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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Three Compositions: *Bless This Mess, Wonderful Things, Music is My Life*

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy

in

Music

by

David Andrew Wightman

Committee in Charge:

Professor Lei Liang, Chair
Professor Amy Adler
Professor Anthony Burr
Professor Rand Steiger
Professor Michael Trigilio

2010

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Chair

University of California, San Diego

2010

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ABSTRACT OF THE DISSERTATION

Three Compositions: *Bless This Mess*, *Wonderful Things*, *Music is My Life*

by

David Andrew Wightman

Doctor of Philosophy in Music

University of California, San Diego, 2010

Professor Lei Liang, Chair

This dissertation documents three compositions: *Bless This Mess* for flute, clarinet, violin, cello, piano and percussion, *Wonderful Things* for soprano, guitar and vibraphone, and *Music is My Life* for electric guitar and drum machine. *Bless This Mess* contrasts disjunct gestures to create ecstatic static textures that develop in musically eccentric manners. *Wonderful Things*

consists of four movements that contain interrupting themes from the remaining three movements. *Music is My Life* uses heavy metal vocabularies, repetition and physically exhausting performance demands to create a work of ecstatic stasis.

Introduction

This final dissertation paper reflects on my three compositions *Bless This Mess*, *Wonderful Things* and *Music is My Life*, and makes some conclusions on strategies, techniques and approaches that I have developed during my time in San Diego, and how that will affect the music I will make in the future.

First I would like to talk briefly about coming into UCSD. I remember at the first “welcome” meeting, the chair of the department John Fonville asked us to introduce ourselves and describe our area of research. At that time it was very hard for me to succinctly describe what I was doing in all of my pieces. I knew I was drawn to experimental, avant garde, or what I would like to call critical music, but I did not know how my music fit into this work.

With the three pieces presented here I will show how I realized what I wanted to accomplish musically and also how to articulate these ideas.

Bless This Mess

The title of this piece refers to two things: the nature of the musical material and formal organization of this piece as well as a larger aesthetic trend that I have developed in my recent music. Concerning the material, all the individual gestures in the beginning of the piece rarely respond or react to each other. They are isolated events that have an aggressive discontinuity to be discussed in detail later. On a larger formal level, the development, transitions and order of the sections are often deliberately unprepared or unexpected. This continual unpreparedness begins to create its own type of consistency by the end of the piece.

On a more conceptual/aesthetic level, I am interested in material that is constructed of isolated incidents of dissonance but result in one consonant mass. In this example the material is in complete opposition with the form or the result of the treatment of the material.

Three Material Types in *Bless This Mess*

The beginning of the piece consists of three types of material: directional, static and idiomatic. The directional material is always either ascending or descending using major scales. Examples of this material can be heard in m. 14 in the violin, m. 18 in the flute or m. 43 in the piano. These passages contain a rhythmic acceleration or deceleration. Within this material type there is a feeling of the music having direction and leading to an arrival point.

The static material focuses around one pitch with slight variations in timbre or pitch. Examples of this material can be heard in m. 22 in the violin, m. 13 in the flute or m. 15 in the clarinet. While there is a small detail of change, the overall material seems to remain stationary and without direction.

The idiomatic material is quite different from the other two types of material because its compositional construction is determined by the nature of the instrument. In this respect, the audible results from a gesture on the violin or clarinet can be dramatically dissimilar. Examples of this type of music can be heard in m. 24 with the cello overpressure on open strings, m. 15 with the clusters in the piano, or m. 33 with the white bar glissandos in the xylophone. These gestures oftentimes reference the playing of an amateur or child (for example: using too much bow pressure on the violin or cello).

These three gesture types have existing connections that often blur the material type identity of a specific gesture. Some gestures could be identified with two of the material types. For example, many of the idiomatic gestures are static, such as the piano clusters heard in m. 92. These idiomatic gestures seem directional, for example the piano and vibraphone gestures that are heard throughout the work. In this way the idiomatic gestures serve as a strong tool to blur the nature of the three material types.

Finally, there is an extreme simplicity to most of these gestures because they are intentionally one-dimensional. There is a sense of disposability to these gestures and they almost seem naïve in their obvious compositional construction

and individual functionality. This is to create a tension between the gestures and bring our attention away from the specific details to the larger relationships of the “mess”.

A Formal Analysis of *Bless This Mess*

The first section of the piece goes through rehearsal letter G and consists of an obsessive, continual presentation of the three material types. I took care to present an even, balanced quantity of each type. Besides the contrasting material types, the gestures also clash with each other through abrasive, discordant shifts in harmony (A-flat major scale in the cello against the B-natural and A-natural in m. 60) and rhythm (the percussion 32nd notes versus the flute quintuplet 32nd notes in m. 52). There are no points of satisfying harmonic or rhythmic counterpoint and very few points of unison playing (m. 70 between the flute and clarinet).

The first section of the piece is under more restraint than just the limitation of three material types. The entire section is limited to gestures that move back and forth between the dynamics of piano and forte. They maintain a dynamic space of moderation and “good standing”. Pitch space is also limited and controlled before letter G. The material never goes above an A above the treble clef and never below a G on the bass clef. Not only does this limit the pitch range but it also greatly affects the nature of the writing of the instruments. This compositional filter does not affect all instruments equally. For example in this

first section, other instruments cover up the flute because it plays in its lower register. The flute will finally be heard in the third section.

The second section of *Bless This Mess* begins at letter G marked “Suddenly Distant, Aloof” and goes through letter H. Here the same material is re-presented in mm. 111-137. However, it has been submitted to a series of distortion/transformations. The entire dynamic range has been dwarfed to pianissimo and pianississimo. There has also been register compression so that now only notes G to B-flat are heard. Finally the actual phrases have been diminished. The endings of each phrase are chopped off and the remaining fragments are connected. This happens in the section from letter G through H.

The third section starts at letter H marked “Raucous!” The material from the beginning of the piece (mm. 1-54) is re-presented and expanded in many of the same ways it was compressed in the second section. The dynamics are expanded now with most gestures going from forte to fortissimo. The pitch range has expanded and is bumped to the outer octaves, completely abandoning the inner pitch space of the second section. The flute and clarinet players even switch to auxiliary instruments here (piccolo and bass clarinet respectively) to further execute the extremity. Finally the lengths of the phrases are extended and expanded. Gestures that were once 2 measures long are now 4 or 5 measures. For example, the xylophone gesture, which initially appears as two measures (mm.2-3) in the first section, appears extended into five measures (mm.153-157) in the third section.

Through these three large sections we have witnessed a transformation of material. The material types are intentionally not strikingly interesting in isolation. Rather, interest lies in the relationships between the three material types, which create a sort of stasis of discontinuity. However, this local state of confusion and discord has gone through 3 very clear, explicit transformations.

At letter K we break with the ideas and expectations that have been created elsewhere in the piece. Here is another transformation, yet it comes from a different set of logic and parameters than the “filters” from the earlier sections. The concept that is maintained from the previous section is not the material types but the energy, the “ecstatic stasis” that was created through expansion. In fact, all of the three material types are abandoned. One might see the piano scalar figures as a transformation or distortion of the directional material, but it is so striking and individualistic that it sounds like a new musical object, even if it is distantly related. There is even a compositional transformation in the percussion as the player’s part is now free in time and he/she is instructed to perform given figures “as fast as possible” on the snare drum and sizzle cymbals (letter K).

Possibly the most striking transformation at letter K is the final arrival to a sense of ensemble. While the music is still very rhythmically complex, we hear the group working together to create one flowing musical texture. The pianist is heard as a soloist with the remaining members of the ensemble creating a wild,

buzzing accompanimental texture, while on top of this the pianist shreds arpeggios.

The section beginning at letter K is a complexity constructed of simplistic materials. The winds are playing just one note in very regular rhythms (see the flute at m. 207), the strings are playing these very benign open string-crossing gestures (again a reference to the amateur or the practice room), and the percussionist is wailing on a series of similar, specific gestures. However, when all of these naïve ideas/gestures come together it creates an excitingly rich musical texture.

The final section starts at letter O marked “Deliberate and Manner”. This section is signaled by a transformation. First it is punctuated by a “loud” silence in m. 261, the first silence we have heard in a piece full of busyness (much sounding quite careless and raucous). Following the silence we hear a C major chord in root position. This gesture of order is striking and unexpected, but at that moment this shift is appropriate. A transformation that is large and unprepared seems almost necessary after the care, perverse logic and deliberation in the previous sectional transitions.

This repeated C major chord gesture is quite referential. Both through instrumentation (violin, cello, and piano) and spelling it vaguely references the rich repertoire of classical and romantic piano trios. In this way, the gesture functions like some type of quotation yet it is so removed and fragmented from the literature that it could point to several different composers and pieces. We

are suddenly drawn to a place of critical listening where we are exposed to the disturbing, terrifying but exciting place of a contemporary listener.

As a listener we go through different psychological musical spaces as the chord insistently continues. At first it seems amusing, largely due to the non-sequitarian nature of the chord compared to the dissonance and independence of the orchestration in the previous sections. Then it is psychological musical fragments for many listeners: to some it seems dull and aggressively displeasing, to others it seems tragic in its stagnancy, to some it seems disturbing in its almost naïve position in the piece. The material is even heartbreaking for its earnestness that seems pointless or ineffective in a piece with such formal and local complexities.

I have played this recording for many people and witnessed these various reactions. In the most extreme case, the French composer Allain Gaussin immediately laughed out loud and shook his head in disgust at letter O but by m. 282 he was focused and emotionally invested in the piece more than before.

Besides this startling C major chord, a second layer of complexity is heard in the dissonant long tones played by the piccolo and bass clarinet. These gestures were constructed from partials from the natural harmonic series, but function less as harmonic pitch objects/constructions/harmonies and more as gestural and timbral collisions with the C major chord in the piano and strings. The listening experience is an engagement with an extremely displaced interval contrasting with a chord rather than any particular pitch relationships. A new

point of contrast has been created: not of the three material types but rather now from this referential C major chord with the lifeless winds.

These two new characters are insistent but in strikingly different ways. The C major chord is unchanging and repetitive, until it finally fades away in pizzicato form (letter P, another mass transformation, suggestive of the earlier large scale compositional processes). The winds repeat in a rather dull and lifeless matter, adding space between gestures but never really giving up or changing.

