

Ryan Thomas Johnson

GASPING PALE

FOR ORCHESTRA

Transposed Score, Approx. 10' 20"

1 Piccolo

2 Flutes

2 Oboes

1 English Horn

3 Clarinets in Bb

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in Bb

2 Trombones

1 Bass Trombone

1 Tuba

Timpani

3 Percussionists (Timpanist excepted)

Suspended Cymbal (Mallets and Bow)

Bass Drum

Snare Drum

Conga

Tam-tam

Triangle

Tambourine

Shaker

Wind Chimes

1 Piano

Strings

PERFORMANCE NOTES

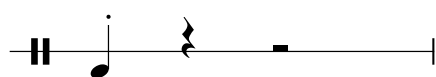
Gasping Pale utilizes extended or specific techniques for a few of the instruments. Please reference these notes.

Piccolo and flutes



There is an aleatoric moment among the piccolo and flutes in Measures 65-69. Players are to play air, or wind, notes by opening their embouchure and playing slightly higher over the mouthpiece, creating a non-tonal wind effect. This will be accompanied by rapid and random key clicks for a percussive effect. Playing the exact notes written is unnecessary.

Percussion

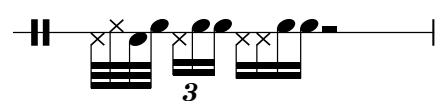


Any time a percussion note is written staccato, it is to be muted, such as choking the cymbal or placing a hand on the edge of the tam-tam.



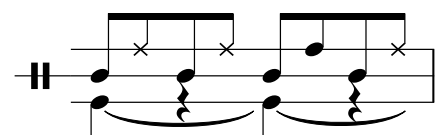
A tie leading to nowhere indicates that the instrument should be left vibrating. Sections where the cymbal is being bowed should note that the cymbal should be bowed for the entirety of the note length, then left to vibrate.

Conga



Conga is to be played with the hands. A note above the staff line indicates the left hand. Below indicates the right. A standard round note is the bass tone played in the middle of the head. An X notehead is the open tone played near the rim of the head.

Bass Drum + Tam-tam



From Measure 99-106, Percussionist 1 is asked to play the bass drum and tam-tam simultaneously. The top staff indicates the shell or rim of the bass drum being played with the wooden edge of the mallet. The middle line is the head of the bass drum, played traditionally. And the bottom staff is the tam-tam. Soft mallets should be used.



From Measure 147 to the end, Perc. 1 will again play bass drum and tam-tam, but there will be no playing of the shell. Therefore, the top line is the bass drum played normally. The bottom line is tam-tam.

Wind Chimes



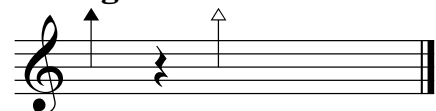
From Measure 149 to the end, Perc. 2 will play the wind chimes. Like the conga, a note above the staff indicates the left hand. Below indicates the right. Glissando marks indicate the direction of movement. This is a loud portion and the chimes will struggle to be heard. If the player finds that he or she can get more volume using a drumstick or triangle beater instead of hands, use it.

Piano



When two arpeggiated chords are played with tremolo, the effect will be a quickly arpeggiated chord played repetitively throughout the duration of the measure.

Strings



An upward pointing arrow notehead in the strings indicates playing the highest note possible. Most of the time, this is the highest note of the instrument. But on a few occasions, it will mean the highest note on a particular string. If so, it will be indicated.

Gasping Pale

Ryan Thomas Johnson

A Adagio $J = 60$ Solo

Flutes 1, 2

English Horn

Clarinet in B \flat 1, 2, 3

Bassoon 1, 2

Horn in F 3, 4

Percussion 1: Bass drum (*pp* to *mp*)

Percussion 2: Triangle, To Cym., Sus. Cymbal Bowed (*p*), Soft mallet (*pp*), Bow (*p*)

Percussion 3: Conga (*mp*)

Piano

Violoncello

16

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2, 3

Bsn. 1, 2

Cbsn.

Hn. 3, 4

Perc. 1

Perc. 2

Pno.

Vla.

Vc.

Repeat quickly without strict meter for duration of two measures.

72

Picc. *mp* *f* flutter

Fl. 1, 2 *mp* *f* Repeat quickly without strict meter or synchronization for duration of two measures. a2

Ob. 1, 2 *mp* *f* Repeat quickly without strict meter or synchronization for duration of two measures.

Cl. 1, 2, 3 *gliss.*

Hn. 1, 2 *p* *f* flutter

Hn. 3, 4 *p* *f* flutter

Tpt. 1, 2, 3 *mp* *mf* Repeat without strict meter or alignment with other players for 2 measures.

Tbn. 1, 2 *mp* *p* *mf* flutter *sfz*

B. Tbn. *p* *mf* flutter *sfz*

Timp.

