

GRADE 6

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M.O.T.I.F.s FOR ALL

A CONCERT SERIES FOR ADAPTABLE ENSEMBLES

Raindrops in an endless sea of stars

(2020)

*for 2 - 5 part adaptable ensemble
and optional fixed media*

J O S H T R E N T A D U E



Josh Trentadue

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and OPTIONAL fixed media*

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ABOUT THIS PIECE

Raindrops in an endless sea of stars is a cellular, minimalist, open-instrumentation work focusing specifically on aleatoric elements and extended techniques. The score is divided into winds, brass, strings, keyboards+plucked strings (piano, harp, guitar, etc), and percussion. Two optional fixed-media electronic tracks are additionally provided. Both of the tracks are taken from a playlist I created in the spring of 2020 titled *Isolation Improvisations* ("Day 2" and "Day 13", respectively) - either one, the other, or both may be used for performance.

Parts III, IV, and/or V may be omitted if unavailable - any of the staves within all five parts may also be omitted if unavailable. If there are multiple players covering a specific staff in any of the parts, the players are encouraged not to play together/play asynchronously from each other as much as possible. If only Parts I and II are used, you may skip events and cues as needed (see "Performance Notes") to facilitate the performance.

This piece may be performed either live or virtually - if you choose the latter, I do not recommend playing the fixed-media tracks in real time. However, if you intend to record your performance and premiere/post it online, you can add the tracks in your postproduction process if you choose to use them.

The following list is a suggested instrumentation. At your discretion, a combination of both acoustic and electronic instruments may be used for performance of this work:

PART I - WINDS

Aerophones (Flutes, Recorders, etc.)

Reeds (Clarinets, Saxophones, etc.)

Double Reeds (Oboes, English Horn, Bassoons, etc.)

PART II - BRASS

High (Trumpets, Horns, etc.) - Tpts. require Harmon mute, Hrns require mute

Mid/Low (Trombones, Euphoniums, Tubas, etc.) - Trbs. require mute, Euphs/Tbas mute optional

PART III - STRINGS (quartet or string orchestra - electric strings may also be used)

Violin

Viola

Violoncello

Double Bass

PART IV - KEYS+STRINGS

Keyboards (Piano, Celesta, Toy Piano, etc.)

Strings (Harp, Acoustic/Electric Guitar, etc.)

PART V - PERCUSSION

Mallets: Metals (Vibraphone, Glockenspiel, Chimes, etc.), Woods (Xylophone, Marimba, etc.)

Cymbals: High (Suspended, China, Sizzle, etc.), Low (Tam-Tam, Gong, etc.) - superball mallet required

The score is in C. Octave transpositions apply to all instruments which require them. C, B-flat, E-flat, F, and G parts are provided as needed for all transposed wind and brass instruments. Additional transposed parts are available upon request.

PERFORMANCE NOTES

-This piece is divided into events - bar numbers are given at the bottom to indicate the start of a new event, and numbers within circles at the top indicate the number of cues that specific event contains (ex: the first bar/event contains three cues, with the first cue lasting approximately 10-15 seconds). Each of these events are divided into cells of music - however, the piece is intended to be performed linearly from beginning to end.

-All music within each cue/event is to be repeated freely until the next cue/event is given by the conductor. Dynamic patterns, however, should be followed from the beginning to end of the cue/event, unless otherwise indicated.

-**BAR 5, Brass:** Instructions indicating major scale pitches are given to the players at written pitch (the written scales will be different between the transposed part copies used). All brass in this bar should be playing at sounding C major.

-The fixed-media tracks each contain three options where they can be triggered during performance. If performing this piece live, a computer/tablet/phone hooked up to two speakers or a sound system is recommended for playback. The players are not required to sync with the fixed-media tracks for performance (the tracks may be played freely).

-Additional keyboard synthesizers may be used to replicate, or duplicate, any of the suggested parts (especially for the mallet percussion, keyboards, and/or plucked strings).

PROGRAM NOTES

It's not often for me that a title comes before any musical or conceptual ideas. *Raindrops in an endless sea of stars*, however, is one of those exceptions.