From out of these textures comes a very unusual character/instrument. The triangle emerges from the C major chord, initially doubling the rhythm. As time passes, the triangle develops its own rhythmic and expressive language. The instrument is marked “solo” at letter P. Here an instrument that is often used in the back of the orchestra is brought to center stage as a soloist. With this material I ask the question “can an instrument that was constructed for nonsense/distaste or low art cultural associations become expressive and emotional?” I posed this question in my percussion quartet *The Possibility of Excellence* in which four unlikely percussion instruments (whip, ratchet, vibraslap, and flex-a-tone) were instructed to play very expressive emotional lines. It was a demonstration in a beautiful, epic failure.

One non-sequitor is answered by another as the piece concludes with a strikingly unusual triangle solo which is jarring for a few reasons. The piece ends with a new transformation: a concept of a soloist. The idea was hinted at with the

piano material at letter K but throughout the entire work the six musicians have been playing together with unclear hierarchical relationships. Like the three material types from the beginning, this strikingly unusual soloist puts us in an uncomfortable, questionable space.

Was this music blessed? Or was it just a mess? I think these types of formal and local relationships create situations for listeners to be put into a place of reflection rather than discovery of clear, explicit answers. This music asks questions rather than dictates solutions. It creates a space for the listener to reflect critically not only on this piece but on much of their entire listening experience with music and noise.

Wonderful Things

I choose this text for a few different reasons: first, I wanted to choose a text that ran the gamut of suggestive imagery from the amusing to the sacred, often blurring the lines between. This goes back to the idea of critical listening discussed above. This type of material happens throughout the work but is clear at the end of the poem when Padgett writes “Where I may go at will, And sit down and tap, My forehead against the sunset, Where he takes off the uniform, And we see he is God, God get out of here, And he runs off chirping and chuckling into his hand...”

Second, I love the way this poem re-contextualizes itself. A verse will initially have one meaning, but be followed by a verse that totally re-contextualizes the previous statement. For example, one line says, “Yes, I think of you” but it is followed by “with very little in mind”. The meaning is changed from one of complete admiration and sincerity to bitterness and sarcasm. This transformation of meaning is analogous to what I am interested in musically with quotation and contrasting musical gestures.

Finally I chose this text for the formal complexity. In my analysis, the poem has four large sections that fill the page in very different ways. The first section (“Anne, who are dead”) has lines that float back and forth around the page with different amounts of space between each verse. This is in complete contrast to the second section (“So I’ve been sleeping lately”), which is very

ordered and compressed into one tiny square of text. This was a perfect fit for my musical vision, which would reference the four movements of a symphony.

Formal Organization for *Wonderful Things*

The orchestration of this piece is unusual due to the commission, which was generously offered by the UCSD music department in the fall of 2009. I wanted the formal organization of the piece to reference the complexity and confusion of the ensemble in that it would fall between a kind of symphony/large ensemble piece and art song.

The piece is divided into four short movements. The first movement is an introduction, which serves as a quasi-overture. The guitar and vibraphone present musical fragments (in its exact quotation) that appear in the remainder of the piece. The second movement is an *Adagio*, almost referencing the slow movement of Mozart's *Divertimento Concertante*. The third movement is a scherzo and trio with repetitions of musical material. And the final movement is a long finale in which one final gesture is deconstructed/destroyed/distorted over time.

While these referential symphonic formal movements are clear, the tradition of the voice as soloist from the art song is always present with the voice serving as an instrument to push the music forward, transforming the musical background. The role of the voice is rather strange. When it does participate it is often the soloist and its role becomes the focus of the piece. There are huge

sections of the piece where the voice does not participate and the vibraphone and guitar are shredding away at their own warped vision of a duo symphony.

1st movement: Introduction (“Overture”)

The first movement consists of a contrasting dialogue between two instrumental groups and materials: the soprano against the guitar and vibraphone. In this movement the soprano’s delivery is very natural, almost speech-like. This is the only time in the entire piece in which we hear the soprano alone. This is also the only time in which we hear her functioning lyrically and generating her own melodic material that is independent of the surrounding instrumental material.

The guitar and vibraphone serve as interruptions to this wandering, ascending vocal line. Each brief instrumental gesture is a direct quotation from a moment in music in the next three movements. For example, the guitar and vibraphone quote from m. 2 is taken from the fourth movement (the second half of m. 84 into m. 85).

The trajectory of the first movement lies in the vocal line. It starts in the low register of the soprano’s range, and as the short movement progresses, ascends into the higher register. The dynamic also expands as the soprano becomes more emotional.

There is a compositional logic, an almost stubbornness, to the functionality of this movement. The soprano and opposing instrumental group continue to

alternate back and forth but neither is responding to one another. This type of anti-musicianship/anti-ensemble appears many times in this piece and in many of my other pieces, including the three material types in the beginning of *Bless This Mess*.

2nd movement: Andante

This movement loosely references the 2nd movement of Mozart's *Divertimento Concertante* in its clear relationship between harmony and melody and in this way references the entire classical tradition. The movement sets up another dichotomy: harmony/accompaniment (vibraphone and guitar) against melody (voice). Now the two groups that were in temporal successive opposition in the first movement are brought together in a new hierarchical relationship. This movement outlines the compositional construction of the remainder of the piece. Each movement will be interrupted by gestures (either original or distorted) from another movement. An example of this phenomenon can be heard in the guitar in the second half of m. 36. This D-sharp minor chord (and the double stop following) is taken from m. 18 of the 3rd movement.

The pauses in mm. 22 and 26 reference the pauses in the poetry. They are amplified in this musical setting since so much of this piece is constant musical ideas.

3rd movement: Scherzo and Trio

The third movement references the form and construction of a scherzo. There are a series of short melodies that undergo quick shuffling and reconstruction. However, these elements are once again interrupted by themes of the 2nd and 3rd movements. An example of this can be heard at the beginning of the piece when a sustained E minor chord clashes with the modal D-sharp passage.

The 1st theme is heard twice, once at the beginning of the piece and then again at letter A. The 2nd theme is heard for the first time at letter B and is followed in traditional form with a return to the 1st theme at letter C. The 2nd theme returns again at letter D followed by a return to the first theme at letter E. Letter F marks the beginning of the 3rd theme and the entrance of the voice in this movement. This is greeted with a fragmentation of that theme at H, almost a 4th theme. Finally, there is a return to the 3rd theme at letter I.

Letter J marks a return of the 1st theme, although it is almost completely deconstructed and destroyed. K marks the return of the 2nd theme followed by the 1st theme again at L. The 3rd theme from the trio returns at letter M and is followed by its complete fragmentation at letter N to close the movement.

4th Movement: Finale

The fourth movement is unique because the material that is interrupted is already disjoint. The main contrasting ideas are the sustained clusters in the upper register of the vibraphone clashing with the barbaric chords heard in the

guitar in mm. 1-2. There is not only a contrast in character but also pitch and instrumental tactility (the guitar part is idiomatic, almost a cliché in its “folkness”, while the vibraphone part is thorny and not reflective of the construction of the instrument). The result is a music that suggests multiplicity distorted and transformed to further levels of disjointedness. These further levels of complexity come from the interjections from the 2nd and 3rd movements.

The entire 4th movement consists of a repetition of one gesture (1st heard in mm. 1-4), which is transformed. The tempo is literally slowed down from quarter note equals 90 to 80 to 72 to 60. The rests between each gesture expand and become larger. The rhythmic complexity of the guitar gradually simplifies until the player is just strumming one chord per measure (letter H until the end). The pitch complexity of the guitar gradually changes so by the end of the piece the guitarist is only playing on open strings, as if the left hand has completely given up. The result is extremely resonant. The vibraphone transforms through the piece as well. It descends from its upper register down to its lower register (m. 84). The interruptions from movements 2 and 3, entirely disappear from letter F until the end of the work.

Reflections on *Wonderful Things*

Writing a piece in this manner was a new strategy that helped systemize, organize and realize many of the ideas that I had flirted with in earlier

compositions. The piece is referential to tradition, but at the same time it constantly quotes itself. These quotes end up destroying the composition.

This was a challenging piece to compose because it was like writing three pieces: the first was a construction of the ideas of the original 3 movements. The second process included the fragmentation and interruption of each movement. The third level of work was a kind of standardization and musical evaluation of each new deconstruction. Does transforming and interrupting all of this material in the end create a composition that works as music?

In this composition I wanted a balance between the interruptions and the core or actual musical material belonging to that movement. I wanted the listener to ask “why am I hearing themes from the 2nd and 3rd movement in the 4th movement”, but to still hear a hierarchy of the material of the 4th that actually belongs there. There are certainly moments when this idea is challenged. The end of the third movement is almost identical to the beginning of the fourth movement. However, for the most part, we hear these interruptions as not belonging in an established musical environment.

While I feel that the results of this compositional process were interesting and successful, I'd like to take this idea further in the direction of fragmentation and identity deconstruction. I could imagine a work in which the fragmentation was much smaller and the interruptions more frequent. The result would be a four (or more) movement work in which each movement would sound very similar to the next. Each movement would be a different telling/sounding/construction of

the same piece. There would be no hierarchy and no feeling of material belonging to one movement or another. I hear this music as shifting and changing character, pitch center, texture, and creating a buzzing musical object that would align itself to a moment of ecstatic stasis.

Music is My Life

The final part of my dissertation is *Music is my Life*, which is a piece I wrote for drum machine and guitar. The piece differs in a few ways from the other two works in that I wrote it for me to perform in various contexts (not necessarily the concert hall, however one of the earliest performances was on a UCSD music concert held at the loft), and I collaborated with artist Jacob Ciocci to make a video for the work.

Performance has been an important part of my life. In high school I played in rock bands, as an undergraduate in college I was a double bass performance major, and after college I played drums and electronics in the noise art rock group Extreme Animals (with Jacob Ciocci). Performance is something I want to continue doing once I leave UCSD and something that I think is one small but important distinction between me and other composers. Not only do I have the experience of the player's perspective (which is always helpful for the composer) but I am also performing in a variety of different contexts from filthy basements to snooty galleries to dive bars and concert halls. I am interested in making (and performing) music that reacts and responds (or stubbornly refuses) to these different environments.

There are many aspects of this piece that reference traditions outside of contemporary concert music. Most notably would be the heavy metal references in the piece and the video. However the work also uses elements/techniques that I use in my concert music. For example, this contains characteristics of

ecstatic stasis. All elements are there: the physicality, the volume, the repetition, the abrasive timbre, etc.. In fact this piece has a lot in common with the work OV by Orthreim, which I sited as a clear example of this music phenomenon in my qualifying exams.

