

By Departing Light

Bruce Mahin

1
Percussion 1: vibraphone (circa 5"), Recite poem* (circa 3"), tom toms (circa 10"), soft mallets (circa 8")
Percussion 2: glock., tam tam, let ring, Recite poem*
Percussion 3: Recite poem*
Percussion 4: crotales, plastic mallets, Recite poem*, timpani, Recite poem*
Percussion 5: temple blocks, Recite poem*, snare drum with fingertips--snare on, Recite poem*
Percussion 6: tom toms, Recite poem*, Recite poem*
Piano/Contra Bass: Piano/Contra Bass

*Recite the poem "By Departing Light" in a conversational voice to the person next to you.

5
Perc. 1: tom toms (circa 5"), Perc. 1 (circa 5"), Perc. 1 (circa 3")
Perc. 2: Perc. 2
Perc. 3: glock., tam tam, let ring, Perc. 3
Perc. 4: crotales, timpani, let ring, Perc. 4
Perc. 5: Perc. 5
Perc. 6: sus. cymbal, sus. cymbal on crown--dampen, tom tom, sus. cymbal, Perc. 6
Pno.: Piano/Contra Bass

tom toms circa 10" circa 8"

Perc. 1 *mf*

Perc. 2

Perc. 3

timpani

Perc. 4 *p* *f* *p*

temple blocks

Perc. 5 *f*

sus. cymbal

Perc. 6 *p*

Pno. *f* *ff*

mute with fingertip on string

circa 15" circa 10"

10 tom toms

Perc. 1 *p*

Perc. 2

Perc. 3

timpani

Perc. 4 *p* *f* *p* *mf*

temple blocks

Perc. 5 *f* snare drum

tom tom

Perc. 6 *mf* *mf*

Pno. *f* *ff* *f*

5 circa 4" circa 1" circa 3" circa 5"

Perc. 1: tom toms *f* *f* vibraphone *f*

Perc. 2: marimba *p*

Perc. 3: tam tam *mf*

Perc. 4: timpani *f* crotales *f* *f*

Perc. 5: chimes (with drumsticks) *f* let ring *f*

Perc. 6: tom toms *ff* *p* *f* *f* *ff*

Pno. *ff* *f*

circa 4" circa 5" circa 6"

Perc. 1: *f*

Perc. 2: *p*

Perc. 3: *mf* marimba

Perc. 4: timpani *p* crotales *f* timpani *pp*

Perc. 5: xylophone *p*

Perc. 6: tom tom *f*

Pno. *ff* *f*

circa 10" circa 15" circa 3"

Perc. 1: vibraphone *f* *Red.* *Red.*

Perc. 2: marimba *p* marimba *p* glock. *f*

Perc. 3: marimba *f* *p* *pp*

Perc. 4: crotales *f* *mf* *ff*

Perc. 5: xylophone *p*

Perc. 6: snare drum *ff*

Pno. *mf* *p* *#* *#*

circa 10" circa 10" circa 7"

Perc. 1: vibraphone *p* *Red.* marimba *ff*

Perc. 2: vibraphone *ff*

Perc. 3: tam tam *p* *mf*

Perc. 4: crotales *p*

Perc. 5: xylophone *ff*

Perc. 6: sus. cymbal *f* on crown--dampen *f* *ff*

Pno. *p* *ff* *#* *#*

25

marimba circa 8" circa 6" circa 5" circa 10"

Perc. 1 *ff* vibraphone

Perc. 2 *ff*

Perc. 3 marimba hard mallets *f*

Perc. 4 timpani *mf* timpani *mf*

Perc. 5 xylophone *ff*

Perc. 6 tom tom 5 *mf* 5 3

Pno. *f*

Red.

29

circa 5" circa 3" circa 10" circa 5" circa 5"

Perc. 1 *ff* *ff* *pp* marimba *pp* marimba

Perc. 2 *f* *ff* *pp* glock. *p* *p*

Perc. 3 *f* *ff*

Perc. 4 as fast as possible *f* *ff* crotales *p* *ff*

Perc. 5 xylophone *ff* *pp* *ff*

Perc. 6 5 *mf* *ff*

Pno. *f* *ff*

Red.

