

Score

3

(n)Obsequies
for Orchestra

- i. ci.de.sui
- ii. my friend's funeral
- iii. what it means for a prophecy to come true in reverse

John Andrew Wilhite-Hannisdal

text after manuel arturo abreu's MY FRIEND'S FUNERAL

MY FRIEND'S FUNERAL

I put on a white button-up shirt, I tuck it into the black trousers, and put on the jacket. I go to my dad's room across the apartment and ask him for a tie. He gives me a tie. I go back to my room. I put it on. I put the tight dress shoes on. My feet feel like hairless cats smushed into a glass cube in them. I go to my dad and ask him how I look. He asks if I have an undershirt on. I say no. He says I need one. I say it's winter, I won't need an undershirt for sweating. He says it's just proper form. I say are you serious. He says yes. I say come on. He says just put it on. He gives me an undershirt. I go to my room. I take off the jacket. I take off the tie. I unbutton my pants. I untuck my shirt. I unbutton my shirt. I take it off. I put on the undershirt. I tuck it into my unbuttoned pants. Broad strokes, I think. I put the shirt on. I button it. I tuck it in. I button my pants and smooth out my midriff. I button the collar button. I choke a little. There is spit on my left hand. I put on the tie. I put on the jacket. I take a picture of myself on my laptop. My dad comes into my room and says we have to go. He's wearing a Hawaiian shirt, jeans, and sneakers. We drive to the church, which is 12 blocks away. A bag floats into a bare tree, gets hooked on a branch like love. We go into the church. The walls and roof are literally lime green. The church is full. My dad sits near the front. I sit in the back pew with Sam. The pastor or father or whatever walks around with something that emits smoke. It seems baroquely futuristic. He asks Jesus to forgive Don's sin repeatedly. His grave sin. Sam says this is bullshit. A fat man next to us looks at him. He is a cook at the high school we went to. He makes egg and cheese sandwiches for \$5.

Instrumentation:

2 Flute (flute 2 doubling Alto Flute)

1 Oboe

1 English Horn

2 Bb Clarinet

2 Bassoon (bassoon 2 doubling Contrabassoon)

4 French Horns

2 Trumpets

3 Trombones (trombone 3 doubling Bass Trombone)

1 Tuba

2 Percussionists

percussion includes: marimba, glockenspiel, tubular bells, vibraphone, woodblock, suspended cymbal, snare drum, bass drum, and whistle.

1 Harp

Violins I

Violins II

Viola

Cello

Double Bass

Performers will also Whisper and Speak (*see instructions*)

Not all instruments play all movements.

Instructions for performers

For all musicians

Time: there can be two types of pauses between measures.



Fermatas should last between 1 and 3 seconds (conductor decides exact duration)



Commas should last between 0.5 and 1 second (conductor decides)

When these symbols appear over the barline, the orchestra should pause between measures. When this is happened, there should be silence. These symbols can appear *inside* of the measure as well, in which case there can be sustained silence, or a sustained (but almost always fading and decaying) tone.

In the **second movement**, whatever sounds have not ended before the end of the last beat are sustained briefly (while getting softer), before pausing and moving on to the next measure. In the **last movement**, there is often both a sustained last note and a pause between measures, like in the second movement.

Voices: The conductor and orchestra musicians will, as best they can, all speak and whisper throughout this piece (in addition to their normal roles). In the **first movement**, the “vocal part” looks like:

A musical score excerpt in 2/4 time. It starts with a treble clef, followed by a 'WHSP' instruction. The music consists of a single sustained note with a fermata symbol above it. Below the note, the dynamic 'mf' is written, followed by a crescendo arrow pointing to the right, and then the dynamic 'pp' is written.

In this movement, performers **whisper**, that is to say, vocalize (move mouth and tongue randomly) *without* vocal chords (stemmebånd) for the duration of the sustained note. This can be done while breathing in or out. Dynamics as well as accents are written into the score as well. All musicians who able, and are not playing things which prevent them from whispering, are asked to whisper.

In the **second movement**, the orchestra, lead by the conductor, will speak the written words in a specific rhythm- rests should be observed closely.

1 tuck in there is ssh*, kahhh*, ooo,* (inhale)

Most words are spoken normally. If there is an * after the words (or no vowel in the word), then the word is whispered. And so, “ssh*, kahhh*, ooo*” is whispered without the vocal chords.