Perc. 1 *p* *mp*

Perc. 2 Sus. Cymbal Med. Mallet *p*

Perc. 3 To Snare Drum, Drumsticks Snare drum Bring in strong, with authority. *mf*

Pno. *f* Repeat quickly without strict meter for duration of two measures.

Vln. I Non div.

Vln. II Div. *mp*

Vla. Div. *mp*

Vc.

Cb.

81

Picc. *mf* *tr*

Fl. 1, 2 *a2* *mf* *tr*

Ob. 1, 2 *mf* *tr*

Eng. Hn.

Cl. 1, 2, 3 *a3* *mf* *tr*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

Tpt. 1, 2, 3 *mf* *tr*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tba. *mf*

Timp. *mf*

Perc. 1 *mf* To Tamb.

Perc. 2 *mf* *p* *mf* *p* *mf* Choke

Perc. 3 *mf*

Pno. *f*

Vln. I *mf* Highest and lowest notes on E string *mp* Non div.

Vln. II *mf* Lowest and highest on A string.

Vla. *mf* Non div.

Vc. *mf*

Cb. *f* Non div. *mf*

88 **D**

Picc. *tr*

Fl. 1, 2 *tr*

Ob. 1, 2 *tr*

Eng. Hn. *tr*

Cl. 1, 2, 3 *tr*

Bsn. 1, 2 *a2*
mp — *mf*

Cbsn. *mp* — *mf*

Hn. 1, 2 *p* — *f* *p* — *mf* *p* — *mf*

Hn. 3, 4 *p* — *mf* *p* — *mf*

Tpt. 1, 2, 3 *a3*
mp — *mf*

Tbn. 1, 2 *mp* *mp* *mf*

B. Tbn. *p* — *mf* *mp* *mf*

Timp. **D** *mf* *mf* *sfp*

Perc. 1 *Tambourine* *mf* *To Bass Drum + Tam-tam*

Perc. 2 *Drumstick or wooden end of mallet.* *p* *mp* *Med. Mallets* *mf*

Perc. 3 *mf*

Pno. *mp*

Vln. I *p* — *mf* **D**

Vln. II *Non div.* *p* — *mf* *pizz.* *mp*

Vla. *Div.* *p* — *mf*

Vc. *p* — *mf*

Cb. *pizz.* *mp*

95

Picc. *mp*

Fl. 1, 2 *mp* a2

Cl. 1, 2, 3 *mp* a3

Bsn. 1, 2 *mp*

Cbsn. *mp*

Hn. 1, 2 *mp* *p* *mp*

Hn. 3, 4 *mp* *p* *mp*

Tpt. 1, 2, 3 *mf* Solo *mp*

Tbn. 1, 2 *mp* *p* *mp*

B. Tbn. *mp* *p* *mp*

Tba. *mp* *p* *mp*

Timp. *mf* *mp*

Perc. 1 Tam-Tam + Bass Drum *mp*

Perc. 2 Choke To Shaker *mp* Shaker

Perc. 3 Conga

Pno. *mf*

Vln. I *mp*

Vla. *mp* Div.

Vc. *mp*

Cb. *pizz.*

100

Picc. *mp*

Fl. 1, 2 *mp* a2

Ob. 1, 2 *mp*

Cl. 1, 2, 3 *mp* a3

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

Tpt. 1, 2, 3 *mp*

Tbn. 1, 2 *gliss.*

B. Tbn. *gliss.*

Tba. *8va*

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno. *pp* *mf* *8va*

Vln. I *mp*

Vln. II *mp* arco

Vla. *mp*

Vc. *mp*

Cb. *mp* arco

104

Picc. *mf* *f*

Fl. 1, 2 *mf* *f*

Ob. 1, 2 *mf*

Eng. Hn. *mf* *f*

Cl. 1, 2, 3 *mf* *f*

Bsn. 1, 2 *mf* *f*

Cbsn. *mf* *f*

Hn. 1, 2 *mf* *mp* *mf*

Hn. 3, 4 *mf* *mp* *mf*

Tpt. 1, 2, 3 *mf* *mp* *mf*

Tbn. 1, 2 *mf* *mp* *mf* *gliss.*

B. Tbn. *mf* *mp* *mf* *gliss.*

Tba. *mf* *mp* *mf*

Timp. *mf*

Perc. 1 *mp* *Sus. Cymbal*
To Sus. Cymbal, Soft Mallets

Perc. 2 *mf*

Perc. 3

Pno.