34

circa 5" circa 7" vibraphone with bow circa 10"

Perc. 1: marimba, *pp* (first 5 measures), *red. p* to *f* * (last 5 measures)

Perc. 2: glock., *mf* (first 5 measures), crescendo to *f* (last 5 measures)

Perc. 3: tam tam, *p* (first 5 measures), crescendo to *f* (last 5 measures)

Perc. 4: crotales, *ff* (first 5 measures), *p* to *f* to *p* (last 5 measures)

Perc. 5: xylophone, *ff* (first 5 measures), crescendo to *f* (last 5 measures)

Perc. 6: sus. cymbal, *f* (first 5 measures), *gradually slower until stopped* (last 5 measures)

Pno.: *p* (first 5 measures), *f* (last 5 measures)

red. *

37

circa 4" circa 4" circa 4" circa 4"

Perc. 1: tom tom, *p* to *mf* (first 4 measures), rest (last 4 measures)

Perc. 2: rest

Perc. 3: tam tam, *pp* to *p* (first 4 measures), rest (last 4 measures)

Perc. 4: simile, *f* (first 4 measures), rest (last 4 measures)

Perc. 5: temple blocks, *p* (first 4 measures), rest (last 4 measures)

Perc. 6: soft beater, *p* to *mf* (first 4 measures), *p* to *mf* (last 4 measures)

Pno.: *f* (first 4 measures), *f* (last 4 measures)

set silently with sost. pedal

red.

tom toms *circa 4"* *circa 2"* *circa 2"* *circa 4"*

41

Perc. 1 *p* *mf*

Perc. 2 glock. *f*

Perc. 3 tam tam soft beater *p* *mf*

Perc. 4 crotales

Perc. 5 snare drum *p* *f* *p*

Perc. 6 *p* *mf* *p*

Pno. *f* *p* *f* *p*
 mute with fingertip on string

circa 4" *circa 3"* *circa 4"* *circa 5"*

45

Perc. 1 *p* *f* *p*

Perc. 2 glock. *f*

Perc. 3 tam tam *p* *mf*

Perc. 4 crotales *p* *mf* *p*

Perc. 5 snare drum *p* *f* *p* *f*

Perc. 6 sus. cymbal *p* *mf* *p* *mf*

Pno. *p* *b2* *b2* *b2* *b2*

49 circa 4" shout! circa 5" circa 5"

Perc. 1: [rest] x x x x x [rest]

Perc. 2: glock. shout! marimba use soft mallet
by de - par - ting light ways hor - i - zons seem most

Perc. 3: tom tom p

Perc. 4: timpani f p

Perc. 5: snare drum shout!
p stays much clear - er than the

Perc. 6: [rest]

Pno. f shout!
for as a soul takes flight

50

circa 3" circa 3" circa 3" circa 3" circa 2"

Perc. 1: 52 vibraphone use soft mallet f mf p Led. Led. Led.

Perc. 2: shout! marimba p pp
bright then van - ish - es from

Perc. 3: glock. p

Perc. 4: xylophone

Perc. 5: temple blocks mf p

Perc. 6: [rest]

Pno. p

51

57

circa 3" circa 3" circa 5" circa 5"

Perc. 1: vibraphone
 Perc. 2: *Red.*
 Perc. 3: glock.
 Perc. 4: timpani
 Perc. 5:
 Perc. 6: tom tom
 Pno.

61

circa 10" circa 10"

Perc. 1: vibraphone
 Perc. 2: marimba
 Perc. 3: glock.
 Perc. 4: timpani
 Perc. 5: xylophone
 Perc. 6: tom toms
 Pno.

63

vibraphone *circa 5"* *f* *circa 5"* *p*

Perc. 1 tom toms *mf* by de par ting light light light seem seem seem

Perc. 2 glock. *f*

Perc. 3 glock. shout! *p* by de - par - ting light hor - i - zons seem bright bright bright

timpani *pp* *f* snare drum *mf* tom toms *ff*

Perc. 4 crotales *f*

Perc. 5

Perc. 6

Pno.

66

ff *circa 10"* *circa 10"*

Perc. 1 vibraphone *f*

Perc. 2 glock. *f*

Perc. 3 tam tam *p* *mf* *p* *mf*

Perc. 4 crotales *mf* by de parting light light light

Perc. 5 snare drum

Perc. 6 sus. cymbal on crown-dampen *p* *f* *p*

Pno.

ff *ff*

68

vibraphone circa 15" circa 7"

Perc. 1 *f*

Perc. 2 glock. *f*

Perc. 3 tam tam *pp* *mf* *pp* *mf* *pp* *mf*

Perc. 4 crotales

Perc. 5 snare drum *pp* *mf* *pp* *mf* *pp*

Perc. 6 sus. cymbal *p* *mf* *p* *mf*

Pno.