Second, the role of heavy metal in this work serves more as a kind of appropriation and quotation rather than a gut wrenching, sincere declaration of the subgenre. The music is necessary and site specific; it could not be replaced by any other form of music. However there is a severe critical distance created by the construction of the form and the relevance of the guitar and drum machine gestures that suggest quotation or appropriation, techniques that are the basis of *Bless This Mess* and *Wonderful Things*.

After I wrote the music for this piece, Jacob Ciocci and I went on and presented this composition. We thought a video might support the piece as the other work on the tour was going to include videos by Jacob and music by him and me. We talked about how to strengthen the music/be analogous to the music but also use techniques that he had developed. These techniques include use of Youtube footage and a flicker effect, in which the series of images are alternated back and forth.

The implications of the piece go back to the connection of the physical to the spirit. This is manifested in two ways: first in the guitar shredding and the duration of this act of superhuman virtuosity. The piece really becomes a duration study and a challenge to the body. Second is the video, which is filled

with wild head banging. This act is the ultimate expression of wild chaotic physical enactment of the music.

More importantly than this idea of spirit and body is the connection between the mundane (or ordinary) and the spirit. This is manifested in the work through the use of repetition, which becomes hypnotizing and almost removes the musical material from its context. This stubborn lack of change shows an absurd stasis. Second, this connection of mundane and spirit is emphasized by the video, which features children and teenagers in their everyday lives and environments using cheap accessible technology to document themselves, expressing their love and passion for music.

Conclusion

In conclusion, I will continue to compose music exploring ideas that were developed at UCSD, realized in these three dissertation pieces and discussed in this accompanying document. Such elements include the ecstatic stasis that sound in the blur of *Bless This Mess*, or the loud repetition of *Music is My Life*, and also the use of quotation and appropriation that is heard in *Wonderful Things* from movement to movement, or of metal culture heard in *Music is my Life*. These are aesthetic areas that I wish to explore further by making more saturated environments and finding new relationships between contrasting compositional materials.

I would like to thank the UCSD music community for their continued support and for challenging me. When one enters an environment where everyone is doing his or her own specific, particular research, it can be very challenging to understand one's place. This environment helped me realize what is important (and not important) to me and helped me become a focused composer and musician.

Finally, I will keep performing and collaborating with artists. Both practices have come very naturally over the years and have created some of my most interesting works. These experiences have helped me reach audiences outside the contemporary art music scene, something that has been very rewarding.

Bless This Mess

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

David Wightman

2010

for the Red Light Ensemble

Bless This Mess

DAVID WIGHTMAN

with energy ♩=120

Flute
p *f* 3

Clarinet in Bb
p *f* 3 *gliss.* *f*

Violin
gliss. (highest note possible double stop) *p*

Violoncello
f 5 *p* 5

Piano
p *f* 5 6 5 3

Percussion
with energy ♩=120 Xylophone 6 3 3 *p* *f* *p*

19

Fl. *f* *p* *f*

Cl. *p*

Vln. *gliss.* *gliss.* *p*

Vc. *f* 3 3

Pno. *f* 3

Per. (white bars) *f* *gliss.* 3 *gliss.* *gliss.*

A

22

Fl.

Cl. normal 3 3 3 *p* *f* *p* *f* *p*

Vln. *f* *p* *f*

Vc. *p f* *p* over pressure 3

Pno.

Per. *p* 3 3 3 3 *f* *p* *f*

34

The musical score consists of six staves. The Flute (Fl.) staff begins with a melodic line starting on a whole note, marked *f*, which then transitions to a half note marked *p*. The Clarinet (Cl.) staff is mostly silent, with a few notes at the end of the measure marked *f*. The Violin (Vln.) staff features a series of sixteenth-note runs, starting with a *p* dynamic and ending with a *f* dynamic. The Viola (Vc.) staff provides harmonic support with sustained notes. The Piano (Pno.) staff includes a triplet of notes labeled "(white keys)" and glissando markings (*gliss.*) in both hands. The Percussion (Per.) staff has a complex rhythmic pattern of sixteenth notes, with dynamics ranging from *f* to *p*.

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

f *p* *f* *f* *p*

37

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

B

f *p* *f*

p *f* *p* *f* *p*

p *f* *f*

p *f* *p*

p *f*

B (white bars)

p

43

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

slow, wide vibrato

p *f* *mp*

f *p*

sul tasto

6 6 6 6 6 6

f *p*

f *p*

f *p*

Detailed description of the musical score: The score is for measures 43, 44, and 45. The Flute part (Fl.) has a 'slow, wide vibrato' instruction. The Clarinet part (Cl.) has dynamics *p*, *f*, and *p*. The Violin part (Vln.) has a 'sul tasto' instruction and six sixteenth-note chords marked '6'. The Viola part (Vc.) has dynamics *f* and *p*. The Piano part (Pno.) has dynamics *f* and *p*. The Percussion part (Per.) has dynamics *f* and *p* and includes 'gliss.' markings.

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Fl. *f* *p*

Cl. *f* *p* *f* *p* *f* *pp*

Vln. *f* sul pont.

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

Pno. *f* forearm cluster

Per. *p* *f*

5

normal

3 3 3 3 3 3

3 3

6

Detailed description: This page of a musical score covers measures 46 to 49. The Flute (Fl.) part begins in measure 46 with a five-measure phrase marked *f*, followed by a rest in measure 47, and then a triplet of eighth notes in measure 48 marked *p*. The Clarinet (Cl.) part has a rest in measure 46, followed by a series of triplets in measures 47 and 48, with dynamics *p*, *f*, *p*, *f*, and *pp*. The Violin (Vln.) part plays a single note in measure 46 marked *f* sul ponticello, which is sustained through measure 47. The Viola (Vc.) part has a triplet of eighth notes in measure 46 marked *f* to *p*, followed by rests in measures 47 and 48, and then triplets of eighth notes in measure 49 marked *p*. The Piano (Pno.) part has rests in measures 46 and 47, followed by a forearm cluster in measure 48 marked *f*. The Percussion (Per.) part has a six-measure phrase in measure 46 marked *p*, followed by a phrase in measure 47 marked *f*.

50

Fl. *f* *p* *mf*

Cl. *p* *f* *p*

Vln. *p* *f* *p* *f*
sul tasto → sul pont. → sul tasto

Vc. *f*

Pno. *tr* *mf* *p* *f*

Per. *3* *6*

54

Fl. *f*

Cl. *mp* *f* *f* *p* *f*

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

Vc. *f*

Pno. *f*

Per.

Detailed description: This page of a musical score contains measures 54 through 57. The score is arranged in six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Per.). Measure 54 begins with a Flute part marked *f* and a Clarinet part marked *mp*. The Clarinet part features a triplet of eighth notes. Measure 55 continues the Clarinet part with a triplet of eighth notes and a dynamic shift to *f*. Measure 56 shows the Clarinet part with a dynamic shift to *p* and a triplet of eighth notes, followed by a dynamic shift back to *f*. Measure 57 concludes the section with a Flute part marked *f* and a Clarinet part marked *f*. The Violin part features a complex rhythmic pattern with a dynamic shift from *p* to *f* and back to *p*. The Viola part features a triplet of eighth notes. The Piano part features a dynamic shift from *f* to *p*. The Percussion part is marked with a rest.

63 **C**

Fl. *p* *f* *mp*

Cl. *p* *f* *mp*

Vln. *p* *f*

Vc. *p* *f* *6* *6* *p* *f* *p*

Pno. *f* *p* *f*

Per. *p*

67

Fl. *f*

Cl. *f* *3* *3* *p* *f* *f*

Vln. *sul G*

Vc.

Pno. *f*

Per. *f*

Detailed description: This page of a musical score covers measures 63 to 70. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Per.).
Measures 63-66: The Flute and Violin parts feature a triplet of eighth notes starting with a piano (*p*) dynamic, which then crescendos to a forte (*f*) dynamic. The Clarinet part has a similar dynamic progression. The Viola part has a triplet of eighth notes starting with *p* and reaching *f*. The Violoncello (Vc.) part has a triplet of eighth notes starting with *p* and reaching *f*, followed by sixteenth-note patterns with dynamics *f*, *6*, *6*, *p*, *f*, and *p*. The Piano part has glissando markings and dynamics *f*, *p*, and *f*. The Percussion part has a triplet of eighth notes starting with *p*.
Measures 67-70: The Flute part has a long note starting with *f*. The Clarinet part has a triplet of eighth notes starting with *f*, followed by a triplet of eighth notes starting with *3* and *3*, then a triplet of eighth notes starting with *p*, and finally a triplet of eighth notes starting with *f*. The Violin part has a triplet of eighth notes starting with *f*. The Viola part has a triplet of eighth notes starting with *f*. The Violoncello part has a triplet of eighth notes starting with *f*. The Piano part has a triplet of eighth notes starting with *f*. The Percussion part has a triplet of eighth notes starting with *f*.

71

Fl. *p* *f*

Cl. *p* *f* *p*

Vln. *p* *f* *p*

Vc. *f* *ff* *p*

Pno.

Per. *p* *f* *p* *f*

harmonic gliss. sul G

gliss.

gliss.

sul pont. → sul tasto → sul pont. normal

(white bars)

Detailed description: This page of a musical score covers measures 71 to 74. The Flute (Fl.) and Clarinet (Cl.) parts begin at measure 71 with a triplet of eighth notes, starting *p* and ending *f*. The Violin (Vln.) and Viola (Vc.) parts enter at measure 72. The Vln. part features a triplet of eighth notes, with dynamics *p*, *f*, and *p*. The Vc. part has a triplet of eighth notes, with dynamics *f*, *ff*, and *p*. The Piano (Pno.) part consists of a rhythmic accompaniment of eighth notes with triplets. The Percussion (Per.) part enters at measure 73 with a triplet of eighth notes, with dynamics *p*, *f*, *p*, and *f*. Performance instructions include 'sul pont.' (sul ponticello), 'sul tasto' (sul tasto), and 'normal' for the strings. 'gliss.' (glissando) is indicated for the Vc. and Per. parts. 'harmonic gliss. sul G' is noted for the Vc. part. 'white bars' are indicated for the Per. part.

75

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

p *f* *f* *p* *f* *p* *f*

3 3 3 3 3 3 3

over pressure → normal
molto vibr.

gliss.

