

**Xan Gill**

**spindrift**

a sketch for chamber ensemble

**Full Score**

## INSTRUMENTATION

alto flute / flute

clarinet in B $\flat$

piano

vibraphone [ req.: soft vibraphone sticks, brushes ]

violin

cello

## PERFORMANCE NOTES

**spindrifft** is notated proportionally, using dashed barlines to denote each beat (effectively the piece is in  $\frac{1}{4}$  at  $\text{♩} = 90$ ). Since the piece requires often unconventional division of the beat, this layout is intended to free players from unnecessary endeavours toward rhythmic precision / complex subdivision. The performance should feel loose and free. Rhythmic alignment is only necessary at chord changes, and so each player should progress independently without synchronisation with other players.

⋮ Dashed barlines mark each beat (bars of  $\frac{1}{4}$ )

| Solid barlines announce the next chord (and thus likely a change in rhythm)

Each beamed group should **always be played evenly** across the beat(s) it occupies:



represents 7 evenly spaced notes over 3 beats  
(not  $\text{♩} | \text{♩} \text{♩} | \text{♩} \text{♩}$ )

Beams are sometimes separated into brackets to highlight easier-to-read groupings:



14 evenly spaced notes over 6 beats  
(effectively  $7:6 \text{ ♩} + 7:6 \text{ ♩}$ )




There should always be a certain degree of freedom in these pulsations - a sense that, once activated, they are not tethered to the conductor's beats.

Beamed groups should always be played legato (strings: separate bows unless instructed otherwise). Where beams continue beyond the last written note, sound should be sustained for duration of beam.


Tenuto lines represent a small emphasis and a longer, fuller note

- Dynamics: Nothing should stick out - the general dynamic should be quiet and the overall sound homogenous and blended. The Piano and Vibraphone should take special care in not overpowering the rest of the ensemble.
- Accidentals: All accidentals apply for the duration of their beamed group, including over barlines (i.e. the second example above reads E $\flat$  B $\flat$  B $\flat$  B $\flat$  ...)
- Grace notes: All grace notes should be played **on the beat**.

## Wind

-  air sound (pitchless)
-  quick transition from air to pitch (single breath)
-  articulated 'soft pulsations', in one breath as much as possible

## Strings

-  'air' / damped sound (no pitch, deaden left hand). Played in whichever position convenient, but always aiming to produce a delicate sound by using a very light, fast bow.

## Vibraphone

- Required: Soft vibraphone sticks  
Brushes (or hotrods/rute/similar)

Played without motor throughout.

## ABOUT THE PIECE

- spindrift** (n):  
'the fine spray blown from cresting waves during a gale'

This sketch really only explores one idea - a fairly consistent block of sound with polyrhythmic pulsations. The ensemble works like a machine, with each layer moving at different rates, depending on pitch content. Higher pitches flutter at a fast rate, while lower pitches pulse slower. All gestures are based on a fall of a perfect fourth, followed by pulsations. These traits are based on the processes of a specific software synthesizer I used in an electronic piece, **apricity**, earlier this year.

Duration: 2 mins approx.

**Xan Gill**

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano and vocal arrangement. The score is written for a piano (pno.), vocal (v.), and guitar (g.) parts. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score begins with a piano introduction in measure 48, marked with a piano (p) dynamic. The vocal part enters in measure 53, marked with a piano (p) dynamic. The guitar part enters in measure 54, marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamics. The piano part features a prominent bass line with a steady eighth-note rhythm. The vocal part features a melodic line with a steady eighth-note rhythm. The guitar part features a melodic line with a steady eighth-note rhythm. The score is marked with a piano (p) dynamic throughout.





101 107 109

h.a.]

fl.

cl.

p sub. f

vib.

Reo.

pno.

(loco)

ppp possibile

vln.

vc.

ord. IV

f fast and light

p sub. f

f

Reo.

trem. individual notes ad lib. (as fast as poss.)

mp leggiero, shimmering

ord.

f flaut.

III (II)

f

**H**

113 118 123

[h.o.]

fl.

mf

pp

mf

cl.

p sub.

f

mp sub.

f

p sub.

vib.

mf

p

f

p

mf

pno.

rall. poco a poco

pp

pp

vln.

pp

sul tasto

mp

pp

vc.

[f] flaut.

pp

f

loco

ord.

125 127 128 132

[h.o.]

fl.

f

non vib.

p

cl.

f

p

vib.

p

mf

p

pno.

p

mf

p

vln.

mf

p

ord.

vc.

p

f sub.

p

sul tast.





150 153

h.o.]

fl.

cl.

vib.

pno.

vln.

vc.

*pp*

*p*

*ppp*

*mp*

*p*

[illegible]