

MATTHEW SARGENT

Evening Song

for brass trio

Duration: approx. 8-10'

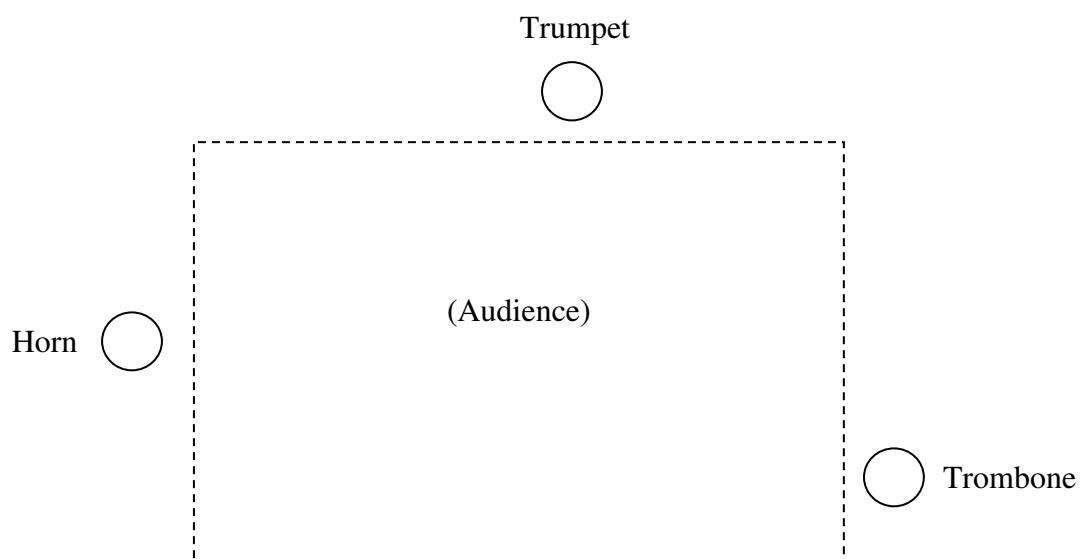
(2008)

REQUIRED MATERIALS

3 playback devices – portable CD or mp3 players
3 pairs of headphones
1 stopwatch or timer

BASIC INSTRUCTIONS

Evening Song is intended to be performed in total darkness – either in a dimmed concert hall or an outdoor setting. Members of the trio are to be positioned throughout the performance space in a large triangle, surrounding the audience. A rough diagram is given below, which can be amended to better fit a given setting.



Players will listen to cues on the provided CDs (found in score packet) during the performance, with a CD or mp3 player set to an **infinite shuffle mode**, and will respond appropriately to the pitches and/or instructions given on each track. Some tracks on the CD will require interactions between the players, while others will simply require the player to tune to pitches given on the CD. When a new cue is given on the headphones, performers should transition into the new instruction or pitch as quickly as possible.

Due to the quiet nature of the piece, it is essential that the headphone volumes remain low, so that no audible bleed can be heard by audience members.

There are two extra modules of music, which are not entirely produced by the headphone cues: the "Chorale" module and the "Ending" module. Both of these are described in detail below in "*Using the Headphone Cues*".

All pitches in the piece are based on the just intervals produced by the Bb and F harmonic series. As a result, all players should use the open Bb and F valves in all possible cases. The horn player in particular will use only the F valve, including notes possible using the hand-in-bell technique, throughout the piece. (Note: due to the comparatively high harmonic series of the trumpet, the trumpeter will need to adjust some pitches by use of slide or lipping).

PERFORMANCE INSTRUCTIONS

Overview of the performance

The horn player begins the piece. Just before beginning, the horn player should activate a timer that will provide a cue 7:00 into the piece. This indication should be inaudible and subtle – *not* perceived by the audience or other players (i.e.: a timer with a small blinking light, positioned on a stand away from the audience, or a cell phone set on vibrate mode in the performer's pocket.)

