

PIERCE GRADONE
IN MEMORY'S
TWILIGHT

for flute, clarinet, violin, 'cello, piano and percussion

PERFORMANCE NOTES

quarter tone sharp

three quarter tones sharp

♭ quarter tone flat

♭♭ three quarter tones flat

♭ slightly flat

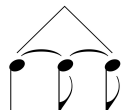
s.p - sul ponticello

s.t. - sul tasto

flz. - flutter-tongue











n - niente attack

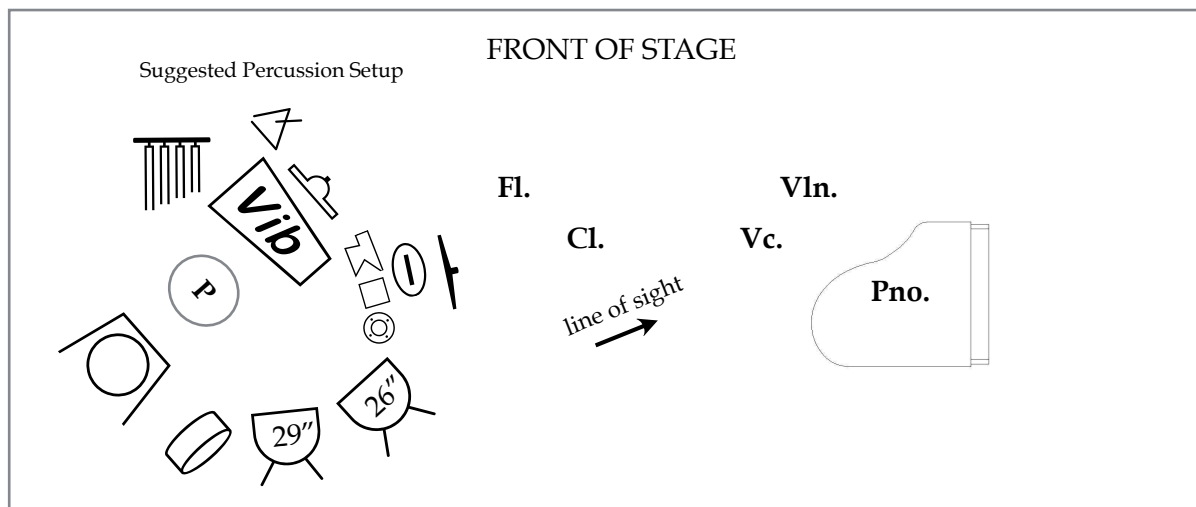
1/4 tone vib. - vibrato wide enough to include adjacent quarter tones

 rising and falling line represents pitch fluctuations resulting from rubbing Superball mallet on skins of timpani/bass drum

X - time signature indicating free time, no discernible pulse

PERCUSSION CONSIDERATIONS

1. **Crotales** (2 octaves)  should be very near **Vibraphone**, ideally mounted behind them.
2. **Orchestral Chimes**  should be near **Vibraphone**.
3. **Timpani (2)**  and **Bass Drum**  should be adjacent, as player will be alternating between them.
4. **Medium Tam-Tam**  should be placed relatively close to bass drum.
5. **Anvil** , **brake drum**  and **mid tom-tom**  should be clustered together, allowing simultaneous playing.
6. **Suspended Cymbal**  should be near **Vibraphone** and **Timpani**.
7. It is imperative that the percussionist has a line of sight with the cellist while playing the **Timpani** (mm. 112-153).
8. **Temple blocks** (high-mid-low)  should be placed near **Crotales** and **26" Timpano**
9. In addition to typical mallets, this work requires a Superball mallet and 2 cartwheel yarn mallets.



INSTRUMENTATION

FLUTE (doubling piccolo)

CLARINET in B-FLAT

PERCUSSION (1 player)

vibraphone (motor off), crotales (2 octaves), orchestral chimes,
2 timpani (26" and 29"), medium tam-tam, ride cymbal, bass drum,
3 temple blocks (high-mid-low), small triangle, anvil, brake drum, 1 mid tom-tom

PIANO

VIOLIN

'CELLO

Duration: ca. 13 minutes.

Transposed score.

**When feasible, *In Memory's Twilight* should be performed
without a conductor.**

70 The world, be gone, yet in this last long night,
Her ghost doth walk; that is, a glimmering light,
A faint weak love of virtue and of good
Reflects from her, on them which understood
Her worth; and though she have shut in all day,
The twilight of her memory doth stay;

An Anatomy of the World: The First Anniversary
John Donne

dedicated to the memory of Angela Strange

for eighth blackbird

IN MEMORY'S TWILIGHT

for flute, clarinet, violin, 'cello, piano and percussion

PIERCE GRADONE
(2016)

Gently singing, long-breathed ♩ = 60

3 ♩ + 2 ♩ 2 ♩ + 3 ♩

Flute (Picc.)