For a number of reasons, I started meditating earlier this year, something which I found made an overall positive impact on my personal mental health. Meditation became the primary basis for this piece's overall conceptual ideas. There are specifically two points of inspiration - ideas contrasted from each other on a realistic level, yet I believe are connected on a spiritual level (if one believes in the concept).

I have always been fond of outer space - the endless, infinite depths of stars and comets and planets all out there, some known to humanity and billions more unknown. I have always been fond of the wide-ranging phenomena and colors that can sometimes be found, such as the aurora lights or solar flares. Sometimes, when I meditate, I think of such things and can often, at times, visualize those calm and peaceful moments that can be witnessed, as if stargazing for something new and unknown.

The other source of inspiration comes from a specific meditative practice. This piece was written while I began composing my first symphony. One of my collaborators for that project is a certified sound healing practitioner and introduced me to this practice, something therapeutic in nature which seeks to restore harmony and balance to one's life through the use of resonant vibrations. A tension and stress reducer, sound healing seriously intrigued me from a compositional standpoint - it offered a sandbox of possibilities in demonstrating how music can be used to heal.

Raindrops in an endless sea of stars is thus intended to create a sense of both meditative, spiritual healing and wonder. This is a fully flexible work, in which any combination of instruments or ensembles can be used for performance. Freely suspended in time and space (for the performers, there is no specific meter that they follow), the piece is mainly driven by a plethora of extended techniques conjuring up sounds such as wind blowing through the air, sparse and twinkling stars, various murmurs and flutters, and so on.

Regarding the meditative aspects, the piece does not specifically seek to create an authentic sound healing session (my symphony will instead do this). However, some of the core ideas of this practice loosely inspired the work's structure and form. For example, fully resonant chords (created by flowing and improvised arpeggiated patterns) often verge on bitonality between various parts, creating tension and stress, only to find peace and tranquility when resolved to a brilliant, unified tonality.

As for the title? Imagine stars twinkling in the nighttime sky, offering an enticing and limitless universe of possibilities, spiritual healing, and hope.

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PLEASE DIRECT ALL QUERIES TO:

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(artistic and technical questions, errata submissions, purchasing music, commissions/arranging, submitting performances, additional licensing requests such as for commercial recordings or marching band performances, live and virtual residency/workshop scheduling, saying hello, sending food/drink/music/book/video game recommendations, and more!!)

FOLLOW ME ON SOCIAL MEDIA:

FACEBOOK, TWITTER, INSTAGRAM, SOUNDCLOUD: [@trentaduemotif](#)

YOUTUBE: www.youtube.com/c/JoshTrentadue

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GRADE 6

SCORE IN C

Raindrops in an endless sea of stars

(2020)

Josh Trentadue

The score is divided into several sections with time markers: ca. 10-15", ca. 7-12", and ca. 5-10".

- WINDS:** Includes parts for Anaphones (flute/Recorder/etc.), Reeds (Clarinet/etc.), and Double Reeds (Oboe/Eng. Horn/Bass/etc.). Instructions include "blow air through instrument, no pitch" and "random key clicks". Dynamics range from *pp* to *p*.
- BRASS:** Includes High (Trumpet/etc.) and Mid/Low (Trombone/Tuba/etc.) parts. Instruction: "(play if asked) blow air through instrument, no pitch".
- STRINGS:** Includes Violin, Viola, Violoncello, and Double Bass. Instruction: "sul G, 'air noise' on any pitch" (for Violin and Viola) and "sul E, 'air noise' on any pitch" (for Violoncello and Double Bass). Dynamics include *mp*.
- KEYS+STRINGS:** Includes Part I (Piano/Cello/Piano/Synthesizer/etc.) and Part II (Organ/etc.) for both sections.
- PERCUSSION:** Includes Metals (Glockenspiel/Crota/Cymbal/etc.), Woods (Xylophone/etc.), High Cymbals (Saw/Siz/Cin/etc.), and Low Cymbals (Tam-Tam/Gong/etc.).

Large 'X' marks are placed over the beginning of the Wind, Brass, Strings, and Percussion sections, indicating that these parts are optional or to be played if asked.

2 ca. 3-5"

PLAY TRACK 1 (OPTION A)

continue swells from before and follow the given dynamic pattern here

ca. 7-12"

WINDS

Aerophones (Flute/Oboe/etc.)