Detailed description: This page of a musical score covers measures 75 to 78. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Per.).
- Flute: Measures 75-76 are silent. Measure 77 has a triplet of eighth notes starting on G4, marked *p*, followed by a triplet of eighth notes starting on A4, marked *f*.
- Clarinet: Measures 75-76 have triplets of eighth notes starting on B3, marked *f*. Measure 77 has a triplet of eighth notes starting on B3, marked *p*.
- Violin: Measures 75-76 have triplets of eighth notes starting on G4, marked *f*.
- Viola: Measures 75-76 have triplets of eighth notes starting on G4, marked *f*.
- Piano: Measures 75-76 are silent. Measure 77 has a triplet of eighth notes starting on G4, marked *f*.
- Percussion: Measures 75-76 have a glissando marked *p* and *f*. Measure 78 has a triplet of eighth notes starting on G4, marked *p*.
- Dynamics: Various dynamics are indicated throughout, including *p* (piano) and *f* (forte).
- Performance instructions: In the Viola part, there is a note in measure 78 with the instruction "over pressure" above it and an arrow pointing to "normal" above it, with "molto vibr." written below the arrow.

79 D

Fl. *f* *p* *f*

Cl. *p* *f* *p*

Vln. *f* sul G, harmonic gliss. gliss. gliss.

Vc. *f* sul G, harmonic gliss. *f* *p* pesante *f* 3 3

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

Per. *f* D

84

Fl. *p* 3 3 *f*

Cl.

Vln. *p* 6 *f* sul IV *p* *f* *p* *f* poco a poco sul pont. 3 3 *f*

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

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

Per. *p* 5 *ff*

88

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

f *p* *f*

f *p*

f *p*

p *f* *f*

forearm cluster

(white bars)

gliss.

p

93

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

p

f *p* *f* *p*

p *f*

p *f*

gliss. *gliss.* *gliss.*

f *p*

104

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

Cl. *p* *f* *p* *f*

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

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

Pno. *p*

Per. *f* *p* *f*

(white bars)

sul tasto

The musical score consists of six staves. The Flute (Fl.) staff has a treble clef and contains three measures of music with triplets and dynamic markings *p*, *f*, and *p*. The Clarinet (Cl.) staff has a treble clef and contains two measures of music with triplets and dynamic markings *p*, *f*, *p*, and *f*. The Violin (Vln.) staff has a treble clef and contains two measures of music with triplets and dynamic markings *p*, *f*, *p*, and *f*. The Viola (Vc.) staff has a bass clef and contains two measures of music with triplets and dynamic markings *p*, *f*, *f*, *p*, and *f*. The Piano (Pno.) staff has a grand staff and contains two measures of music with triplets and a dynamic marking *p*. The Percussion (Per.) staff has a treble clef and contains two measures of music with triplets, dynamic markings *f*, *p*, and *f*, and the instruction "(white bars)".

109

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Vln. sul pont.

Vc. *p*

Pno. *f* *p*

Per. *f* *p* *f*

113

Fl. *p*

Cl. *p* *f* *p*

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

Vc. *f*

Pno. *f* forearm cluster *f*

Per. *p* *f*

117

Fl. *f* **F**

Cl. *p*

Vln. *p* *f*

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

Pno. *p*

Per. **F** (white bars) *gliss.* *f* *p* *f*

121

Fl.

Cl. *f* *p*

Vln. *f* *p* *f*

Vc. *p* *f*

Pno. *f*

Per. *p* *f* *p*

Detailed description: This page of a musical score covers measures 117 to 121. The score is arranged in a system with six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Per.).
- Measure 117: Flute plays a triplet of eighth notes starting with a forte (*f*) dynamic. Clarinet plays a complex rhythmic pattern with a piano (*p*) dynamic. Violin and Viola play a triplet of eighth notes with a piano (*p*) dynamic. Percussion has a rest.
- Measure 118: Flute has a rest. Clarinet continues its pattern. Violin and Viola play a triplet of eighth notes with a piano (*p*) dynamic. Percussion has a rest.
- Measure 119: Flute has a rest. Clarinet continues its pattern. Violin and Viola play a triplet of eighth notes with a piano (*p*) dynamic. Percussion has a rest.
- Measure 120: Flute has a rest. Clarinet continues its pattern. Violin and Viola play a triplet of eighth notes with a piano (*p*) dynamic. Percussion has a rest.
- Measure 121: Flute has a rest. Clarinet plays a triplet of eighth notes with a forte (*f*) dynamic. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.
- Measure 122: Flute has a rest. Clarinet plays a triplet of eighth notes with a piano (*p*) dynamic. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.
- Measure 123: Flute has a rest. Clarinet has a rest. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.
- Measure 124: Flute has a rest. Clarinet has a rest. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.
- Measure 125: Flute has a rest. Clarinet has a rest. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.
- Measure 126: Flute has a rest. Clarinet has a rest. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.
- Measure 127: Flute has a rest. Clarinet has a rest. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.
- Measure 128: Flute has a rest. Clarinet has a rest. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.
- Measure 129: Flute has a rest. Clarinet has a rest. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.
- Measure 130: Flute has a rest. Clarinet has a rest. Violin and Viola play a triplet of eighth notes with a forte (*f*) dynamic. Percussion plays a triplet of eighth notes with a piano (*p*) dynamic.

125

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

Cl. *p*

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

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

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

Per. *p* *f*

Detailed description: This page of a musical score covers measures 125 to 128. The Flute part (Fl.) begins with a triplet of eighth notes marked *f*, followed by a *p* dynamic, then a triplet of eighth notes marked *f*, and continues with alternating *f* and *p* dynamics. The Clarinet (Cl.) has a single note marked *p* in measure 125. The Violin (Vln.) part features a *f* dynamic in measure 125, a *p* dynamic in measure 126, and *f* dynamics in measures 127 and 128. The Viola (Vc.) part has *f* dynamics in measures 127 and 128, with triplets of eighth notes. The Piano (Pno.) part has *f* dynamics in measures 126 and 127, *p* dynamics in measures 125 and 128, and *gliss.* markings in measures 127 and 128. The Percussion (Per.) part has a *p* dynamic in measure 125 and a *f* dynamic in measure 126, with a sixteenth-note triplet.

134

G
Suddenly Distant, Aloof

Fl. *f* *pp*

Cl.

Vln. *p* *f*

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

Pno. *pp*

Per. *p* *f* *p* *f* *p*

139

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

forearm cluster

triangle

Xylophone (white bars)

gliss.

143

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

triangle

gliss.

Detailed description of the musical score: The score is divided into two systems, measures 139-142 and 143-146.
 System 1 (Measures 139-142):
 - Flute: Measure 140 has a triplet of eighth notes marked *pp*. Measure 142 has a long note marked *ppp*.
 - Clarinet: Measure 140 has a triplet of eighth notes marked *pp*. Measure 142 has a long note marked *pp*.
 - Violin: Measure 139 has a triplet of eighth notes marked *ppp*. Measure 140 has a triplet of eighth notes marked *pp*. Measure 141 has a sixteenth-note pattern marked *pp*. Measure 142 has a triplet of eighth notes marked *pp*.
 - Viola: Measure 139 has a triplet of eighth notes marked *ppp*. Measure 140 has a triplet of eighth notes marked *pp*. Measure 141 has a sixteenth-note pattern marked *pp*. Measure 142 has a triplet of eighth notes marked *ppp* and *pp*.
 - Piano: Measure 139 has a forearm cluster marked *ppp*. Measure 140 has a forearm cluster marked *pp*. Measure 142 has a forearm cluster marked *pp*.
 - Percussion: Measure 139 has a triplet of eighth notes marked *ppp* and *pp*. Measure 140 has a triangle marked *p*. Measure 142 has a xylophone (white bars) marked *pp* with a glissando.
 System 2 (Measures 143-146):
 - Flute: Measure 143 has a triplet of eighth notes marked *pp*. Measure 144 has a triplet of eighth notes marked *pp*. Measure 145 has a triplet of eighth notes marked *ppp*. Measure 146 has a triplet of eighth notes marked *pp*.
 - Clarinet: Measure 143 has a triplet of eighth notes marked *pp*. Measure 144 has a triplet of eighth notes marked *pp*. Measure 145 has a triplet of eighth notes marked *ppp*. Measure 146 has a triplet of eighth notes marked *pp*.
 - Violin: Measure 143 has a triplet of eighth notes marked *pp*. Measure 144 has a triplet of eighth notes marked *pp*. Measure 145 has a triplet of eighth notes marked *ppp*. Measure 146 has a triplet of eighth notes marked *ppp*.
 - Viola: Measure 143 has a triplet of eighth notes marked *pp*. Measure 144 has a triplet of eighth notes marked *pp*. Measure 145 has a triplet of eighth notes marked *pp*. Measure 146 has a triplet of eighth notes marked *ppp*.
 - Piano: Measure 143 has a triplet of eighth notes marked *pp*. Measure 144 has a triplet of eighth notes marked *pp*. Measure 145 has a triplet of eighth notes marked *ppp*. Measure 146 has a triplet of eighth notes marked *pp*.
 - Percussion: Measure 143 has a triplet of eighth notes marked *pp*. Measure 144 has a triplet of eighth notes marked *ppp*. Measure 145 has a triplet of eighth notes marked *pp*. Measure 146 has a triangle marked *p*.

147

Fl. *pp* *ppp* switch to piccolo

Cl. *pp* *ppp* switch to bass clarinet

Vln. *pp* *ppp* *pp*

Vc. *pp* *ppp*

Pno. *pp* *ppp*

Per. xylophone (white bars) gliss. *ppp* triangle xylophone *ppp*

151

H **Raucous!**

Fl. piccolo

mf *3* *f*

Cl. bass clarinet

f *3* *ff*

Vln. *ff* gliss. (highest note possible double stop) gliss. gliss. gliss.

