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

A CONCERT SERIES FOR ADAPTABLE ENSEMBLES

Raindrops in an endless sea of stars

for 2 - 5 part adaptable ensemble and optional fixed media

JOSH TRENTADUE



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Raindrops in an endless sea of stars (2020)

for 2-5 part Adaptable Ensemble 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 stave 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:

josh@joshtrentadue.com

(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!!)

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YOUTUBE: www.youtube.com/c/JoshTrentadue

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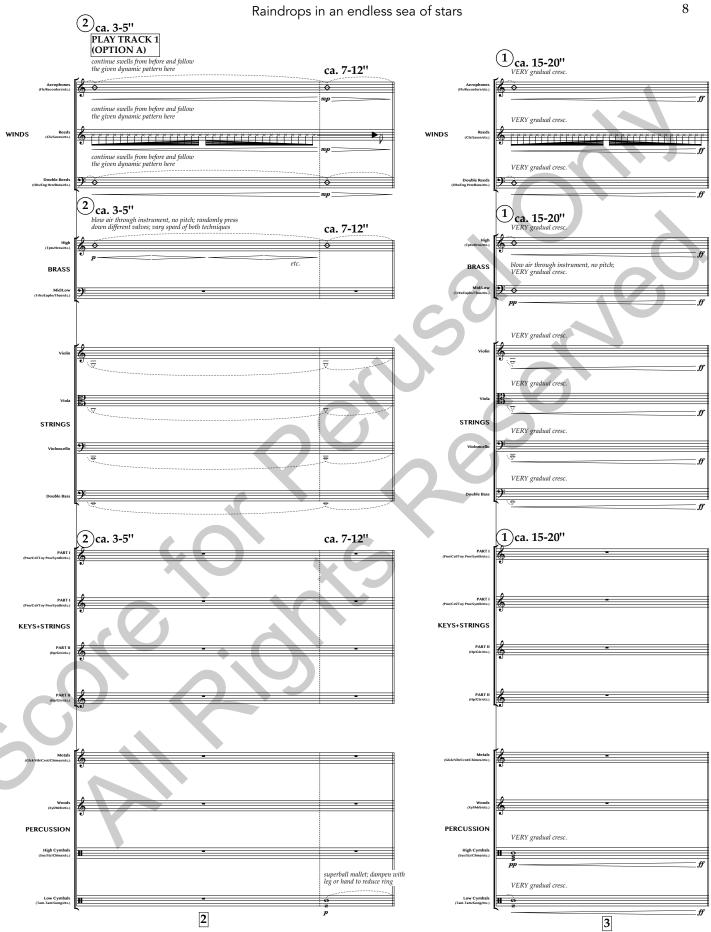
GRADE 6

