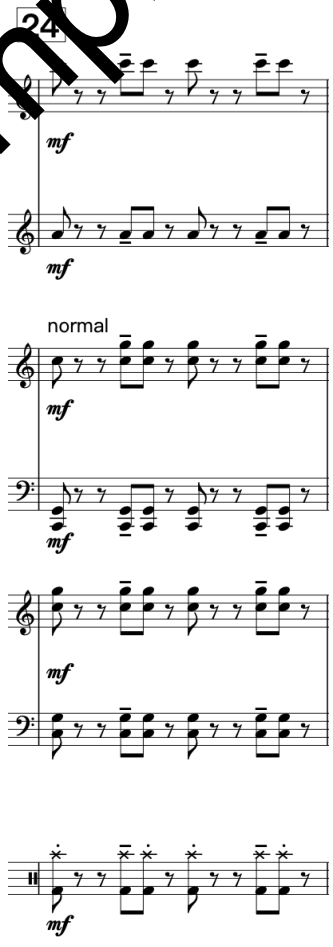
Sample Score

# PROGRAM NOTES

This work's musical elements represent many social issues or perceived issues. There is one, slow tempo throughout, so that the listener can fully take in what each instrument "has to say". Even though the tempo is slow, there are some feel changes that give variety to the listener. Unique sounds are created by the combining of special effects that all instruments utilize. For example, a measure before the first rhythmic impact, a flute flutter tongue is heard simultaneously with violin tremolos. Harmonically speaking, there are a series of four chords (rather hidden sometimes) that change in quality and are rhythmically manipulated. This is a lot more obvious when the piano plays steady (dotted) quarter notes during solo sections. These chords, more often than not, are seventh chords to add flavor and bite. Listen for each instrument's take on the melody and motifs during each solo section. This endeavor leads to a brilliant conclusion in the loud shout section before the piece ends. Always listen for the third of the chord placed on top of the texture. This represents hope, simply. Sometimes the tutti moments are brief and sometimes a bit longer. You will hear tensions and conflict at times, then you will hear beautiful, hopeful harmony. At the very end of the piece, you will hear a high crotale note as the major third of the chord : a shimmery glimmer of hope and positivity.

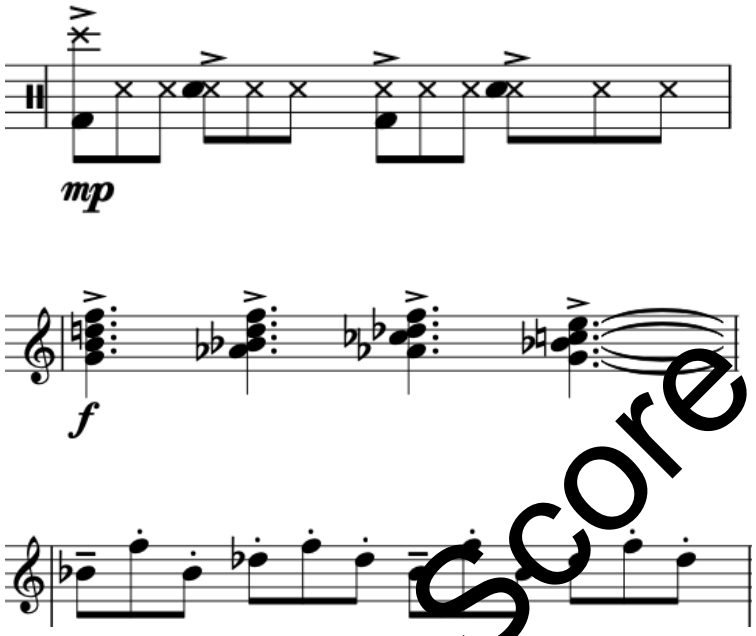
# REHEARSAL NOTES

The slow tempo of this piece, in conjunction with many of its rhythms make it rather challenging. The common tendency will be to clip rhythms too short, rush through 16th figures and misjudge subdivisions (still too short). For example, the first tutti, rhythmic stab measure 24 should be carefully subdivided even though the part doesn't look challenging, at first. Notice the articulations here as well, there should be no separation from tenuto notes to the following notes.




Sample Score

The ensemble should see whomever playing the motor rhythms as the anchor of time keeping. These notes are sometimes a 2 and 4 beat from the percussion, (dotted) quarter/ eighth notes from the piano, or even violin eighths. These rhythms should help the ensemble feel a sense of groove and play together more efficiently.

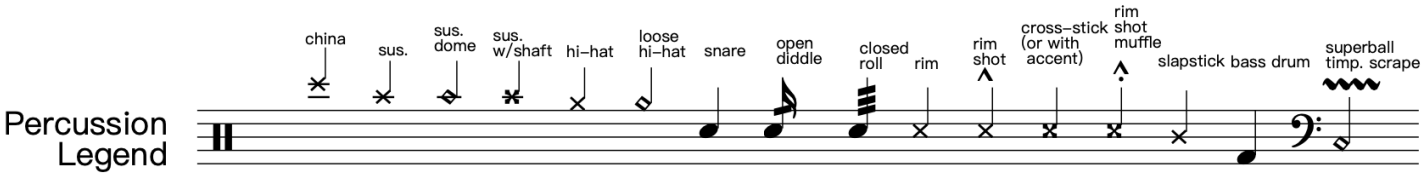



Sample Score

Measure 50 to 83 is considered the solo section. It is imperative that each performer give full effort and exaggerate all musical aspects, especially the dynamics (Please balance the brief tutti moments accordingly). If the dynamics are overdone...it would actually serve the piece and functionality of the solos very well. It is useful to interpret measure 83 to 93 as a constant, slow build (despite the fact that there are many swells within this phrase[s]). Bar 91 is so loud because it functions as a precursor to the last time the unison stabs are played at bar 100. It is strategically placed so the ensemble can come back down to build once more, and quickly, to the melody at bar 93.

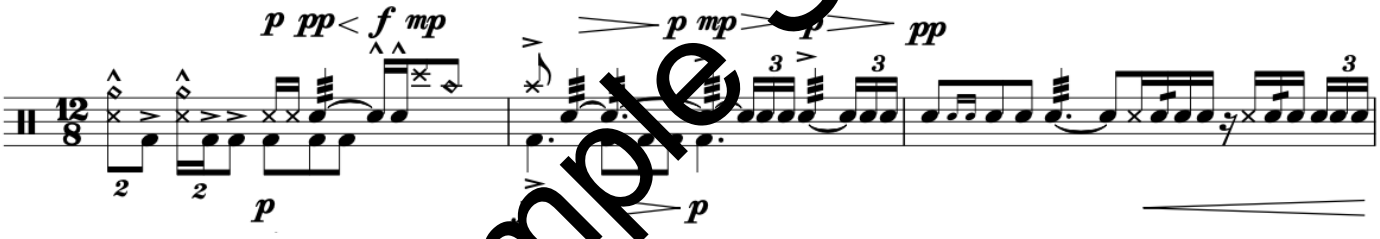
After the serene phrase of 112 to 115. The piece should fade away all the way to the last, hopeful crotale note. What's different about this version from the beginning is the piano texture added here, as well as the developed clarinet notes, and piccolo flutter tongue. Even though all of these things are fading away, a sense of weight should be considered through these textures for a sense of satisfaction at the end.

# THE PERCUSSION



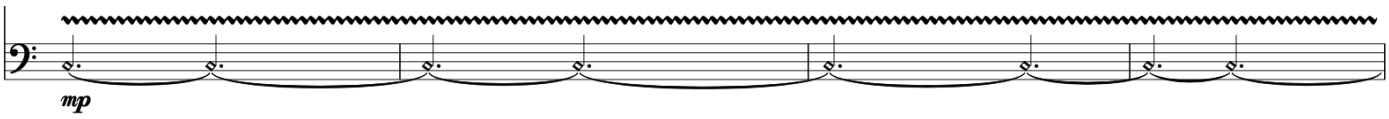

The percussion was originally for one player, although it is possible for two. This is a large set up so make sure your set up is efficient and comfortable (mallets to performer's left/drums to the right is a good starting point.

You may run into volume problems if not approached maturely, particularly the drums and cymbals, as they can easily over power the whole ensemble. Use the dynamics as a guide, but balance will be extremely important in rehearsal. The only time the percussion can play out is its solo section from bar 74 to 79.




Sample Score

The drum part is essentially a standing drum set part. It is written in such a way that the performer only uses his/her right foot for hi-hat and bass drum. Moreover, there should be no switching from pedal to pedal profusely. Make sure that the timpano is specifically tuned to C for the scrape with the superball mallet. This should be a seamless sustain (You may have to use two mallets). There are many online resources about how to make your own mallets, if desired.