Vc. *ff* *f* *5*

Pno. *f* *5* *ff*

Per. *p* *pp* *ff* *f* *6*

161

Fl. *mf* *ff* *mf*³ 3 5

Cl. *f* *ff* *f* *ff* *f*

Vln. *ff* *mf* *ff* 3

Vc. *ff* 3 3 *f*

Pno. *f* *fff* 3 3 3

Per. (white bars) *f* *ff* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Detailed description: This page of a musical score covers measures 161 to 165. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Per.). The Flute part begins with a *mf* dynamic, followed by *ff*, and then a triplet of *mf* notes, ending with a triplet of eighth notes. The Clarinet part has a rhythmic pattern of eighth notes with dynamics *f*, *ff*, *f*, *ff*, and *f*. The Violin part starts with a *ff* dynamic, includes a *pizz.* (pizzicato) marking, and ends with an *arco* (arco) marking and a triplet. The Viola part features a triplet of eighth notes and a triplet of eighth notes, with dynamics *ff* and *f*. The Piano part has a *f* dynamic, followed by *fff*, and includes triplets. The Percussion part includes a *gliss.* (glissando) marking and several white bars, with dynamics *f* and *ff*.

166

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

Cl. *ff* *mf* *f* *ff* slow, wide vibrato

Vln. *f* *f* *p* *ff* *ff* sul pont. harmonic gliss II

Vc. *ff* *p* *ff* *pizz.* *

Pno. forearm cluster *ff* *overpressure

Per. gliss. *f* *ff* *p* *ff* *f*

170

Fl. \leq f p \leq f
slow, wide vibrato

Cl. $>$ f f ff f

Vln. *gliss.* *gliss.* 8^{va} *gliss.* *gliss.* f

Vc. l.h. pizz. arco ff

Pno. ff 3

Per. ff (white bars) *gliss.* 3 *gliss.*

Detailed description: This page of a musical score covers measures 170, 171, and 172. The score is arranged in five systems. The first system contains the Flute (Fl.) and Clarinet (Cl.) staves. The Flute part begins with a triplet of eighth notes marked f and p , followed by a triplet of eighth notes marked f with a 'slow, wide vibrato' instruction. The Clarinet part starts with a triplet of eighth notes marked $>f$, followed by a half note marked f , a half note marked ff , and a half note marked f . The second system contains the Violin (Vln.) and Viola (Vc.) staves. The Violin part features glissandi and a trill marked 8^{va} , with dynamics ranging from f to ff . The Viola part includes a left-hand pizzicato (l.h. pizz.) and an arco section with a triplet marked ff . The third system is the Piano (Pno.) part, featuring a complex rhythmic pattern with triplets and a dynamic of ff . The fourth system contains the Percussion (Per.) part, starting with a triplet marked ff , followed by a section with 'white bars' and glissandi, and ending with a triplet marked ff .

I
173

The musical score consists of six staves. The Flute (Fl.) staff is in treble clef, starting with a dynamic of *f* and playing a melodic line with triplets. The Clarinet (Cl.) staff is in bass clef, starting with a dynamic of *f*, playing a melodic line with triplets and dynamic markings of *ff*, *f*, *ff*, and *f*. The Violin (Vln.) staff is in treble clef, starting with a dynamic of *ff* and playing a melodic line with triplets and dynamic markings of *f* and *ff*. The Viola (Vc.) staff is in bass clef, starting with a dynamic of *p* and playing a melodic line with triplets and dynamic markings of *fff* and *f*. The Piano (Pno.) staff is in grand staff, starting with a dynamic of *f* and playing a melodic line with triplets and dynamic markings of *ff*. The Percussion (Per.) staff is in treble clef, starting with a dynamic of *f* and playing a melodic line with triplets and dynamic markings of *f*, *ff*, *f*, and *ff*. The score includes various performance instructions such as "sul pont.", "normal", and "over pressure".

Fl. *f*
Cl. *f* *ff* *f* *ff* *f*
Vln. *ff* *f* *ff*
Vc. *p* *fff* *f*
Pno. *f* *ff*
Per. *f* *f* *ff* *f* *ff*

sul pont.
normal
over pressure

177

Fl. *mf*

Cl. *ff*

Vln. *ff* pizz.

Vc. *ff* pizz. *f* *ff*

Pno. *f* *ff*

Per. *ff* 6 6 *f* 3 3 3 3 3

Detailed description: This page of a musical score covers measures 177, 178, and 179. The score is arranged in six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Percussion (Per.).
- **Flute (Fl.):** Measure 177 starts with a *mf* dynamic. It features a melodic line with a triplet of eighth notes in the first half of the measure. Measures 178 and 179 continue this melodic line with *mf* dynamics and include triplet markings.
- **Clarinet (Cl.):** Measure 177 begins with a *ff* dynamic. It has a melodic line with a triplet of eighth notes. Measures 178 and 179 are mostly rests, with a *mf* dynamic marking at the end of measure 179.
- **Violin (Vln.):** Measure 177 has a *ff* dynamic. Measures 178 and 179 feature a melodic line with a *ff* dynamic and a *pizz.* (pizzicato) marking.
- **Viola (Vc.):** Measure 177 has a *ff* dynamic. Measures 178 and 179 feature a melodic line with a *ff* dynamic and a *pizz.* marking. Measure 178 also includes a *f* dynamic marking.
- **Piano (Pno.):** Measure 177 has a *f* dynamic. Measures 178 and 179 feature a complex melodic line with a *ff* dynamic and triplet markings.
- **Percussion (Per.):** The part consists of a continuous rhythmic pattern of sixteenth notes. It starts with a *ff* dynamic and includes markings for sixteenth-note groups (6), eighth-note groups (3), and triplet markings.

184

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

f

ff

f

3

3

3

3

6

6

6

6

Detailed description: This page of a musical score covers measures 184 and 185. The Flute (Fl.) part begins in measure 184 with a triplet of eighth notes (B-flat, A, G) and continues with a melodic line. The Clarinet (Cl.) part is silent in both measures. The Violin (Vln.) part has a triplet of eighth notes in measure 184 and a single note in measure 185. The Viola (Vc.) part has a triplet of eighth notes in measure 184 and a single note in measure 185. The Piano (Pno.) part has a triplet of eighth notes in measure 184 and a single note in measure 185. The Percussion (Per.) part has a triplet of eighth notes in measure 184 and a series of sixteenth notes in measure 185, marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

186

Fl. *< mf*

Cl. *ff* *f* *ff*

Vln. *f*

Vc. *ff*

Pno. *ff* *f* *gliss.* *gliss.*

Per. *ff* *f*

(white keys)

3 6 3 6 6 6 6 6

Detailed description: This page of a musical score covers measures 186 and 187. The Flute part begins with a *mf* dynamic and a grace note. The Clarinet part features a *ff* dynamic, a crescendo to *f*, and a final *ff* dynamic. The Violin and Viola parts play a complex rhythmic pattern with sixteenth notes, including a sixteenth-note triplet and a sixteenth-note sextuplet. The Piano part includes glissandos and a triplet of white keys. The Percussion part plays a steady eighth-note pattern with dynamics ranging from *ff* to *f*.

188

Fl. *mp*

Cl. *p ff p ff p ff*

Vln. *f ff*

Vc. *f ff*

Pno. *f ff* *gliss.*

Per. *6 6 6 6*

J

191

Fl. *f* *mf* *f* slow, wide vibrato

Cl. *p* pizz. *f* *ff*

Vln. *f* *ff* sul tasto *f* *ff*

Vc. l.h. pizz. l.h. arco *f* *ff* *f* *ff*

Pno. *f* *ff*

Per. (white bars) *f* *ff* *f* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Detailed description: This page of a musical score covers measures 191 to 194. The Flute part (Fl.) features a melodic line with a dynamic range from *f* to *mf* and back to *f*, ending with a "slow, wide vibrato". The Clarinet (Cl.) part starts with a *p* dynamic, includes a "pizz." (pizzicato) instruction, and reaches *ff*. The Violin (Vln.) part has a *f* dynamic, a *ff* dynamic, and a "sul tasto" instruction. The Viola (Vc.) part includes "l.h. pizz." and "l.h. arco" instructions, with dynamics *f* and *ff*. The Piano (Pno.) part has dynamics *f* and *ff*. The Percussion (Per.) part features "white bars" and "gliss." (glissando) markings, with dynamics *f* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

196

Fl. *f* < *ff* *f* *ff* switch to flute

Cl. *p* *ff* arco

Vln. *f* sul pont.

Vc. *ff*

Pno. *ff*

Per.

198

Fl. *flute* 3 *mf* 3 3

Cl. *normal* 3 *fff* 5

Vln. *(8)*

Vc. 6 6 6 6 3 *p* 3 *f* 3

Pno. *forearm cluster* *ff*

Per. 6 *p* *ff* *mf*

Detailed description: This page of a musical score covers measures 198, 199, and 200. The score is arranged in five systems. The first system contains the Flute (Fl.) and Clarinet (Cl.) staves. The Flute part begins in measure 199 with a triplet of eighth notes, marked *mf*, and continues with two more triplets. The Clarinet part starts in measure 198 with a triplet of eighth notes marked *fff*, followed by a five-measure phrase. The second system contains the Violin (Vln.) and Viola (Vc.) staves. The Violin part has long, sustained notes with vibrato. The Viola part features sixteenth-note patterns with sixteenth rests, marked with a circled 8, and ends with two triplets of eighth notes marked *f*. The third system contains the Piano (Pno.) staff. It features a *forearm cluster* in measure 199, marked *ff*. The fourth system contains the Percussion (Per.) staff. It begins with a sixteenth-note pattern marked *p*, followed by a *ff* chord in measure 199, and ends with a *mf* chord in measure 200.

201

RITARD

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

mp 5 5

f *ff* *f*

sul tasto sul pont. sul tasto *p* *fff*

6 *ff* *fff*

tr *ff* *f* *ff*

5 5

6 *ff* 3 6

Faster, Ecstatic ♩=160

204

Fl. *mf* *f*

Cl. *ff* *fff*

Vln. *fff* sul D, overpressure

Vc. *f*

Pno. *f* moderate pedal

Per. *mf* 2 sizzle cymbals, snare drum

K **Faster, Ecstatic** ♩=160
repeat fragment as fast as possible until next fragment

207

Fl. *mf*

Cl. *mf* wide vibrato

Vln. *ff* sul pont.

Vc.

Pno. *mf* *ff*

Per.

Detailed description: This page of a musical score covers measures 207 to 210. The Flute part (Fl.) begins in measure 207 with a series of sixteenth-note chords, each marked with a '5' (fingering), and is marked *mf*. The Clarinet part (Cl.) also starts in measure 207 with a similar chordal texture, marked with '5' and '3' fingerings, and is marked *mf*. In measure 209, the Flute and Clarinet parts conclude with a wide vibrato. The Violin part (Vln.) enters in measure 209 with a rapid sixteenth-note pattern, marked *ff* and *sul pont.* (sul ponticello). The Viola part (Vc.) plays a similar sixteenth-note pattern throughout the measures. The Piano part (Pno.) features a complex texture with triplets and sixteenth-note runs in both hands, marked *mf* and *ff*. The Percussion part (Per.) provides a steady, rhythmic accompaniment with a repeating sixteenth-note pattern.