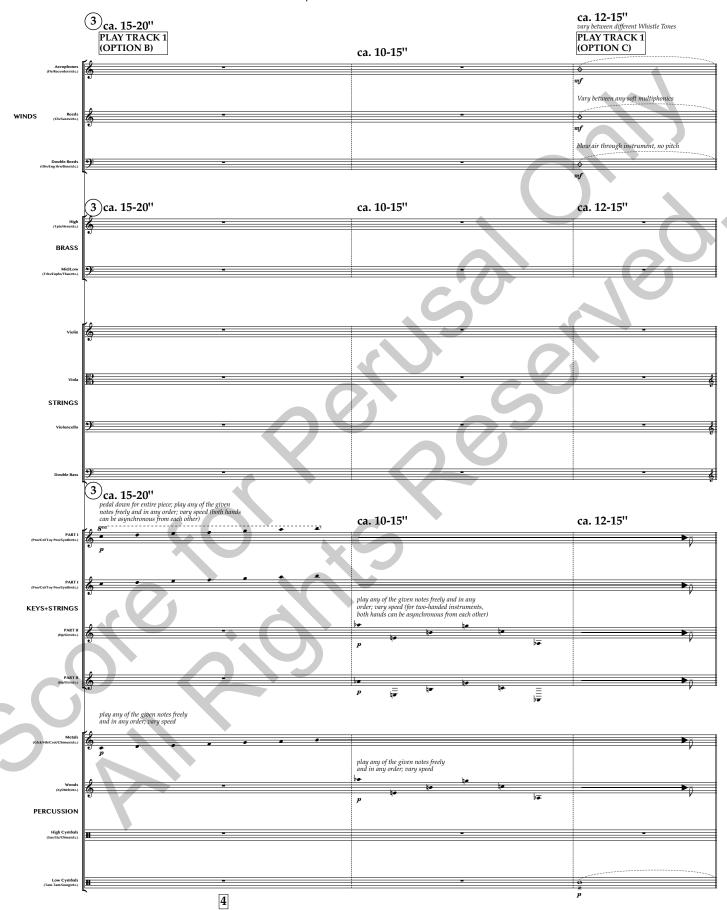
SCORE IN C

Raindrops in an endless sea of stars

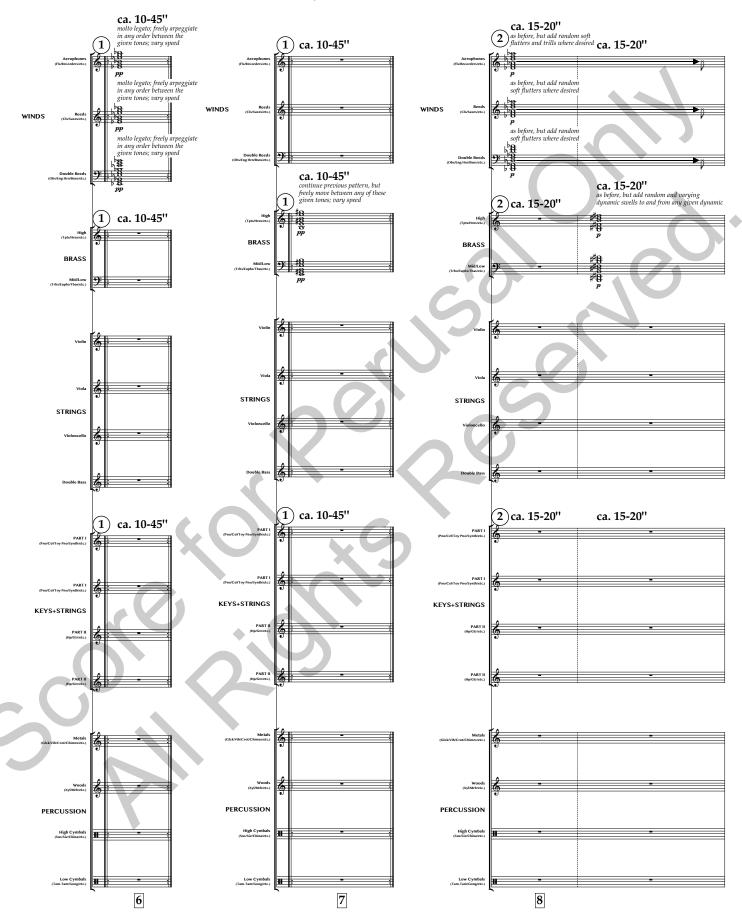
Josh Trentadue ca. 10-15"

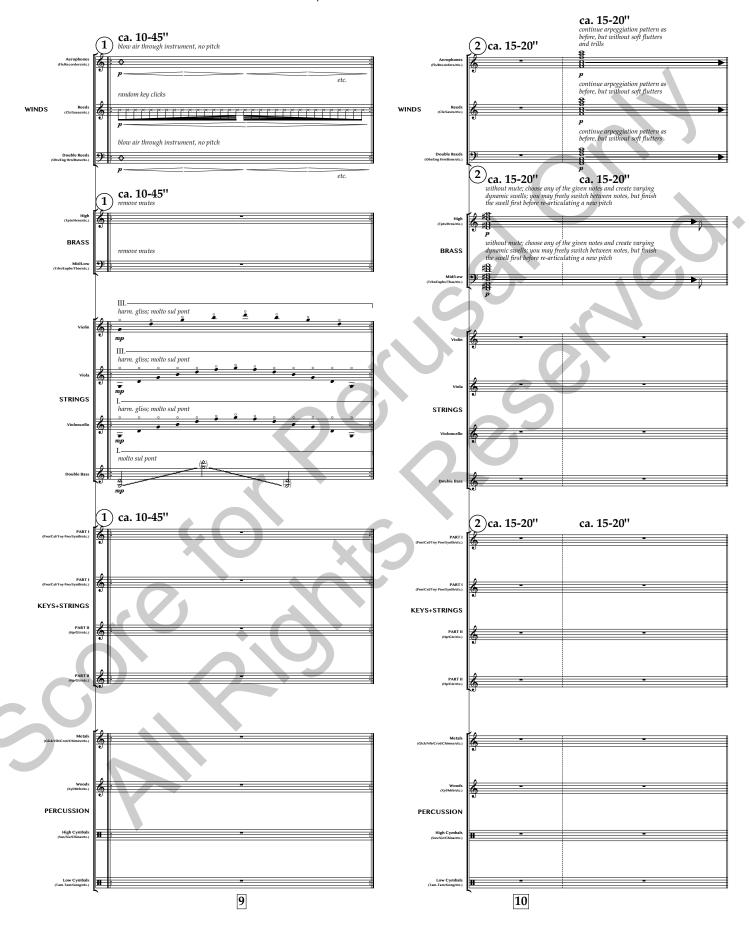
blow air through instrument, no pitch ca. 5-10" ca. 7-12" (play if asked) blow air through instrument, no pitch random key clicks blow air through instrument, no pitch (3)ca. 10-15" ca. 7-12" ca. 5-10" BRASS sul G, "air noise" on any pitch sul C, "air noise" on any pitch STRINGS sul C, "air noise" on any pitch (3)ca. 10-15" ca. 7-12" ca. 5-10" KEYS+STRINGS