Non-Vocal instructions-

In the second movement, the orchestra will also be instructed to *clap* (square note-head). The rhythms are notated, and this will appear with the other verbal and non-verbal instructions, on the Voice staff, included in every part for movement II.

(clap hands)

“Extended” Instrumental Techniques or other Specific Issues

Winds and brass:

blow air without full embouchure,
begin air as if saying "To"

Winds and brass will blow air throughout the piece without a full embouchure. Air should begin with the mouth shaped as if saying the word indicated in the text above the note. This word should not be vocalized, only used as instruction for the shape of the mouth when air begins moving. Marked with “triangle” notehead.

Strings:

bow bridge

Some strings will be instructed to “bow the bridge” with an narrow) “box” notehead. The player should move the bow diagonally across the top of the bridge (with the frog moving toward the shoulder of the bow arm), while muting the strings with the left hand to avoid string sound.

Percussion:

In movement two, “percussionist #2” will play with whistle throughout the piece, he/she can keep the whistle in their mouth throughout the movement (so that they can play the whistle and other things at the same time). If they choose to do this, then they can refrain from speaking.

In movement 2, measure 45, both percussionists play snare in the same measure. Two snare drums can be used, or the players be aware of each other and plan ahead to let each other play when they need to.

(n)Obsequy no.1
...ci.de.sui...

John Andrew Wilhite-Hannisdal

Quite slowly $\text{J} = \text{c.}80$, fluid, flexible

Flute 1

Alto Flute

English Horn

Clarinet in B \flat 1, 2

Bassoon 1

Contrabassoon

Horn in F

Trumpet in C 1, 2

Trombone 1, 2, 3

Tuba

Glockenspiel

Marimba

Vibraphone

Harp

Whispering
(all musicians)

Violin I

Violin II

Viola

Cello

Contrabass

A single percussionist plays both the glockenspiel and marimba

let ring

bow bridge

no dim.

bow bridge

no dim.

bow bridge

no dim.

(n)Obsequy

2

9

Fl. 1 A. Fl. E. Hn. B♭ Cl. 1/2 Bsn. 1 C. Bn.

p *p* *p* *p* *p* *p*

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

shape like this unless otherwise noted

pp *pp* *pp* *pp* *pp* *pp*

Bsn. 1 C. Bn.

blow air through instrument without embouchure (begin air as if saying "who")

pp

Hn. 1/2 Hn. 3/4 Tpt. 1/2 Trb. 1/2/3 Tuba

p *p* *p* *p* *p*

ppp *ppp* *ppp* *ppp* *ppp*

shape like this unless otherwise noted

pp *pp* *pp* *pp* *pp*

Glk. Vib. Hp.

p *p* *p*

let ring *let ring* *let ring*

ppp *ppp* *ppp*

WHSP

Vln. I Vln. II Vla. Vc. Cb.

p *p* *p* *p* *p*

let ring *let ring* *let ring*

ppp *ppp* *ppp*

(n)Obsequy

A

B

Section C (Horn, Trombone, Trombone, Tuba)

Section D (Glockenspiel, Marimba, Vibraphone, Double Bass)

Section E (Double Bass)

Section F (Whistle)

Section G (String Quartet)

Section H (Double Bass)

All musicians who are able whisper for the duration notated.
See "Instructions" for further details.

(n)Obsequy

4

33

Fl. 1
A. Fl.
E. Hn.
B♭ Cl. 1
Bsn. 1
C. Bn.

pp

C

normal embouchure
mp

blow air through instrument without embouchure (begin air as if saying "who")
p

A2

Hn.
Tpt. 1
Trb. 1
Tuba

pp
pp
pp
pp dolce
pp

tpt 1
1.
p

normal embouchure
mp

only 2 trombones until E
pp

Con sord. *p*
Senza sord.
p

blow air through instrument without embouchure (begin air as if saying "who")
p

blow air through instrument without embouchure (begin air as if saying "who")
p

Glk.
Mrb.
Vib.
Hp.

pp
pp
pp
pp

octave flag.
with trumpet solo
p

WHSP

p

Vln.
Vla.
Vc.
Cb.

C

bow bridge
no dim.

Div.
p
Div. (5-strings only, do not play octave up)
p

Only the low C# and D, divisi. Do not play octave up
(unless there are not enough 5 strings, then both play up)

(n)Obsequy

D More resistance. Slightly slower here.