Clarinet in B♭

Vibraphone

1 Percussionist

Percussion

Violin

Violoncello

Piano

MOTOR OFF THROUGHOUT

26" TIMPANI 29" TIMPANI

p resonant, bell-like subito *mf* *p* *mf* *p*

Ad. sempre
play as if alone: soloistic, improvisatory and rubato until m. 9

Fl.

B♭ Cl.

Vib.

Perc.

Vln.

Vc.

Pno.

3 ♩ + 2 ♩

RIDE CYMBAL
scrape quickly
mf

p → *f* *pizz.* *s.t.* *s.p.*

ppp → *p* *f* *mf* → *f*

gliss. across strings with fingertips

Ad.

15 20

Fl.

B♭ Cl. *alternate fingerings*
n *p* *ppp*

Vib. *bowed*
pp < mf
red.

Perc. **CROTALES**
p

Vln.

Vc.

Pno. *p*
red.

21

Fl. *pp* *p* *n*
3 ♯ + 2 ♯

B♭ Cl. *ppp* *p* *pp* *p*
melancholy, soloistic

Vib.

Crt. **CROTALES**
p

Vln.

Vc.

Pno. *mf*
red.

25

Fl. *p* *mf* *ppp* *p* *ppp*

B♭ Cl. *f* *mp*

Vib. dampen F⁴⁵

Crt. CROTALES *mf* *pp*

Vln. *p* *poco vibrato* *p*

Vc. *pp* *mf* *ppp*

Pno. *pp* *mf* *p*



29

Fl. *pp* *mf* *ppp* *pp* senza vib.

B♭ Cl. *f* *pp* dampen A⁴

Vib. *mf*

Perc. *sed.*

Vln. *mf*

Vc. *ppp* *mf* > jeté

Pno. *mf* *f*

36

Fl. *vib.* *f* *ppp* *mp* *to PICCOLO*

B♭ Cl. *f*

Vib. *f* *mf* *p*

Perc. *f* *mf*

Vln. *pp* *mf* *pp* *mf* *ppp* *con sord. senza vib.*

Vc. *pp* *mf* *pp* *mf* *con sord. senza vib.*

Pno. *f* *mf* *pp* *mf* *3 3 3 3*

Red. * *Red.* * *Red.* * *Red.*



41

Picc. *ppp* *mp* *ppp* *to FLUTE*

B♭ Cl. *mf* *f* *fp*

Vib. *mf*

Perc. *mf* **TAM-TAM** *L.V.* *scrape quickly wood drumstick*

Vln. *p* *mf* *pp*

Vc. *mf* *pp* *pizz. L.V.* *f*

Pno. *pp* *mf* *f* *gliss. across strings with fingertips* **INSIDE PIANO**

Red. * *Red.*

43 FLUTE flz. 46

Fl. *fp* *f*

B♭ Cl. *fp* *pp* *mf*

Vib. *f* *pp*

Perc. *sed.*

Vln. *arco* *s.p.* *fp* *f* *subito p*

Vc. *arco* *s.p.* *fp* *pp* *mf* *f* *subito p*

Pno. *pp* *f* *sed.*

47

Fl. *mf dolce* *p* *mf* *p*

B♭ Cl.

Vib.

Perc.

Vln. *single bow* *ppp*

Vc.

Pno. *mf p* *pp* *ppp* *sed.* *sed.* *sed.*

62

Fl. *mf* *p* *mp* *ff*

B♭ Cl. *pp* *ppp* *mf* *p* *ff*

Vib. *pp* *ppp* *mf* *p* *ff*

Crt. *p* *mf*

Vln. *ff*

Vc. *p* *ppp* *f*

Pno. *ppp* *p* *pp* *mf*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

CROTALES

pizz. *arco non vib.* *molto vib.*



65

Fl. *flz.* *fp* *mf* *pp*

B♭ Cl. *fp* *mf* *pp* *n*

Vib. *f* *ppp*

Perc. *f* *ppp*

Vln. *f* *pp* *mf* *p* *pp*

Vc. *f* *pp* *mf* *p* *pp*

Pno. *f* *pp*

Red. *Red.* *Red.*

IV *I* *non vib.* *non vib.*

80

Fl. *f* *p* *f*

B♭ Cl. *f* *p* *f*

Vib. *f*

Crt. *Red.* with one mallet (other hand should be used for crotales mallet)