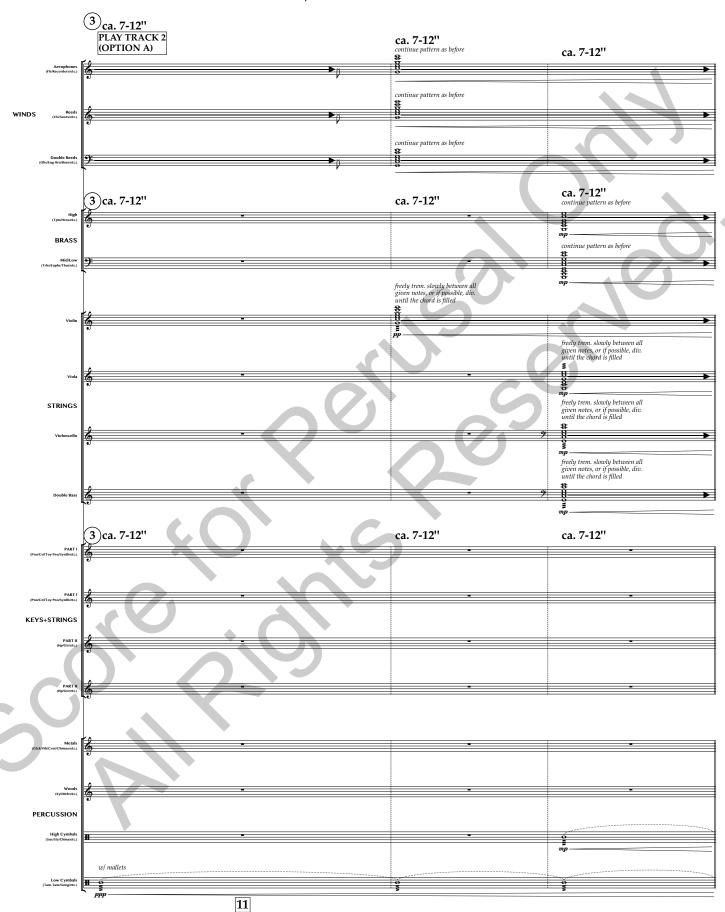


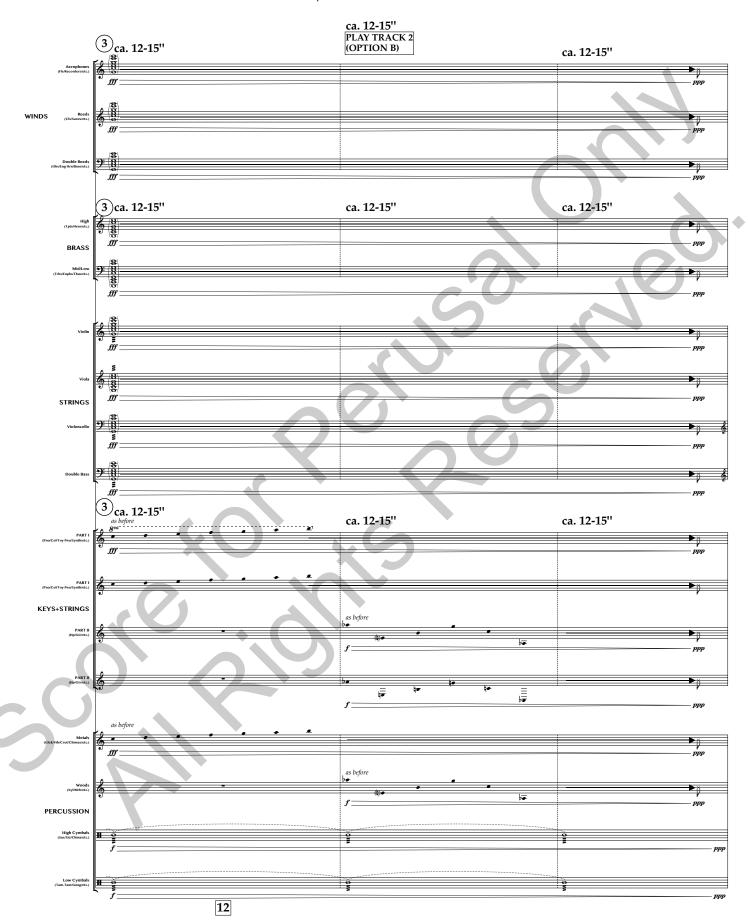


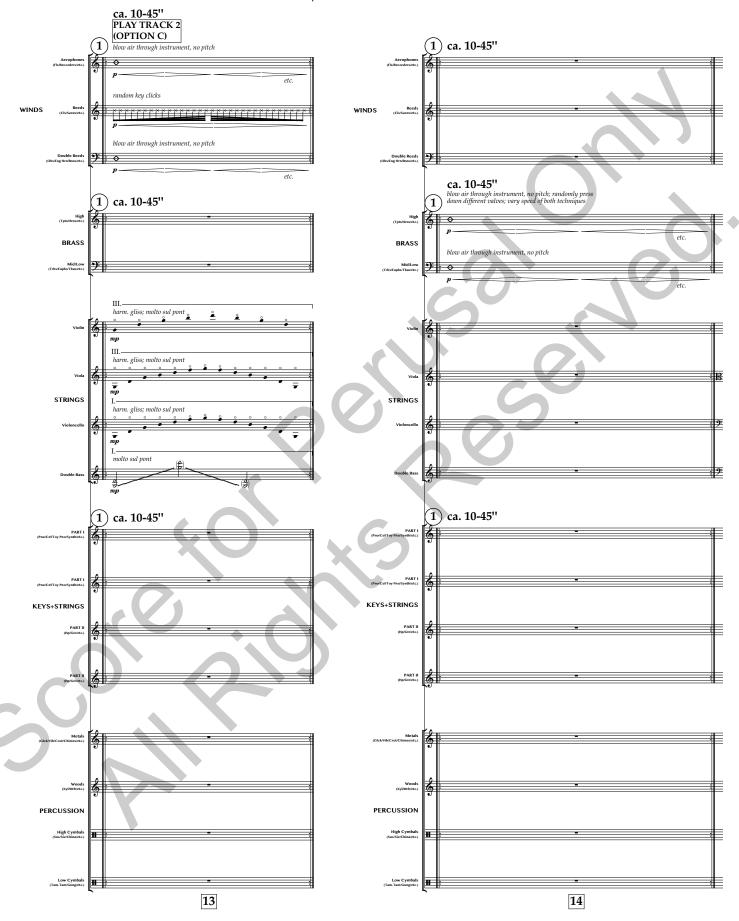


