

MATT SARGENT

# GHOST LIGHT TRIO

*for three percussionists*

Duration: approx. 10'10"

(2006)



## **Instrumentation**

*(more specific pitch/timbre ranges can be found on next page)*

### Player 1

Crotales (high octave)

Additional F# crotale (highest octave – see score)

Glockenspiel

1 temple bowl (approx. G natural, in the middle of treble staff)

### Player 2

1 small triangle

1 large triangle

1 pitch gong, A natural (if pitch not available, see instructions for substitutions)

2 temple bowls (approx. F and Ab below treble staff)

Bass bow

### Player 3

2 small triangles

1 pair of finger cymbals

1 medium triangle

1 medium tam

Low wind chimes

For playback: stereo PA system with CD player

## Instructions for *Ghost Light Trio*

### Instrumentation (Ranges/Timbre, etc.)

- *Crotales* (players 1 and 2) – Along with the high octave set, one additional high F# crotale should be placed, on a stand, near the F# on the set. The crotales must be positioned close enough that both high F#s can be reached easily from either side of the crotales during fast passages.
- *Temple bowls* (players 1 and 2) – As these instruments are typically non-diatonically pitched, the bowls nearest to the indicated pitches (preferably within a diatonic whole step of the indicated pitch) should be chosen. In particular, the minor third relationship of the temple bowl in the part of the second player should be maintained as best as possible.
- *Large triangle* (player 2) – This triangle should be placed near the crotale set. The large triangle is only used as a bowed instrument, so it may be secured accordingly (i.e. – fastened to a stand with two holders, rather than freely hanging) to facilitate bowing.
- *Pitch gong (A natural)* (player 2) – Small gong, tuned to the A natural in the center of the treble staff. Below is a ranking of substitute instruments, for use if preferred instrument is unavailable.
  1. Pitch gong, A natural at the top of the bass staff.
  2. Pitch gong, F# in the treble staff.
  3. High tam, approx. 12-14 inches. (If tam is used, disregard UNPITCHED/PITCHED instructions in score)
- *Low wind chimes* (player 3) – Metal chimes (the back porch variety), with round tone quality that can blend with vibraphone. Tuned to any pitches, around middle C or lower (bass staff pitches are the most preferable; pitches as high as the C above middle C are allowable only if no other lower pitches are available).


### Electronic Playback

- Stereo playback system, with speakers faced askew from the audience, pointed at an upward angle either toward the back or sides of the stage, to disperse the sound throughout the hall.
- Playback should be adjusted so that the dynamics notated in the score are equal to that of the acoustic instruments. Also, the recorded sounds during pages 7-9, marked *pppp*, fluctuate in volume and should be perceived as very distant, with only the larger swells being apparent to the audience, as if the sounds were drifting in from miles away.

### Proportional Notation

- Systems are of varied length throughout the score in order to give indication of proportion – all systems should be played continuously, without pause.

## Special Notation

- **14"** – In sections that are notated proportionally, durations are given (in seconds) on top of each phrase. Phrases are indicated with brackets.
- *(2:45)* – The overall duration of the piece to a given point in the score is notated in italics after each bracket throughout score.
-  – In sections that are notated metrically (pgs. 6-7, and 10-11), note values are given on top of the staff to indicate rhythmic divisions.
- + , +/- – A plus sign after a duration (i.e. **4"**+) is used to indicate the phrase should last for “at least the given duration,” and +/- used to indicate the phrase should last for “more or less the given duration.” In the case of this score, + and +/- are only found on rests.
- PITCHED / UNPITCHED (Player 3) – indicates whether pitch gong is played on nipple (PITCHED) or on outer surface of gong (UNPITCHED).



# Ghost Light Trio

Matt Sargent

**5" G.P.** **14" (0:19)** **14" (0:33)**

*Let all instruments ring freely throughout*

↑ - thin triangle beater on crotales throughout

(on extra crotale, l.v.!) *pp* (on crotale set)

Crotales (crot. shared with player 2 on some passages)

1 Glockenspiel *p* (\* play as unmeasured tremolo; simile throughout, except where otherwise noted) *pp* *pppp*

Temple Bowl (G $\sharp$ ) *p* - hard mallet on glck. *(p)* *ppp*

*Let all instruments ring freely throughout*

2 small triangle - Percussion (soft yarn mallets) (UNPITCHED)

large triangle - Percussion

pitch gong (A $\sharp$ ) (\*\* strike outer surface of gong, rather than nipple) *ppp* *pp* *ppp*

temple bowl 1 (Ab)

temple bowl 2 (F)

*Let all instruments ring freely throughout*

3 two small triangles - Percussion *ppp* *p* *pp*

finger cymbals

medium triangle

low wind chimes

medium tam

CD Playback L C R *n* *pp* Distant train whistle

**START PLAYBACK CD \*\*\*** \*\*\* - Start playback CD at 0:00. CD begins with silence. Let playback run continuously throughout.

**14" (0:47)** **10" (0:57)**

3 Perc. *pp* *ppp*

P.B. *pp* *pp* Distant train whistles (cont.)

(In sections where multiple sounds are heard in the playback, dynamic marking indicates the approx. cumulative volume.)

24"

(1:45)

4" + (1:49)

G.P.

1

Crt. *ppp*

Glk. *pp*

P.B. *pp* *n*



10"

(1:59)

7"

(2:06)

7"

(2:13)

1

Crt. *pppp* *pp* *ppp* (l.v.)

Glk. *p* (l.v.)

