

Vanishing

**for three soloists
(flute/piccolo, piano, percussion)**

**strings
(two violas, two cellos)**

and computer

Andrew May

2017 (revised version)

Vanishing

for Elizabeth McNutt, Shannon Wettstein, and Brett Reed
dedicated to the memory of Mel Powell

Notes to the Performers

General

Stage setup: piano downstage, house left; flute/piccolo downstage, center; percussion downstage, house right; strings in an arc behind the flutist. Maintain lines of sight between soloists and between string players.

In the 2017 version of this piece, a networked computer system acts as conductor, using digital music stands (see technical notes below). A blue bouncing ball moving along the music indicates beats and flashes red on downbeats; the music automatically scrolls upward through the last beat of each line of music, and lines below the current one are shaded slightly gray to avoid confusion.

Accidentals carry through the bar in which they occur; courtesy accidentals are frequently given.

Rehearsal Parts

Download Max (v.7 or later) from <http://www.cycling74.com> (free for performance use) and install it. Download the rehearsal version of the instrumental score from http://andrewmaymusic.com/Software/Vanishing_score.zip and unzip the folder. Open “_Vanishing_score.maxpat” and select your part from the drop-down menu at the top right. Use the “jump to cue:” pull-down menu to choose where you wish to begin and use the green “Play” and blue “Pause” buttons to start and stop the “conductor.” When you begin playback, the score will display a message “Starting ... will give [n] beats” according to the meter, and then count down to the starting downbeat.

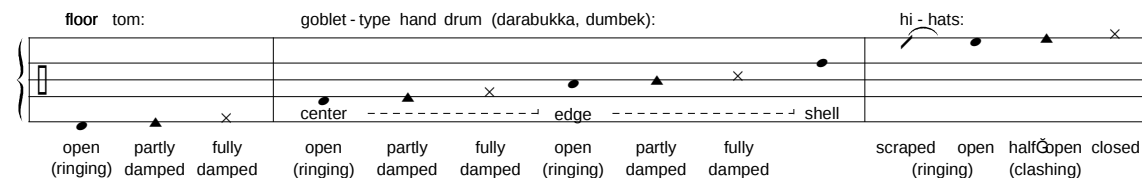
You may adjust the tempo for practice purposes by clicking on the “tempo scaling” number box and typing in a percentage of performance tempo, followed by the “Enter” key. You can also turn on an audible metronome by clicking the “click” toggle box; there is a volume slider to the right of it. If audio does not play, click the “audio settings” button and choose the appropriate audio interface for your computer.

Piano

Pedal indications are given in the piano part only where notes must ring together to build or sustain chords. Otherwise, the use of both the damper pedal and the soft pedal is up to the pianist’s discretion in interpreting the dynamics and phrasing of the part.

Percussion

The percussion part calls for a large floor tom-tom (with two heads), a goblet-type hand drum (darabukka, dumbek), and hi-hats:



The percussionist should generally use bare hands (including fists, nails, fingertips, and palms, as needed) to play all three instruments; the choice and shaping of timbres is up to the player’s expressive interpretation. If desired, a suspended cymbal may be for louder dynamics or a bolder timbre) as an adjunct to the hi-hats.

Strings

All four string parts require mutes. Harmonics are generally notated with the open string and the fingering above it; the sounding note is not given. Open strings and harmonics at the octave are notated with a circle above the sounding note. Vibrato should be used sparingly, as an ornament and inflection at the players’ discretion (in passages marked *espressivo* and to add force to large *crescendi*, for example). Long sustained tones, particularly at low dynamics, should generally be played without vibrato.

Notes to the Engineer

Eight instances of Max (v.7 or later) need to run simultaneously for this work. Seven send a score window to a video monitor that functions as music stand and virtual conductor; one runs audio through an 8-channel interface as well as sending control messages to the other instances. The premiere used four computers connected via a wired Ethernet switch, one running the main patch and one part, and each of the

others running two instrumental parts. The following instructions assume such a configuration; contact the composer for adaptations to other computer configurations. The primary control computer should be situated near the audio mixing desk, with long monitor and network cables running to stage. Use 1080p resolution monitors, at least 21" in size; six should be mounted on microphone stands using VESA adapters, and the seventh should be removed from its base and propped on the piano's music desk. An eighth monitor is needed for the audio/control computer if it is not a laptop. Two omnidirectional microphones and an 8-channel surround audio system are also required.

To set up the hardware, first place the audio/control computer near the mixing desk; place the other three computers and the network switch on stage, as unobtrusively as possible. Connect all computers to the ethernet switch. Set up networking on the four computers manually, each connecting to Ethernet with a network mask of 255.255.255.0 and IP's as follows: audio/control computer 192.168.1.1, instrumental score 192.168.1.3, 192.168.1.4, and 192.168.1.5. Connect two HDMI monitors to each computer (or just one on stage connected to the audio/control system if it is a laptop).

Connect the audio/control computer's audio interface outputs 1-8 to the audio system. Place 2 omnidirectional microphones on short stands in the midst of the ensemble to right and left, and route their outputs to the computer's audio inputs 1 and 2. Route audio outputs in a circle around the audience: odd channels are left, even are right; 1+2 = front, 3+4 = wide, 5+6 = side, 7+8 = rear. If necessary, use 1-2 stage monitors so that performers can hear the audio, but be mindful of mic and monitor positioning to avoid feedback.

