

Joseph Klein

# **Wake for K.G.**

a ritual for brass and percussion

(1993)

- to the memory of Kenneth Gaburo -

duration: c.7:30

## NOTES

### General:

**Wake for K.G.** was composed in February of 1993 as a memorial response to the death of composer Kenneth Gaburo, and is scored for five brass instruments and three percussion. The work is in five sections, each divided into subunits of irregularly alternating long and short sections based upon proportions derived from the Morse Code pattern for K-E-N-N-E-T-H G-A-B-U-R-O. These nested sections are not defined by clear thematic or gestural contrasts, but rather by subtle fluctuations in timbre and texture within the five brass instruments. Through these gradual and continuous transformations, the brass instruments create an essentially static field of sound based upon the five pitches derived from the composer's name (kEnnEtH GABuro, = E B G A B $\flat$ ). The rapid tattoos in the snare drums which delineate the five sections (corresponding to the syllables in the composer's name) are derived from Morse Code transcriptions of the composer's birth and death dates, and continual knells in the tam-tams correspond with each of the thirteen letters of his name. The repeated rhythmic patterns in the bass drums which continue throughout the work are based upon the same Morse Code patterns which determine the structure of the entire work (the composer's name being divided between the two drums, which play in different tempi). The result is a sonic ritual celebrating the passage from life to death.

The brass players must be seated as close to one another as possible within a semi-circular formation, while the percussionists should be spread out as far apart as the stage allows, as indicated in the setup diagram. As the work is intended to be funereal, the players must enter and exit the stage in a very solemn manner, always maintaining a somber presence throughout the performance. The brass players should remain absolutely still during the performance, while the percussionists should limit their physical gestures as much as possible. Lighting is minimal, consisting exclusively of stand lights (with dark blue or bluish-grey gels) on each of the players' music stands. The work may be performed with or without conductor; if a conductor is utilized, he/she must be unobtrusively seated as close to the brass players as possible (see setup diagram).

Timings indicated are not necessarily absolute and need not be adhered to rigidly, but are intended to create continuously shifting and irregularly proportioned points within the sound continuum; of primary importance is the distinction between "short" sections (4-8 seconds) and "long" sections (10-14 seconds).

### Brass:

The brass parts may be played by an ensemble consisting exclusively of flugelhorns, horns, euphoniums, and/or tubas, to be combined in a number of possible ways. The preferred ensemble consists of either some combination of 2 and 3 (e.g., 2 flugelhorns and three tubas; 3 horns and 2 euphoniums; etc.) or of 1, 2, and 2 (e.g., euphonium, 2 flugelhorns, and 2 tubas; flugelhorn, 2 horns, and 2 euphoniums; etc.). However, while it is also possible to perform the work either with five like instruments, or in some combination utilizing all four instruments (e.g., flugelhorn, 2 horns, euphonium, and tuba), such an arrangement is not recommended. (It should be noted that only parts 1 and 2 are playable on three-valve flugelhorn, which places an obvious limitation on the use of that instrument in the work.) The arrangement of the brass instruments onstage should be symmetrically balanced according to the combination used, for example:

	tuba		tuba		tuba	
euph	euph		euph	euph	flugel	flugel
flugel	flugel		tuba	tuba	horn	horn

The brass instruments are to use practice mutes, plungers, towels, cloths, or some combination of these to attain the most diffuse, unfocused, and distant sound possible. This resulting sound should be even and consistent among the five players, such that no single player stands out in the ensemble. Because of such an extreme alteration of the instruments, the overall resistance, technical facility, and pitch/intonation will be substantially affected. It is the responsibility of the individual performers to make whatever adjustments are necessary in order to attempt to stabilize the pitches indicated. It should also be noted that the pitch/intonation of each instrument may be affected in erratic ways; thus each discrete pitch may require a different kind of adjustment (utilizing a combination of alternate fingerings, embouchure changes, etc.) in order to stabilize the tone.

There are six different playing modes utilized by the brass instruments throughout the work, as described on page iii. Brass players must attempt to make the sound modulations and changes between playing modes as smooth, even, and subtle as possible; the barlines in the score are not intended to imply precise, sudden changes, but are rather intended as cues or points of reference in a sound continuum. Breathing (which should be reduced to a minimum) must be carefully staggered. The result should be that of a slowly transforming, though seemingly static, sonic cloud.










#### **Percussion:**

The percussion part of the work is of two distinct characters: a continuous, quiet, solemn processional (played by bass drums and tam-tams) and an aggressive, disruptive, explosive tattoo (played by snare drums and tam-tams). Thus the bass drums and snare drums embody each of these two characters, while the tam-tams act as a link between the two. The processional is the "normal" character of the percussion part: its quiet, resonant quality is akin to the static brass part, and must be played as evenly as possible. The five tattoos represent a disruption to this sound continuum, which should remain seemingly unaffected by these disturbances.

