Vigília

for large ensemble

André Mestre

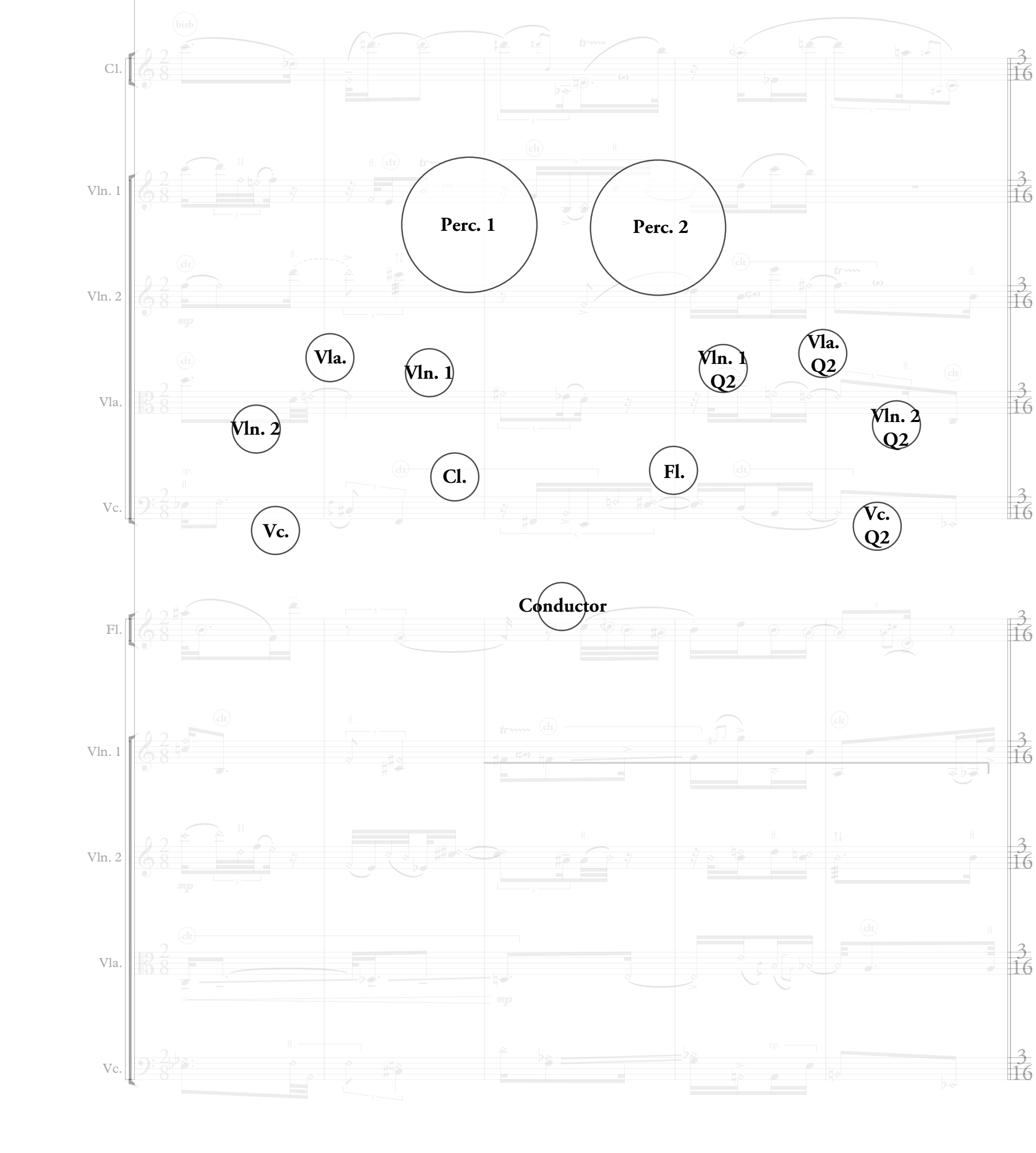
Instrumentation

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

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

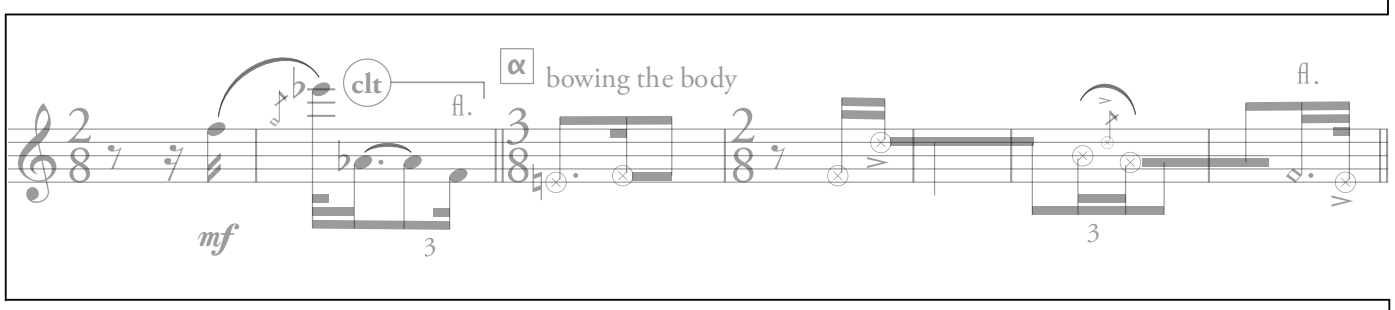
Flute
Bb Clarinet

2 String Quartets



Vigília

Formal Commentary



Vigília is structures as a succession of clear-cut containers where musical material is relatively uniform is 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 they 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)

A

ω ♪ = 60

α

Percussion 1

Percussion 2

Clarinet in B♭

Violin 1

Violin 2

Viola

Violoncello

Flute

Violin 1

Violin 2

Viola

Violoncello

bisb

clt

fl.

II

tr

mf

mp

pp

p

decoupled bowing the body

β α ω β α

7

Perc. 1

Perc. 2

pp p mp

bisb

Cl.

f pp

clt

fl.

1/2

Vln. 1

pp

Vln. 2

bowing the tail piece

Vla.

Vc.

(tailpiece)

sp.

Fl.

tr

mp

Vln. 1

Vln. 2

Vla.

Vc.

pp

B

14

ω

α ♪ = 50

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

mf

p

mp

pizz

sp.

bisb

clt

fl.

1/2

II

III

β α β ω α

♪ = 60

24

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

bowing
the bridge
(inside)

chest, under
the fingerboard

bridge

clt

fl.

pizz

Fl.

32

β α β

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

C

β α ω α β

40

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

mp pp mf

bisb clt sp. fl. tr

3 5

49

α β α

Perc. 1

Perc. 2

pp

pp

bisb

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

mp

fl.

bisb

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

tr

mp

β ω β ω β ω D α

58

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

68

ω α ω

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

θ ω α ω

76

Perc. 1

mute (l.h.)

ff *p*

Perc. 2

fp *ff* *p*

Cl.

Vln. 1

fl. clt

p *f*

Vln. 2

clt

mp *f*

Vla.

sp.

p *f*

Vc.

tr clt fl.

