st307.1.72

sumtone

:

michael edwards

you are coming into us
who cannot withstand you

for flute, clarinet, bassoon, percussion,
piano, violin, viola, cello

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programme note

The title of this piece is taken from the poem "Final Notions" by Adrienne Rich (1929-):

It will not be simple, it will not take long
It will take little time, it will take all your thought
It will take all your heart, it will take all your breath
It will be short, it will not be simple

It will touch through your ribs, it will take all your heart
It will not take long, it will occupy all your thought
As a city is occupied, as a bed is occupied
It will take your flesh, it will not be simple

You are coming into us who cannot withstand you
You are coming into us who never wanted to withstand you
You are taking parts of us into places never planned
You are going far away with pieces of our lives

It will be short, it will take all your breath
It will not be simple, it will become your will

The mood of the piece picks up on the simplicity and directness of language, the repetitions, and the almost breathless speed (in my reading at least) of the poetic meter.

Deceptively simple on the page, "you are coming into us who cannot withstand you" gains its impetus from the combination of small, simple rhythmic units into larger, sometimes repeating sequences by means of an algorithmic technique I call rhythm chains. These sequences are usually placed in polymetric opposition to similarly constructed contrapuntally combined sequences. The tempi are quick, the energy level is high, and the perception of multiple pattern streams moving at different rates is the main feature of the music.

Notes

Percussion: 4-octave marimba (C3 to C7), snare drum, 2 crotales (A5 and B5), glockenspiel (always l.v.)

Accidentals carry throughout the bar but are repeated in parentheses as deemed necessary

Accidentals do not repeat at octaves in either chords or melodic lines

Duration: 10:15 (with indicated tempi)

If necessary, tempi may be reduced by up to 10%

Quarter-tone accidentals imply more of an expressive deviation from the closest semitone than an exact equally-tempered quarter-tone pitch in its own right. This means, for instance, that the wind can, where desired, use embouchure pitch inflections rather than exact fingerings (which are also acceptable, but perhaps very difficult to achieve at speed).

wind: slap tongue (flute: pizz); a short pitched note should accompany this sound
piano: unpitched percussive effect (follow individual directions)
percussion: on G4 (second line treble) snare, ord.; other pitches: crotale notes

wind: slap plus key click, with pitched note to follow where appropriate (e.g. if long note)
strings: battuto; when fast battuto notes are required, more of a spiccato is also acceptable

snare: draw the wooden stick handle (or something suitable) with considerable pressure over the head of the drum to cause an uneven rubbing tone and occasional squeeks
strings: scratch tone (heavy pressure)

flute: whistle tone

The following symbols placed above notes apply only to the note(s) they're over, unless there's an arrow and closing bracket, e.g.

wind: aeolian tone

wind: half aeolian tone i.e. more pitched tone than with full aeolian

wind: sing/growl into the instrument whilst playing; exact sung pitch unimportant; a rough, multiphonic-like tone is the result. The flute may also use ad lib. multiphonics where 'sing' is called for.

wind: ad lib. multiphonic with the indicated pitch as fundamental; created ad lib. by fingering, embouchure, or both

flute: cluster multiphonic: overblow very forcefully

bassoon multiphonics: choose a harmonic fingering for a higher note then lip down to create the multiphonic, choosing a more or less consonant/dissonant result, as indicated

strings: move the bow vertically up and down the string instead of drawing across in the normal fashion; vary the speed ad lib according to dynamic and context

for ensemble aventure

you are coming into us who cannot withstand you

michael edwards 2011

♩ = 140

flute: always stacc when not slurred

bass clarinet: always stacc when not slurred

bassoon

percussion: snare (always 2nd line); hard stick

cymbals, soft (marimba) stick, sempre l.v.
top line = small cymbal
middle line = medium cymbal
bottom line = large sizzle cymbal

piano: strike metal frame with a small metal object l.v.

pedal down to B

violin: pizz. con sord.

viola: pizz. con sord.

cello: II con sord.

nail

pizz ord.

fl

bass cl

bsn

perc

pno: pizz. l.v.

vln

vla

vc

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16 17 18 19 20 21 **A** 22 23 24

fl

bass cl

bsn

always staccato
when not slurred

perc

soft sticks
marimba

pno

strike metal frame with a small metal object
l.v.

vln

with viola

vla

with violin

vc

col legno

24 25 26 27 28 29 30 31 32 33

fl

bass cl

bsn

perc

(snare)

(marimba)

pno

pizz.
l.v.

damped
l.v.

vln

vla

vc

fl
bass cl
bsn
perc
pno
vln
vla
vc
S
B
cymbals
stacc.
8vb
senza ped.
una corda
arco
pizz.

fl
bass cl
bsn
perc
pno
vln
vla
vc
(arco norm.)
pp
II
(arco norm.)
pp
(arco norm.)
fl
bass cl
bsn
bowed cymbals (sempre l.v.)
with viola
pp
perc
pno
vln
spe
with percussion
(arco norm.)
vla
(arco norm.)
vc

64 65 66 67 68 69 70 71 72 73

fl
bass cl
bsn
perc
pno
vln
vla
vc

S M

cresc.

p

ord.

