmp. Org.

pick up 2 chime hammers

drop 1 chime hammer,
pick up 1 tam-tam beater and 1 bass drum mallet
in one hand

one handed roll
(bd beater and tt beater)

Like a lullaby. *precisely* ♩=30.

look sadly at the trumpet player

Vln. *mp* *molto espress.* *mf* each time getting more passionate

Voice (ELECTRONICS) *pp* *p* *mp* *mf*

B \flat Tpt. slowly back off the stage, always looking sadly at the violinist. *p* *molto espress.* *mp* each time getting more passionate

Chm. *pp* *p* *mp* *mf*

Perc. 1 Tam-tam *ppp* *pp* *p* *mp*

Timp. *pp* *p* *mp* *mf*

Vln. *ff* *fff*³ with a very erratic vibrato

Voice *f* *ff* *fff*

B \flat Tpt. *f*

Chm. *f* *ff* *fff*

Perc. 1 *mf* *f* *ff*

Timp. *f* *ff* *fff*

12

Parting Memory

8^{va} - - - - -

Vln.

Voice

B \flat Tpt.

Chm.

Perc. 1

Timp.

Trmp. Org.

16' and 32'

Vln.

Pno.

Perc. 1

Perc. 2

69

Vln. *mf* *f*

Perc. 1 *ff* Woodblock

Perc. 2 *mf*

69 begin to play erratic rhythms on toms, slowly moving upwards in pitch gradually start accenting beats more clearly

74 *ff* molto sul pont

Vib. *ff* let ring very hard vibes mallets

Perc. 2 *f* *ff* 4 Toms all as dry as possible Bass Drum China cymb. w/shaft of timpani mallet

77

Vln.

Glk.

Vib. *ff*

Perc. 2 *fp* *ff*

80

Vln. *mf* *ff*

Glk.

Vib. *ff* *ff*
* *ff*
Ped.

Perc. 2 *fp* *ff*

Detailed description: This block contains the musical notation for measures 80 to 82. The Violin part starts with a half note G#4, followed by a quarter rest, and then two half notes G#4 and A4. The dynamic markings are *mf* and *ff*. The Viola part has a whole rest in measures 80 and 81, and a half note G#4 in measure 82. The Violoncello part has a whole rest in measures 80 and 81, and a half note G#4 in measure 82. The Percussion 2 part has a rhythmic pattern of eighth notes with accents, starting with a *fp* dynamic and ending with a *ff* dynamic. There are triplets in measures 81 and 82.

Maestoso. ♩=120.

With lots of bow pressure
(not a scratch tone, but somewhat close to one)

83 rit.

Vln. *fff* anguished

Glk.

Vib. *fff* pedal each phrase

Timp. *ff*

Perc. 2 *mf*

Detailed description: This block contains the musical notation for measures 83 to 85. The Violin part starts with a triplet of eighth notes, followed by a half note G#4, and then a half note A4. The dynamic is *fff* and the instruction is 'anguished'. The Viola part has a whole rest in measures 83 and 84, and a half note G#4 in measure 85. The Violoncello part has a whole rest in measures 83 and 84, and a half note G#4 in measure 85. The Percussion 2 part has a rhythmic pattern of eighth notes with accents, starting with a *mf* dynamic. There are triplets in measures 83 and 84. The Timp. part has a whole rest in measures 83 and 84, and a half note G#4 in measure 85. The Viola part has a 'pedal each phrase' instruction with triplets of eighth notes.

Furioso con duolo ♩=180.

ord. bowing
ord. pressure

86

Vln. *f*

Vib. *leg.*

Chm. *f*

Timp. *v.*

Perc. 2 *ff*

Susp. cymb with timpani mallet

Snare Drum (buzz roll w/timp mallets)

90

Vln. *mf* *mp* *p* *rit.*

Vib. *f*

Chm. *f*

Perc. 2 *f* *ppp*

4 Toms

Bass Drum

play random bass drum patterns (as before), gradually fading away

96

Vln. *molto rit.*

Perc. 2 *niente*

Quiet and light. $\text{♩} = 95$.

101 *sul tasto*

Vln. *pp*
with bow
slow motor

Vib. *p*
with bow
slow motor

Vib. *p*

mp ³ as if imitating a trumpet call

pp

mp ³

107

Vln. *pp*

Vib.

Vib.

111 *8va*

Vln. *ppp*

Vib.

Vib.

ELECTRONICS: Bird calls die away.

Vln. *molto espress.* *pppp* like a shooting star
 reduce bow pressure until pitch vanishes

Crt. with bow let ring *ppp*

Perc. 1 112 random, short bursts of mixed wind chimes

C. G. *pp* let ring

ELECTRONICS: a ghostly, dreamy C minor chord; whispers.
 The Trimpin Chimes play randomly.
 open E string: no tone, just sound of bow hair on string

Like an echo from a distant past. ♩=80.
 react to the sound of the trumpet.
 Look longingly in the direction from which the sound is coming from.

Vln. 114

B♭ Tpt. 114 Offstage or in a high balcony; sounding as if from far, far away
ppp at once haunting and alien and comforting and familiar
 continue patterns randomly

Perc. 1 114 play multiple, differently sized triangles with soft rubber mallets at random times
 play tam-tam at random moments random, short bursts of mixed wind chimes

Pno. 114 shake keychain in piano tuning pegs and very high strings to create wind chime effect.
 continue patterns in random order
 strum low strings
 harmonic gliss with finger inside piano

117

Vln.

B \flat Tpt.

Perc. 1

Pno.

p *pp* *mp* *ppp*

122

Vln.

B \flat Tpt.

Perc. 1

Pno.

mp *ppp*

127 **accel.** **a tempo**

Vln.

B \flat Tpt. *ppp* gradually getting more hopeful *ppp* 3

Perc. 1

Pno.

132 **rit.** **a tempo**

Vln. niente

B \flat Tpt. starting to fade into the distance

Perc. 1 niente

Pno. niente

Electronics and Trimpin Chimes die away.

flautando (but with tone)
sul G-----

Vln. *137*

ppp *molto espress.* *mp* *ppp* *p*

Voice *137*

ppp *ppp*

all players on stage audibly sigh. Should be just air and no tone.

B \flat Tpt. *137*

ppppp *now barely audible in the distance*

Perc. 1 *137*

pp Tam-tam

Ride cymbal with very soft yarn mallet

Mrb. *137*

pp *mp* *ppp* *p*

extremely soft mallets, ex. NZ8

Trmp. Org. *137*

ppp

140

Vln. *ppp* *pp* *ppp* *pppp* niente

gliss to C natural EXTREMELY slowly, but fade away just before the note is reached.

Voice *ppp* *ppp*

B \flat Tpt. niente

Perc. 1 *p*

Mrb. *pp* *mp* *ppp* *p* niente

Trmp. Org.