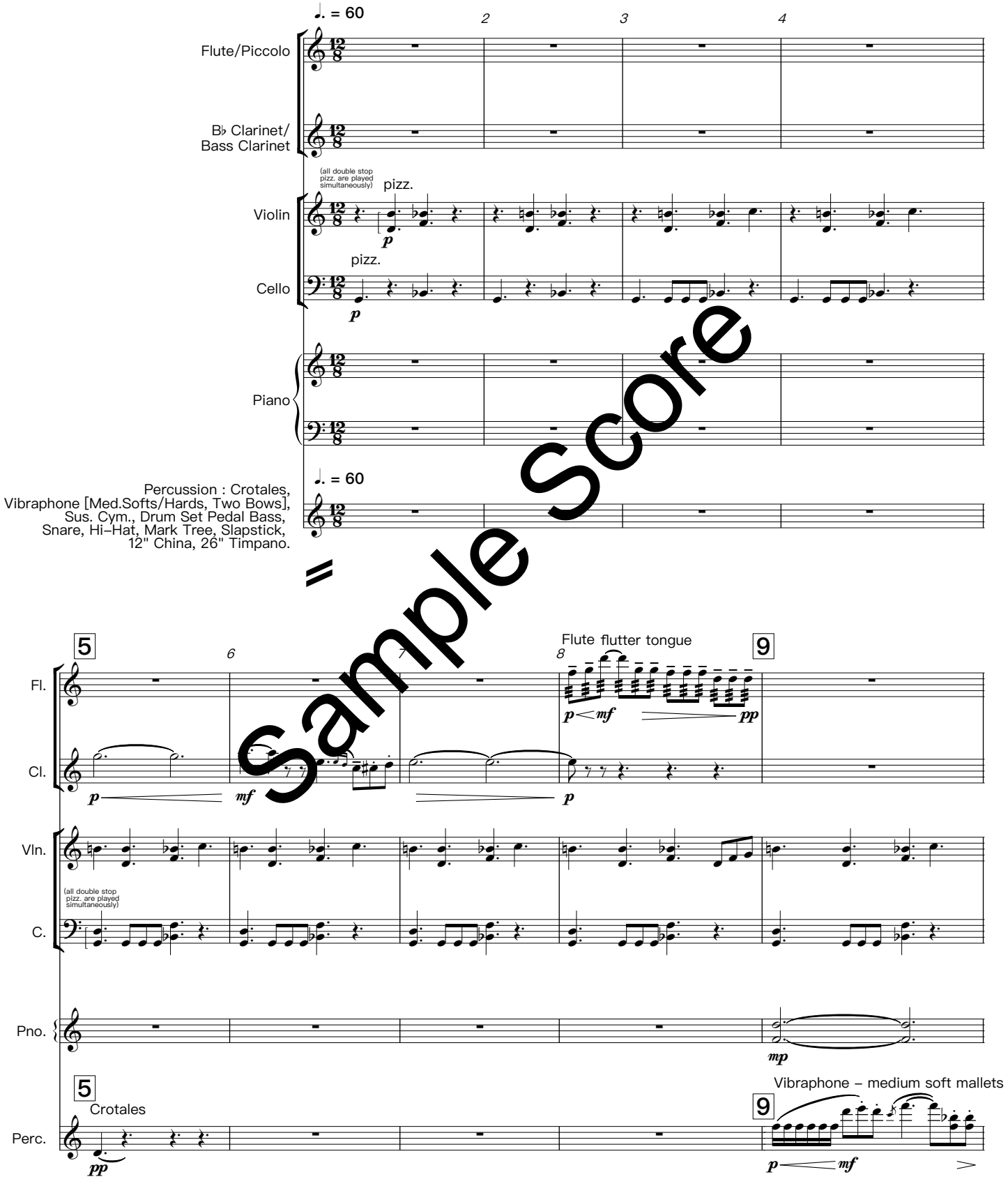


Transposed Score

# See Color

Brandon Johnson (ASCAP)

for mixed chamber ensemble




Sample Score

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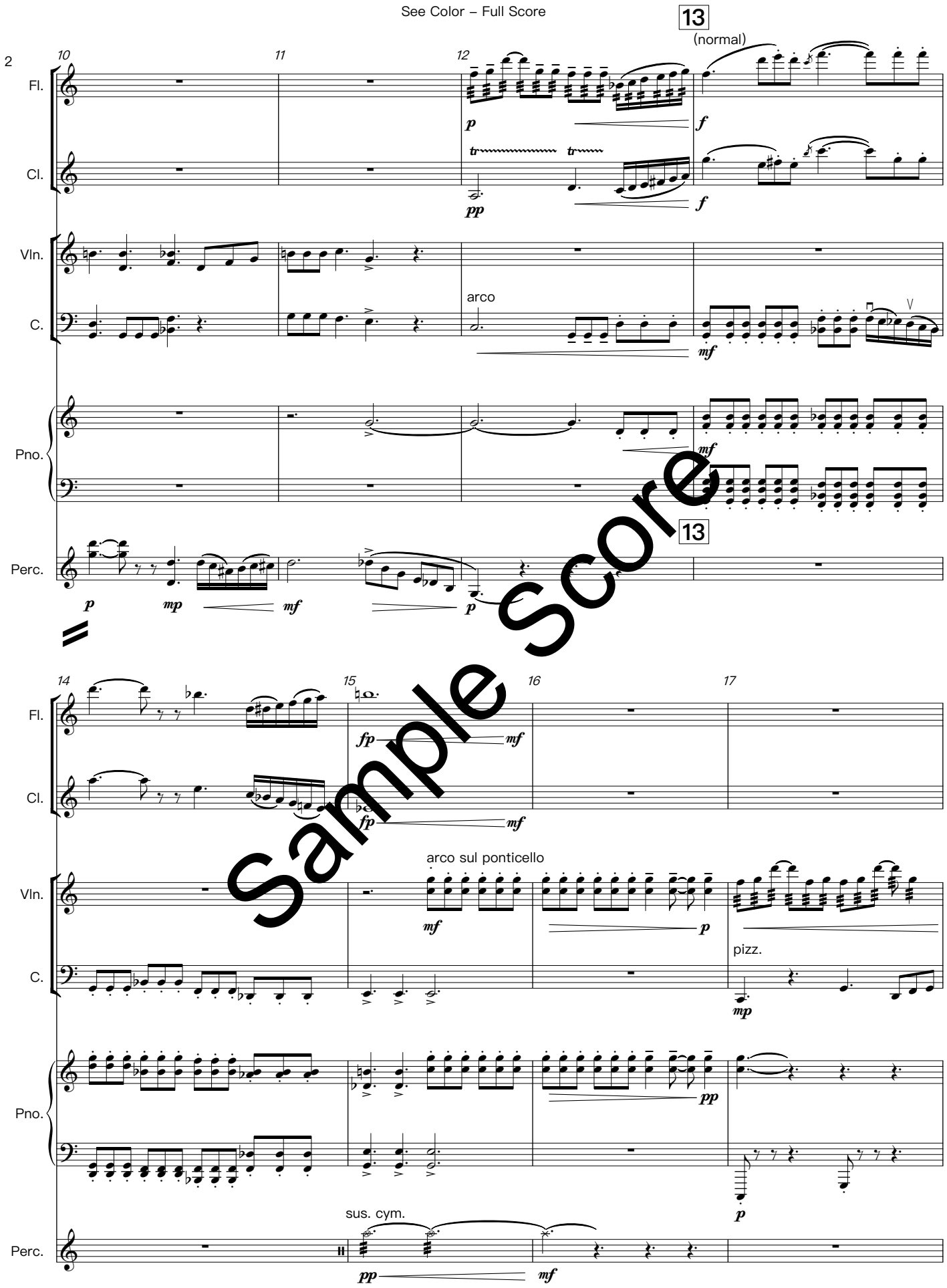


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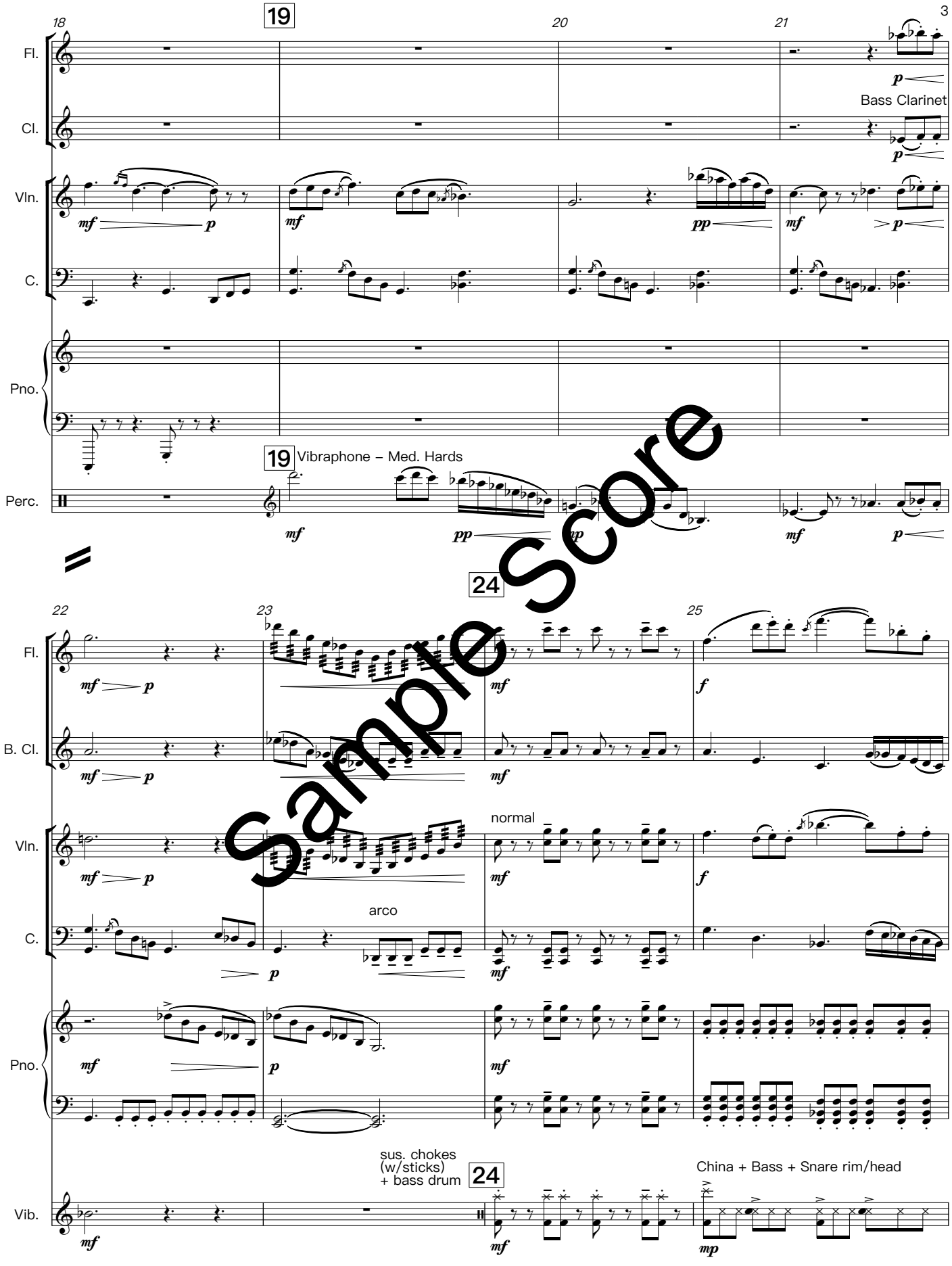