73 74 75 76 77 78 79 80 81 82

mp

sempre senza vib.

fl
bass cl
bsn
perc
pno
vln
vla
vc

cresc.

Ped.

C

Piu Mosso (♩ = 152)

dim. al niente

8vb

(pizz.)

pizz.

fl
bass cl
bsn
perc
pno
vln
vla
vc

D

Meno Mosso (♩ = 140)

marimba

(stacc.)

(senza ped.)

tre corde

(pizz.)

123 124 125 126 127 128 129 130 131 132

fl

bass cl

bsn

perc

pno

8va

8va

vln

vla

vc

132 133 134 135 136 **E** 137 138 139 140

fl

bass cl

bsn

perc

glockenspiel

marimba

pno

(catch resonance)

Ped.

vln

arco

arco
molto vib.

pizz.

vla

vc

140 141 142 143 144 145 146 147 S 148

fl

bass cl

bsn

perc

pno

(sim.)

Ped. Ped.

vln

vla

vc

senza vib. molto vib. senza vib.

IV

arco pizz.

148 149 150 151 152 153 154 155 156 157

with percussion

F

fl

bass cl

bsn

cymbals, medium hard
marimba sticks
(sempre l.v.)
with flute

(snare)

perc

pno

vln

vla

vc

molto vib.

arco
spe

ord.
pizz.

spe
arco

ord.
pizz.

G

Piu Mosso (♩ = 152)

fl
bass cl
bsn
perc
pno
vln
vla
vc

vary strike positions ad lib.

molto vib.

arco spe

ord. pizz.

arco spe

sim.

8va

176 177 178 179 180 181 182 183 184

fl
bass cl
bsn
perc
pno
vln
vla
vc

mf *mp* *p* *mf* *mp* *p*

with violin

sul pont.
senza vib.
ord.
with piano
sul pont.
senza vib.
ord.
sul pont.
sim.

Ped.

184 185 186 187 188 189 190 191 192 193

fl
bass cl
bsn
perc
pno
vln
vla
vc

mp *p* *mp*

with violin

ord.
sul pont.
ord.
sul pont.
pizz.
ord.
arco
sul pont.
with clarinet

8vb

(spe)

193 194 195 196 197 198 199 200 201

fl
bass cl
bsn
perc
pno
vln
vla
vc

S

mp p mp p mp mf mp p mp p mp p mp

I IV

8vb

H

Piu Mosso (♩ = 163)

202 203 204 205 206 207 208

f

conson M

ord.

marimba
crotale, l.v.

mp f

(flag. gliss.)

senza sord.
ord.
senza vib.

ord.
senza vib.

208 209 210 211 212 213 214

fl
bass cl
bsn
perc
pno
vln
vla
vc

ord.

(release pedal gradually)

8vb

ff f

214 215 216 217 218 219 220

ord.

220 221 222 223 224 225 226

fl

bass cl

bsn

perc

pno

vln

vla

vc

cresc.

cresc.

disson

disson

disson

conson

conson

senza sord

pizz.

arco

Ped.

I

Meno Mosso (♩ = 152)

226 227 228 229 230 231 232 233 234

ord.

(snare)

pedal ad lib.

senza sord.
(pizz)

pizz.

pizz.

col legno

pizz.

fl
bass cl
bsn
perc
pno
vln
vla
vc

234 235 236 237 238 239 240 241 242 243 244

245 246 247 248 249 250 251 252 253 254

arco
pizz.
col legno

J

fl
bass cl
bsn
perc
pno
vln
vla
vc

B♭ clarinet
ord.
arco ord.
pizz.
col legno
pizz.
col legno
pizz.
col legno

pedal down and all notes damped with hand to K

8vb

gradually become more 'twisted' (to K),
including singing, multiphonics, and microtonal
inflections ad lib (but remaining quiet)

gradually become more 'twisted' (to K),
including singing, multiphonics, and microtonal
inflections ad lib (but remaining quiet)

8vb

col legno
pizz.
col legno
pizz.