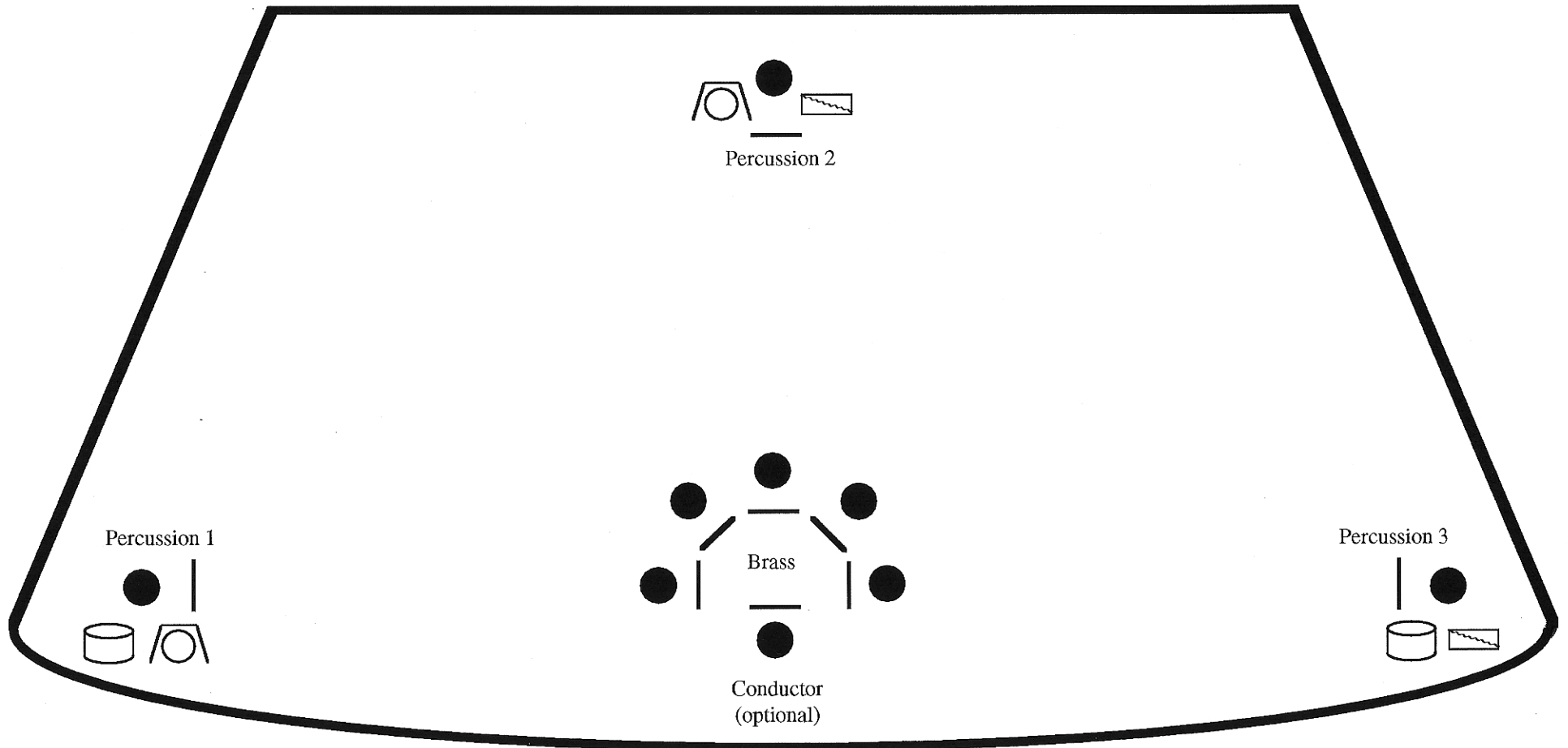
Percussion parts are indicated in the score by pictograms and arrows representing the duration of play; the actual music for these instruments is contained on page v, as are further instructions for its application. Snare drum parts (Percussion 1 and 2, *sempre fff*) are to be selected freely and independently from either 'x' or 'y' by the each player, with the one condition being that neither is selected more than three times; thus, possible orderings may include, for example: x y x y x; y y y x x; y y x y x; y x x x y, etc. Bass drum parts (Percussion 1 and 3, *sempre mp*) are to be played as indicated in the score: lower-case letters within the bass drum pictograms indicate where in the processional pattern the players are to begin; an enclosed arrow indicates that the processional should continue without interruption. Tam-Tam parts (Percussion 2 and 3) alternate between explosive outbursts (*ff*) and gentle knells (*mp*), which serve to delineate important structural points. Those *ff* attacks in Percussion 2 are to immediately follow the snare drum tattoo, and must always occur before the completion of the tattoo in Percussion 1.

Snare drums, bass drums, and tam-tams should be on the large, heavy, dark side, though differences between each like instrument should be readily apparent. Snare drums should be played with heavy (field drum) sticks, bass drums with soft felt timpani sticks, and tam-tams with heavy tam-tam beaters. As there are several rapid changes between the bass drum and snare drum in Percussion 1, it is recommended that the player use double-headed sticks in order to eliminate awkward and excessive stick changes. It is also important that the snare drums be muted in some manner when not in use in order to eliminate any sympathetic buzzing noise.