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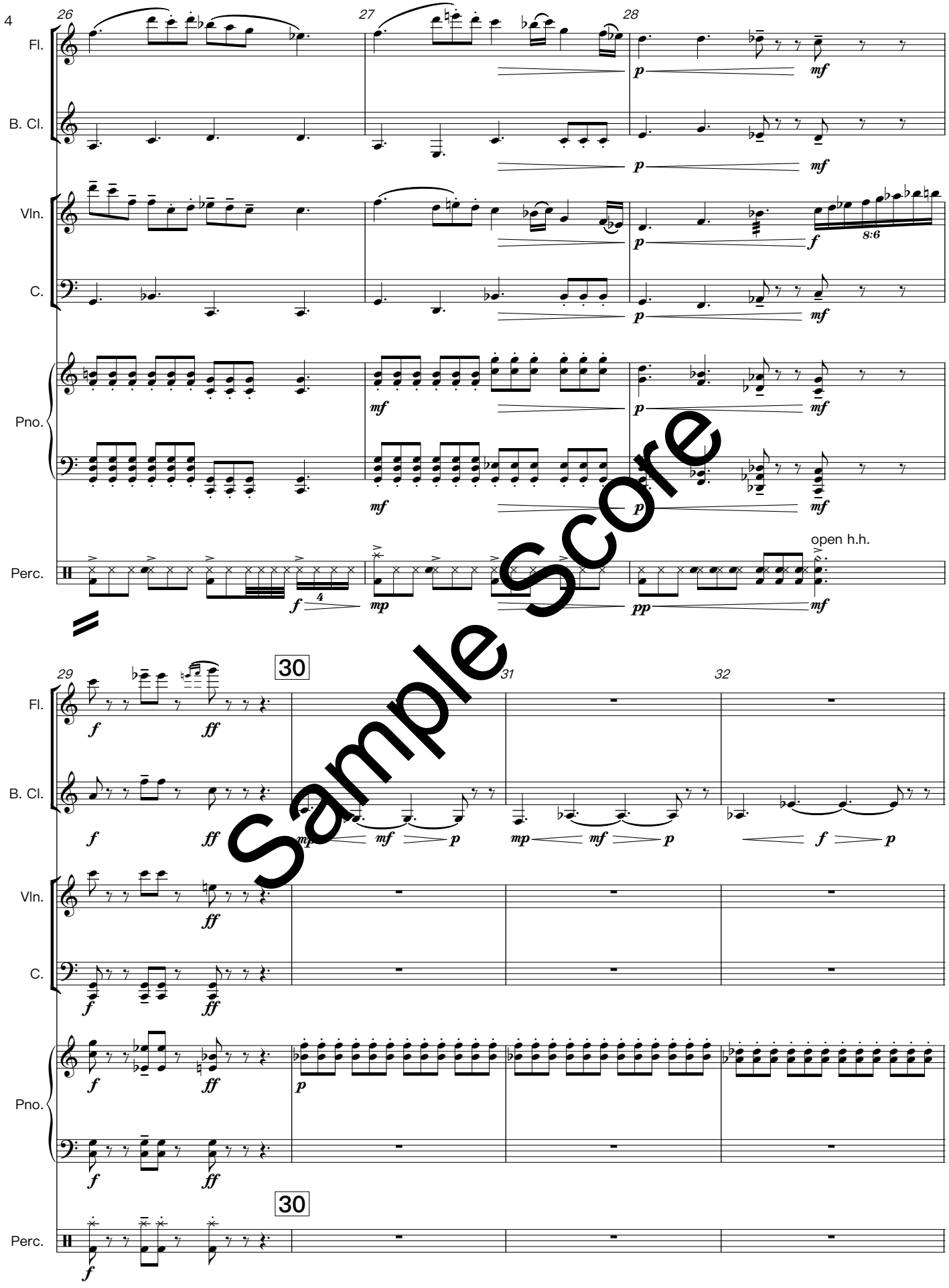
26
27
28
Fl.
B. Cl.
Vln.
C.
Pno.
Perc.
8:6
open h.h.
29
30
31
32
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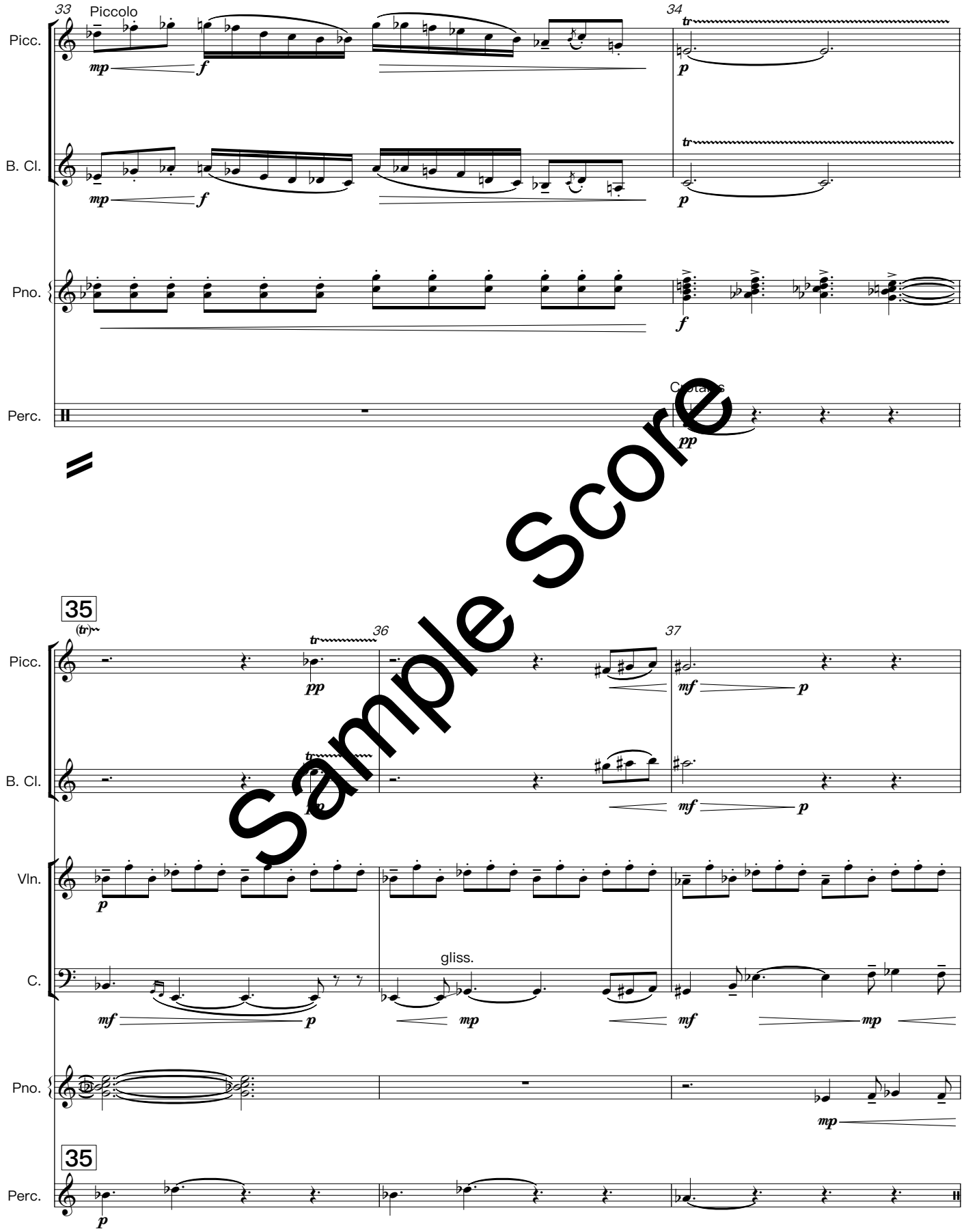