70

marimba circa 3" circa 2" circa 3" circa 3"

Perc. 1 *p*

Perc. 2 marimba

Perc. 3 tam tam *p*

Perc. 4 timpani *p*

Perc. 5 temple blocks *f* xylophone *p*

Perc. 6 tom tom *f*

Pno.

ff

-11-

circa 5" circa 2" circa 10"

74 vibraphone

Perc. 1 *mf* *p*

Perc. 2

Perc. 3

Perc. 4 timpani crotales *f*

Perc. 5 *ff* temple blocks 5 *f* chimes *p*

Perc. 6 tom tom *f* 5 5 5

Pno.

circa 5" Recite poem rapidly in a loud voice. Continue repeating until next cue. circa 10"

77

Perc. 1

Perc. 2 glock. *p* *ff*

Perc. 3 glock. *f*

Perc. 4 tune timpani: A-D-G#-C

Perc. 5

Perc. 6 tom tom *ff*

Pno.

79

circa 5" circa 4" circa 3" circa 5"

Perc. 1: tom toms *pp*

Perc. 2: glock. *p*

Perc. 3: glock. *p*

Perc. 4: crotales *ff*

Perc. 5: snare drum *f* *ff*

Perc. 6: xylophone *p* *f*

Perc. 6: tom tom *mf* 5 5

Perc. 2-6: Recite poem rapidly in a loud voice. Continue repeating until next cue.

Perc. 6: *ff* count the ways count the ways shout! *ff*

Pno.: Recite poem rapidly in a loud voice. Continue repeating until next cue.

83

circa 3" circa 5" circa 7"

Perc. 1: *p* *ff*

Perc. 2: *p* *ff* *mf*

Perc. 3: *p* *f*

Perc. 4: *f* *p*

Perc. 5: *f* *ff*

Perc. 6: *mf* 5

Pno.: *f*

Red. *f*

circa 10" circa 7"

86

Perc. 1 tom toms *ff*

Perc. 2 glock. *mf* *f*

Perc. 3 tam tam use metal wand *p*

Perc. 4 crotales *p*

Perc. 5 sus. cymbal use metal wand *p* *mf* *p* *mf*

Perc. 6 *p* *p*

Pno. *f* *mf* *Rec.*

circa 15" circa 4" circa 4" Recite poem rapidly in a soft voice

88

Perc. 1 tom toms *ff*

Perc. 2 glock. *f*

Perc. 3 tam tam *p* use soft mallet *pp*

Perc. 4 crotales *p* *pp* *Recite poem rapidly in a soft voice*

Perc. 5 snare drum *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Perc. 6 sus. cymbal use soft mallet *p* *f* *p* *f* *p* *f* *p* *f* *p*

Pno. *mf* *Recite poem rapidly in a soft voice*

* *Rec.* *

circa 4" circa 5" circa 5"

91

Perc. 1: tom tom, *mf* *ff* *f*
Recite poem rapidly in a soft voice

Perc. 2: -

Perc. 3: tam tam, *p*

Perc. 4: -
Recite poem rapidly in a soft voice

Perc. 5: snare drum, *p*

Perc. 6: sus. cymbal, *p*

Pno.:
Recite poem rapidly in a soft voice

circa 15"

94

Perc. 1: *pp*

Perc. 2: -

Perc. 3: tam tam, *pp*

Perc. 4: -

Perc. 5: temple blocks, *pp* *mf* *pp* *mf* *p*

Perc. 6: sus. cymbal, *pp*

Pno.:

tom toms circa 5" circa 5" circa 4"

95

Perc. 1 *pp*

Perc. 2 Recite poem rapidly in a soft voice

Perc. 3 tam tam *pp*

Perc. 4 timpani *mf* *f* *p* *mf* *mf*

Perc. 5 temple blocks *p* *f* *mf*

Perc. 6 sus. cymbal *pp*

Pno.

circa 3" circa 3" circa 4" circa 5"

98

Perc. 1 Recite poem rapidly in a soft voice

Perc. 2 Recite poem rapidly in a soft voice

Perc. 3 glock. *f*

Perc. 4 timpani *f* crotales timpani crotales timpani crotales

Perc. 5 temple blocks *f*

Perc. 6

Pno. *p*

Ad.

circa 4" circa 3" circa 2"

102 Recite poem rapidly
in a soft voice

Perc. 1

Perc. 2 vibraphone
f
glock.

