

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.

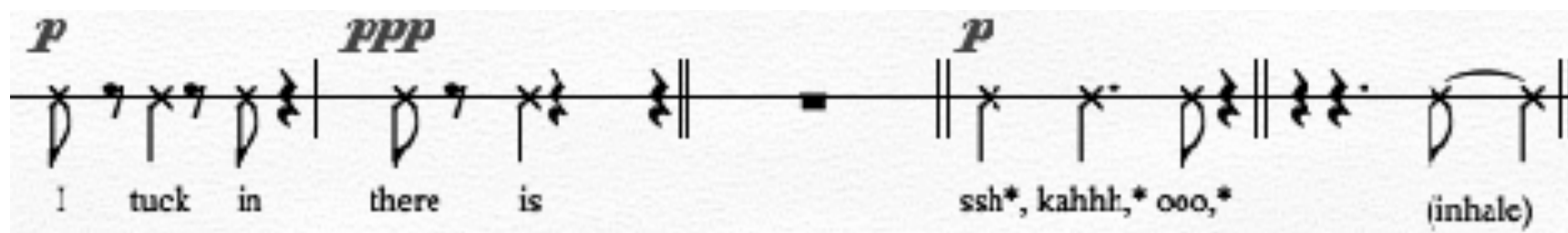
In the **second movement**, whatever sounds have not ended before the end of the last beat are sustained briefly (while getting softer), before pausing and moving on to the next measure. In the **last movement**, there is often both a sustained last note and a pause between measures, like in the second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



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 are able, and are not playing things which prevent them from whispering, are asked to whisper.

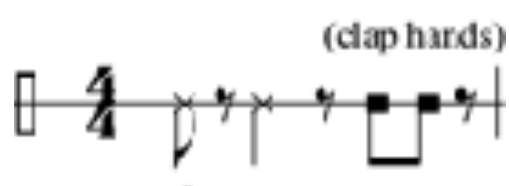
In the **second movement**, the orchestra, lead by the conductor, will speak the written words in a specific rhythm- rests should be observed closely.



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.

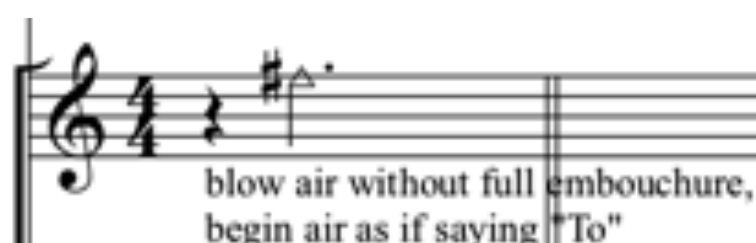
Non-Vocal instructions-

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.



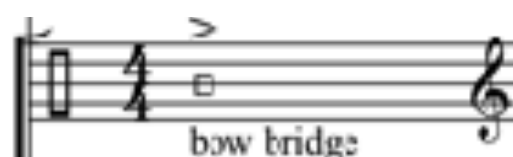
“Extended” Instrumental Techniques or other Specific Issues

Winds and brass:



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:



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 ♩ = c.80, fluid, flexible

Flute 1

Alto Flute

English Horn

Clarinet in B♭ 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

Violin II

Viola

Cello

Contrabass

p *ppp* *shape like this unless otherwise noted* *pp* *no dim.* *bow bridge* *let ring*

[illegible]

(n)Obsequy

The musical score is arranged in systems, each containing staves for different instruments. The notation includes notes, rests, and dynamic markings such as *p*, *mp*, *pp*, and *pppp*. Performance instructions are provided for several instruments:

- Bsn.**: "blow air through instrument without full embouchure (begin air as if saying 'to')"
- Tuba**: "blow air through instrument without full embouchure (begin air as if saying 'to')"
- Glk.**: "let ring"
- Mrb.**: "let ring"
- Vib.**: "let ring"
- Hp.**: "octave flag."
- WHSP**: "All musicians who are able whisper for the duration notated. See 'Instructions' for further details."
- Vla.**: "Open string"
- Vc.**: "Div." and "Double stop"

The score uses various time signatures, including 7/8, 4/4, and 3/4. Rehearsal marks A and B are indicated at the beginning of certain sections.