Trombone should then begin approximately 20 seconds after the horn player's first sounded note, and then the trumpet approximately 20 seconds after the trombone's first sounded note.

When the horn player's timer indicates the 7:00 mark of the piece, the horn player should stop the headphone track and permanently move to the ending module (a soft G drone – see printed version of the score).

Once the horn player has moved to the ending module, all interactive cues on the trumpet and trombone headphone tracks become a means of entering into the Ending module.

(For example, if the trombone player is instructed to *glissando* up to the horn player's note, when the horn player is on the Ending module, then the trombone player should also stop his headphone track and permanently move into the ending module.)

Special cases:

- 1) During cues where a player is asked to interact with both of the other players, the player should only move to the Ending module if both of the other players have already reached the module.
- 2) If, for example, the trombone moves to the ending module while the trumpet player is in the process of a cue to interact with the trombone, the trumpet player should also move immediately to the Ending module.

Once all players have reached the ending module, the group should gradually *decrescendo* to silence over a period of 30 seconds.

Dynamics and Mutes

The music should be soft and calm throughout (*ppp-mp*), and *senza vibrato*. It is also essential that each note played is at some point just loud enough (i.e. – at the peak of a gradual *crescendo*) to be heard by the other two players, so that interactive parts of the score can be properly performed.

With the exception of the more lyric "Pastoral" melodies in the trumpet and horn parts, all attacks and releases of notes should be as silent as possible (subtle and gentle swells).

Trumpet and trombone players are to be muted throughout (Harmon mute, with the stem out) throughout the piece, to provide a "distant" effect.

In larger settings, amplification of the instruments may be necessary. However, it is essential that the amplified sound come from the same location as the acoustic sound, requiring each player to have an independent speaker.

Using the headphone cues

This piece uses a CD of cues, which the performer listens to on headphones during the live performance, to allow for the piece to be played in the dark.

The CD consists of two kinds of cues:

- 1) **Pitch cues:** the performer receives a sine tone pitch, which they are required to match as closely as possible. All pitches are derived from the Bb and F harmonic series. Pitches should be played as continuously as possible, in long, slow breaths. On long drones, such as the trumpet's cue #3, players may pause to breathe when necessary.
- 2) **Interactive cues:** the performer receives an instruction to develop musical material through imitating or responding to the pitches being played by other players. During these cues, a verbal instruction will be given, followed by a long silence. The player is to follow the instruction continuously throughout the silence, until the next cue arrives.

The cue CDs are to be left on infinite shuffle mode and followed throughout the piece, with two exceptions (musical materials which are produced without direct influence of headphones):

- 1) *Chorales:* in addition to the musical material on the headphones, there are three chorales, which can be triggered by a cue in the trumpet part. The trumpet triggers the chorales by playing an accented D note (a ninth above middle C) with the mute removed. Upon hearing this signal, the trombone and horn players should temporarily break from their respective headphone cues and move immediately into the chorale. Given the logistics of the work, the chorales must necessarily be played from memory.

Once the chorale has been completed, players should transition as smoothly as possible back into the music generated by their own individual headphone parts.

There are three Chorales featured in the score. These are played in rotation (1, 2, 3, 1, 2, 3, etc.) each time the "Chorale" cue appears in the trumpet part (i.e.: the first time, chorale #1 is played, the second time, chorale #2, etc.). Not all Chorales will necessarily be used in each performance.

- 2) *Ending module:* (described in the "Overview of Live Performance" section)

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All notes should be played softly, as gentle swells, except where otherwise indicated.

All pitches are in just intonation, drawn from the F harmonic series. As a result, all notes should be played on the open F valve throughout. Notes that are to be played with hand-in-bell are notated (+).