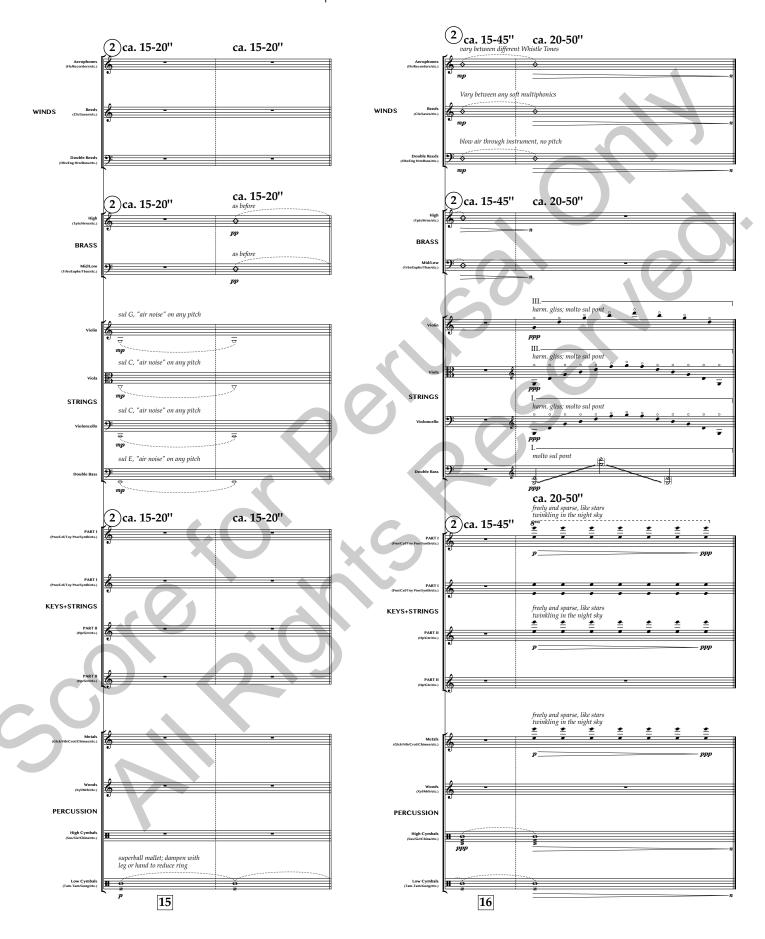












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