Vln. I *mf* *Non div.*

Vln. II *mf* *Non div.*

Vla. *mf* *Non div.*

Vc. *mf* *Non div.*

Cb. *mf*

108

Fl. 1, 2 *pp* *mp* **E**

Ob. 1, 2 *pp* *mp*

Cl. 1, 2, 3 *mf* 1,2

Bsn. 1, 2 *pp* *mp*

Cbsn. *p*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tpt. 1, 2, 3 *mf* 1,2 *pp* *mp*

Tbn. 1, 2 *mf* 1. *pp* *mp*

B. Tbn. *mf* *pp* *mp*

Tba. *p* 8^{va}

Perc. 1 *mf* Choke Drumstick or wooden end of mallet. **E** To Bow *mp* Sus. Cymbal Bowed

Perc. 2 To Chimes

Perc. 3 To Sus. Cymbal, Bow

Pno. *p*

Vln. I *p* *mp* **E**

Vln. II *p* *mp* Div.

Vla. *mp* Non div.

Vc. *mp* *p* pizz.

Cb. *mp* *p* Bow as needed.

117

Fl. 1, 2 *p* *mp* a2

Ob. 1, 2 *p* *mp* a2

Eng. Hn. *p* *mp*

Cl. 1, 2, 3 *p* *mp* 1, 2 b^{a3}

Cbsn. *p* *mp*

Hn. 1, 2 *p* *mp*

Hn. 3, 4 *p* *mp*

B. Tbn. *p*

Tbn. *p* 8^{va}

Perc. 1 To Med. Mallets *p* *mp* *mf* Sus. Cymbal Med. Mallets

Pno. *mp*

Vln. I *p* gliss. Perfect gliss impossible, of course. Slide up the instrument as best one can.

Vln. II *p* gliss. Perfect gliss impossible, of course. Slide up the instrument as best one can.

Vla. *p* pizz.

Vc. *p*

Cb. *p*

128

Picc. *mp* *mf* *p*

Fl. 1, 2 *mf* *p*

Ob. 1, 2 *mf*

Eng. Hn. *mf*

Cl. 1, 2, 3 *mp* Solo *mp*

Bsn. 1, 2 *mp* *mf*

Cbsn. *mp* *mf*

Hn. 1, 2 *mp* *mf*

Hn. 3, 4 *mp*

Tpt. 1, 2, 3 *p* *mp*

Tbn. 1, 2 *p* *mp*

B. Tbn. *mp*

Tba. *p* *mp*

Perc. 1 *p* *mf* Choke To Bass Drum + Tam-tam

Pno. *mf* *mp*

Vln. I *mp* *p* *gliss.* *8va*

Vln. II *mp* *p* *gliss.* *8va*

Vla. *p* *arco*

Vc. *p* *arco*

Cb. *p*

140 **F**

Picc. *Breathe as necessary.* *p*

Fl. 1, 2 *Breathe as necessary.* *p*

Ob. 1, 2 *Solo* *mp* *pp* *Breathe as necessary.* *p*

Eng. Hn. *Breathe as necessary.* *p*

Cl. 1, 2, 3 *a2, 3* *Breathe as necessary.* *pp* *p*

Bsn. 1, 2 *Solo* *mp* *pp* *Breathe as necessary.* *p*

Cbsn. *Breathe as necessary.* *p*

Hn. 1, 2 *p*

Hn. 3, 4 *Breathe as necessary.* *p*

Tpt. 1, 2, 3 *p*

Tbn. 1, 2 *Breathe as necessary.* *p*

B. Tbn. *p*

Tba. *p*

Perc. 1 **F**

Perc. 3 *Bass Drum + Tam-tam* *Bass Drum Tam-tam* *Sus. Cymbal, Med. Mallets* *mp*

Pno. *p*

Vln. I **F** *Bow as needed. Non div.* *p*

Vln. II *Bow as needed. Non div.* *p*

Vla. *Bow as needed. Non div.* *p*

Vc. *Bow as needed. Non div.* *pp* *p*

Cb. *pp* *p* *Non div.*

149

Picc. *f* *fff*

Fl. 1, 2 *f* *fff*

Ob. 1, 2 *f* *fff*

Eng. Hn. *f* *fff*

Cl. 1, 2, 3 *f* *fff* *gliss.*

Bsn. 1, 2 *f* *fff*

Cbsn. *f* *fff*

Hn. 1, 2 *f* *fff*

Hn. 3, 4 *f* *fff*

Tpt. 1, 2, 3 *f* *fff*

Tbn. 1, 2 *f* *fff*

B. Tbn. *f* *fff*

Tba. *f* *fff*

Timp. *fff*

Perc. 1 *mf* *fff* l.v. until silence

Perc. 2 Wind Chimes *fff* *gliss.* l.v. until silence

Perc. 3 *f* *fff* l.v. until silence

Pno. *mf* *fff* *gliss.*

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff* Perfect gliss impossible. Play entire range as possible.

Vc. *mf* *fff* Non div.

Cb. *mf* *fff*