Reeds (Clarinet/Sax/etc.)

Double Reeds (Oboe/Eng./Bass/etc.)

continue swells from before and follow the given dynamic pattern here

continue swells from before and follow the given dynamic pattern here

continue swells from before and follow the given dynamic pattern here

mp

2 ca. 3-5"

blow air through instrument, no pitch; randomly press down different valves; vary speed of both techniques

ca. 7-12"

BRASS

High (Trumpet/etc.)

Mid/Low (Trombone/Euph./Tuba/etc.)

p

etc.

STRINGS

Violin

Viola

Violoncello

Double Bass

2 ca. 3-5"

ca. 7-12"

KEYS+STRINGS

PART I (Piano/Cello/Toy Piano/Synth/etc.)

PART II (Trumpet/etc.)

PERCUSSION

Metals (Glockenspiel/Crotales/etc.)

Woods (Xylophone/etc.)

High Cymbals (Suzuki/China/etc.)

Low Cymbals (Tam-Tam/Gong/etc.)

superball mallet; dampen with leg or hand to reduce ring

p

2

1 ca. 15-20"

VERY gradual cresc.

WINDS

Aerophones (Flute/Oboe/etc.)

Reeds (Clarinet/Sax/etc.)

Double Reeds (Oboe/Eng./Bass/etc.)

VERY gradual cresc.

VERY gradual cresc.

VERY gradual cresc.

ff

1 ca. 15-20"

VERY gradual cresc.

BRASS

High (Trumpet/etc.)

Mid/Low (Trombone/Euph./Tuba/etc.)

blow air through instrument, no pitch; VERY gradual cresc.

pp

ff

STRINGS

Violin

Viola

Violoncello

Double Bass

VERY gradual cresc.

VERY gradual cresc.

VERY gradual cresc.

VERY gradual cresc.

ff

1 ca. 15-20"

KEYS+STRINGS

PART I (Piano/Cello/Toy Piano/Synth/etc.)

PART II (Trumpet/etc.)

PERCUSSION

Metals (Glockenspiel/Crotales/etc.)

Woods (Xylophone/etc.)

High Cymbals (Suzuki/China/etc.)

Low Cymbals (Tam-Tam/Gong/etc.)

VERY gradual cresc.

pp

ff

VERY gradual cresc.

3

3 ca. 15-20"
PLAY TRACK 1
(OPTION B)

ca. 10-15"

ca. 12-15"
vary between different Whistle Tones
PLAY TRACK 1
(OPTION C)

WINDS

Acrophones (Flute/Oboe/etc.)

Reeds (Clarinet/etc.)

Double Reeds (Bassoon/etc.)

mf

Vary between any soft multiphonics

blow air through instrument, no pitch

3 ca. 15-20"

ca. 10-15"

ca. 12-15"

BRASS

High (Trumpet/etc.)

Mid/Low (Trombone/etc.)

STRINGS

Violin

Viola

Violoncello

Double Bass

3 ca. 15-20"

pedal down for entire piece; play any of the given notes freely and in any order; vary speed (both hands can be asynchronous from each other)

ca. 10-15"

ca. 12-15"

KEYS+STRINGS

PART I (Piano/Cello/Toy Piano/Synth/etc.)

p

play any of the given notes freely and in any order; vary speed (for two-handed instruments, both hands can be asynchronous from each other)

PART II (Synth/etc.)

p

play any of the given notes freely and in any order; vary speed

play any of the given notes freely and in any order; vary speed

PERCUSSION

Metals (Glockenspiel/etc.)

Woods (Xylophone/etc.)

High Cymbals (Suzuki/etc.)

Low Cymbals (Tam-Tam/Gong/etc.)

p

Raindrops in an endless sea of stars

③ ca. 10-15" ca. 12-15" ca. 15-20"

WINDS
 Acrophones (Flute/Recorder/etc.)
 Reeds (Clarinet/etc.)
 Double Reeds (Oboe/Bassoon/etc.)