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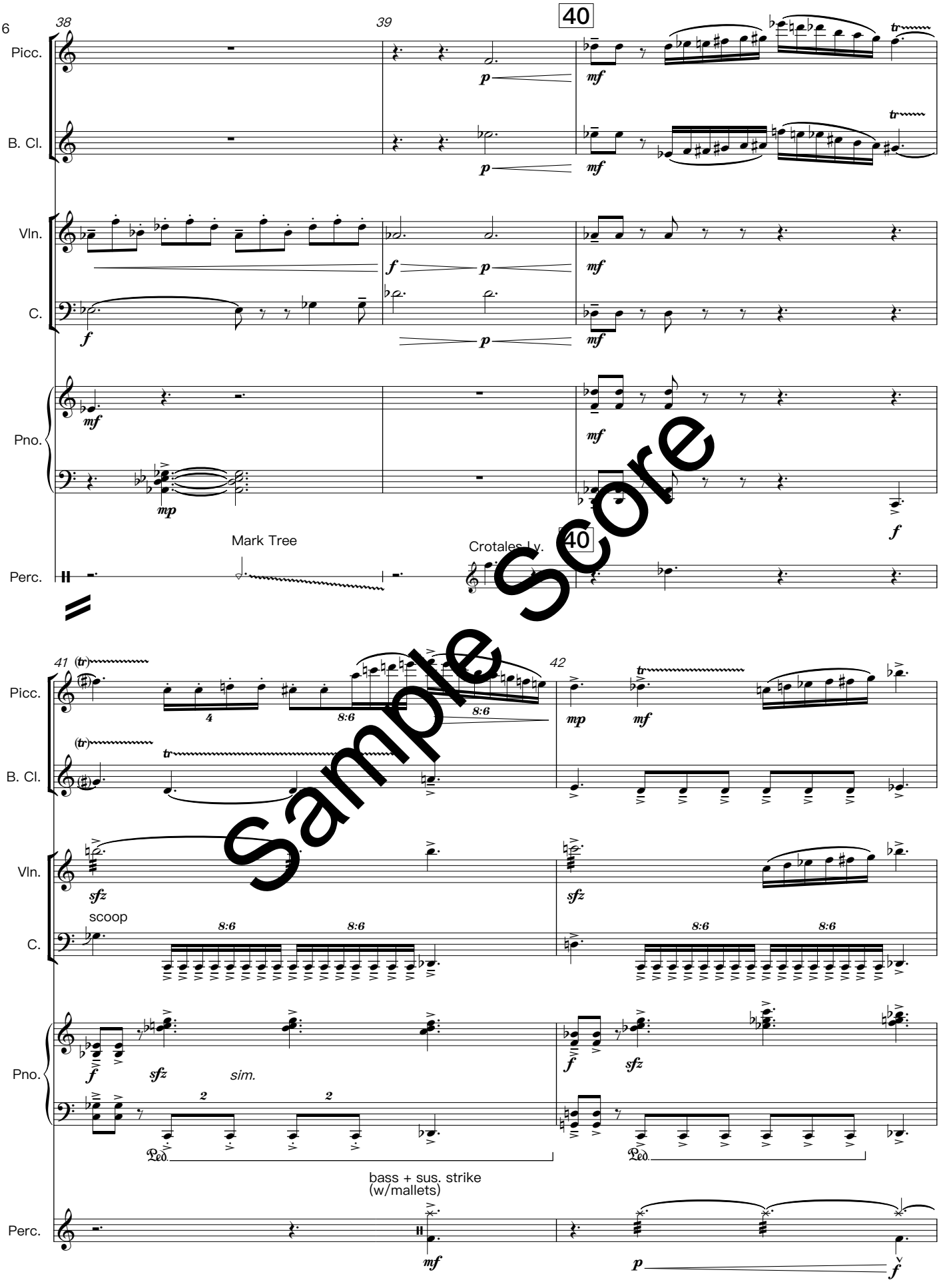


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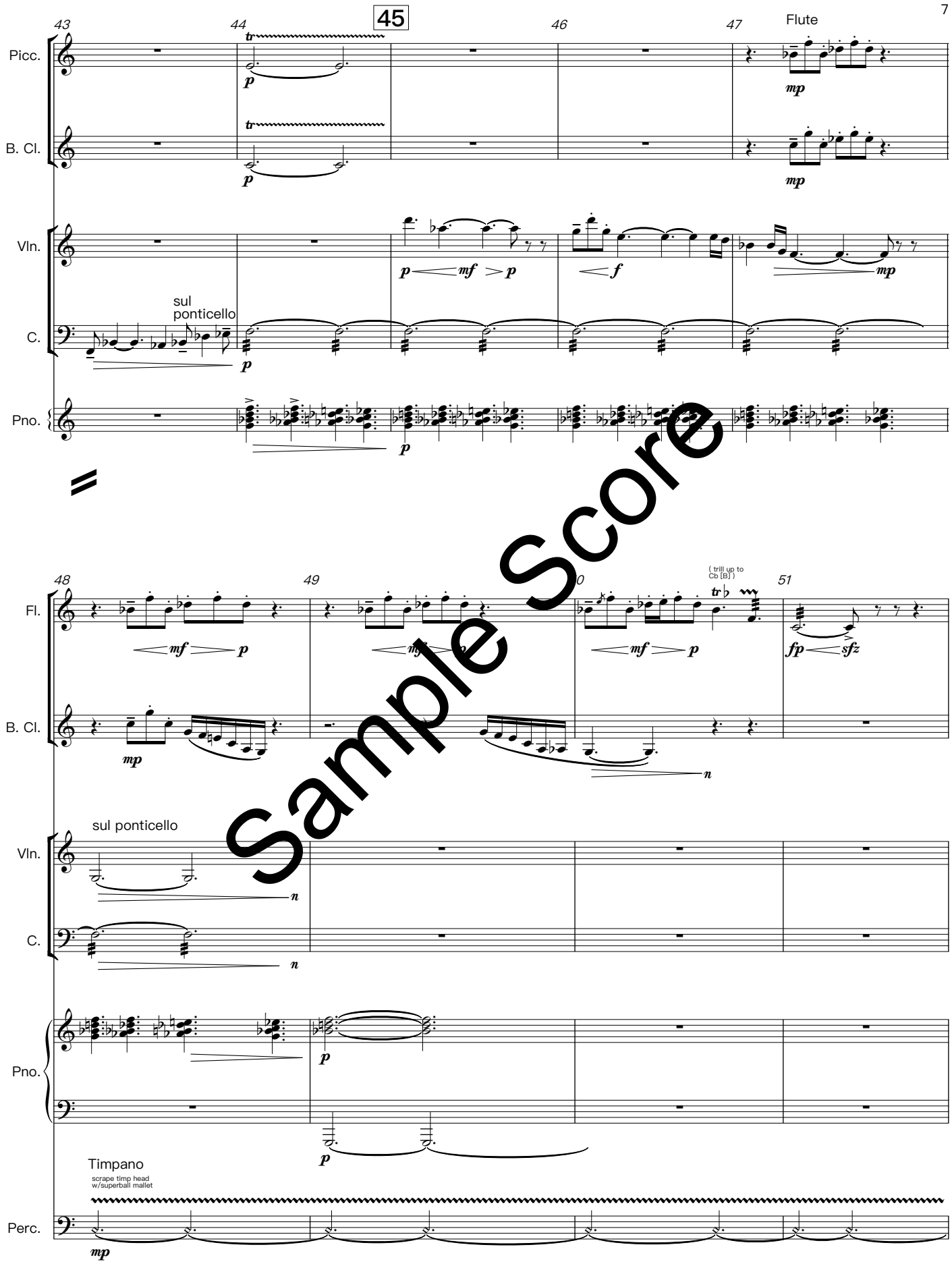


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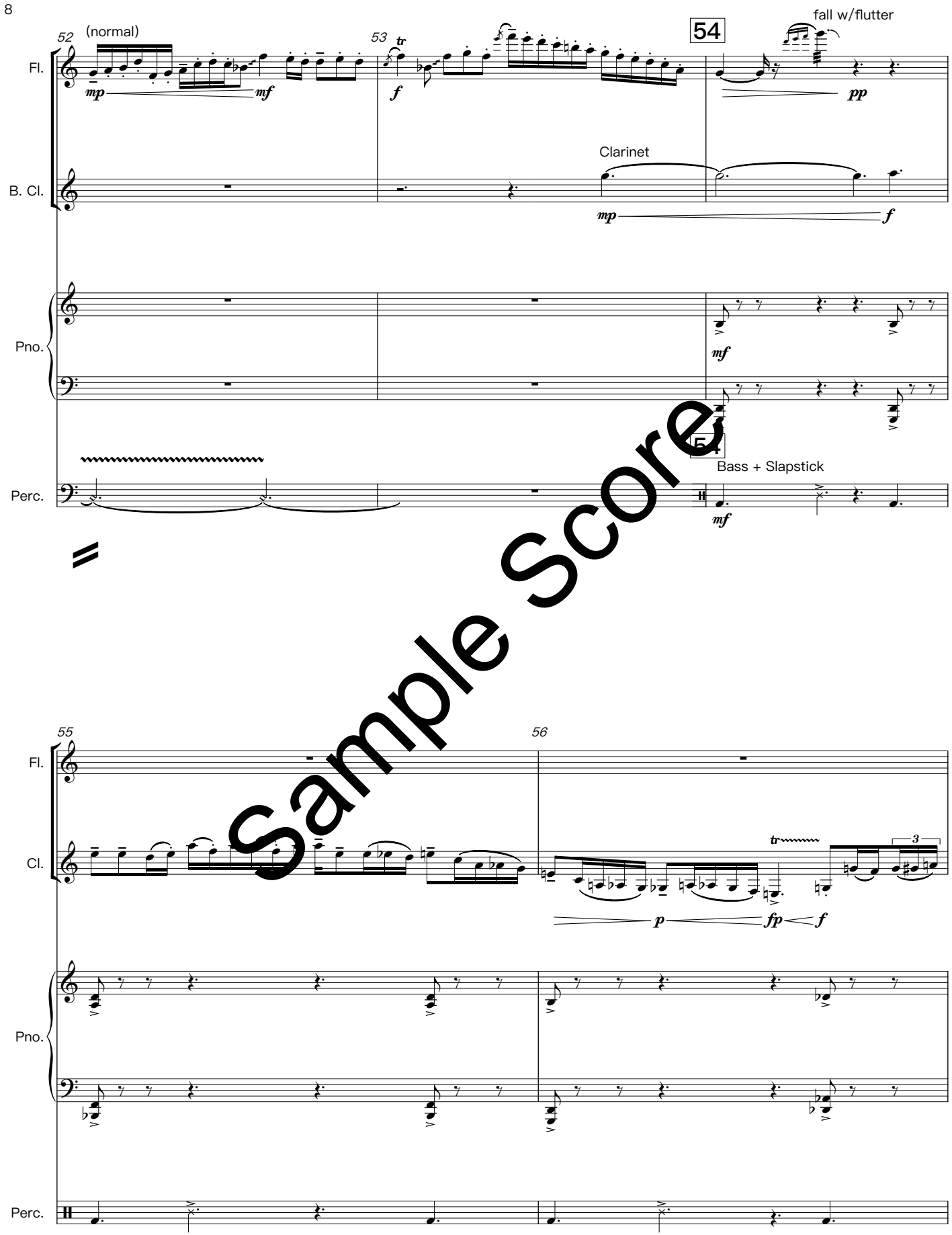