222

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

fff

5

3

8^{va}

2^{do}

225

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

wide vibrato

sul pont.

fff

5

3

8^{va}

228

L

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

sempre mf

231

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

wide vibrato

sul pont.

ff

overpressure

ff

repeat fragment as fast as possible until next fragment

mf

234

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

ff

sul pont.

* Ped.

8^{va}

* Ped.

Detailed description: This page of a musical score covers measures 234, 235, and 236. The score is arranged in a system with six staves. The Flute (Fl.) and Clarinet (Cl.) staves are at the top, with the Flute staff in treble clef and the Clarinet staff in bass clef. The Violin (Vln.) and Viola (Vc.) staves are in the middle, both in treble clef. The Piano (Pno.) staff is in grand staff (treble and bass clefs). The Percussion (Per.) staff is at the bottom. The Flute and Clarinet parts have long, sustained notes. The Violin and Viola parts feature rapid sixteenth-note passages with five-fingerings (5) indicated above the notes. The Piano part consists of triplet eighth notes in both hands, with a forte (*ff*) dynamic marking. The Percussion part is a continuous, rhythmic pattern. Pedal markings (* Ped.) are present in the Piano part, and an 8va marking is also visible.

249

Fl. *switch to piccolo*

Cl. *wide vibrato*

Vln. *sul pont.*

Vc. *f*

Pno. *3*

Per. *mf* *3* *3* *3*

repeat fragment as fast as possible until next fragment

The musical score for measures 249-251 is arranged in a system with six staves. The Flute part (top) begins with a melodic line in the first two measures, then switches to piccolo in the third measure. The Clarinet part (second) has a wide vibrato effect. The Violin part (third) plays sul ponticello. The Violoncello part (fourth) features a fast, rhythmic pattern with five-fingerings. The Piano part (fifth) consists of triplet patterns. The Percussion part (bottom) has a tremolo pattern with occasional triplet fragments, marked *mf*.

252

Fl. *piccolo*
mp

Cl.

Vln.

Vc. *overpressure*
fff

Pno. *8va*

* *Ped.* * *Ped.*
repeat fragment as fast as possible

Per. *mf*

255

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

pp

mp

ff

sul pont.

8^{va}

8^{vb}

** Ped.*

Detailed description: This page of a musical score contains measures 255, 256, and 257. The score is arranged in a system with six staves. The Flute (Fl.) staff has a treble clef and contains rests in measures 255 and 256, followed by a whole note chord in measure 257 marked *pp*. The Clarinet (Cl.) staff has a bass clef and contains rests in measures 255 and 256, followed by a whole note chord in measure 257 marked *mp*. The Violin (Vln.) staff has a treble clef and plays a rhythmic pattern of eighth notes with slurs in measures 255 and 256, then rests in measure 257. The Viola (Vc.) staff has a bass clef and plays a similar rhythmic pattern in measures 255 and 256, then rests in measure 257. The Piano (Pno.) staff has a grand staff (treble and bass clefs) and features complex rhythmic patterns with triplets and slurs. It includes dynamic markings *ff* and *8^{va}* in measure 255, and *8^{vb}* and ** Ped.* in measure 257. The Percussion (Per.) staff has a treble clef and contains a continuous rhythmic pattern of eighth notes throughout all three measures.

275

Fl. *sempreppp*

Cl. *sempreppp*

Vln. *no vibrato* *p* *molto vibrato* *f*

Vc. *no vibrato* *p* *molto vibrato* *f*

Pno. *p* *f*

Per. *pp* *mp* *> p* *mf*

286

Fl. **P**

Cl.

Vln. *pizz.* *p*

Vc. *pizz.* *p*

Pno. *p*

Per. *f* *p* *solo* **P** *p* *f* *p*

294

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

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

305

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

sempreppp *semprep* *semprep* *semprep*

f *f* *p* *f* *p* *f* *p*

Q

Q

315

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

f *p* *f* *p* *pp* *f* *p*

325

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

<f *p* *p* *f* *p* *f*

334

Fl.

Cl.

Vln.

Vc.

Pno.

Per.

p ppp *f* *p* *f* *p* *pp* *p* *pp*

sempreppp

sempreppp

Wonderful Things

for soprano, guitar, percussion

David Wightman

2010

to Stephanie Aston, Justin DeHart and Colin McAllister

Wonderful Things

Poem by Ron Padgett

I: Introduction

DAVID WIGHTMAN

Still ♩=100 Suddenly slower ♩=60 Still again ♩=100

Vibraphone

Guitar

Soprano

p Anne, who are dead — and whom I loved in a

4

Interupting with energy Still again

Vib.

Interupting with energy Still again

Gtr.

S.

mf *p* *mp*

ff

rath er as-in ine_ fash- ion — I think of you of -

7 **Suddenly much slower** ♩=40 **Still again** ♩=100

Vib. *pp* *mf* *pp* *pp*
Ped. Ped. Ped. Ped.

Gtr. **Suddenly much slower** ♩=40 **Still again** ♩=100
p *mf* 6 *p*

S. ten bu-veur de l' op-i-um chaste et

9 **Interrupting with energy** **Still again** **Suddenly slower** ♩=60

Vib. *mf* *p* *f*
Ped.

Gtr. **Interrupting with energy** **Still again** **Suddenly slower** ♩=60
mf *ff* *mf*

S. *mf* *mp*
doux Yes I think of you

12 **Still again** ♩=100 **Suddenly much slower** ♩=40

Vib.

Gtr. **Still again** ♩=100 **Suddenly much slower** ♩=40

Gtr.

S.

15 **Still again** ♩=100 **Interrupting with energy**

Vib.

Gtr. **Still again** ♩=100 **Interrupting with energy**

Gtr.

S. **mf**

18 Still again Slightly slower ♩=90 Still again ♩=100

Vib. *mf* *Red.*

Gtr. Still again Slightly slower ♩=90 Still again ♩=100 *ff*

S. *f* 3 *p*
 Watch-ing za - ny chir-ping birds — That in-ha-bit the air

21 Interrupting with energy Still again

Vib. *f* *mf* 3 *mp* *Red.*

Gtr. Interrupting with energy Still again *f* 6 *mf* *ff* 3 *pp*

S. 3
 — And of-ten ride our ra-di-o waves

II. Andante

Andante ♩=40

Vibraphone

pp
Ped.

Andante ♩=40

Guitar

p

Soprano

4

Vib.

pp
Ped.

Gtr.

mp
p

S.

7

Vib.

p
pp
mp
pp


p
pp
mp
pp

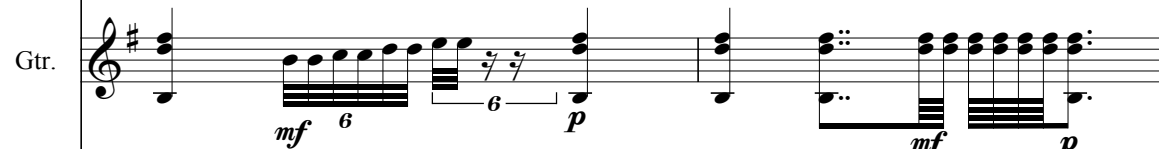
Gtr.

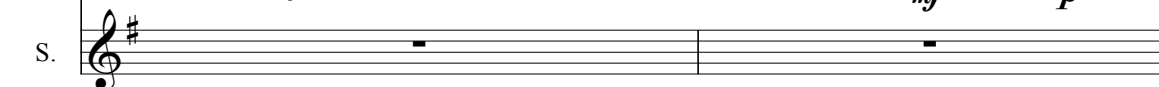
p
pp
mp
pp

S.


9 **A**


Vib. 

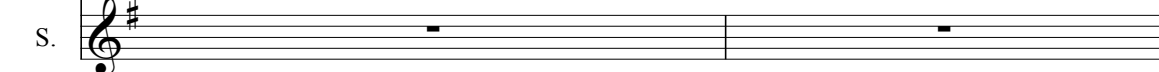
Gtr. 

S. 


11


Vib. 

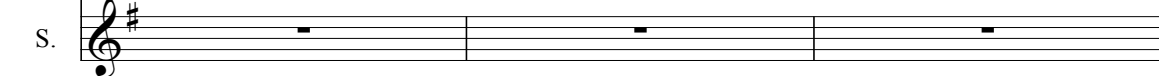
Gtr. 

S. 

13

Vib. 

Gtr. 

S. 

B

16

Vib. *pp* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Gtr. *mp* 6

S. *p* *mf*
So I've been sleep - ing late ly

18

Vib. *p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Gtr. *p* *mp* *p*

S. *p*
with no clothes on

20

Vib. *pp* *mp* *f*

Gtr. *mf* *p* *f* *p*

S. *mf*

The floor which is

23

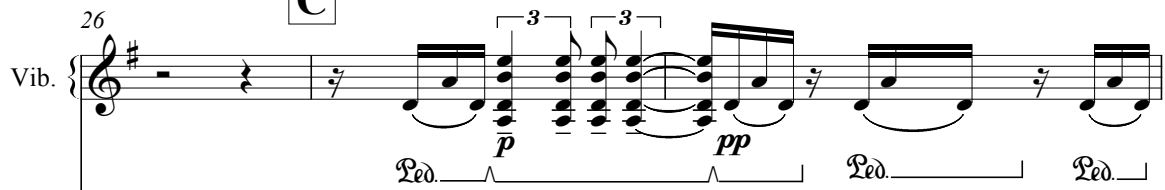
Vib. *pp* *mf* *pp*

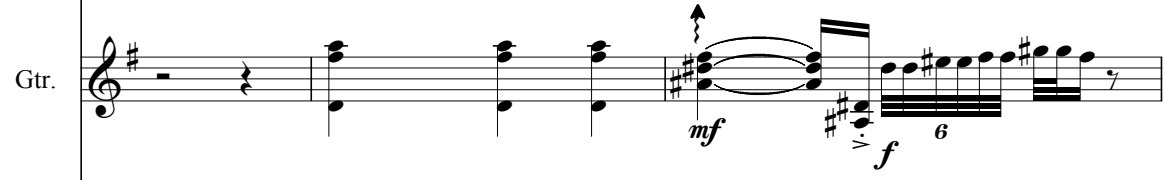
Gtr. *f* *p*


S. *mp*

ve-ry ear-ly

26 C


Vib. 