Perc. 3

Perc. 4 timpani
p

Perc. 5 temple blocks
f

Perc. 6 tom tom
f rimshot

Pno.
p shout!

circa 15"

105

Perc. 1 marimba
p

Perc. 2 marimba
p

Perc. 3 marimba
p

Perc. 4 xylophone de ting
f

Perc. 5 *f*

Perc. 6 by par
f

Pno.
f
light

106

marimba *circa 5"* *circa 6"* *circa 8"*

Perc. 1 *p*

marimba *p*

marimba

Perc. 3 *pp*

Perc. 4 *pp*

xylophone *f* temple blocks *f*

Perc. 5 *f* tom toms *pp*

Perc. 6 *light* *ff*

Pno. *ff*

Red. *f* *Red.* *f*

voices should NOT be synchronized

circa 4" *circa 6"* *whisper* *circa 4"*

Perc. 1 *f* *whisper*

Perc. 2 *f* *whisper*

Perc. 3 *f* *whisper*

Perc. 4 *whisper* *ff* *timpani*

Perc. 5 *ff* *temple blocks* *whisper* *f* *temple blocks* *whisper*

Perc. 6 *ff* *tom tom* *whisper* *f* *tom toms* *whisper*

Pno. *ff*

Red.

by de par ting light hor - i - zons seem most bright much clear - er than the quays

by de par ting light sight hor i zons seem most bright nuclear-er than the

by de - par - ting light bright hor i zons seem bright mch clear-er than the

By de - par - ting light quays hor - i - zons seem bright much clearer than the

by de - par - ting - light hor - i - zons seem most bright nuclear-er than the quays

circa 6" circa 5" voices should NOT be synchronized

Perc. 1 112 vibraphone *f* glock. Ω *f* *rit.* for as a soul takes flight then van - ish es from sight we count the ways

Perc. 2 *f* tam tam #8 *f* quays for as a soul takes flight then van ish es fromsight we count the

Perc. 3 *f* timpani

Perc. 4 *f* temple blocks *f* for as a soul takes flight then van - ish - es from sight we count the ways

Perc. 5 *f* tom toms *f* quays for as a soul takes flight then van - ish - es from sight we count the

Perc. 6 *f* for as a soul takes flight then van - ish - es from sight we count the ways

Pno. *f* for as a soul takes flight then van - ish-es from sight we count the

rit. *

circa 10"

Perc. 1 114 tom tom *f*

Perc. 2 *f* marimba

Perc. 3 *f* marimba

Perc. 4 *f* timpani *f*

Perc. 5 *f* temple blocks

Perc. 6 *f* tom tom leave stage area

Pno. Turn on radio

circa 4" circa 4" circa 4"

117 tom toms

Perc. 1 *f*

marimba

Perc. 2 *f* leave stage area

marimba

Perc. 3 *f* leave stage area

leave stage area

Perc. 4

leave stage area

Perc. 5

Perc. 6

Pno.

Conductor : allow radio to play for approximately 10 seconds, then cue pianist to reduce volume to silence gradually over 3 seconds.

120 leave stage area circa 4" circa 10"

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Pno.

reduce volume on radio over three seconds on cue from conductor

Notes

1. Instrumentation is as follows:

- Percussion 1: marimba, vibraphone, 4 tom toms
- Percussion 2: marimba, vibraphone, glockenspiel
- Percussion 3: marimba, glockenspiel, tam tam
- Percussion 4: 4 timpani, crotales (2 octaves)
- Percussion 5: xylophone, temple blocks, chimes, snare
- Percussion 6: 4 tom toms, cymbals
- Pianoforte and radio

2. Notes within repeated cells: notes tightly spaced should be played very rapidly. Wide spacing indicates that more time should be allowed between note attacks. Repeat notes bounded by repeats until the termination of the arrow.

3. Accidentals apply to notes within a cue. Accidentals do not carry over dotted bar lines.

4. Performers should strive to create irregular rhythmic patterns at all times. At no time should consecutive notes bear exactly identical durational values.

5. Instrumental entrances are determined by progressions derived from a listing which arranges twelve percussion instruments progressively in order of increasingly definable pitch starting with cymbal, progressing to temple blocks and timpani. The piano resides at the center. Instruments to the right of the piano are then listed in order of increasing register and bell-like qualities, beginning with marimba and progressing toward crotales at the other extreme. This instrumental hierarchy permits timbre to function structurally in a way not unlike harmonic progression in tonal music.

The Poem is as follows:

By Departing Light
Horizons seem most bright
much clearer than the quays
for as a soul takes flight,
then vanishes from sight
we rush to count the days
it was near

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The following instrumental arrangement