Fl. 1
A. Fl.
B_b Cl. 1
2
Hn.
3
4
Tpt. 1
2
Trb. 1
2
3
WHSP

D More resistance. Slightly slower here.
bow strings
I
Vln.
II
Vla.
Vc.
Cb.

(n)Obsequy

6

E *Tempo primo*

F

E *Tempo primo* bow bridge

F

Div. (only 4 violins play C#)
(only 2 violins play G#)

(n)Obsequy no.2
my friend's funeral.John Andrew Wilhite-Hannisdal
text after manuel arturo abreu

Not so slow, but stopping every time $\text{♩}=63-76$

sustain last sounds of *every* measure (always continuing to decrescendo), and pause briefly between measures.

Flute 1 2
Oboe 1
English Horn
Clarinet in B_b 1 2
Bassoon 1 2
Horn in F
Trumpet in C
Trombone
Tuba
Cymbals
Tic-Toc Block
Snare Drum
Bass Drum
Police Whistle
Glockenspiel
Tubular Bells
Vibraphone
Harp
Voice (ALL)

Violin I
Violin II
Viola
Cello
Contrabass

(n)Obsequy

2

Fl. 1
Fl. 2
Ob. 1
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
Bsn.

Hn. 1,2,3,4
Tpt. 1
Trb. 1
Trb. 2
Trb. 3
Tuba

TTB
S.Dr.
B. Dr.
Wh.
Glk.
T.B.
Vib.

Hp.

Voice
he, gives, my, feet, feel, go, back, back, I, go, to, (inhale) how, I, look, ssh*, kahhh*, ooo*, he asks if, if,

I
Vln.
II
Vla.
Vc.
Cb.

Open two horns tutti Mute 1. trombone Mute

in this movement, all sustained tones diminuendo unless "no dim." indicated

blow air without full embouchure, begin air as if saying "who"

let ring

Senza sord.

Con sord.

arco

Senza sord.

in this movement, all sustained tones diminuendo unless "no dim." indicated

(n)Obsequy

17 20

Fl. 1
Fl. 2
Ob. 1
E. Hn.
Bb Cl. 1
Bb Cl. 2
Bsn.

Hn. 1,2,3,4
tutti
pp

Tpt. 1
Tpt. 2
Trb. 1
Trb. 2
Tuba

S.Dr.
B. Dr.
Wh..
Glk.
T.B.
Vib.
Hp.

Voice
I, go, to, ssh*, kahhh,*, ooo,* he says yes he gives, _____ go back I say no he says just, just,

17 20

I
Vln. II
Vla.
Vc.
Cb.

(n)Obsequy

4

24

Fl. 1
Fl. 2
Ob. 1
E. Hn.
B♭ Cl. 1
Bsn.

28

Hn. 1,2,3,4
Tpt. 1
Trb. 2
Tuba

two horns
stopped **pp**
p
pp
p > **p**
normal emb.
1. **p** > **pp** **ppp**
tutti **A2**, 1. **p** > **pp** **ppp**
tutti **tbn 3 plays bass tbn. (or "false tone")** **ppp**

Open **A3**
p
tutti **#o**
p
p

TTB

S.Dr.
B. Dr.
Wh.
T.B.
Vib.

strike rim
p
move stiff brush back and forth
mf
pp
p
pp
p

roll with sticks
p very dry with mallet
pp
pp
pp

Hp.

Voice

p (clap hands)
1, go. **pp**
1 take off 1 to 1 take off, 1 off, 1 put 1 put

24 tutti
I
Vln. II
Vla.
Vc.
Cb.

Senza sord.
on one string
Senza sord.
on one string
ppp
ppp

28 Con sord.
ppp
ppp
pp
p
p only 3 cellos
Senza sord.
pp only 2 basses (only the low Eb)

(n)Obsequy

31

Fl. 1
Ob. 1
E. Hn.
B. Cl. 1
Bsn.

bassoon 2 switch to contrabassoon here.

38

Hn. 1,2,3,4
Tpt. 1
Trb. 1
Tuba

tutti

blow air without full embouchure,
begin air as if saying "To"

blow air without full embouchure,
begin air as if saying "To"

blow air without full embouchure,
begin air as if saying "To"

Cym.

strike once with semi-hard mallet,
mute after duration

S.Dr.
B. Dr.
Wh..
Glk.
T.B.
Vib.