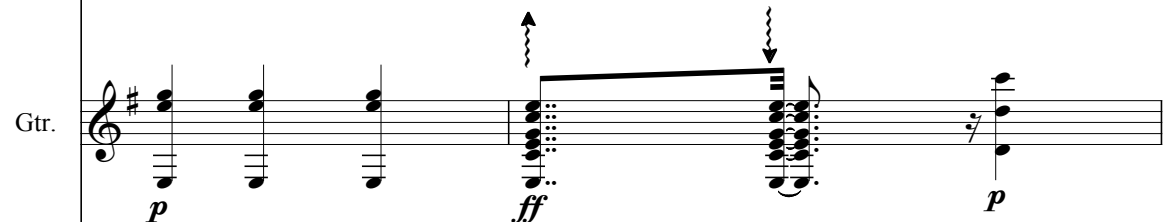
Gtr. 

S. 

con - sid - er - ing the floor

29

Vib. 

Gtr. 

S. 

Ismade ofbirds and they are fly - ing and I am

31

Vib.

Ped. Ped. Ped. Ped. Ped.

Gtr.

mf

S.

Up-side down and ain't it great

33

Vib.

Ped. Ped. Ped. Ped. Ped.

Gtr.

p ff

S.

to be great!!

36

Vib. *mf* *pp* *mp* *pp* Ped. Ped.

Gtr. 3 *mf* *p*

S.

E

38

Vib. Ped. *mf* *pp* Ped. Ped. Ped.

Gtr. *f* *p* *mf* 6 *ff*

S.

40

Vib.

mp
Ped.

pp

Gtr.

p

S.

41

Vib.

ppp
Ped.

Gtr.

mp
pp

S.

III: Scherzo

Scherzo $\text{♩} = 100$

Vibraphone

Guitar

Soprano

f *p* *f*

mp *f* *mp*

6

Vib.

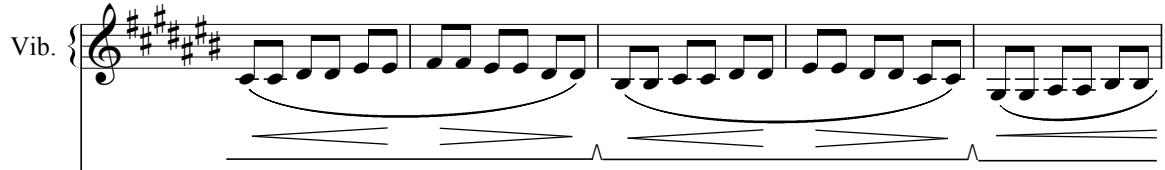
Gtr.

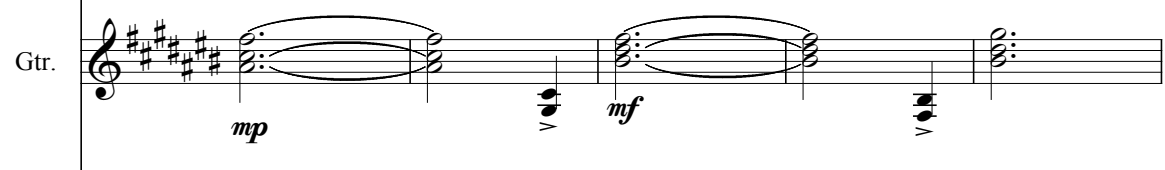
S.


p *f*

f *p*

11


Vib. 

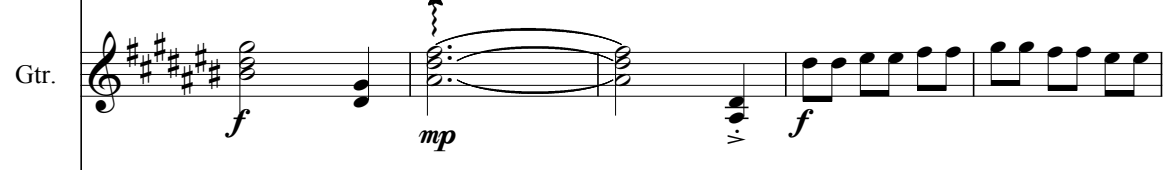
Gtr. 


S. 

16

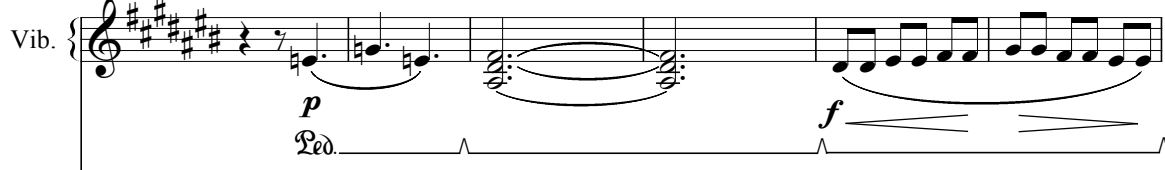
A

Vib. 

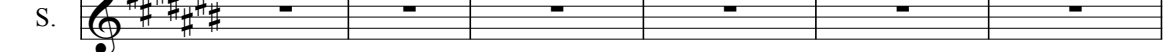
Gtr. 

S. 

21

Vib. 

Gtr. 

S. 

27

Vib.

Gtr.

S.

mp *mf*

32

B

Vib.

Gtr.

S.

f *mp* *f*

f *mf* *f* *mf*

39

C

Vib.

Gtr.

S.

mp *pp* *f*

f *p* *ff* *mp*

46

Vib.

Gtr.

S.

53

Vib.

Gtr.

S.

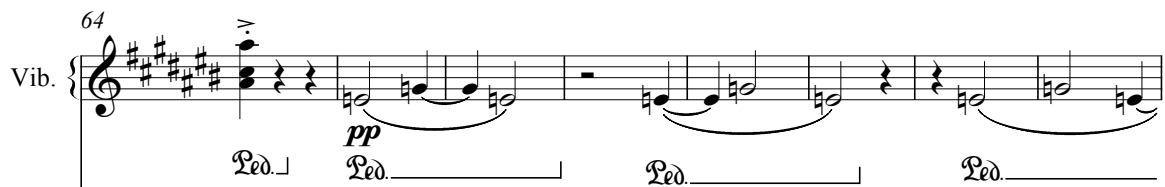
58


Vib.


Gtr.

S.

64


Vib.  *pp*
Ped. Ped. Ped. Ped.


Gtr.  *mf* *f* *p*

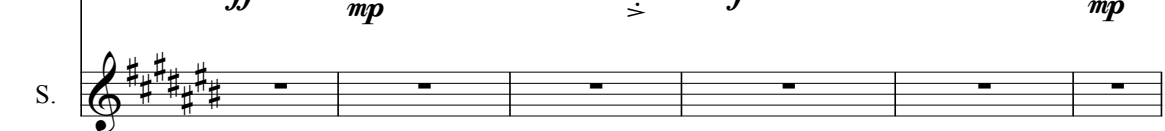
S. 

72

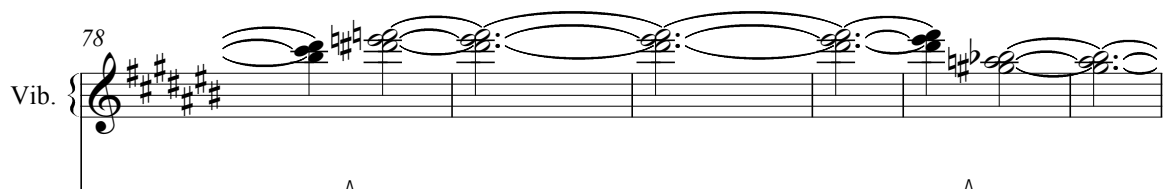
E


Vib.  *f* *mf*
Ped.

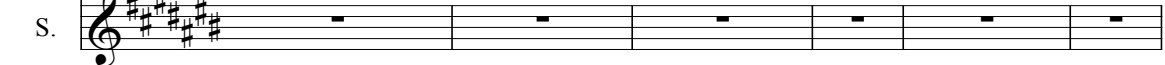
Gtr.  *ff* *mp* *f* *mp*

S. 

78

Vib. 

Gtr.  *f* *p* *mp*

S. 

84 F

Vib. *p* *mf*

Gtr. *mf* *f* *mf*

S. *mf*
Ser - 1-ous

90

Vib. *p* *pp* *Ped.* *Ped.*

Gtr. *mp* spoken: *f*

S. *f*
ly I have this men - tal (smuh!)

96

Vib. *mf* *p* *Ped.*

Gtr. *mf* *ff*

S. *mf*
ill - ness

103 **G**

Vib. *mf* *mf*

Gtr. *mf*

S.

108

Vib. *p* *mf*

Gtr. *f* *mf*

S. *p*

which cau - ses me

113 **H**


Vib.

Gtr. *mf*


S.

to do things

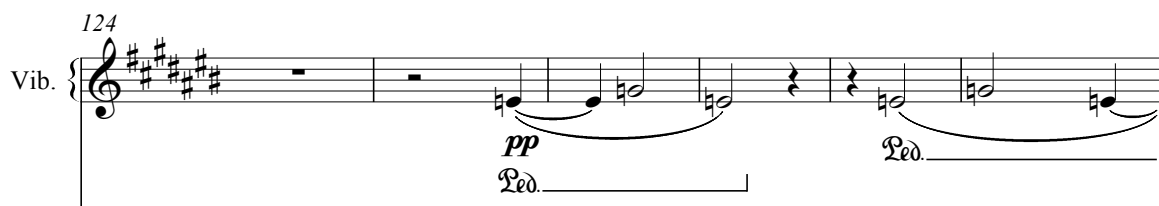
118

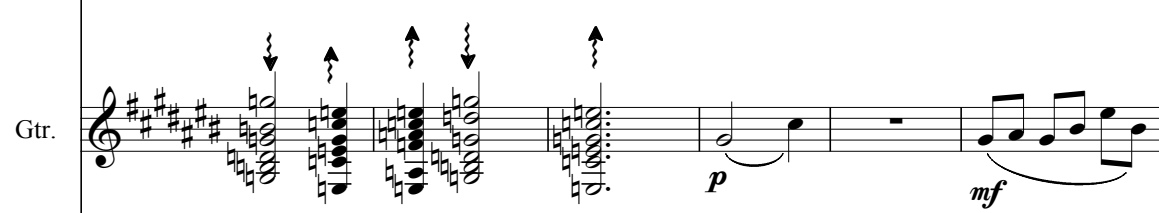
Vib. 