K

Piu Mosso (♩ = 163)
with bassoon
S
to bar 310: slap tongue and key click ad lib

274 275 276 277 278 279 280 281 282

fl
B♭ cl
bsn
perc
pno
vln
vla
vc

f ord.
mf with flute ord.
mf cymbals, staccato (damped) with pizz. strings
mf pedal ad lib. with cello, viola arco, stacc, sul pont., senza vib.
mf with cello, violin arco, stacc, sul pont., senza vib.
mf with violin, viola arco, stacc, sul pont., senza vib.
p col legno
pp pizz.
p col legno
8vb

282 283 284 285 286 287 288

mf
8va
8vb
f arco molto vib. stacc. senza vib. pizz. arco

fl
B♭ cl
bsn
perc
pno
vln
vla
vc

288 289 290 291 292 293 294

S

f

8va 8vb

pizz. arco

f

294 295 296 297 298 299 300 301

ord.

mf

301 302 303 304 305 306 307 308 309 310

fl
B♭ cl
bsn
perc
pno
8vb
vln
vla
vc

pizz. arco pizz. arco pizz. arco pizz. arco molto vib. pizz. senza vib.

to 320: start reducing aggressiveness of singing etc.

310 311 312 313 314 315

fl
B♭ cl
bsn
perc
pno
8vb
vln
vla
vc

l.v.

arco col legno molto vib. arco norm. senza vib. col legno pizz. with cello with violin

315 316 317 318 319 320 321

fl

B♭ cl

bsn

perc

pno

vln

vla

vc

ord.

p

8va

col legno

molto vib.
arco norm.

mp

322 323 324 325 326 327

mf

stacc.

arco
stacc.
senza vib.

pizz.

327 328 329 330 331 332 333

fl
B♭ cl
bsn
perc
pno
vln
vla
vc

8va

333 334 335 336 337 338 339 340

L

S

cresc.

marimba
glockenspiel
marimba

p

8va

stacc.
senza vib.

pizz. arco
cresc.

340 341 342 **M** 343 344 345 346 347

fl
B♭ cl
bsn
perc
pno
vln
vla
vc

f stacc.
f stacc.
f senza ped.
f pizz.
f pizz.
f pizz.

347 348 349 350 351 352 353

fl
B♭ cl
bsn
perc
pno
vln
vla
vc

8vb

353 354 355 356 357 358 359 360

fl
B♭ cl
bsn
perc
pno
vln
vla
vc

with clarinet
ord.
f
with flute
glockenspiel
8va
start blurring with pedal
8vb
(catch resonance)
Ped.
arco

360 361 362 363 364 365

S
marimba
8va
8vb
senza ped.

365 366 367 368 369 370

fl

B♭ cl

bsn

perc

pno

8va 8va

8vb

vln

vla

vc

370 371 372 373 374 375

fl

B♭ cl

bsn

perc

pno

8va 8va

8vb 8vb

vln

vla

vc

375 376 377 378 379 380

fl
B♭ cl
bsn
perc
pno
vln
vla
vc

cresc.
start blurring with pedal
8vb
8va

380 381 382 383 384 385

ff
sempre ff
Ped.

N

Meno Mosso (♩ = 152)

385 386 387 388 389 390 391 392 393

fl

B♭ cl

bsn

perc

crotale, l.v.

pno

vln

with viola

vla

with violin

vc

pizz. arco

393 394 395 396 397 398 399 400 401 402

ord.

ff sempre

8va

8vb

pedal ad lib.

fl
B♭ cl
bsn
perc
pno
vln
vla
vc

(harmonic if flute has low B)
ord.
ff sempre
arco
molto vib.
pizz.
III
dim.
8va
8vb

O

Meno Mosso (♩ = 140)

leggero
piccolo

418 419 420 421 422 423 424 425

picc

bass cl

stacc., ord.
bass clarinet

bsn

perc

pno

8va

8vb

una corda

sul pont.

vln

sul pont.
arco

vla

sul pont.
arco

vc

Ped.

425 426 427 428 429 430 431

picc

bass cl

bsn

perc

pno

8va

8vb

vln

vla

vc

picc
bass cl
bsn
perc
pno
vln
vla
vc

431 432 433 434 435 436 437 438

8va
8vb
arco
(sul pont.)
pizz.