Vln. *f* *p* *fp* arco ord. vib. *mf*

Vc. *f agitato*

Pno. *f* *p* *f* *p* *f* *p*

Red. * *Red.* * *Red.*

82

Fl. *ff*

B♭ Cl. *ff*

Vib. *CROTALES* *SUSPENDED CYMBAL*

Crt. *p* *p*

Vln. *p* *f*

Vc. *f*

Pno. *f* *ff*

* *Red.* * *Red.* * *Red.* *

84

Musical score for measures 84-86. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Vibraphone (Vib.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 84-86. Dynamics: *f*, *mp*, *f*. Includes a triplet in measure 86.
- Bb Cl.:** Measures 84-86. Dynamics: *f*, *mp*, *f*, *mp*. Includes a triplet in measure 86.
- Vib.:** Measures 84-86. Dynamics: *f*, *f*. Includes a triplet in measure 86.
- Perc.:** Measures 84-86. Dynamics: *f*. Includes a triplet in measure 86.
- Vln.:** Measures 84-86. Dynamics: *f*. Includes a "bow rhythm" marking in measure 84 and a note in measure 86 with the annotation: "*this figure is not synchronized with other parts".
- Vc.:** Measures 84-86. Dynamics: *ff*. Includes a note in measure 86 with the annotation: "(roll if necessary) *this figure is not synchronized with other parts".
- Pno.:** Measures 84-86. Dynamics: *f*, *fp*, *f*, *f*. Includes triplets in measures 84-86 and a note in measure 86 with the annotation: "*this figure is not synchronized with other parts".



87

Musical score for measures 87-89. The score includes parts for Flute (Fl.), Bass Clarinet (Bb Cl.), Vibraphone (Vib.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 87-89. Dynamics: *p*, *f*, *p*. Includes triplets in measures 87-89.
- Bb Cl.:** Measures 87-89. Dynamics: *p*, *f*, *p*, *f*, *mp*, *mf*, *p*, *f*. Includes triplets in measures 87-89.
- Vib.:** Measures 87-89. Dynamics: *f*. Includes a triplet in measure 89.
- Perc.:** Measures 87-89.
- Vln.:** Measures 87-89. Dynamics: *mf*, *f*. Includes a triplet in measure 87 and a note in measure 89 with the annotation: "(roll if necessary)".
- Vc.:** Measures 87-89. Dynamics: *p*. Includes a note in measure 89 with the annotation: "(roll if necessary)".
- Pno.:** Measures 87-89. Dynamics: *f*. Includes a triplet in measure 87 and a note in measure 89 with the annotation: "(roll if necessary)".

90

Fl. *f* *p* *f* *p*

B♭ Cl. *p* *mf* *pp mp* *pp f* *mp*

Vib. *Red.*

Perc. **CHIMES** *f* *mf*

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

Vc. *p*

Pno. *p* *f* *p* *f*

(8^{va}) *15^{ma}*

Red. *Red.* *Red.*

95

Fl. *f* *p* *f* *p* *f* *p* *f*

B♭ Cl. *pp* *p* *mf* *pp*

Vib. *f*

Crt. **CROTALES** *mf* *with flute*

Vln. *p* *f* *p* *mf* *p*

Vc.

Pno. *mf* *p* *mf* *p* *mf*

(8^{va})

slow *fast* *slow*

Red. *Red.* *Red.*

Red. freely, maintain a sustained texture, but avoid muddiness until m. 99

98

Fl. *f*

B♭ Cl. *p* *f* *fp* *f*

Vib. *p* *f*

Perc. *Red.*

Vln. *f* *ff* *p*

Vc. *p* *f* *fp* *f*

Pno. *ff* *mf*

99

let open G ring throughout

100

Fl. *pp* *f* *p*

B♭ Cl. *pp* *p* *mf*

Vib. *ppp* *ff*

Perc. *Red.*

Vln. *pp* *mf* *f*

Vc. *pp* *f* *agitato*

Pno. *ff*

101

ord. *s.p.*

103

Fl. *f* *mp* *f* *ff*

B♭ Cl. *f* *f* *ff*

Vib. *p* *mp*

Perc. *p* *f* **SUSPENDED CYMBAL**

Vln. *fp* *ff* *s.p.* *ord.* *s.p.*

Vc. *fp* *ff* *agitato*

Pno. *f* *p* *mp* *mf* *f* *ff* *loco*

2. ♩ + 3 ♩

106

Fl. *f* *p* *flz.*

B♭ Cl. *f* *pp* *p*

Vib.

Perc. **TAM-TAM** L.V. **BASS DRUM** HANDS *f* *p*

Vln. *ppp*

Vc.