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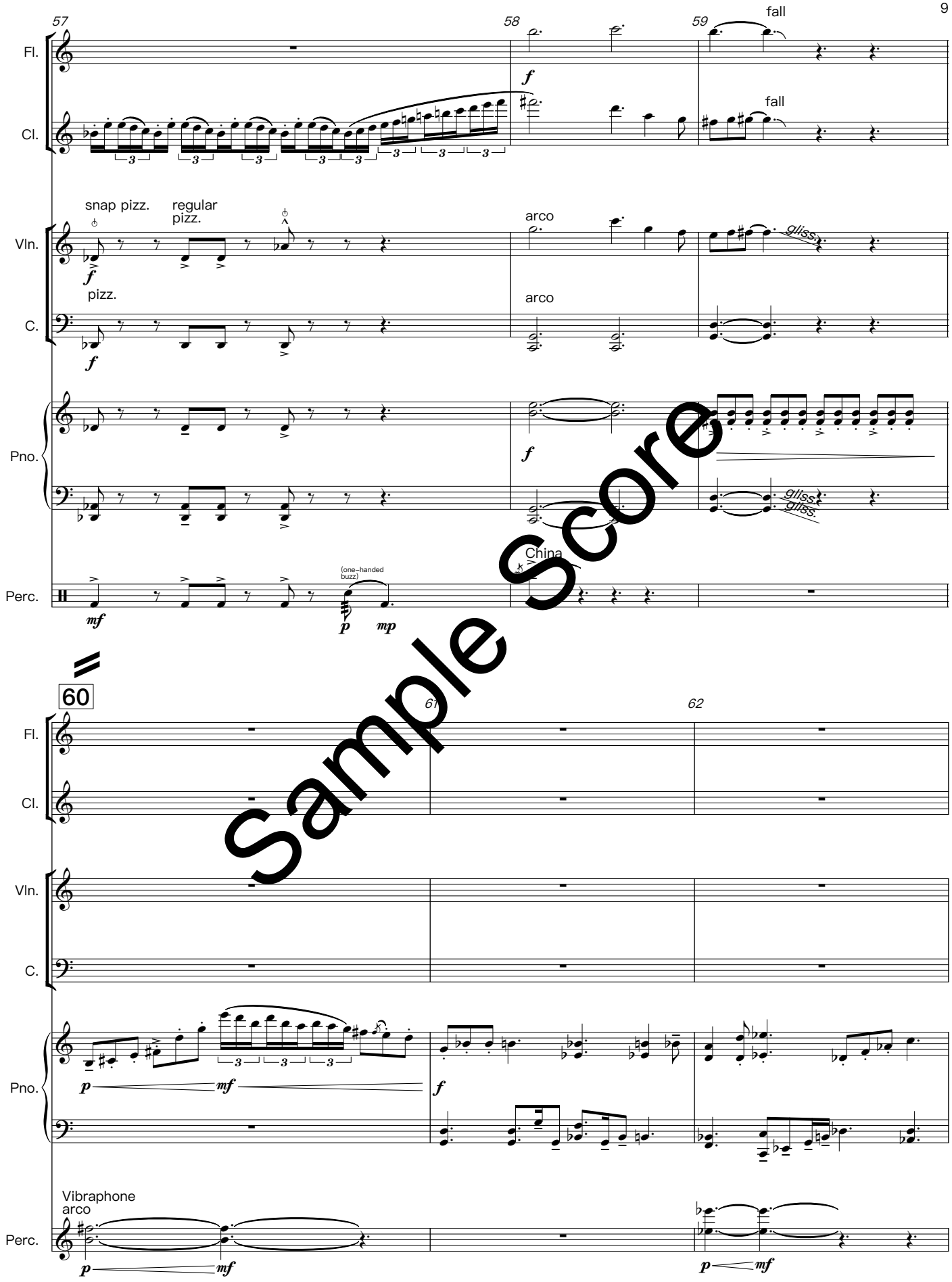


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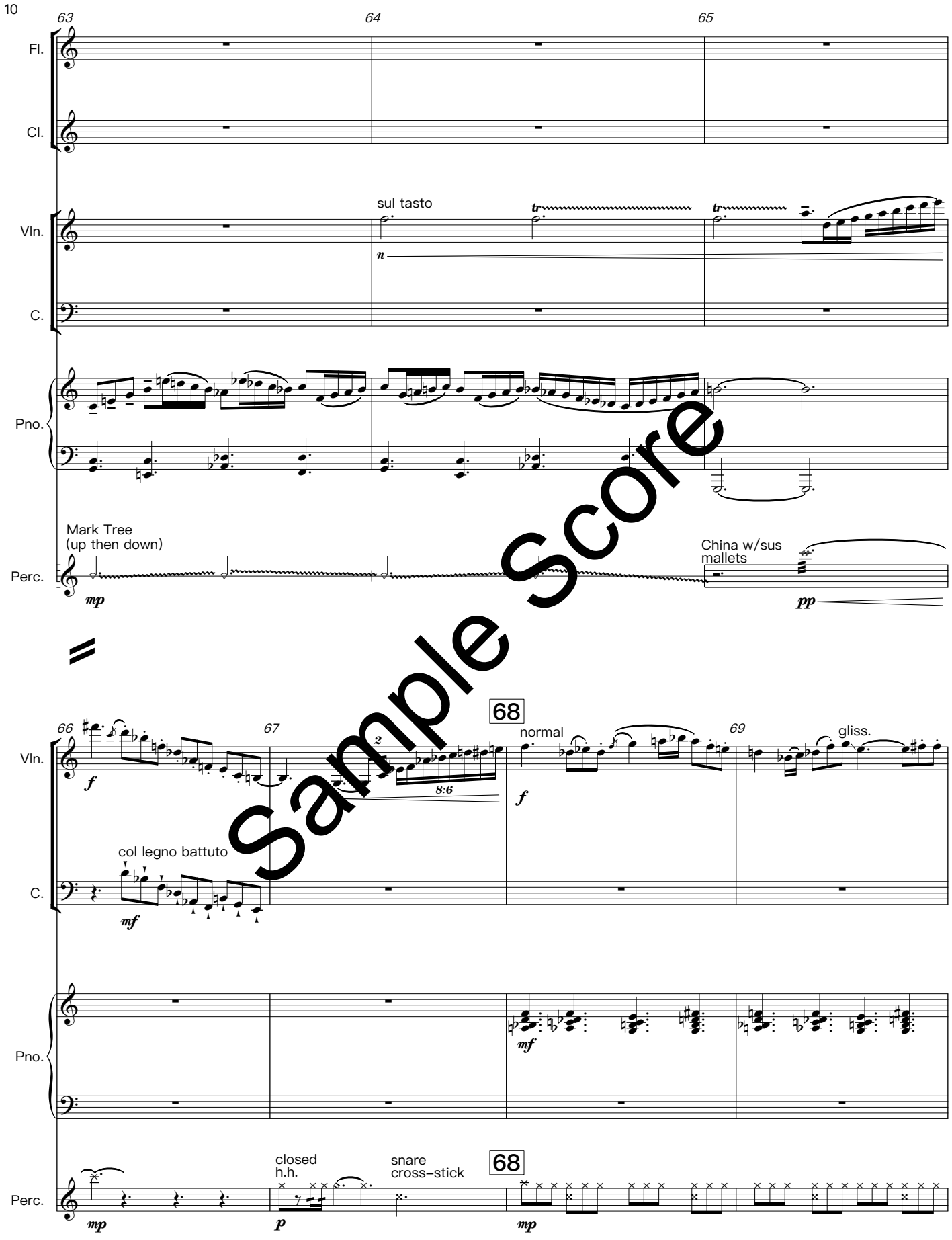


