

ω
 160
 Perc. 1
 2 8
mp
 Perc. 2
 2 8
mf *p*
bisb
 Cl.
 Vln. 1
 II
fl. *dt* *tr*
 Vln. 2
dt
mp
 Vla.
 Vc.
 sp.
fl.
dt
 Fl.
 Vln. 1
clt
 fl.
 Vln. 2
 II
mp
 Vla.
clt
 fl.
 Vc.
fl.
tr *clt*
clt
fl.
clt
fl.
sp.
fl.
mp
fl.
clt
fl.
sp.
fl.

Vigília
 for large ensemble
 André Mestre

Perc. 1

Percussion 1
(crash cymbal, guero, bongos (2), tambourine (suspended), floor tom, 4 octave marimba)

Perc. 2

Percussion 2
(hi-hat, temple blocks (2), congas (2), floor tom, vibraphone)

Flute
Bb Clarinet

2 String Quartets

Perc. 1

Perc. 2

Vla.

Vln. 1

Vln. 2

Vln. 1 Q2

Vln. 2 Q2

Cl.

Fl.

Vc.

Conductor

Vln. 1

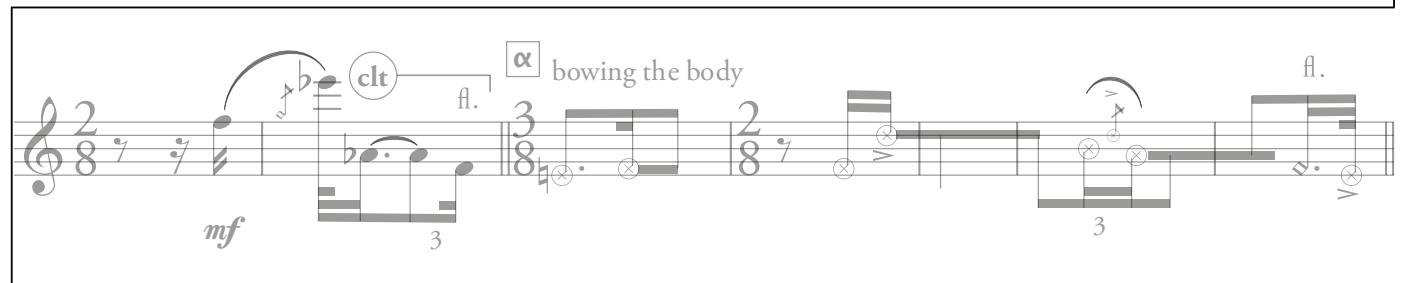
Vln. 2

Vla.

Vc.

Vigília

Formal Commentary



Vigília structures as a succession of clear-cut containers where musical material is relatively uniform in its identity and behavior. These containers are labeled with Greek letters – alpha (α), beta (β), gamma (γ), theta (θ), and omega (ω) – and the transition between containers is always signaled in the score with a double bar.

Since material inside these sections remains fairly similar throughout the work, there is an emphasis on the rate in which containers grow or disappear, on how they are interspaced, how their densities and orchestration changes. The aural experience of Vigília is one of kaleidoscopic asceticism: one object, through time, constantly veiled and revealed.

Breakdown of sections:

Alpha (α): here the material is opaque, filtered, often decoupled to reveal its inner workings. Behavior is synchronous.

Beta (β): similar to Alpha in nature, but synchronicity is lost. There is a sense of rhythmic counterpoint, of coexisting temporal logics.

Gamma (γ): sheer verticality and color.

Theta (θ): an “anomaly” built into the system that grows out of the different tempi that exist in the piece.

Omega (ω): is a synthesizing locus where color is finally articulated in time. It is the sudden – and often fleeting – removal of filters.

