

Noah Jenkins

Spirits Hover

for Wild Up and the LA Phil National Composers Intensive

Instrumentation:

alto flute (doubling harmonium)

oboe (doubling harmonium)

B-flat bass clarinet (doubling harmonium)

bassoon (doubling harmonium)

horn in F

B-flat trumpet

trombone

percussion 1 (1 crash cymbal, 1 ride cymbal, 1 tam-tam, 1 bass drum)

percussion 2 (1 crash cymbal, 1 ride cymbal, 1 tam-tam, 1 bass drum)

piano (with 2 EBows, doubling Rhodes)

violin 1

violin 2

viola

cello

contrabass

Performance Notes:

This piece uses the Helmholtz Ellis Just Intonation system of accidentals to specify tunings that correspond to the overtone series. More information can be found here:

<https://marsbat.space/pdfs/notation.pdf>

However, I use these symbols to indicate slightly different tunings.

- An arrow up or down on an accidental raises or lowers that tone by 13.7ϕ (corresponding to the fifth partial of the harmonic series).
- A septimal flag up or down on an accidental raises or lowers that tone by 31.9ϕ (corresponding to the seventh partial of the harmonic series).

Winds

Flute, clarinet, oboe*, and bassoon* all double on harmonium. The harmoniums should be placed near the players on a table or chair.

The flutist plays alto flute.

The clarinetist plays bass clarinet.

*This piece does not include any notes on oboe or bassoon, but both players are still needed to play harmonium!

Piano

Two EBows are needed. These should be turned on (to the “regular” not the “harmonic” setting) and placed inside the piano on the indicated strings. It is important to find a placement along the length of the string that allows the string to resonate clearly when the corresponding key is depressed. If the string does not resonate on its own when the key is depressed, the player should encourage it by pressing the EBow down very gently to bring it closer to the string.

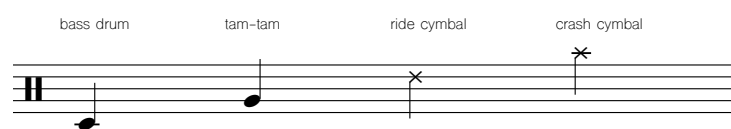
Piano doubles on Rhodes. There is a quick instrument change in both directions at Reh. C that requires the pianist to have their feet on the pedals of both instruments at the same time. It is recommended that the instruments are arranged at a right angle to each other with the Rhodes facing the conductor/audience.

Percussion

The two percussionists should play setups that are as identical as possible. Ideally, the two players will be placed opposite each other at the back of the ensemble for a stereo effect. The bass drum and tam-tam should be played with large soft beaters and the cymbals should be played with soft mallets.

Rolls should be played as slow as possible while still maintaining a continuous sound. The individual strokes of the rolls should be only just obscured.

The rolls on the tam-tam and cymbals in Reh. E should emphasize the lower/more discernible tones of the instruments and not break too much into noise.



Strings

This piece includes half-step harmonics. A demonstration by Anne Leilehua Lanzilotti and Jürg Frey can be found here: <http://www.shakennotstuttered.com/frey>

- MST far over the fingerboard (very hollow sound)
- ST over the fingerboard
- N normal/neutral bow placement
- SP near the bridge
- MSP very near the bridge (fundamental disappears, overtones only)

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whistle tones
(aim to steadily isolate the 8th partial,
perhaps breaking down to the 7th)

heavy, levitating $\text{♩} = 32$

A

Alto Flute/
Harm. 1

Oboe/
Harm. 2

Bass Clarinet
in B \flat /Harm. 3

Bassoon/
Harm. 4

Horn in F

Trumpet in B \flat

Trombone

Percussion 1

Percussion 2

Piano/Rhodes

Violin 1

Violin 2

Viola

Violoncello

Contrabass

f warm, round, full

pp
(match cb.)

ppp

mp

p

pp

(silently place EBows)

lift EBow
from B \flat , l.v.

N
siempre non vib.

N
siempre non vib.

N
siempre non vib.

N
siempre non vib.

N
ST
siempre non vib.

pp
(under SQ)

N-----MSP

N-----MSP

N-----MSP

N-----MSP

6 **B** with piano

A. Fl. *pp* *ppp* *p*

Ob.

B. Cl. *pp* *ppp* *ppp* *ppp* *ppp* To Harm.

Bsn.

Hn. *f*

Tpt.

Tbn.

Perc. soft mallets *pppp* *ppp* *pppp*

Perc. soft mallets *pppp* *ppp* *pppp*

Pno. with flute *mp* *pppp* To Rhodes

B N *p* N-----MST

Vln. *p* N gradual transitions between full and harmonic pressure N-----MST

Vln. *p* N gradual transitions between full and harmonic pressure N-----MST

Vla. *p* N gradual transitions between full and harmonic pressure N-----MST

Vc. *p* N-----MST

Cb. ST *pp*

with Rhodes,
alt. w/ Tpt.