Pno. *loco* *ppp* *hold pedal until sound completely fades away*

112 Tempo ad libitum, quasi cadenza (♩ = 60)

109

Fl. *f*

B♭ Cl. *pp*

Vib.

Perc. *mf*

Vln. *f* -> ord.

Vc. *fp* *f agitato*

Pno.

A4 on I-sul may be touched with thumb full bow

3" 2"



Vc. 113

3" 2" 3"



Vc. 114

mf *subito p* *pp* like an echo

solistic, rubato

allow each note to resonate within the space



115 **A tempo** (♩ = 60)

26" TIMPANI
CARTWHEEL MALLETS

Timp. *ppp* *mf*

Perc.

Vc. *ff*

strum pizz.



Fl. 117

B♭ Cl.

Timp. PICK UP BOW 29" TIMPANI CARTWHEEL MALLETS 26" TIMPANI
p *mp* *p* *mf*

Perc.

Vc. *f*
molto appassionato
with a sense of growing
intensity and agitation

*release pedal at last possible moment before moving to TIMPANI



122 124 2 DRUM STICKS

Timp. *p* *mf* *mp* *f*

Perc. BRAKE DRUM MID TOM *mf*

Vln. pizz. *f*

Vc. *p* *f* *p* *mf* *pp* *p* *mf*

retake freely

*first two eighth notes in this figure should be notably slower than those following

**the final four sixteenth notes should be consistently in the current tempo

131 Rhythmic, nearly mechanical, with urgency ♩ = 94

128 accel. ----->

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4} + \frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$

B♭ Cl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4} + \frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$

Vib. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4} + \frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$

Perc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4} + \frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$

Vln. arco s.p. quasi trill p 3 p

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4} + \frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$

Pno. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4} + \frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$

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

ord. II II



133 4♩ + 3♩ 2♩ + 3♩

Fl. $\frac{7}{16}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{8}$

B♭ Cl. $\frac{7}{16}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{8}$

Vib. $\frac{7}{16}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{8}$

Perc. ANVIL BRAKE DRUM mp mp

Vln. arco s.p. p 3 pizz. f

Vc. II II f

Pno. ON KEYBOARD mf $p > ppp$ 3

* $\frac{7}{16}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{8}$

139 2♩+2♩+3♩

Fl. *pp* t k t k t *f* harmonic series gliss.

B♭ Cl. *sfz* *f* slap tongue

Vib.

Perc. ANVIL *mp* BRAKE DRUM *mf* HARD YARN MALLETS *pp* TEMPLE BLOCKS *mf* DRUM STICK

Vln. arco s.p. *p* pizz. *f* *p* harm. gliss. *f*

Vc. *f* *p* *f* *p* 3

Pno. *mf*

143

Fl. *f* pizz. slap tongue

B♭ Cl. *f*

Vib.

Perc. BRAKE DRUM *mf* ANVIL BRAKE DRUM

Vln. pizz. *f*

Vc. *f*

Pno. *f*

rit. -----> Tempo I ♩ = 60

Fleeting, gossamer ♩ = 120

Musical score for measures 147-152. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Vibraphone (Vib.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Measures 147-151: The music is in 4/4 time, with a key signature of one flat. The tempo is marked as ♩ = 120. The Flute part starts with a dynamic of *f* and includes a *percussive* marking. The Bass Clarinet part also starts with *f*. The Vibraphone part has a *f* dynamic. The Percussion part is silent. The Violin part starts with *f* and includes an *arco* marking. The Viola part starts with *f*. The Piano part starts with *f*. The time signature changes to 3/4 at the end of measure 151.

Measure 152: The time signature is 3/4. The Flute part has dynamics of *p*, *f*, *mf*, and *p*. The Bass Clarinet part is silent. The Vibraphone part is silent. The Percussion part has a *p* dynamic and includes a **SMALL TRIANGLE** marking. The Violin part has a *p* dynamic. The Viola part has a *pp* dynamic and includes a *pizz.* marking. The Piano part has a *pp* dynamic and includes an *arco* marking.

Additional markings include *pp* in the Flute part at the end of measure 151, and *Red.* and **Red.* at the bottom of the page.

Musical score for measures 168-174. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Vibraphone (Vib.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 168-174. Dynamic markings: *mf*, *p*, *f*, *p cantabile*.
- B♭ Cl.:** Measures 168-174. Dynamic markings: *mf*, *p*, *f*, *p cantabile*.
- Vib.:** Measures 168-174. Dynamic markings: *mf*, *p*, *f*, *p*.
- Perc.:** Measures 168-174. Dynamic markings: *mf*, *p*, *f*, *p*.
- Vln.:** Measures 168-174. Dynamic markings: *mf*, *p*, *f*, *p*.
- Vc.:** Measures 168-174. Dynamic markings: *mf*, *p*, *f*, *p*.
- Pno.:** Measures 168-174. Dynamic markings: *mf*, *p*, *mf*, *p*, *mf*, *f*.