Vigília

for large ensemble André Mestre (2016)

for large ensemble
André Mestre (2016)

A

ω $\text{♪} = 60$

Percussion 1

Percussion 2

Clarinet in B_b

Violin 1

Violin 2

Viola

Violoncello

Flute

Violin 1

Violin 2

Viola

Violoncello

α

pp

decoupled bowing the body

p

decoupled bowing the body

decoupled bowing the body

Musical score page 2, measures 7-16. The score includes parts for Percussion 1, Percussion 2, Clarinet (Cl.), Flute (fl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), Flute (Fl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). Measure 7: Percussion 1 and 2 play eighth-note patterns. Measure 8: Percussion 1 and 2 play eighth-note patterns. Measure 9: Violin 1 plays eighth-note patterns. Measure 10: Violin 1 plays eighth-note patterns. Measure 11: Violin 1 and 2 play eighth-note patterns. Measure 12: Violin 1 and 2 play eighth-note patterns. Measure 13: Violin 1 and 2 play eighth-note patterns. Measure 14: Violin 1 and 2 play eighth-note patterns. Measure 15: Violin 1 and 2 play eighth-note patterns. Measure 16: Violin 1 and 2 play eighth-note patterns. Measures 17-18: Violin 1 and 2 play eighth-note patterns. Measures 19-20: Violin 1 and 2 play eighth-note patterns. Measures 21-22: Violin 1 and 2 play eighth-note patterns. Measures 23-24: Violin 1 and 2 play eighth-note patterns. Measures 25-26: Violin 1 and 2 play eighth-note patterns. Measures 27-28: Violin 1 and 2 play eighth-note patterns.

32

β

Perc. 1

Perc. 2

α

β

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

tr

sp.

bisb

ff

ff

tr

ff

ff

ff

ff

3

ff

6

C **β** **α** **ω** **α** **β**

40

Perc. 1 *mp*

Perc. 2 *mp*

mf

Cl. *bisb*

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

clt *fl.*

pp

sp.

mf

pp

fl.

tr *bisb*

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

pp

sp.

tr

mf

68

ω α ω

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

3 16 4 16 5

$f\ pp$

mf $sp.$ $ord.$

$fl.$

$tr.$

$fl.$

clt

mp

$tr..$

clt

mp

$tr..$

clt

mp

$tr..$

$pizz.$

mf

mp

$sp.$

$1/2$

$tr..$

mp

$sp.$

$fl.$

84

α **ω** **E** **α** **θ** **β**

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Top System (Measures 92-95):

- Perc. 1:** Measures 92-94: Rests. Measure 95: 16th-note pattern (3 groups of 4 notes). Dynamics: *f*, *pp*.
- Perc. 2:** Measures 92-94: Rests. Measure 95: 16th-note pattern (3 groups of 4 notes). Dynamics: *fp*, *7*. Measure 96: 16th-note pattern (3 groups of 4 notes). Dynamics: *7*. Measure 97: 16th-note pattern (3 groups of 4 notes). Dynamics: *7*. Measure 98: 16th-note pattern (3 groups of 4 notes). Dynamics: *f*.
- Cl.**: Measures 92-94: Rests. Measure 95: 16th-note pattern (3 groups of 4 notes). Dynamics: *mf*.
- Vln. 1:** Measures 92-94: Rests. Measure 95: 16th-note pattern (3 groups of 4 notes). Dynamics: *mp*. Measure 96: *tr*, *fl.*, *ctt*. Measure 97: Rests. Measure 98: Rests.
- Vln. 2:** Measures 92-94: Rests. Measure 95: Rests. Dynamics: *mf*.
- Vla.:** Measures 92-94: Rests. Measure 95: Rests. Dynamics: *mf*.
- Vc.:** Measures 92-94: Rests. Measure 95: Rests. Dynamics: *mf*.

Bottom System (Measures 96-99):

- Fl.:** Measures 92-94: Rests. Measure 95: Rests. Dynamics: *mf*.
- Vln. 1:** Measures 92-94: Rests. Measure 95: 16th-note pattern (3 groups of 4 notes). Dynamics: *mf*. Measure 96: *fl.*, *pesante slowbow speed*. Measure 97: Rests. Dynamics: *mf*. Measure 98: Rests.
- Vln. 2:** Measures 92-94: Rests. Measure 95: Rests. Dynamics: *mf*.
- Vla.:** Measures 92-94: Rests. Measure 95: *tr*, *fl.*, *ctt*. Measure 96: Rests. Dynamics: *mf*.
- Vc.:** Measures 92-94: Rests. Measure 95: Rests. Dynamics: *mf*.