13 **C**

A. Fl. *p*

Ob. Harmonium *p* (a murmur)
hold keys continuously, pump bellows for each tenuto marking

B. Cl. Harmonium *p* (a murmur)
hold keys continuously, pump bellows for each tenuto marking

Bsn. Harmonium *p* (a murmur)
hold keys continuously, pump bellows for each tenuto marking

Hn. *f*

Tpt. *p*

Tbn.

Perc. *ppp*

Perc. *ppp*

Pno. (silently replace EBow) *pp* RHODES *ppp* PIANO *p* RHODES with tpt. and fl. *p*
(Rhodes) Ped. hold w/ sost. pedal

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *pp*

A. Fl.

Harm.

Harm.

Harm.

Hn.

Tpt.

Tbn.

Perc.

Perc.

Rhodes

Vln.

Vln.

Vla.

Vc.

Cb.

bending in parallel w/ Vc.

bending in parallel w/ Vn. 2

slow gliss. down to Bb

ppp

A. Fl.

Harm.

Harm.

Harm.

To Harmonium

To B. Cl.

Hn.

Tpt.

Tbn.

mp

mp

Perc.

Perc.

ppp

ppp

ppp

ppp

Rhodes

pp

ppp

PIANO

(Rhodes) Ped.

Vln.

Vln.

Vla.

Vc.

Cb.

D

26 a tempo ♩ = 32

A. Fl.

Harm.

Harm.

Harm.

To Harmonium

Hn.

Tpt.

Tbn.

Perc.

Perc.

Pno.

To RHODES

D

a tempo ♩ = 32

Vln.

Vln.

Vla.

Vc.

Cb.

E gliding slowly,
steadily, broadly ♩ = 44

35

Harmonium

7

Harm. *ff*
pump freely and smoothly
as needed to maintain dynamic

Harm. *ff*

Harm. *ff*
Harmonium

Harm. *ff*

Hn. *f*

Tpt.

Tbn.

Perc. *mf*

Perc. *mf*

Pno.

E gliding slowly,
steadily, broadly ♩ = 44

Vln. *pp* *p*

Vln. *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *p*

Harm. *mp*

Harm. *mp*

Harm. *mp*

Harm. *mp*

Hn. *f*

Tpt. (con sord.) *mp* *f*

Tbn. *mp* *f*

Perc. *pp* *p*

Perc. *pp* *p*

E. Piano *mp*

Vln. *mp* *mf* *f*

Vln. *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

Harm.

Hn.

Tpt.

Tbn.

Perc.

E. Piano

Vln.

Vla.

Vc.

Cb.

Harm. *ff* *f*

Harm. *ff* *f*

Harm. *ff* *f*

Harm. *ff* *f*

TUTTI: Listen to the tam-tams and softly hum any tone you hear.
 You may change tones as the sound of the tam-tams change.
 Keep your sound inside the sound of the tam-tams.

Hn.

Tpt.

Tbn.

Perc. *pp*

Perc. *mf* *mp*

Perc. *pp* *p* *mp*

TUTTI: Listen to the tam-tams and softly hum any tone you hear.
 You may change tones as the sound of the tam-tams change.
 Keep your sound inside the sound of the tam-tams.

E. Piano

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

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

Vla. *f* *mf* *p* *pp*

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

Cb. *f* *mf* *p* *pp*

67

Harm. *mf* *mp* *pp*

Harm. *mf* *mp* *pp*

Harm. *mf* *mp* *pp*

Harm. *mf* *mp* *pp*

TUTTI: As the tam-tams fade, continue to repeat the last tone you were humming at the same dynamic.

TUTTI: As the cymbals and harmoniums fade, continue to hum the same tone as before, allowing the humming to just barely emerge from the texture.

Hn.

Tpt.

Tbn.

Perc. *p* *p* *p* *p* *p* *p* *p* *p* *pppp*

(both cymbals)

Perc. *pp* *p* *p* *p* *p* *p* *p* *p* *pppp*

(both cymbals)

I.V.

TUTTI: As the tam-tams fade, continue to repeat the last tone you were humming at the same dynamic.

TUTTI: As the cymbals and harmoniums fade, continue to hum the same tone as before, allowing the humming to just barely emerge from the texture.

E. Piano

TUTTI: Listen to the tam-tams and softly hum any tone you hear. You may change tones as the sound of the tam-tams change. Keep your sound inside the sound of the tam-tams.

TUTTI: As the cymbals and harmoniums fade, continue to hum the same tone as before, allowing the humming to just barely emerge from the texture.

Vln.

Vln.

Vla.

Vc.

Cb.