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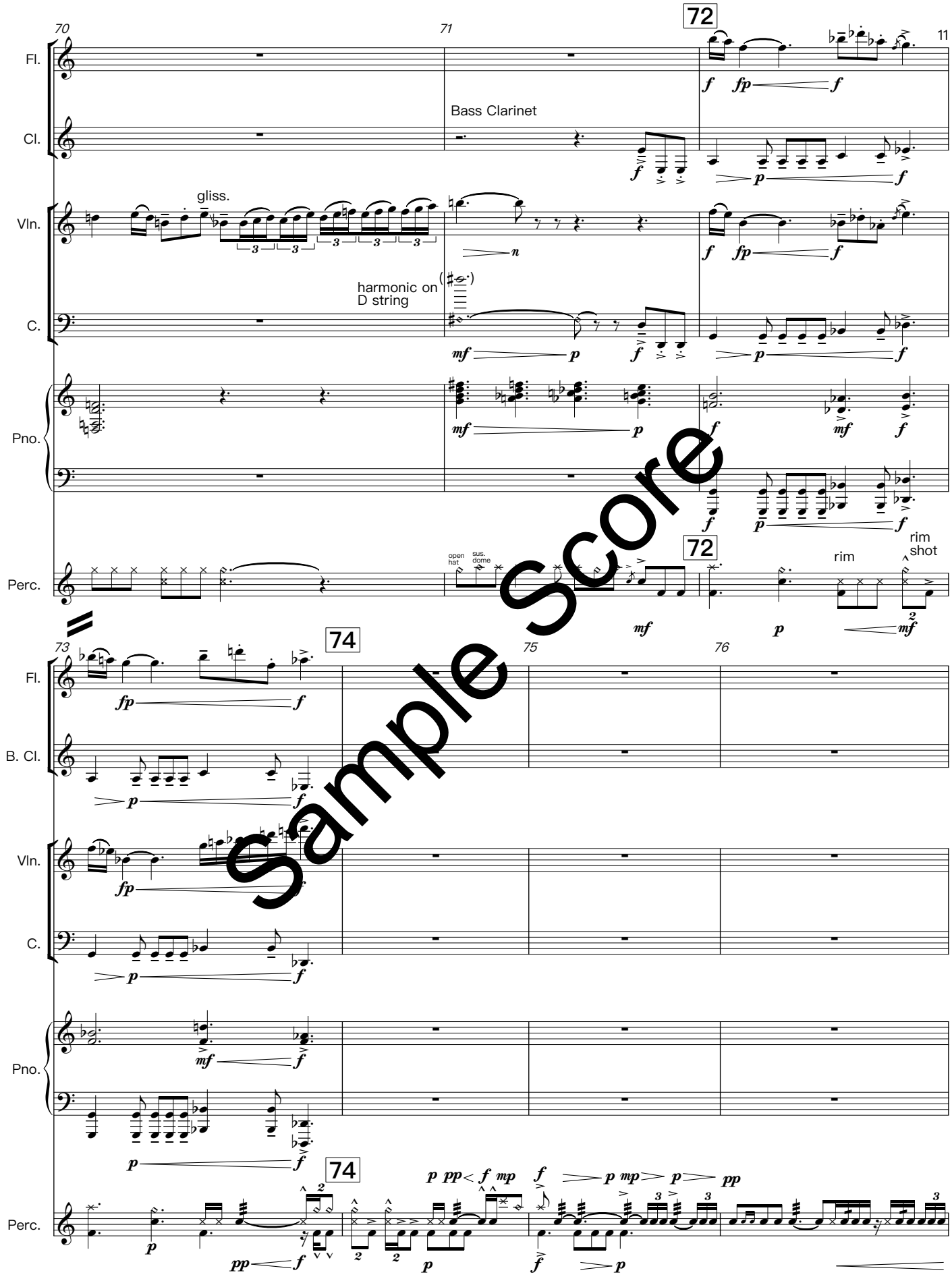


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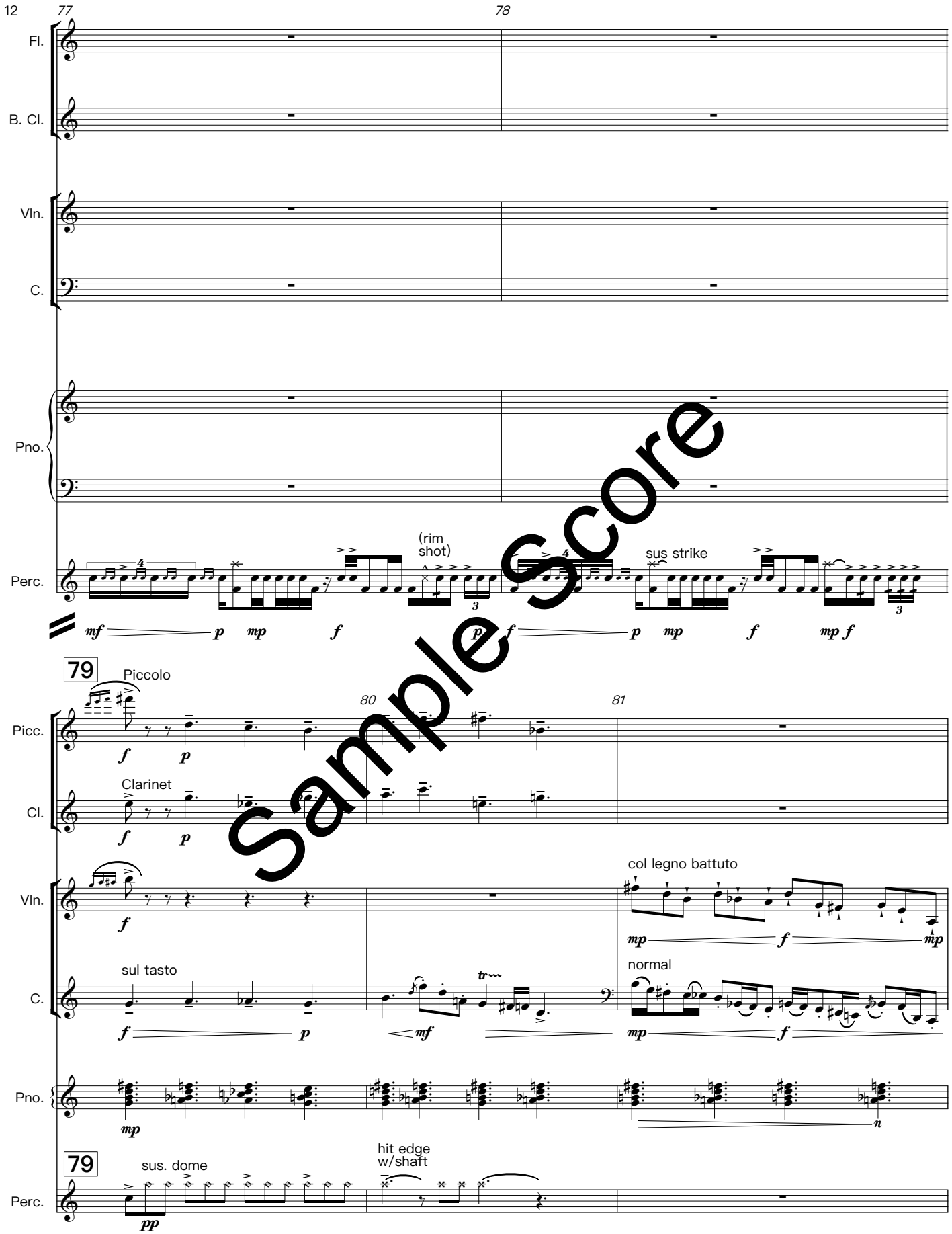


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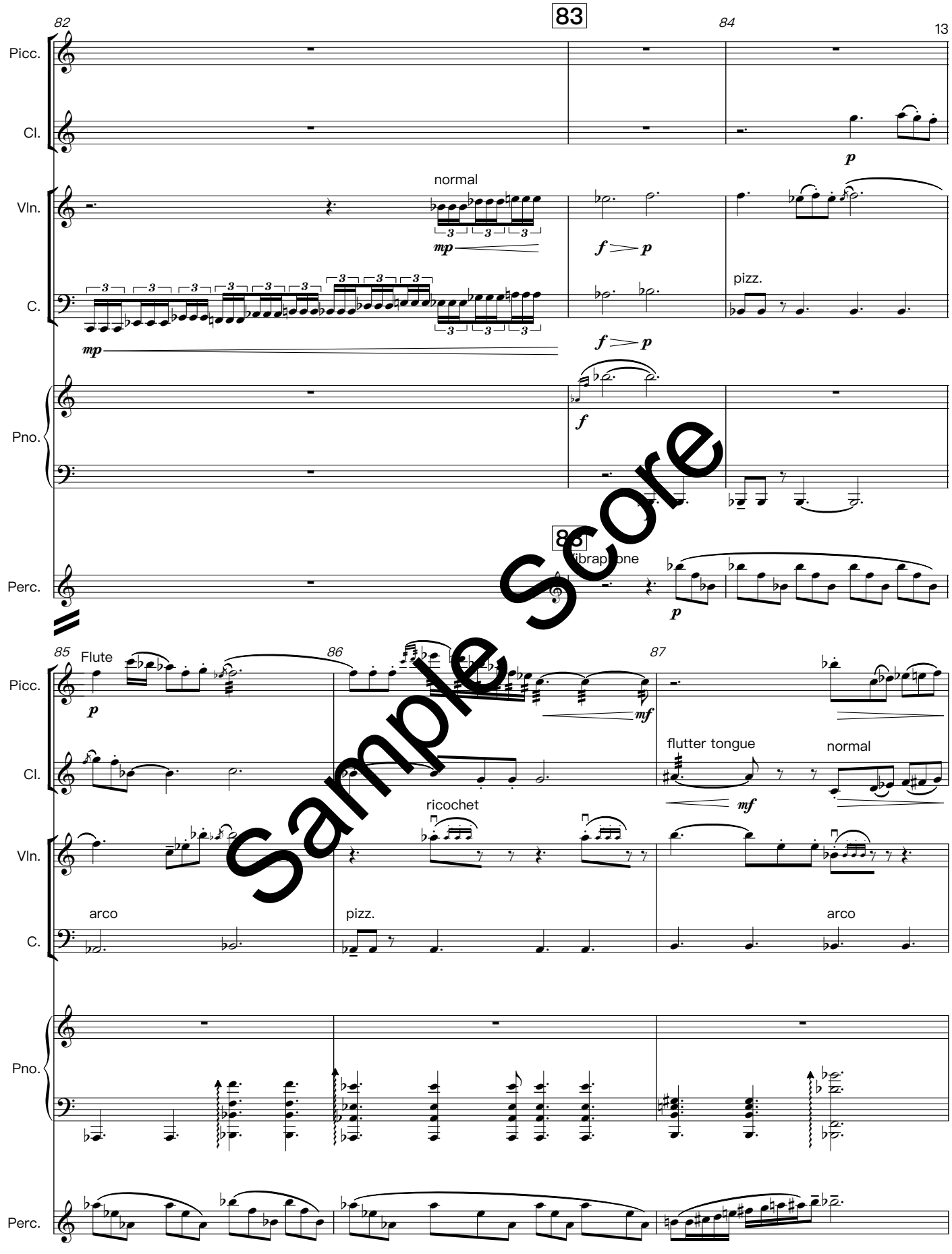


