

160

Perc. 1 *mp*

Perc. 2 *mf* *p*

Cl. *bisb* *trm*

Vln. 1 *fl.* *dt* *trm*

Vln. 2 *mp* *fl.* *dt*

Vla. *dt*

Vc. *sp.* *fl.* *dt*

Fl. *fl.* *dt*

Vln. 1 *clt* *fl.* *dt*

Vln. 2 *mp* *fl.*

Vla. *clt* *mp* *fl.*

Vc. *fl.* *sp.*

Vigília

for large ensemble

André Mestre

Perc. 1 *mp*

Musical staff for Percussion 1, measures 160-166. Includes a circled 'w' above the staff.

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

Perc. 2 *mf* *p*

Musical staff for Percussion 2, measures 160-166.

Cl. *bisb*

Musical staff for Clarinet, measures 160-166.

Vln. 1 *ct* *trm*

Musical staff for Violin 1, measures 160-166. Includes circled labels 'Perc. 1' and 'Perc. 2'.

Vln. 2 *mp* *ct* *trm*

Musical staff for Violin 2, measures 160-166.

Vla. *ct* *trm*

Musical staff for Viola, measures 160-166. Includes circled labels 'Vln. 1 Q2', 'Vln. 2 Q2', and 'Vla. Q2'.

Vc. *sp.* *fl.* *ct*

Musical staff for Violoncello, measures 160-166. Includes circled labels 'Vln. 2', 'Cl.', 'Fl.', and 'Vc. Q2'.

Conductor

Fl. *ct*

Musical staff for Flute, measures 160-166.

Vln. 1 *ct* *trm*

Musical staff for Violin 1 (bottom), measures 160-166.

Vln. 2 *mp* *ct* *trm*

Musical staff for Violin 2 (bottom), measures 160-166.

Vla. *ct* *trm*

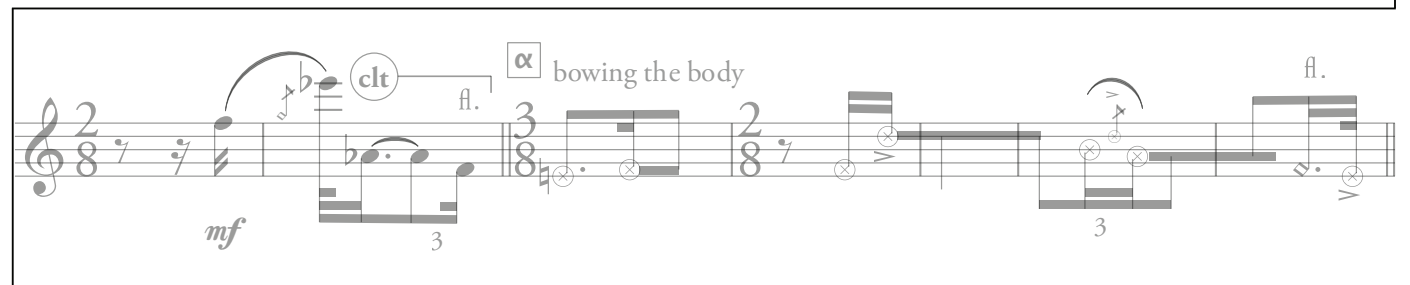
Musical staff for Viola (bottom), measures 160-166.

Vc. *fl.* *sp.*

Musical staff for Violoncello (bottom), measures 160-166.

Vigília

Formal Commentary



Vigília is structured 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 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

The score is divided into two systems. The first system includes Percussion 1 and 2, Clarinet in Bb, Violin 1, Violin 2, Viola, and Violoncello. The second system includes Flute, Violin 1, Violin 2, Viola, and Violoncello. The music is in 2/8 time and features various dynamics (mf, mp, p, pp), articulations (trills, trills, fl.), and performance instructions like 'decoupled bowing the body'. A section marked with the Greek letter alpha (α) begins in the second system.

β

α

ω

β

α

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

B

ω

α $\text{♩} = 50$

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

β
α
β
ω
α

24

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

bowing the bridge (inside)

chest, under the fingerboard

bridge

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

32

β **α** **β**

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

This musical score page contains parts for Percussion 1 and 2, Clarinet, Violins 1 and 2, Viola, Violoncello, and Flute. The score is organized into three sections labeled β , α , and β . The Percussion parts (Perc. 1 and Perc. 2) are in the top system, with Perc. 1 on a snare drum and Perc. 2 on a tom-tom. The woodwind and string parts (Cl., Vln. 1, Vln. 2, Vla., Vc., and Fl.) are in the lower systems. The score includes various musical notations such as dynamics (*mp*, *ff*), articulations (accents, trills, triplets), and performance instructions (ct, bisb). The time signature is 2/8, and the key signature has one sharp (F#).

C

β

α

ω

α

β

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

α

β

α

49

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

D
α

58

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

ω

α

ω

68

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

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

E

α

ω

α

θ

β

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

θ

α

θ

β

92

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

fl. pesante slowbow speed

chest, under the fingerboard

α β θ

101

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

β α θ

109

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

F

Y

125

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

tapping (r.h.)
as fast as possible

mf

p

mf

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

tapping (r.h.)
as fast as possible

mf

p

mf

135

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

β
142

γ

β

γ

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

G

B

Y

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

ω

160

Perc. 1 *mp*

Perc. 2 *mf* *p*

Cl. *bisb* *trm*

Vln. 1 *fl.* *ct* *trm*

Vln. 2 *ct* *fl.* *trm* *fl.*

Vla. *ct* *fl.* *ct*

Vc. *sp.* *fl.* *ct*

Fl. *ct*

Vln. 1 *ct* *fl.* *trm* *ct*

Vln. 2 *mp* *fl.* *fl.* *fl.*

Vla. *ct* *mp* *ct* *fl.*

Vc. *fl.* *sp.*

165

β **ω** **α** **ω**

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Perc.

171

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

♩ = 66

♩ = 60

ω

β

ω

γ

β

ω

α

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

ω 190

β

α

I ω = 66

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

β

ω

α

♩ = 50

α

ω

199

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

This musical score page contains measures 199 through 204. It features a variety of instruments including Percussion 1 and 2, Clarinet, Flute, Violins 1 and 2, Viola, and Violoncello. The score is written in 4/16 time with a tempo of 50 beats per minute. The key signature has one sharp (F#). The score includes dynamic markings such as *mp*, *pp*, *p*, *sfz*, and *mf*. Performance instructions include *ct* (crescendo), *tr* (trills), *trw* (trills with grace notes), and *bisb* (bisma). Fingerings and breathings are indicated throughout. The percussion parts (Perc. 1 and Perc. 2) are shown with drum notation and rests. The woodwind and string parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The string parts include detailed bowing and fingering instructions.

β α ω α β ω

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.

213

β α β β α

Perc. 1

Perc. 2

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Fl.

Vln. 1

Vln. 2

Vla.

Vc.