BRASS
 High (Trumpet/etc.)
 Tpts: Harmon mute, stem in; freely open <-> closed
 "wah" on any given C major scale pitch
 Hrns: muted - play any given C major scale pitch
 mp
 Tpbs: Harmon mute, stem in; freely open <-> closed
 "wah" on any given C major scale pitch
 Euphs/Tbas: muted - play any given C major scale pitch
 continue pattern, freely vary between any C major scale pitch
 Mid/Low (Trombone/Euphonium/etc.)
 mp

STRINGS
 Violin
 mp
 III. harm. gliss; molto sul pont
 Viola
 mp
 III. harm. gliss; molto sul pont
 Violoncello
 mp
 I. harm. gliss; molto sul pont
 Double Bass
 mp
 I. molto sul pont

③ ca. 10-15" ca. 12-15" ca. 15-20"

KEYS+STRINGS
 PART I (Piano/Cello/Trombone/Synthesizer/etc.)
 mp
 PART I (Piano/Cello/Trombone/Synthesizer/etc.)
 mp
 PART II (Synthesizer/etc.)
 mp
 PART II (Synthesizer/etc.)
 mp

PERCUSSION
 Metals (Cymbal/Vib/Crot/Chimes/etc.)
 mp
 Woods (Xylophone/etc.)
 mp
 High Cymbals (Suzuki/China/etc.)
 pp
 Low Cymbals (Tam-Tam/Gong/etc.)
 mf

Raindrops in an endless sea of stars

ca. 10-45"
molto legato; freely arpeggiate in any order between the given tones; vary speed
1

WINDS
 Acrophones (Flute/Recorder/etc.)
 Reeds (Clarinet/Sax/etc.)
 Double Reeds (Oboe/Eng. Horn/Bassoon/etc.)

BRASS
 High (Trumpet/etc.)
 Mid/Low (Trombone/Tuba/etc.)

STRINGS
 Violin
 Viola
 Violoncello
 Double Bass

KEYS+STRINGS
 PART I (Piano/Cello/Tenor/Piano/Synth/etc.)
 PART II (Piano/Guitar/etc.)

PERCUSSION
 Metals (Glock/Vib/Crota/Chimes/etc.)
 Woods (Xylophone/etc.)
 High Cymbals (Sus/Sus/China/etc.)
 Low Cymbals (Tam-Tam/Gong/etc.)

ca. 10-45"
1

WINDS
 Acrophones (Flute/Recorder/etc.)
 Reeds (Clarinet/Sax/etc.)
 Double Reeds (Oboe/Eng. Horn/Bassoon/etc.)

BRASS
 High (Trumpet/etc.)
 Mid/Low (Trombone/Tuba/etc.)

STRINGS
 Violin
 Viola
 Violoncello
 Double Bass

KEYS+STRINGS
 PART I (Piano/Cello/Tenor/Piano/Synth/etc.)
 PART II (Piano/Guitar/etc.)

PERCUSSION
 Metals (Glock/Vib/Crota/Chimes/etc.)
 Woods (Xylophone/etc.)
 High Cymbals (Sus/Sus/China/etc.)
 Low Cymbals (Tam-Tam/Gong/etc.)

ca. 15-20"
as before, but add random soft flutters and trills where desired
2

WINDS
 Acrophones (Flute/Recorder/etc.)
 Reeds (Clarinet/Sax/etc.)
 Double Reeds (Oboe/Eng. Horn/Bassoon/etc.)

BRASS
 High (Trumpet/etc.)
 Mid/Low (Trombone/Tuba/etc.)

STRINGS
 Violin
 Viola
 Violoncello
 Double Bass

KEYS+STRINGS
 PART I (Piano/Cello/Tenor/Piano/Synth/etc.)
 PART II (Piano/Guitar/etc.)

PERCUSSION
 Metals (Glock/Vib/Crota/Chimes/etc.)
 Woods (Xylophone/etc.)
 High Cymbals (Sus/Sus/China/etc.)
 Low Cymbals (Tam-Tam/Gong/etc.)

ca. 15-20"
as before, but add random and varying dynamic swells to and from any given dynamic
2

1 ca. 10-45''
blow air through instrument, no pitch

Acrophones (Flute/Recorder/etc.)
p _____ etc.

random key clicks

Reeds (Clarinet/Saxophone/etc.)
p _____

blow air through instrument, no pitch

Double Reeds (Oboe/English Horn/Bassoon/etc.)
p _____ etc.