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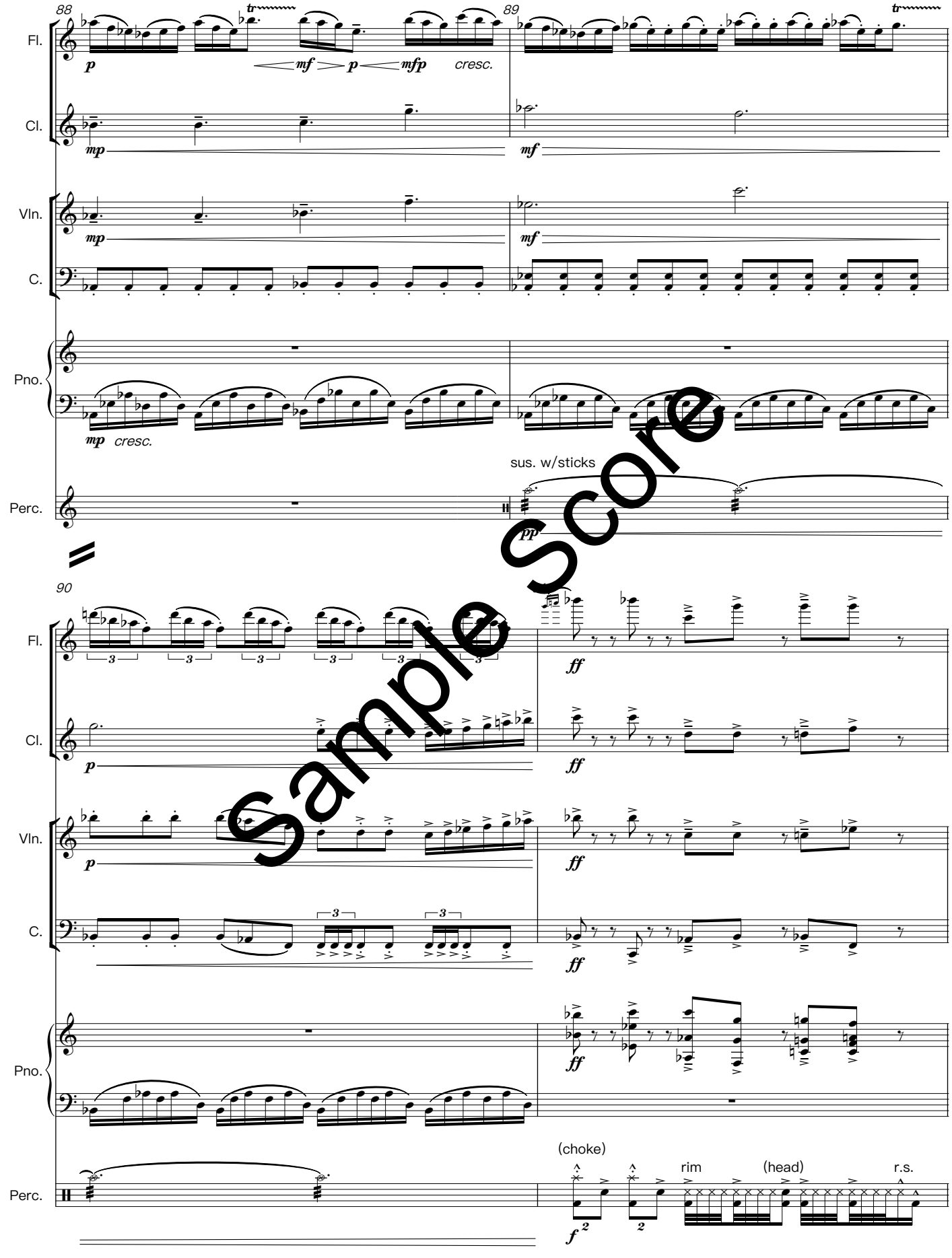


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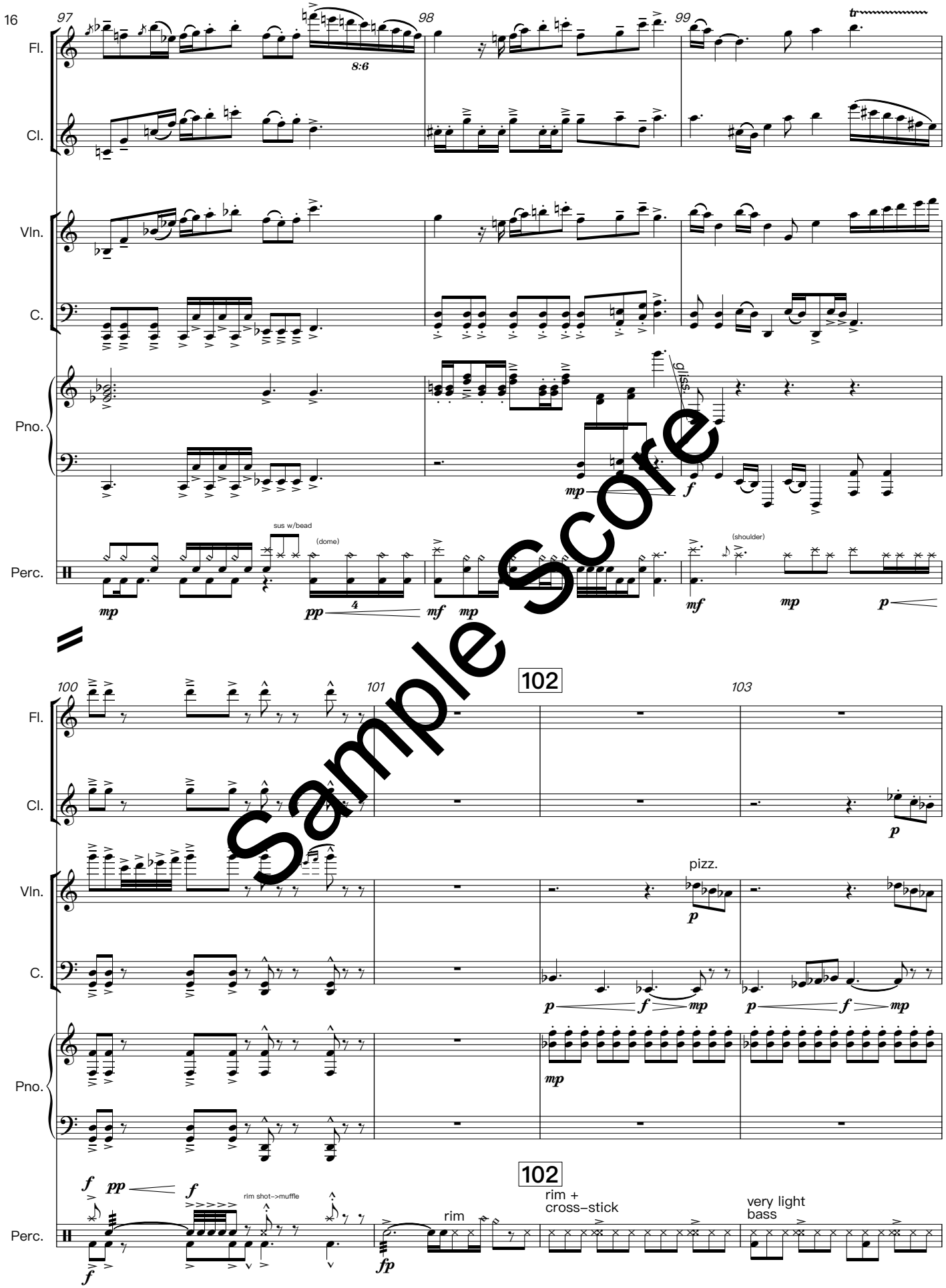