(1:49) *unmeasured tremolo* (♩=240)

PLAYER 1: MEASURED TREMOLO (♩=240) BEGINNING ON NEXT PAGE

2

Perc. (PITCHED - strike on nipple) *pp*

(small triangle, with thin triangle beaters)

3

Perc. *pp* (finger cymbals, strike together on edges) *pp* (two small triangles, with thin triangle beaters\*)

(tam - strike with palm of hand) *p* (\* alternate between triangles - 1,2,1,2, etc. Simile throughout.)

P.B. *ppp* *mp* *ppp*

Distant train whistle

(2:13) 10" (2:23) 10" (2:33)

1

2

measured tremolo, ♩ = 240

*pppp* *mp* *pp*

Crt.

Glk.

*ppp* *mp* *p*

gradually match Player 1's tremolo (♩ = 240)

Perc.

*(pp)* *mp* *p*

(\* movement toward rhythmic unison should always occur gradually, over the entire given duration.)

P.B.

*(ppp)*

PLAYER 1  
MALLETS FOR NEXT PASSAGE



(2:33) 36" (3:09)

Loud, swelling train whistles

P.B.

*mf*



(3:34) (3:58) 10" (4:08)

*Absolutely soft as possible*  
sub. *ppppp*

*ppp* *pp* *pppp* sub. *pppp* sub.

(on extra crotale only)

*ppp*

*Distant train whistles*

*n ppp mp ppp*

1  
2  
3

Crt.  
Glk.  
Crt.  
Perc.  
P.B.

(4:08)

36"

(4:44)

1 [ Crt. *mp* (on extra crotale only) *mp* ]

2 [ Crt. *mp* ]

3 [ Perc. *mp* ]

P.B. *(ppp)* Distant train whistles (cont.)

$\text{♩} = 216$  throughout. The unmeasured tremolo exchanged between the players throughout this section should be as seamless as possible. Points of voice crossing are notated by the dashed barlines. In cases of overlapping tremolos, the barline indicates when the new voice takes prominence (note: this does not effect non-tremolo notes.).

(4:44)

12"

(4:56)

All players in strict rhythm,  $\text{♩} = 240$

14"

(5:10)

6" (5:16)

(5:29)

lock into measured tremolo (subito),  $\text{♩} = 240$

1 [ Crt. *pp* ]

Glk. *pp* *p* *pp*

Bowl *pp* *p* *pp*

2 [ Perc. *pp* *p* *pp* ]

3 [ Perc. *pp* *p* *pp* ]

P.B. *(ppp)*

gradually rit. to 16ths at  $\text{♩} = 240$ , following Plyr. 1 tempo

gradually match Player 1's tremolo ( $\text{♩} = 240$ )

prepare bowed triangle

large triangle W/ BOW (l.v.)

(small triangles)

(both small triangles and medium triangle\*)

(\* Alternate between triangles *ad lib.* - 1,2,3,2,1,3, etc.)

↑ - on crot. throughout section

● - on glck. throughout section (except where otherwise notated)



(6:46) **16"** (7:02) *All players in rhythmic unison* **10"** (7:12) **8"** (7:20) **10"** (7:30)

lock into measured tremolo (subito), ♩ = 240

**1**

Crt. *p* *pp* very gradual *pppp* *mf* *p* (crotale set) (extra crotale) (l.v.)

Glk. *mp* (l.v.)

Bowl *mp* (l.v.)

**2**

Perc. (temple bowls with hard mallet) *mp* (l.v.) *pp* *ppp* W/BOW, on extra crotale (l.v.)

Crt. *p* *pp* (no decresc.) *pp* *ppp*

**3**

Perc. *pp* *pp* (no decresc.) *p* *mp* (l.v.) (finger cymbals, strike together) (l.v.) (medium tam with soft yarn mallet) *p* *mp* (l.v.)

P.B. *pppp* Low, swelling train whistles; extremely distant, as if floating in from miles away

Proportions on this page have been significantly compressed in order to avoid page turns.

(7:30) 14" (7:44) 14" (7:58) 14" (8:12) **All players in strict rhythm, ♩=240** 14" (8:26) 14" (8:40) 24" (9:04)

↑ - very thin triangle beaters on crot./glck. through end (on crotale set) *pppp*

lock into measured tremolo (subito), ♩=240 *(pppp)*

return to unmeasured tremolo *pppp*

(PAUSE 2" +/-) (8:50) (PAUSE 4" +/-) (8:58)

1 Crt. *pppp*

Glk. *pppp*

2 Crt. (on extra crotale) unmeasured tremolo *pppp* (7:37) (both crotales) gradually match Player 1's tremolo (♩=240) *(pppp)* (♩=240) return to unmeasured tremolo *(pppp)*

3 Perc. (both small triangles) unmeasured tremolo gradually rit. to 16ths at ♩=240, following Plyr. 1 tempo *(pppp)* (7:40) *(pppp)* (♩=240) return to unmeasured tremolo *(pppp)*

P.B. *(pppp)*

(9:04) 14" (9:18) **All players in strict rhythm, ♩=240** 14" (9:32) **All players decresc. very gradually together** 24" (9:56) **Let all sounds ring out into silence** I.V. (approx. 10:10)

lock into measured tremolo (subito), ♩=240 *pp* *mp*

very gradual *(mp)* *pppp*

1 Crt. *pp* *mp* *(mp)* *pppp*

Glk. *pp* *mp* *(mp)* *pppp*

2 Crt. gradually match Player 1's tremolo (♩=240) *(pppp)* *mp* *(mp)* very gradual *pppp*

3 Perc. gradually match Player 1's tremolo (♩=240) *(pppp)* *mp* *(mp)* very gradual *pppp*

P.B. *(pppp)*