(n)Obsequy

[illegible]

D

More resistance. Slightly slower here.

Fl. 1

A. Fl.

B♭ Cl. 1
2

Hn. 1
2
3
4

Tpt. 1
2

Trb. 1
2
3

WHSP

D

More resistance. Slightly slower here.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F**E**

Tempo primo

F

E

Tempo primo
bow bridge

F

bow strings

Div. (only 4 violins play C#)

Vln.

$\mathbf{p}^{\triangleright}$ bow bridge

 $\mathbf{p}_i^{\text{new}}$

P

1. *Q.* What is the first step in the process of creating a new product?

only 2 violins play G

pp no di

bow strings

2

subito ppp

subito **mp**

(n)Obsequy no.2
my friend's funeral.

John Andrew Wilhite-Hannisdal
text after manuel arturo abreu

Not so slow, but stopping every time

Not so slow, but stopping every time

8

Fl. 1
2

Ob. 1

E. Hn.

Bs. Cl. 1
2

Bsn.

Hn. 1,2,3,4

Tpt. 1
2

Trb. 1
2
3

Tuba

TTB

S. Dr.

B. Dr.

Wh..

Glk.

T. B.

Vib.

Hp.

Voice

I

Vln. II

Vla.

Vc.

Cb.

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

Open two horns

tutti

Mute

Senza sord.

2 tbn on bottom, one on top

2 tbn

1 trombone Mute

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

very dry

let ring

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

Senza sord.

Con sord.

Senza sord.

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

Con sord.

[illegible]

24 28

Fl. 1 2

Ob. 1

E. Hn.

B♭ Cl. 1 2

Bsn.

Hn. 1,2,3,4

Tpt. 1 2

Trb. 1 2 3

Tuba

TTB

S.Dr.

B. Dr.

Wh..

T.B.

Vib.

Hp.

Voice

I

Vln. II

Vla.

Vc.

Cb.

two horns

stopped

normal emb.

A2

1.

tutti

Open

A3

tbn 3 plays bass tbn (or "false tone")

strike rim

move stiff brush back and forth

roll with sticks

very dry with mallet

(clap hands)

I, go.

I take off I to

I take off off, I off I put put

tutti

Senza sord. on one string

Senza sord.

Con sord.

only 3 cellos

Senza sord.

only 2 basses (only the low Eb)

[illegible]

40

Fl. 1 2

Ob. 1

E. Hn.

Bs. Cl. 1 2

Bsn.

C. Bn.

Hn. 1,2,3,4

Tpt. 1 2

Trb. 1 2 3

Tuba

S. Dr.

B. Dr.

Glk.

T.B.

Vib.

Hp.

Voice

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

44

Violin I

Violin II

Viola

Violoncello

Contrabass

(n)Obsequy no.3

what it means for a prophecy to come true in reverse

John Andrew
Wilhite-Hannisdal

slightly more alive, but stiffer all the same (♩ = c. 108)

1

Flute 1

Oboe 1

English Horn

Clarinet in B♭ 1/2

Bassoon 1

Contrabassoon

Glockenspiel

Vibraphone

Harp

Violin I

Violin

Violin II

Viola

Cello

Contrabass

let top voice ring throughout

let top voice ring throughout

shape dim. like this throughout

shape dim. like this throughout

as quiet as possible (no dim.)

②

Fl. 1

Ob. 1

E. Hn.

B♭ Cl. 1
2

Bsn. 1

C. Bn.

Vib.

Hp.

③

I

Vln.

II

Vla.

4

Fl. 1

Ob. 1

E. Hn.

B♭ Cl. 1
Cl. 2

Bsn. 1

C. Bn.

Glk.

Vib.

Hp.

I

Vln.

II

Vla.

Vc.

Cb.

5 slower (♩=c.60)

let ring

let ring

(double stop)
tremolo between flageolets
and open strings (pull off)

tremolo between flageolet
and open string (pull off)

tremolo between flageolet
and open string (pull off)

double stop, II/III.
Gliss C# to B.

double stop III/IV

Div.