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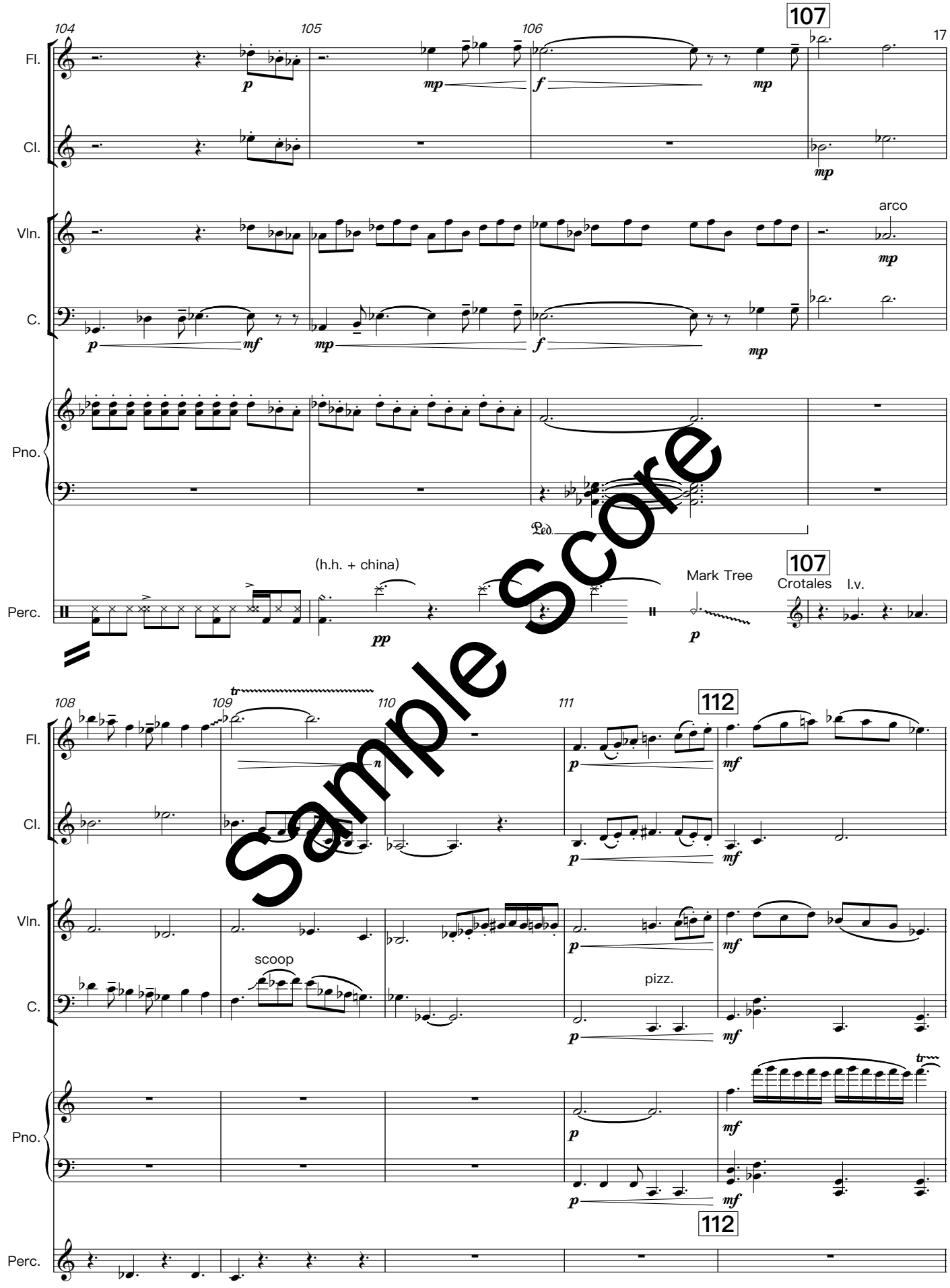
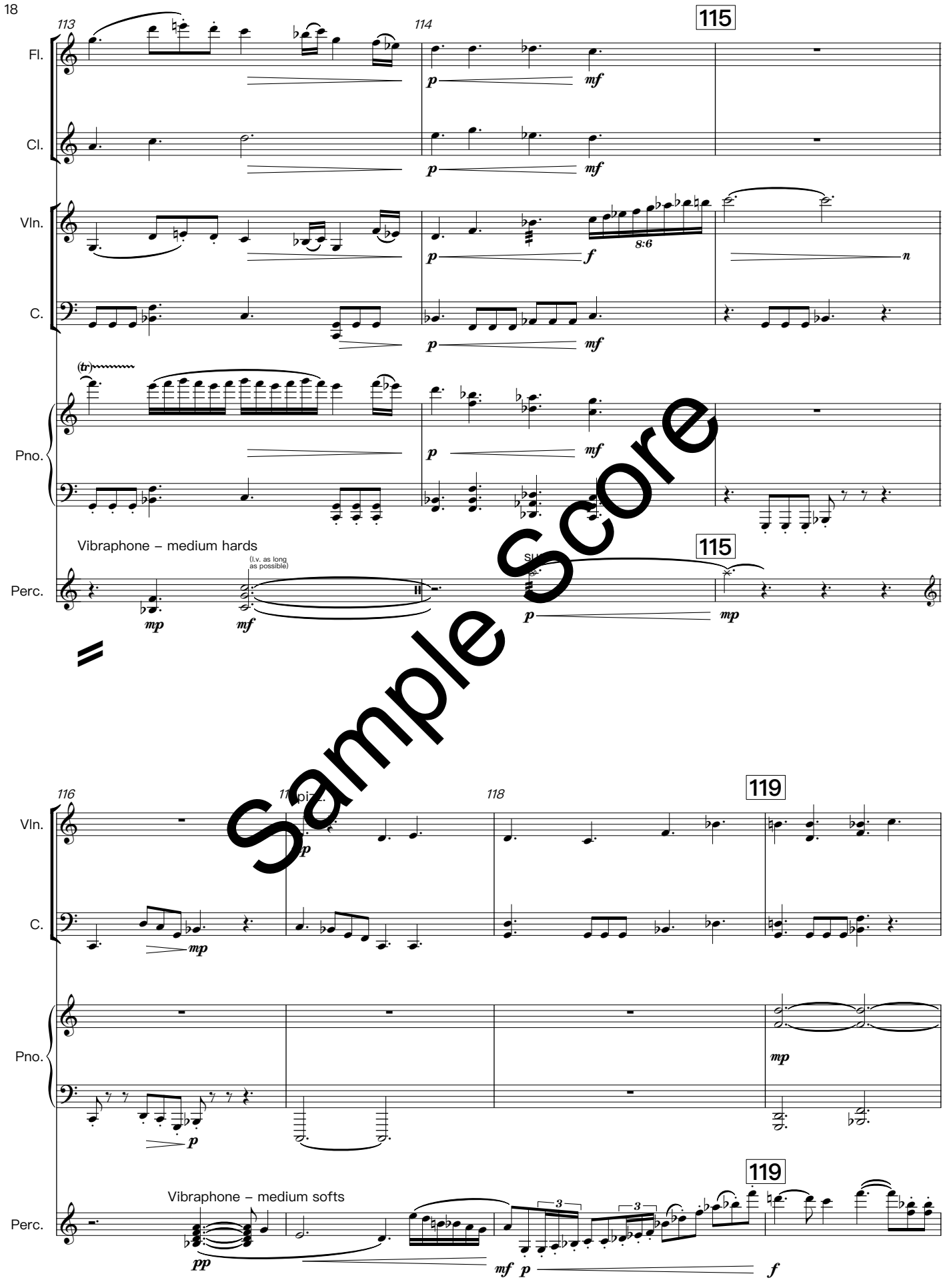

104
105
106
107
17
Fl.
Cl.
Vln.
C.
Pno.
Perc.
arco
(h.h. + china)
Mark Tree
Crotales
l.v.
Ped.
108
109
110
111
112
scoop
pizz.
Sample Score

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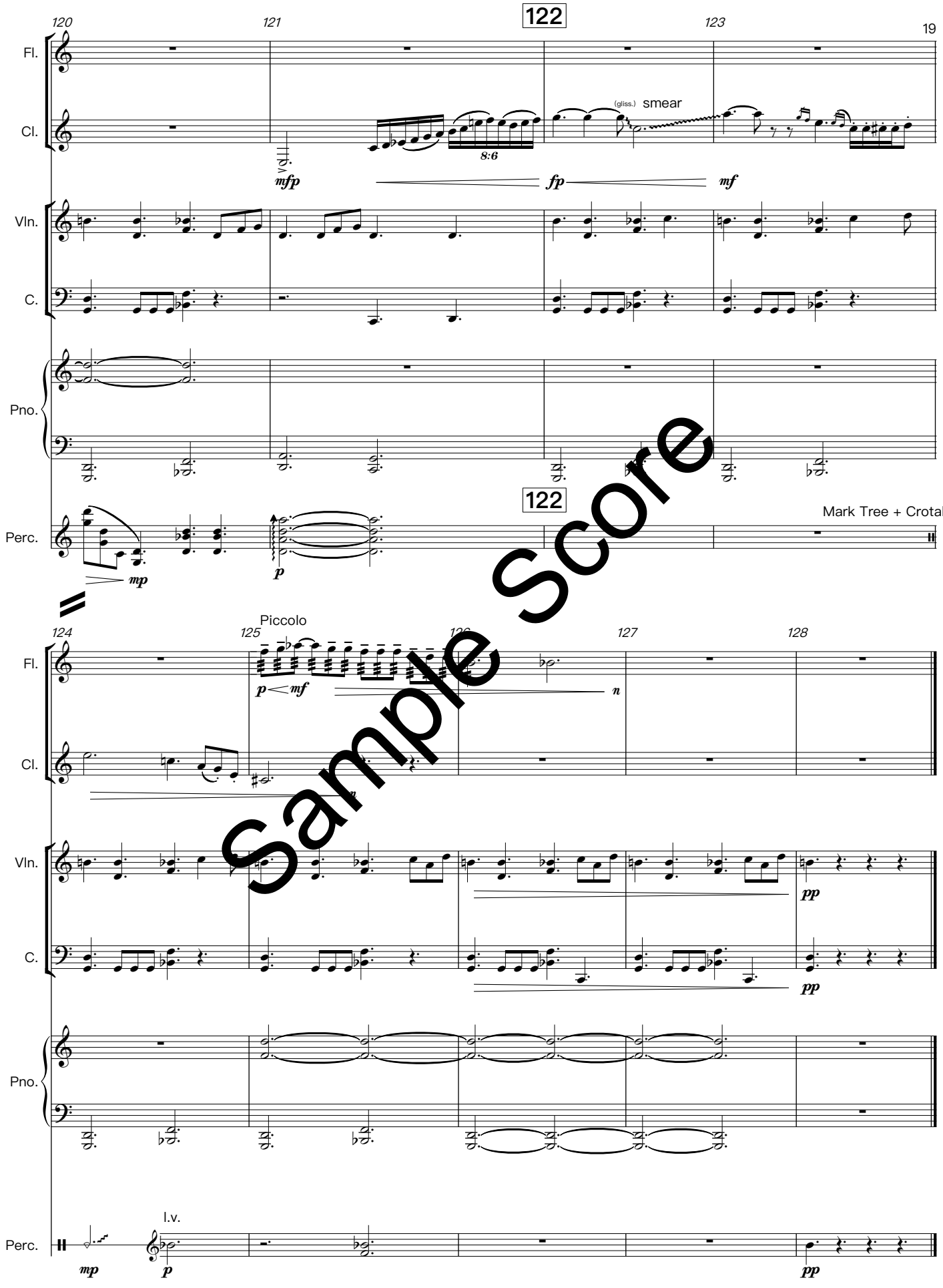


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