Circles with stiff brush

p

roll with sticks

Circles with stiff brush

T.B.

Vib.

pp

let ring

Hp.

ppp

p

Voice

mp p mp p pp ppp p ppp p p p ssh*, kahhh*, ooo,* ssh*, (inhale)

31

I
Vln.
II
Vla.
Vc.
Cb.

Senza sord.
stick bouncing,
but hair not leaving the string
tutti
p

solo
mp
espress.

4 players

ppp

tutti p

Con sord.
4 players

p

3 players

pizz.

3 players
arc

2 players

ppp

2 players

pp

ppp

p

pp

pp

(in)hale

(n)Obsequy

6

40

Fl. 1
Ob. 1
E. Hn.
B. Cl. 1
Bsn.
C. Bn.

NOTE: different rhythm in m. 42

Hn. 1,2,3,4
Tpt. 1
Trb. 2
3
Tuba

A2

p

blow air without full embouchure,
begin air as if saying "who"

tutti

blow air without full embouchure,
begin air as if saying "who"

tutti

normal emb.

normal emb.

S.Dr.
B. Dr.

roll with sticks

roll with sticks

Circles with stiff brush

Circles with stiff brush

Glk.
T.B.
Vib.
Hp.

ppp

ppp

ppp

pppp

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

ppp

NOTE: different rhythm in m. 42

the church is his grave look at him him his grave sin ssh*, kahh*, ooo* his grave sin ooo*

44

I
Vln. II
Vla.
Vcl.
Cb.

tutti

octave harmonic, II

tutti

octave harmonic, II

Senza sord.

double octave harmonic, III

pizz.

tutti

ppp

tutti

octave harmonic, II

ppp

ppp

ppp

ppp

(n)Obsequy no.3

John Andrew
Wilhite-Hannisdal

what it means for a prophecy to come true in reverse

slightly more alive, but stiffer all the same ($\text{♩} = \text{c. } 108$)

(1)

Flute 1

Oboe 1
p — ppp
shape dim. like this throughout

English Horn
p > ppp
shape dim. like this throughout

Clarinet in B♭ 1
2

Bassoon 1
p

Contrabassoon
p

Glockenspiel
let top voice ring throughout

Vibraphone
p

Harp
p
let top voice ring throughout

Violin I
ppp

Violin II
ppp

Viola

Cello

Contrabass

(n)Obsequy

2

(2)

Fl. 1
Ob. 1
E. Hn.
B♭ Cl. 1
Bsn. 1
C. Bn.

Vib.
Hpf.

I
Vln.
II
Vla.

This musical score page contains two systems of music, labeled (2) and (3). The top system (2) includes parts for Flute 1, Oboe 1, English Horn, Bassoon 1, Clarinet 1, and C. Bn. The bottom system (3) includes parts for Vibraphone, Double Bassoon (Hpf.), Violin I, Violin II, and Cello/Violoncello (Vla.). Measure 2 starts with sustained notes followed by eighth-note patterns. Measure 3 begins with sustained notes, followed by a dynamic instruction 'pp' and 'mp' with a crescendo arrow, leading into a section marked 'from nothing'. The score uses various time signatures (2/4, 3/4, 5/4, 6/4) and includes dynamic markings like *p*, *pp*, *mf*, and *mp*.

(n)Obsequy

(4)

Fl. 1 pp pp ppp >

Ob. 1 p p p pp ppp cresc. mp mfp >

E. Hn. p p pp cresc. mp mfp >

B♭ Cl. 1₂ Cl. 2 p b flat cresc. mp mfp >

Bsn. 1 pp cresc. mp mfp >

C. Bn. mp mfp >

(5) slower ($\text{♩}=\text{c.}60$)

Glk. p p pp mp mf

Vib. p p pp pp p mp mp mf

Hp. let ring ppp cresc. mp mf let ring p mp mp

I ppp ppp ppp cresc. mp mfp >

Vln. tremolo between flageolet and open string (pull off) mfp

II ppp ppp ppp cresc. mp mfp >

Vla. tremolo between flageolet and open string (pull off) mfp

Vc. double stop, II/III. Gliss C# to B, mp mfp > double stop III/IV

Cb. Div. ppp cresc. mp mfp pppp