mp *f*

Fl.

mf

Vln. 1

tr fl.

p *f*

Vln. 2

p *f*

Vla.

clt

p *f*

Vc.

clt fl.

p *f*

E

α ω α θ β

84

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

p *f* *mp* *mf*

clt

sp.

fl.

tr

θ α θ β

92

Perc. 1

Perc. 2

fp

f

pp

f

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

tr

fl.

clt

Fl.

pesante
slowbow speed

bowing the bridge
(inside)

chest, under
the fingerboard

101

α β θ

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

109

β α θ

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

pizz

clt

II

pizz

tr

β

118

α

β

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

pizz

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

fl.

tailpiece

16

F

Y

125

Perc. 1

Perc. 2

Cl.

Vln. 1

tapping (r.h.)
as fast as possible

mf

Vln. 2

II
III

p

Vla.

mf

Vc.

Fl.

Vln. 1

tapping (r.h.)
as fast as possible

mf

Vln. 2

III
IV

Vla.

p

Vc.

mf

135

Perc. 1

Perc. 2

Cl.

Vln. 1

(rhythmicized)

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

(rhythmicized)

Vln. 2

Vla.

Vc.

β

Υ

β

Υ

142

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

150

β

γ

G

β

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

mf

f

ppp

mp

ff

pizz

tr

clt

fl.

ω

160

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

165

β ω α ω

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Perc.

171

H

♪ = 50

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

181

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

p pp f mp

clt bisb sp. tr fl.

ω β α **I** ω ♪ = 66

190

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

β ω α ♪ = 50 J α ω

199

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

clt

bisb

β α ω α β ω

♪ = 66 ♪ = 50

206

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

213

β α β α

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

mp ppp

sp. fl. clt