439 440 441 442 443 444 445

445 446 447 448 449 450 451 452

picc
bass cl
bsn
perc
pno
8va
8vb
vln
vla
vc

P

Piu Mosso (♩ = 152)

452 453 454 455 456 457 458 459

picc
bass cl
bsn
perc
pno
8va
8vb
vln
vla
vc

with bassoon
with clarinet
pizz.
arco (spe)
col legno
pedal ad lib.
tre corde

459 460 461 462 463 464

picc
bass cl
bsn
perc
8va
pno
8vb
vln
vla
vc

464 465 466 467 468 469

(ord.)

Q

marimba
cymbal (l.v.)

pizz.

469 470 471 472 473 474 475

picc
bass cl
bsn
perc
pno
vln
vla
vc

S

ord.

8va
8vb

475 476 477 478 479 480 481

481 482 483 484 485 486 487

picc
bass cl
bsn
perc
pno
vln
vla
vc

S

mp mf

487 488 489 490 491 492 493

cresc.

493 494 495 496 497 498 499

R

Piu Mosso (♩ = 163)

picc

bass cl

bsn

perc

pno

vln

vla

vc

with percussion
wild raucous tone:
add growl and/or multiphonic ad lib

snare
with clarinet (and bassoon)

l.v.

pedal down to T

pizz.

arco (hair)

499 500 501 502 503 504 505 506

(sing etc.)

ord

arco

pizz.

506 507 508 509 510 511 512 513 514 515

picc
bass cl
bsn
perc
pno
vln
vla
vc

(sing etc.)
ord
hard sticks
marimba

515 516 517 518 519 520 521 522 523

cluster
ord.
with percussion
(ord.)
snare
with clarinet

523 524 525 526 527 528 529 530

picc
bass cl
bsn
perc
pno
vln
vla
vc

S

T

530 531 532 533 534 535 536 537 538

Meno Mosso (♩ = 140)

picc
bass cl
bsn
perc
pno
vln
vla
vc

glockenspiel
crotale, l.v.
marimba
stacc.
pizz.
gliss
(pizz)
col legno tratto
Ped.

538 539 540 541 542 543 544 545 546

picc

bass cl

bsn

perc

glockenspiel

pno

8vb
pedal ad lib. (filling rests with resonances)

vln

vla

vc

pizz.

(pizz)

pizz.

546 547 548 549 550 551 552 553 554 555 556

picc

bass cl

bsn

marimba

glockenspiel

perc

8va

pno

vln

vla

vc

U

556 557 558 559 560 561 562 563 564

picc

bass cl

bsn

perc

marimba

pno

8va

8va

sim.: pedal ad lib. (filling rests with resonances)

con sord.

vln

con sord.

vla

col legno tratto
leggero

vc

564 565 566 567 568 569 570

picc

bass cl

bsn

perc

pno

vln

vla

vc

570 571 572 573 574 575 576

picc

bass cl

bsn

perc

pno

vln

vla

vc

576 577 578 579 580 581 582

V

Piu Mosso (♩ = 152)

with bassoon

B♭ clarinet

with flute

pedal ad lib. (but more staccato)

582 583 584 585 586 587 588

picc
B♭ cl
bsn
perc
pno
vln
vla
vc

588 589 590 591 592 593 594 595

ord.
ord
(airy)
8va
8vb
Ped.
pizz.

595 596 597 598 599 600 601

picc

B♭ cl

bsn

perc

glockenspiel

marimba

pno

8vb

vln

senza sord.

cresc.

vla

senza sord.

cresc.

vc

cresc.

601 602 603 604 605 606 607

picc

B♭ cl

bsn

perc

glockenspiel

marimba

pno

8va

8vb

vln

(up/down)

scratch tone

cresc.

vla

(up/down)

scratch tone

cresc.

vc

(up/down)

scratch tone

cresc.

W

Piu Mosso (♩ = 163)

picc
B♭ cl
bsn
perc
pno
vln
vla
vc

glockenspiel
marimba
(always cymbals when percussion clef)
sempre l.v.
8va
8vb
(up / down)
scratch tone
senza sord.
col legno
(ord.)
sing

X

Piu Mosso (♩ = 175)

picc
B♭ cl
bsn
perc
pno
vln
vla
vc

617 618 619 620 621 622 623 624

cluster
disson
(ord.)
sing
ord.
8va
8vb
Ped.
pedal ad lib.
strike metal frame with small metal object (l.v.)

Piu Mosso (♩ = 187)

624 625 626 627 628 629 630 631 632

damp at end but leave a little sound over (l.v.)

forearm clusters, both arms, pedal down then up to catch resonance (l.v.)