Performance Instructions:

- Measure 95:** *tr*, *fl.*, *ctt* (circled)
- Measure 96:** *fl.*, *pesante slowbow speed* (circled)
- Measure 97:** *mf*
- Measure 98:** *tr*, *fl.*, *ctt* (circled)
- Measure 99:** *mf*
- Bowing:** *bowing the bridge (inside)*
- Position:** *chest, under the fingerboard*

101

α **β** **θ**

This musical score page contains three systems of music, each consisting of five staves. The instruments are as follows:

- System 1 (Top):** Perc. 1 (percussion 1), Perc. 2 (percussion 2), Cl. (clarinet), Vln. 1 (violin 1), Vln. 2 (violin 2), Vla. (viola), Vc. (cello).
- System 2 (Middle):** Fl. (flute), Vln. 1 (violin 1), Vln. 2 (violin 2), Vla. (viola), Vc. (cello).
- System 3 (Bottom):** Fl. (flute), Vln. 1 (violin 1), Vln. 2 (violin 2), Vla. (viola), Vc. (cello).

The score includes dynamic markings such as **f**, **p**, **ff**, **ff mp**, and **fp**. Measure numbers 101, **α**, **β**, and **θ** are indicated above the staves. Various rhythmic patterns, including sixteenth-note figures and grace notes, are shown throughout the score.

109

B **α** **θ**

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Measure 109 (B section): Percussion 1 and 2 play eighth-note patterns. Clarinet, Violin 1, Violin 2, Cello, Bassoon, and Double Bass remain silent. Dynamics: **f**, **pp**, **pizz**, **ff**, **f**, **tr~**, **f**, **f**, **f**. Measure α: Percussion 1 and 2 play sixteenth-note patterns. Clarinet, Violin 1, Violin 2, Cello, Bassoon, and Double Bass remain silent. Dynamics: **ffmp**. Measure θ: Percussion 1 and 2 play eighth-note patterns. Clarinet, Violin 1, Violin 2, Cello, Bassoon, and Double Bass remain silent. Dynamics: **f**.

β

118

Perc. 1

Perc. 2

Cl.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Fl.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

α

β

mp

tr

pizz

tailpiece

F**Y**

125

Perc. 1

Perc. 1

Perc. 2

Cl.

Vln. 1

tapping (r.h.)
as fast as possible*mf*

Vln. 2

II
III ↑↑*p*

Vla.

Vc.

 $\frac{3}{16}$ - $\frac{2}{8}$ - $\frac{3}{8}$ - $\frac{2}{8}$ $\frac{3}{16}$ - $\frac{2}{8}$ - $\frac{3}{8}$ - $\frac{2}{8}$

Fl.

Vln. 1

tapping (r.h.)
as fast as possible*mf*

Vln. 2

Vla.

III
IV ↑↑*p* $\frac{3}{16}$ - $\frac{2}{8}$ - $\frac{3}{8}$ - $\frac{2}{8}$ $\frac{3}{16}$ - $\frac{2}{8}$ - $\frac{3}{8}$ - $\frac{2}{8}$ *mf*

Vc.

135

Perc. 1

Perc. 2

Cl.

Vln. 1

(rhythmicized)

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

(rhythmicized)

Vln. 2

Vla.

Vc.

18

B **Y** **B** **Y**

142

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Measures 1-4:

- Percussion 1:** Rests throughout.
- Percussion 2:** Rests throughout.
- Clarinet (Cl.):** Dynamics f, trill, eighth-note patterns.
- Violin 1 (Vln. 1):** Dynamics f, eighth-note patterns.
- Violin 2 (Vln. 2):** Dynamics pp, sixteenth-note patterns.
- Cello (Vla.):** Dynamics f, eighth-note patterns.
- Bassoon (Vc.):** Dynamics f, eighth-note patterns.