EVENING SONG

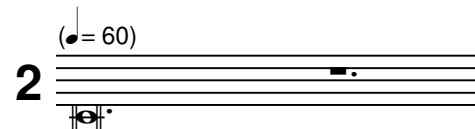
horn (in concert pitch)

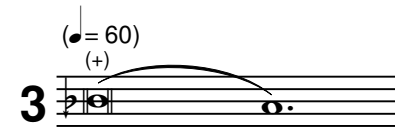
Matt Sargent

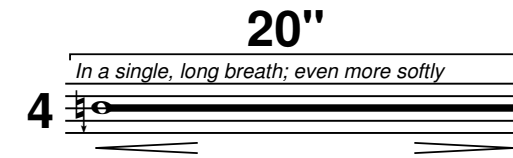
HORN BEGINS THE PIECE ALONE

START A TIMER, SET TO GIVE A CUE AT 8:00, JUST BEFORE SOUNDING THE FIRST NOTE

1 

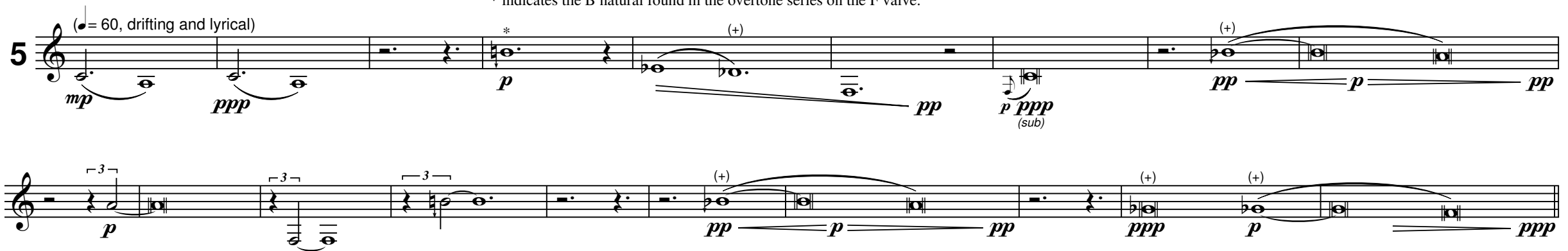
2 

3 

4 

PASTORAL (2'30")

* indicates the B natural found in the overtone series on the F valve.

5 

CHORALE MODULES (See additional "Chorale" page)

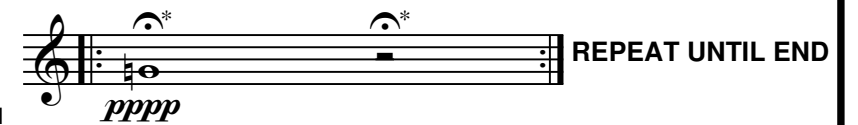
Cued by an accented D played by the trumpet (a ninth above middle C).

When this trumpet cue is heard, temporarily ignore the cues provided by headphones. After the Chorale is completed, return immediately back to the ongoing module.

ENDING MODULE

At 8:00, turn off the headphone track and move permanently to the Ending module. This module also takes precedence over the Chorale module -- if the trumpet sounds a Chorale cue, remain on the ending.

The other players will eventually join the Horn player on the Ending module (the same note is given in all parts). Once all players have reached the Ending module, gradually decrescendo together, over a period of approx. 30 seconds.



* Sound note for one long breath (as softly as possible), then rest for approx. 1/2 length of sounded note. Pacing should be based on the player's breath -- independent of the other players.

EVENING SONG

Bb trumpet (in concert pitch)

Matt Sargent

TRUMPET BEGINS APPROX. 20" AFTER THE FIRST SOUNDED NOTE BY THE TROMBONE.

1 

2 

Harmon mute (stem out) should be used throughout.

