Xan Gill



Full Score

INSTRUMENTATION

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alto flute / flute clarinet in Bb piano vibraphone [req.: soft vibraphone sticks, brushes] violin cello
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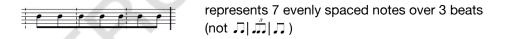
PERFORMANCE NOTES

spindrift is notated proportionally, using dashed barlines to denote each beat (effectively the piece is in $\frac{1}{4}$ at $\frac{1}{4}$ = 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 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:



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



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 Eb Bb Bb Bb ...)

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.