Measures 5-8:

- Flute (Fl.):** Dynamics f, trill, eighth-note patterns.
- Violin 1 (Vln. 1):** Dynamics f, eighth-note patterns.
- Violin 2 (Vln. 2):** Dynamics f, eighth-note patterns.
- Cello (Vla.):** Dynamics pp, sixteenth-note patterns.
- Bassoon (Vc.):** Dynamics f, eighth-note patterns.

B

G

150

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

mf

f

mp

pizz

ff

mp

trill

mp

pizz

ff

fl.

mp

trill

mp

pizz

ff

fl.

mp

Musical score page 20, featuring three systems of music. The top system includes Percussion 1 and Percussion 2 parts. The middle system includes Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The bottom system includes Flute (Fl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The score is set in 2/8 time, with measures numbered 1 through 16. Various dynamics and performance instructions are included throughout the score.

B

165

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Perc.

Measure 165:

- Perc. 1: 3/16, 2/16, 2/8. Dynamics: 3, 2/16, 2/8. Articulation: β .
- Perc. 2: 3/16, 2/16, 2/8. Articulation: ω .
- Cl.: 3/16, 2/16, 2/8. Dynamics: pp. Articulation: α .
- Vln. 1: 3/16, 2/16, 2/8. Dynamics: pp.
- Vln. 2: 3/16, 2/16, 2/8. Dynamics: f.
- Vla.: 3/16, 2/16, 2/8. Dynamics: f.
- Vc.: 3/16, 2/16, 2/8. Dynamics: f.
- Fl.: 3/16, 2/16, 2/8. Dynamics: ppp.
- Vln. 1: 3/16, 2/16, 2/8. Dynamics: pp.
- Vln. 2: 3/16, 2/16, 2/8. Dynamics: f.
- Vla.: 3/16, 2/16, 2/8. Dynamics: f.
- Perc.: 3/16, 2/16, 2/8. Dynamics: f.

Measure 166:

- Perc. 1: 3/16, 2/16, 2/8. Articulation: ω .
- Perc. 2: 3/16, 2/16, 2/8. Articulation: α .
- Cl.: 3/16, 2/16, 2/8. Articulation: ω .
- Vln. 1: 3/16, 2/16, 2/8. Articulation: β .
- Vln. 2: 3/16, 2/16, 2/8. Articulation: ω .
- Vla.: 3/16, 2/16, 2/8. Articulation: β .
- Vc.: 3/16, 2/16, 2/8. Articulation: β .
- Fl.: 3/16, 2/16, 2/8. Articulation: bisb.
- Vln. 1: 3/16, 2/16, 2/8. Articulation: bisb.
- Vln. 2: 3/16, 2/16, 2/8. Articulation: β .
- Vla.: 3/16, 2/16, 2/8. Articulation: β .
- Perc.: 3/16, 2/16, 2/8. Articulation: β .

Measure 167:

- Perc. 1: 3/16, 2/16, 2/8. Articulation: β .
- Perc. 2: 3/16, 2/16, 2/8. Articulation: ω .
- Cl.: 3/16, 2/16, 2/8. Articulation: β .
- Vln. 1: 3/16, 2/16, 2/8. Articulation: β .
- Vln. 2: 3/16, 2/16, 2/8. Articulation: β .
- Vla.: 3/16, 2/16, 2/8. Articulation: β .
- Vc.: 3/16, 2/16, 2/8. Articulation: β .
- Fl.: 3/16, 2/16, 2/8. Articulation: β .
- Vln. 1: 3/16, 2/16, 2/8. Articulation: β .
- Vln. 2: 3/16, 2/16, 2/8. Articulation: β .
- Vla.: 3/16, 2/16, 2/8. Articulation: β .
- Perc.: 3/16, 2/16, 2/8. Articulation: β .