1 ca. 10-45''
remove mutes

High (Trumpet/etc.)
BRASS
remove mutes

Mid/Low (Trombone/Euphonium/Bass/etc.)

III. *harm. gliss; molto sul pont*
mp

Violin

III. *harm. gliss; molto sul pont*
mp

Viola

I. *harm. gliss; molto sul pont*
mp

Violoncello

I. *molto sul pont*
mp

Double Bass

1 ca. 10-45''

PART I (Piano/Cello/Trombone/Synthesizer/etc.)

PART I (Piano/Cello/Trombone/Synthesizer/etc.)

PART II (Trumpet/Guitar/etc.)

PART II (Trumpet/Guitar/etc.)

Metals (Glockenspiel/War Drum/Chimes/etc.)

Woods (Xylophone/etc.)

PERCUSSION

High Cymbals (Sax/Siz/China/etc.)

Low Cymbals (Tam-Tam/Gong/etc.)

2 ca. 15-20''

Acrophones (Flute/Recorder/etc.)
p _____

continue arpeggiation pattern as before, but without soft flutters and trills

Reeds (Clarinet/Saxophone/etc.)
p _____

continue arpeggiation pattern as before, but without soft flutters

Double Reeds (Oboe/English Horn/Bassoon/etc.)
p _____

continue arpeggiation pattern as before, but without soft flutters

2 ca. 15-20'' **ca. 15-20''**

High (Trumpet/etc.)
BRASS
p

without mute; choose any of the given notes and create varying dynamic swells; you may freely switch between notes, but finish the swell first before re-articulating a new pitch

Mid/Low (Trombone/Euphonium/Bass/etc.)
p

Violin

Viola

STRINGS

Violoncello

Double Bass

2 ca. 15-20'' **ca. 15-20''**

PART I (Piano/Cello/Trombone/Synthesizer/etc.)

PART I (Piano/Cello/Trombone/Synthesizer/etc.)

PART II (Trumpet/Guitar/etc.)

PART II (Trumpet/Guitar/etc.)

Metals (Glockenspiel/War Drum/Chimes/etc.)

Woods (Xylophone/etc.)

PERCUSSION

High Cymbals (Sax/Siz/China/etc.)

Low Cymbals (Tam-Tam/Gong/etc.)

Raindrops in an endless sea of stars

ca. 12-15" **ca. 12-15"** **ca. 12-15"**

WINDS

- Aerophones (Flute/Oboe/etc.)
- Reeds (Clarinet/Sax/etc.)
- Double Reeds (Bassoon/Trumpet/etc.)

BRASS

- High (Trumpet/etc.)
- Mid/Low (Trombone/Tuba/etc.)

STRINGS

- Violin
- Viola
- Violoncello
- Double Bass

KEYS+STRINGS

- PART I (Piano/Cello/Foy/Piano/Synth/etc.)
- PART II (Synth/etc.)

PERCUSSION

- Metals (Glockenspiel/Cymbal/etc.)
- Woods (Xylophone/etc.)
- High Cymbals (Suzuki/China/etc.)
- Low Cymbals (Tam-Tam/Gong/etc.)

ca. 12-15" **ca. 12-15"** **ca. 12-15"**

PLAY TRACK 2 (OPTION B)

as before *f* *ppp*

Raindrops in an endless sea of stars

ca. 10-45"
PLAY TRACK 2
(OPTION C)

1 *blow air through instrument, no pitch*

Acrophones (Flu/Recorder/etc.) *p* _____ *etc.*

WINDS Reeds (Clarinet/Sax/etc.) *p* _____

Double Reeds (Obu/Eng/Hrn/Bass/etc.) *p* _____ *etc.*

1 ca. 10-45"

High (Trumpet/etc.) _____

BRASS _____

Mid/Low (Tuba/Eupho/Trbn/etc.) _____

Violin *mp* III. *harm. gliss; molto sul pont*

Viola *mp* III. *harm. gliss; molto sul pont*

Violoncello *mp* I. *harm. gliss; molto sul pont*

Double Bass *mp* I. *molto sul pont*

1 ca. 10-45"