Rehearsal marks: *Red.*, ** Red.*, ** Red.*

Musical score for measures 175-181. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Vibraphone (Vib.), Percussion (Perc.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 175-181. Dynamic markings: *mf*, *p*, *f*, *mp*.
- B♭ Cl.:** Measures 175-181. Dynamic markings: *mf*, *p*, *fp*, *f*.
- Vib.:** Measures 175-181. Dynamic markings: *mf*, *p*, *f*.
- Perc.:** Measures 175-181. Dynamic markings: *mf* (not so loud as to overpower ensemble).
- Vln.:** Measures 175-181. Dynamic markings: *pp*, *f*.
- Vc.:** Measures 175-181. Dynamic markings: *mf*, *f*, *p*, *f*, *pp*.
- Pno.:** Measures 175-181. Dynamic markings: *mp*, *mf*, *f*.

Rehearsal marks: *Red.*, ** Red.*, ** Red.*

Annotations: **ANVIL**, *pizz. with fingertips, delicate*.

179

Fl. *p* *mf* *p* *mf* *mp*

B♭ Cl. *p* *mf* *p* *mf* *p* *mf*

Vib.

Perc. **SMALL TRIANGLE** *p*

Vln. *pp* *f*

Vc. *p* *mp* *f* arco

Pno. *p*

183

Fl. *f* *pp* *p* *mp* *f* *p*

B♭ Cl. *f* *pp* *p* *mf* *p* *mf* *p*

Vib. *f*

Perc. *f*

Vln. *ff* *subito pp* *f*

Vc. *ff* *f*

Pno. *f* *p*

188

Fl. *f* *p* *f* *p* *f* *p* *f*

B♭ Cl. *f* *p* *f* *p* *f* *p* *f*

Vib. *f*

Perc. *f*

Vln. *f* *p* *fp*

Vc. *f* *p* *fp*

Pno. *f*

192

Fl. *subito p* *p* *mf* *p* *f*

B♭ Cl. *subito p* *pp*

Vib.

Perc. **CROTALES** L.V. *f* **SMALL TRIANGLE** *p*

Vln. *f* *n* *pp*

Vc. *f* *n* *pp* *pizz.* *p*

Pno. *ff* *pp*

197 200

Fl. *p* *mf* *p*
breathe freely throughout, but slur each pitch change

B♭ Cl. *ppp* *pp*

Vib.

Perc. **SMALL TRIANGLE** *p* **SMALL TRIANGLE**

Vln. *pizz.* *pp* *con sord. arco poco vib. III* *ppp*

Vc. *pp* *ppp*

Pno. *8va (both hands)* *pp* *ppp*

* *sed.* * *sed.* * *sed.* *

Tempo I ♩ = 60

201

Fl. *pp* *p* *pp*

B♭ Cl. *ppp* *pp*

Vib.

Perc. **CROTALES** *p* **to CHIMES**

Vln. *con sord.* *pp*

Vc. *pp*

Pno. *pp* *ppp* *mp*

* *sed.* * *sed.* *

207

Fl. *pp* *mp* *pp* *mf* *p*

B♭ Cl. *pp* *mf* *p* *cantabile*

Vib. CHIMES

Perc. *p* *mp*

Vln. *p* *mf* *pp* *ppp espress.*

Vc. *p* *mf* *pp*

Pno. *p* *mf* *pp*

213 ♩ = 54

212

Fl. *mf* *ppp* *p* *mf*

B♭ Cl. *mf* *ppp* *p* *mf* *bend with embouchure*

Vib. VIBRAPHONE (motor off) *mf* *p*

Perc.

Vln. *pp* *mp* *pp* *p* *non vib.* *ord. vib.*

Vc. *p* *pp* *p* *non vib.* *ord. vib.* *pizz. with fingertips, delicate* *arco II*

Pno. *mf* *pp* *p*

218 219 non vib.

Fl. *pp* *mp* *pp* *pp* *n*

B♭ Cl. *pp* *mp* *pp* *pp* *n* let sound fade completely before releasing

Vib. *pp* *p* *pp*

Perc. *pp* *p* *pp*

Vln. *pp* *pp* let sound fade completely before releasing

Vc. *pp* *pp* let sound fade completely before releasing

Pno. *pp* *p* *pp*