Measure 168:

- Perc. 1: 3/16, 2/16, 2/8. Articulation: β .
- Perc. 2: 3/16, 2/16, 2/8. Articulation: ω .
- Cl.: 3/16, 2/16, 2/8. Articulation: β .
- Vln. 1: 3/16, 2/16, 2/8. Articulation: β .
- Vln. 2: 3/16, 2/16, 2/8. Articulation: β .
- Vla.: 3/16, 2/16, 2/8. Articulation: β .
- Vc.: 3/16, 2/16, 2/8. Articulation: β .
- Fl.: 3/16, 2/16, 2/8. Articulation: β .
- Vln. 1: 3/16, 2/16, 2/8. Articulation: β .
- Vln. 2: 3/16, 2/16, 2/8. Articulation: β .
- Vla.: 3/16, 2/16, 2/8. Articulation: β .
- Perc.: 3/16, 2/16, 2/8. Articulation: β .

H**ω**

$\text{♪} = 50$

171

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Y

H

ω

α

Detailed description of the musical score:

- Percussion 1:** Playing eighth-note patterns with grace notes and dynamic markings like z and x .
- Percussion 2:** Playing eighth-note patterns with grace notes and dynamic markings like z and x .
- Clarinet (Cl.):** Playing sixteenth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "bisb" instruction.
- Violin 1 (Vln. 1):** Playing eighth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "clt" instruction.
- Violin 2 (Vln. 2):** Playing eighth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "clt" instruction.
- Cello (Vla.):** Playing eighth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "clt" instruction.
- Bassoon (Vc.):** Playing eighth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "clt" instruction.
- Flute (Fl.):** Playing sixteenth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "bisb" instruction.
- Violin 1 (Vln. 1):** Playing eighth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "1/2" and "tr" instruction.
- Violin 2 (Vln. 2):** Playing eighth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "clt" instruction.
- Cello (Vla.):** Playing eighth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "clt" instruction.
- Bassoon (Vc.):** Playing eighth-note patterns with grace notes and dynamic markings like z and x . Includes a circled "clt" instruction.

The score uses a mix of common time (indicated by a "Y") and compound time (indicated by "3/8", "3/16", and "2/8"). Various dynamics are indicated throughout the score, such as **pp**, **mp**, **tr**, and **bisb**.

181

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

ω **β** **ω** **γ** **β** **ω** **α**

♪ = 66 **♪ = 60**

p **p**

bisb **clt**

sp. **tr~**

fl.

pp

f

pp

II III ↑

mp

pp

tr~

pp

f

pp

clt

pp

ω **β** **α** **I**

190 **ω** ♩ = 66

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

bisb

p

mp

fl.

fl. II

fl. III

clt

sp.

f

p

pizz

6

mp

mp

mp

ord.

5

clt

clt

5

3

bisb

p

f

p

p

f

p

mp

mp

mp

mp

mp

mp

3

199

B **ω** **α** **J = 50** **α** **ω**

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

β α ω

$\text{♪} = 66$

$\text{♪} = 50$

206

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

Measure 1: Perc. 1 (4/16), Perc. 2 (4/16). Measure 2: Perc. 1 (2/16), Perc. 2 (3/16). Measure 3: Perc. 1 (3/8), Perc. 2 (3/8). Measure 4: Perc. 1 (3/16), Perc. 2 (4/16). Measure 5: Cl. (4/16), Vln. 1 (2/16), Vln. 2 (3/16), Vla. (3/8), Vc. (3/8). Measure 6: Cl. (3/16), Vln. 1 (3/16), Vln. 2 (3/16), Vla. (3/16), Vc. (3/16). Measure 7: Cl. (4/16), Vln. 1 (4/16), Vln. 2 (4/16), Vla. (4/16), Vc. (4/16). Measure 8: Cl. (3/16), Vln. 1 (3/16), Vln. 2 (3/16), Vla. (3/16), Vc. (3/16). Measure 9: Fl. (4/16), Vln. 1 (2/16), Vln. 2 (3/16), Vla. (3/8), Vc. (3/8).

213

β **α** **β** **α**

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.