## SYMBOLS

o	"ordinary" mode of play; pitch must be sustained as evenly as possible, with absolutely no dynamic, pitch, or timbral fluctuation whatsoever.	,	allow for a clean break in the sound.
	sudden crescendo with sharp cut-off (quasi sforzando); tone should seem to come from silence, and sforzandi should be staggered between parts.		smoothly and subtly connect sounds.
	tremolo between indicated pitches, changing speeds ad libitum.	⇒⇒⇒	continue playing for the duration of the arrows.
lo	tone is to be "denatured" by the use of alternate fingerings, half-valves, and embouchure/oral cavity adjustments.	→ → →	gradual transformation from one mode of play to another.
	tone is to be further denatured by the use of fluttertongue, growling, and humming while playing (these in addition to alternate fingerings, half-valves, and embouchure/oral cavity adjustments).		synchronization of events.
	air sound only; players should inhale and exhale through instruments in a clearly audible manner, coloring the sound by subtle dynamic and timbral fluctuations.		snare drum
1 2 3	voice exchanges within sections ( <i>modo ordinario</i> ); numbers indicate cues.		tam-tam
			bass drum

# SETUP DIAGRAM



PERCUSSION PARTS

bass drum:  
♩ = 57

PERC 1:  $\sharp$   $\frac{7}{4}$  *mp*

a b c d e

bass drum:  
♩ = 75

PERC 3:  $\sharp$   $\frac{7}{4}$  *mp*

a c b

snare drum:

PERC 1:  $\sharp$   $\frac{11}{16}$  *fff*  $\frac{10}{16}$   $\frac{8}{16}$   $\frac{11}{16}$   $\frac{9}{16}$

♩ = 300+

x y

snare drum:

PERC 2:  $\sharp$   $\frac{9}{16}$  *fff*  $\frac{7}{16}$   $\frac{11}{16}$   $\frac{10}{16}$   $\frac{8}{16}$

♩ = 300+

x y

# Wake for K.G.

a ritual for brass and percussion

Joseph Klein  
(1993)

Score in C

BRASS

1

2

3

4

5

PERCUSSION

1

2

3

A1 (12")

A2 (7")

A3 (12")

A4 (11")

A5 (6")

A6 (13")

Musical score for five bass staves (1-5) across seven measures (A7, A8, A9, B1, B2, B3, B4). The notation includes various rhythmic patterns, slurs, and dynamic markings such as accents (^) and breath marks (x).

**A7** (12")

**A8** (5")

**A9** (12")



**B1** (12")

**B2** (5")

**B3** (10")

**B4** (5")

Percussion score for three staves (1-3) across seven measures (A7, A8, A9, B1, B2, B3, B4). The notation includes rhythmic patterns, dynamic markings (mp, ff, fff), and specific percussion symbols like a triangle and a drum.



Musical score for five bassoon parts (B1-B5) across seven measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

**B5** (12")    **B6** (11")    **B7** (10")    **B8** (5")    **B9** (6")    **B10** (5")    **B11** (4")

Musical score for three percussion parts (P1-P3) across seven measures. The score includes various percussion notations such as mallets, triangles, and cymbals.

1 2 3 4 5 6 7 8 9 10 11 12 13

Musical score for five bass staves (1-5). Each staff begins with a  $\geq$  marking and an 'x' on the first staff. The score is divided into sections by vertical dashed lines. The first section (measures 1-8) features melodic lines with slurs and accents. The second section (measures 9-11) features sustained notes with accents and a 'V' marking. The third section (measures 12-13) features melodic lines with slurs and accents. The final section (measures 14-15) features melodic lines with slurs and accents.

**B12** (11")

**C1** (13")

**C2** (12")

**C3** (5")

**C4** (12")

**C5** (7")

Percussion score for three parts (1, 2, 3). Part 1 starts with a series of arrows and a box labeled 'x↔y' with 'fff' below it. Part 2 starts with a series of arrows and a box labeled 'x↔y' with 'fff' below it, followed by a circle with a slash and 'ff' below it. Part 3 starts with a series of arrows and a circle with a slash and 'ff' below it, followed by a cylinder with an arrow and 'mp' below it. The score is divided into sections by vertical dashed lines. The final section (measures 14-15) features a cylinder with an arrow and 'mp' below it.

**B**

**C6** (12")

**C7** (11")

**D1** (13")

**D2** (8")

**D3** (7")

**D4** (6")

**D5** (13")



**P**

**B**

**D6** (8")

**D7** (7")

**D8** (12")

**D9** (13")

**E1** (7")

**E2** (12")

**P**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

**B**

**E3** (5")

**E4** (12")

**E5** (13")

**E6** (12")

**E7** (11")

**E8** (12")

**P**