Gtr. 

S. 

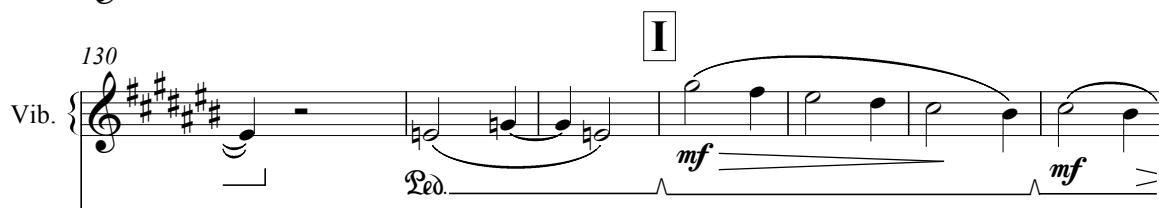
124


Vib. 


Gtr. 

S. 

130

Vib. 

Gtr. 

S. 

137

Vib. 

Gtr. 

S. 

143

Vib. 

Gtr. 

S. 

on and a - way

J

148

Vib. 

Gtr. 

S. 

Straight for the edge Of a

153

Vib. *p* *pp* *p* *mf*

Gtr. *p*

S. *mp*

man - i - cured fin - ger - nail Where it is deep and dark—

160

Vib. **K**

Gtr. *mf* *f*

S.

168

Vib. *f* *mp* *p* *ped.* *ped.*

Gtr. *mf* *f* *p* *ff*

S. *p*

and green— and

176 **L**

Vib. *f* *p* *pp* *f*
Ped. Ped.

Gtr. *ff*

S. si - lent

181

Vib. *p* *pp* *f* *mp*
Ped. Ped. Ped.

Gtr.

S.

187

Vib. *f*
Ped.

Gtr. *p*

S. *mp*
Where I may go at will and sit down

192 **M**

Vib. *mf* *mf*

Gtr. *mf*

S. *mf*
and tap _____

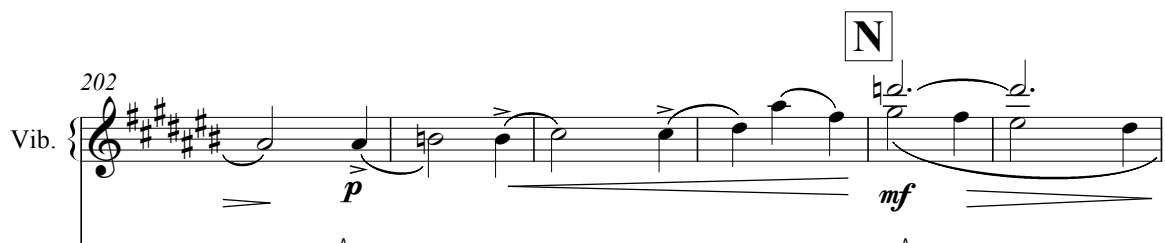
197

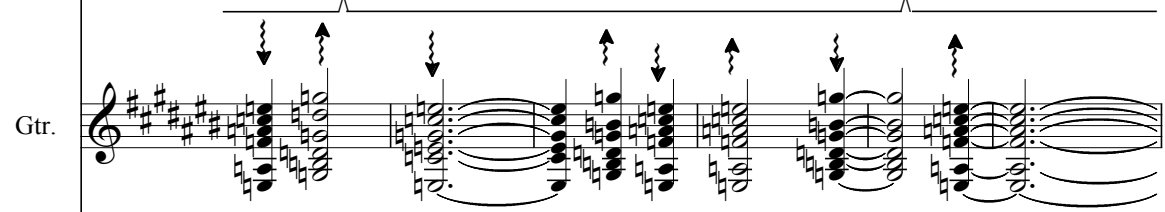
Vib. *mf*

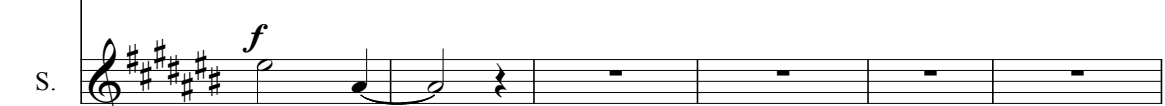
Gtr. *f* *mf* *ff*

S. My fore-head a-against the

202

Vib.  *p* *mf* **N**

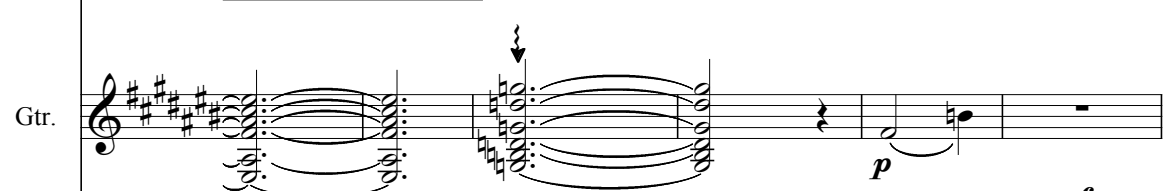
Gtr. 

S.  *f*

sun - set

208

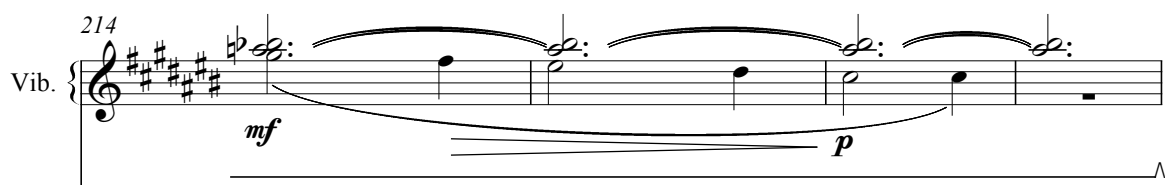
Vib.  *p* *mf* *p*

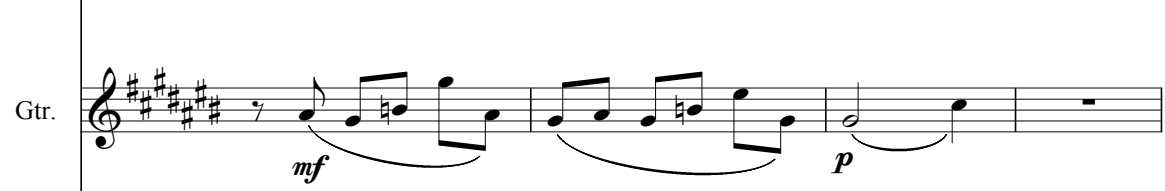
Gtr. 

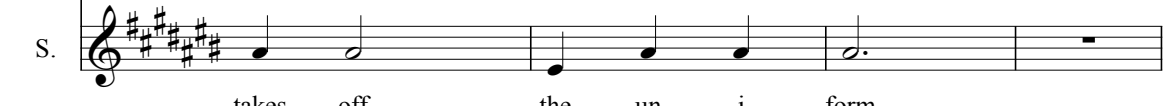
S.  *mf*

Where he

214

Vib.  *mf* *p*

Gtr.  *mf* *p*

S. 

takes off the un - i - form

218

Vib.

Gtr.

S.

mf *p*

mf *p*

And we see_____ he is God

IV: Finale

Finale: Slow $\text{♩} = 90$

Vibraphone Ped. *mf*

Guitar *ff*

Soprano *f* *f* *mp*

God get out of here

Vib. *ppp distant* Ped.

Gtr. *mp* *f* *mp* *f*

S.

5

Vib. *mf*
Ped.

Gtr. *ff*

S.

7

Vib. *ppp*
Ped.

Gtr. *mf* *f* *mf* *f*

S. *p* *mp* *p*

and he runs off

A

9

Vib. *mf*
Ped.

Gtr. *ff*

S. *f* *p* *f* *p*
chirp-ing and chuck ling_ in - to his hand

11

Vib. *mp* *mf* *pp*
Ped. Ped. Ped.

Gtr. *f* *mp* *f* *mp*

S. *mp*
And that

13

Vib. *mf*
Ped.

Gtr. *ff*

S. *f*

is a won-der-ful thing_____

15

Vib.

Gtr. *mf* *f* *p* *ff*

S.

17

Vib. *f*
Ped.

Gtr. *ff*

S.

19

Vib.

Gtr. *mf* *f* *mf*

S.

B

21

Vib. *f* *Ped.*

Gtr. *ff* *f* *mf*

S.

24

Vib. *f* *Ped.*

Gtr. *f* *mf* *f*

S.

26

Vib. *ppp* *Ped.*

Gtr. *mf* *p*

S.

C

29

Vib.

f *p* *f*

Ped.

Gtr.

f

3

6/4

S.

6/4

32

Vib.

ppp *Ped.* *f*

3

Gtr.

mf *f*

6

6

6

6

6/4

6/4

S.

6/4

6/4

34

Vib.

ppp *Ped.*

6

6

Gtr.

f *mf*

3

S.

6/4

6/4

6/4

D

37

Vib.

f
Ped.

mf

f

3

6

Gtr.

mf

p

S.

4/4

E

41

Vib.

f
Ped.

mf

3

3

Gtr.

p

mf

p

6

S.

4/4

F

45

Vib.

mp
Ped.

pp

f

3

3

p

Gtr.

p

mf

p

p

S.

4/4

51

Vib.

Gtr.

S.

mf *p* *mp*

...a tu - ba that is

55

G Slightly Slower ♩=80

Vib.

Gtr.

S.

f *p* *mf* *mp*

a mead-ow-ful of blue bells _____ is a won-der-ful thing _____

59

Vib.

Gtr.

S.

ppp

Ped.

H

65 Slower Still ♩=72

Vib.

Gtr.

S.

Ped.

I Exhausted, Labored ♩=60

71

Vib.

Gtr.

S.

pp

ff

mp f

mp

Ped.

and that's what I want to do —

76

Vib.

Gtr.

S.

sempre ff

f

p

Tell you won-der ful_

81

Vib.

Gtr.

S.

ppp

fff

p fragile

things_

85

Vib.

Gtr.

S.