PART I (Pno/Cel/Toy Pno/Synth/etc.) _____

PART I (Pno/Cel/Toy Pno/Synth/etc.) _____

KEYS+STRINGS PART II (Org/Gtr/etc.) _____

PART II (Org/Gtr/etc.) _____

Metals (Glock/Vib/Crot/Chime/etc.) _____

Woods (Xyl/Mr/etc.) _____

PERCUSSION High Cymbals (Sus/Non-Chime/etc.) _____

Low Cymbals (Tam-Tam/Gong/etc.) _____

1 ca. 10-45"

Acrophones (Flu/Recorder/etc.) _____

WINDS Reeds (Clarinet/Sax/etc.) _____

Double Reeds (Obu/Eng/Hrn/Bass/etc.) _____

1 ca. 10-45"

blow air through instrument, no pitch; randomly press down different valves; vary speed of both techniques

High (Trumpet/etc.) *p* _____ *etc.*

BRASS *blow air through instrument, no pitch*

Mid/Low (Tuba/Eupho/Trbn/etc.) *p* _____ *etc.*

Violin _____

Viola _____

Violoncello _____

Double Bass _____

1 ca. 10-45"

PART I (Pno/Cel/Toy Pno/Synth/etc.) _____

PART I (Pno/Cel/Toy Pno/Synth/etc.) _____

KEYS+STRINGS PART II (Org/Gtr/etc.) _____

PART II (Org/Gtr/etc.) _____

Metals (Glock/Vib/Crot/Chime/etc.) _____

Woods (Xyl/Mr/etc.) _____

PERCUSSION High Cymbals (Sus/Non-Chime/etc.) _____

Low Cymbals (Tam-Tam/Gong/etc.) _____

2 ca. 15-20" ca. 15-20"

WINDS
Aerophones (Flute/Recorder/etc.)
Reeds (Clarinet/Sax/etc.)
Double Reeds (Oboe/Eng. Horn/Bass/etc.)

BRASS
High (Trumpet/etc.)
Mid/Low (Trombone/Euphonium/etc.)

STRINGS
Violin
Viola
Violoncello
Double Bass

KEYS+STRINGS
PART I (Piano/Cello/Toy Piano/Synth/etc.)
PART II (Organ/etc.)

PERCUSSION
Metals (Glockenspiel/Crota/Chimes/etc.)
Woods (Xylophone/etc.)
High Cymbals (Sax/Siz/China/etc.)
Low Cymbals (Tam-Tam/Gong/etc.)

sul G, "air noise" on any pitch
mp

sul C, "air noise" on any pitch
mp

sul C, "air noise" on any pitch
mp

sul E, "air noise" on any pitch
mp

superball mallet; dampen with leg or hand to reduce ring
p

15

2 ca. 15-45" ca. 20-50"
vary between different Whistle Tones

WINDS
Aerophones (Flute/Recorder/etc.)
Reeds (Clarinet/Sax/etc.)
Double Reeds (Oboe/Eng. Horn/Bass/etc.)

BRASS
High (Trumpet/etc.)
Mid/Low (Trombone/Euphonium/etc.)

STRINGS
Violin
Viola
Violoncello
Double Bass

KEYS+STRINGS
PART I (Piano/Cello/Toy Piano/Synth/etc.)
PART II (Organ/etc.)

PERCUSSION
Metals (Glockenspiel/Crota/Chimes/etc.)
Woods (Xylophone/etc.)
High Cymbals (Sax/Siz/China/etc.)
Low Cymbals (Tam-Tam/Gong/etc.)

Vary between any soft multiphonics
mp

blow air through instrument, no pitch
mp

III. harm. gliss; molto sul pont
ppp

III. harm. gliss; molto sul pont
ppp

I. harm. gliss; molto sul pont
ppp

I. molto sul pont
ppp

ca. 20-50"
freely and sparse, like stars twinkling in the night sky
g^{na}
p *ppp*

freely and sparse, like stars twinkling in the night sky
p *ppp*

freely and sparse, like stars twinkling in the night sky
p *ppp*

ppp

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