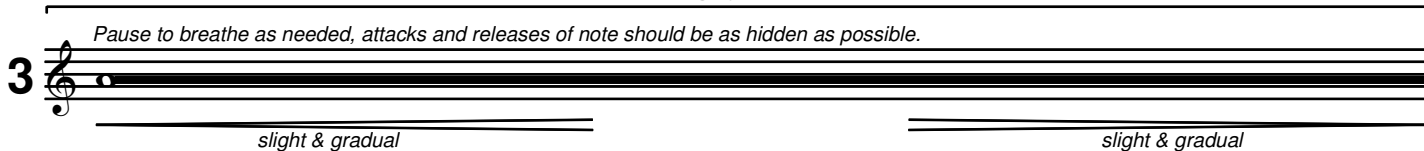
(Note: trumpet should **remove mute** for "Chorale section", as indicated.)

All notes should be played softly, as gentle swells, except where otherwise indicated.

All indicated pitches are built from the Bb and F harmonic series. As a result, these two valves should be used wherever possible.

Pitches that are unavailable on these values, such as the A in module #3, should be tuned accordingly.

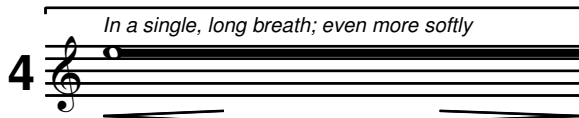
90"

3 

Pause to breathe as needed, attacks and releases of note should be as hidden as possible.

slight & gradual

20"

4 

In a single, long breath; even more softly

PASTORAL

(♩ = approx. 60, calm & mournful)

(All glissandi should be slow & even, using the "1/2 valve" technique.)

5 

Glissando *Glissando*

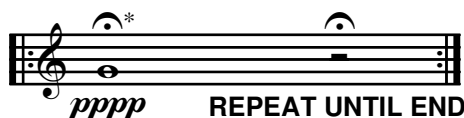
mp *pp* *p* *n.*

6) Echo horn and trombone (alternating horn, tbn, horn, tbn, etc.). Hold each note for approx. 10 seconds. (**60"**)

7) Echo trombone; augmenting all rhythms by 3:2 (i.e. - a half note in trombone becomes a dotted half-note in trumpet response) (**48"**)

8) CHORALES (turn to separate "Chorales" page for instructions)

ENDING MODULE



REPEAT UNTIL END

* Sound note for one long breath (as softly as possible), then rest for approx. 1/2 length of sounded note. Pacing should be based on the player's breath -- independent of the other players. Match pitch with trombone and horn players

At 8:00, the Horn will permanently switch to the Ending module (a long G drone, followed by a long pause). At this point, join into the Ending module when:

Cue #6 is given and the horn and trombone are both on the Ending module.
(OR)

Cue #7 is given and the trombone is on the Ending module.

Once all players have reached the Ending module, players should gradually *decrescendo* together, over a period of approx. 30 seconds.

Chorale is cued by trumpet (cue #8 in trumpet part).

One of the three chorales is played each time cue #8 is reached in the trumpet (alternating 1,2,3,1,2,3,etc.)

When a chorale is cued, all players should temporarily ignore the cues provided by the headphones, then return immediately back to the ongoing instructions of pitch once the chorale is completed.

"Long" whole note fermatas should be held for 8-10 seconds.

Intonation:

- Horn notes vary between Bb and F valves (as indicated in the score)

- All trombone notes are to be played on the Bb valve.

- All trumpet notes are to be played on the Bb valve.

EVENING SONG

Chorales (in concert pitch)

Matt Sargent

1) (♩ = approx. 60)

2) (♩ = approx. 60)

3) (♩ = approx. 60)

The musical score consists of three chorales, each with three staves: Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.).

Chorale 1: Horn part has a long whole note fermata. Trumpet part has a long whole note fermata. Trombone part has a long whole note fermata. Dynamics: mp, p, n.

Chorale 2: Horn part has a long whole note fermata. Trumpet part has a long whole note fermata. Trombone part has a long whole note fermata. Dynamics: mp, p, n.

Chorale 3: Horn part has a long whole note fermata. Trumpet part has a long whole note fermata. Trombone part has a long whole note fermata. Dynamics: mp, p, n.