Download the patches from <http://andrewmaymusic.com/Software/Vanishing.zip> and unzip the folder onto each computer. The main patch "_ Vanishing_2017.maxpat" as well as one of the seven instrumental parts (named "Vanishing_[instrument]_ext_only.maxpat") should run on the audio/control computer; each instrumental score computer should run two of the other six instrumental parts. Move the graphic windows for each instrumental patch so that they appear fully in the player's monitor, then click the "full-screen" mode button on the main window's title bar.

To start the piece, first select a cue point (Beginning or any of the score cues from A1 – L1) from the "jump to cue:" pull-down menu; rehearsal may begin from any of these points. Then press the green "Play" button (you may toggle between "Play" and "Pause" as needed). The scores will display a message "Starting ... will give [n] beats" and then count down to the starting downbeat.

You may adjust the "live reverb" slider as appropriate to the acoustic of the hall (lower for a reverberant space, higher for a dry room); you can save the level by saving the patch, if you have an authorized copy of Max on the audio/control computer. For audio test purposes, you may toggle the "use test files for processing" button to run recordings of the instruments. The patch also has a button to set it running in stereo, but this is for test purposes only and should not be used in performance.

Many thanks to Dr. Seth Shafer for his expertise and collaboration on the score input and delivery system.

Text: Ralph Waldo Emerson, motto to *Illusions* (1860)

Flow, flow the waves hated,
Accursed, adored,
The waves of mutation:
No anchorage is.
Sleep is not, death is not;
Who seem to die live,
House you were born in,
Friends of your spring-time,
Old man and young maid,
Day's toil and its guerdon,
They are all vanishing,
Fleeing to fables,
Cannot be moored.
See the stars through them,
Through treacherous marbles.
Know, the stars yonder,
The stars everlasting,
Are fugitive also,
And emulate, vaulted,
The lambent heat-lightning,
And fire-fly's flight.

When thou dost return
On the wave's circulation,
Behold the shimmer,
The wild dissipation,
And, out of endeavor
To change and to flow,
The gas become solid,
And phantoms and nothings
Return to be things,
And endless imbroglio
Is law and the world, —
Then first shalt thou know,
That in the wild turmoil,
Horsed on the Proteus,
Thou ridest to power,
And to endurance.

Vanishing

Andrew May, 2017 (revised version)

♩ = 144

Flute+ Piccolo

Piano

Percussion

Viola 1

Viola 2

Strings

Cello 1

Cello 2

Computer

tamb + bass

Flow

flow

flow

the

ppp

pp

con sord.

pp

con sord.

pp

con sord.

pp

5

3

Fl + Picc

Pno

Perc

Vi1

Vi2

Vcl

Vcl2

Cptr

waves

the

waves

p

pp

mp

f

pp

A1

10

5

Fl + Picc

Pno

Perc

Vi1

Vi2

Vcl

Vcl

Cptr

pp *mp* *p* *mf*

3 5 15 5

Fl + Picc

Pno

Perc

Vi1

Vi2

Vcl

Vcl

Cptr

p *pp* *pp* *f* *f* *f* *f*

senza sord. senza sord. senza sord. senza sord.

3 5 15 5

flow

Fl + Picc

Pno

Perc

Vi1

Vi2

Vc1

Vc2

Cptr

20

pp

mf

mp

pp

p

damp

flow the waves ha - ted

Fl + Picc

Pno

Perc

Vi1

Vi2

Vc1

Vc2

Cptr

25

f

pp

A3

ha - ted ac - cur - sed a - dored the waves of

40

Fl + Picc *fp* *fp* *pp* *f*

Pno *p dolce*

Perc *f > p* *f > p*

Vi1 *p*

Vi2 *p*

Vc1 *p*

Vc2

Cptr

cho- rage is sleep is not death is not

45

(A5)

Fl + Picc *p*

Pno

Perc

Vi1 *ppp*

Vi2 *ppp*

Vc1 *ppp*

Vc2 *ppp*

Cptr

who seem to die

Fl + Picc

Pno

Perc

Vi1

Vi2

Vcl

Vcl

Cptr

Measures 62-70. Fl + Picc: *p*, *f*, *f*, *p*, *f*, *p*. Pno: *f*, *mp*, *p*. Vi1: *pp*. Vi2: *pp*. Vcl: *pp*. Vcl: *pp*. Cptr: *p*, *f*, *p*. Perc: *pp*.

Fl + Picc

Pno

Perc

Vi1

Vi2

Vcl

Vcl

Cptr

Measures 71-75. Fl + Picc: *f*, *p*, *f*, *p*. Pno: *f*, *p*. Vi1: *p*, *f*, *pp*. Vi2: *p*, *f*, *pp*. Vcl: *p*, *f*, *pp*. Vcl: *p*, *f*, *pp*. Cptr: *p*, *f*, *p*. Perc: *pp*.

Fl + Picc

Pno

Perc

Vln I

Vln II

Vc I

Vc II

Cptr

90

house you were born in friends of your spring

Fl + Picc

Pno

Perc

Vln1

Vln2

Vcl1

Vcl2

Cptr

time house you were born in friends of your

Fl + Picc *p* 110

Pno *p espressivo*

Perc *f* *p*

Vi1 *sul pont.* *pp*

Vi2 *sul pont.* *pp*

Vc1

Vc2

Cptr

old man and young maid

Fl + Picc *f* *p* *mf* *f* C3

Pno *mf* *f*

Perc *f* *p* *f* *p* *(damp)*

Vi1

Vi2

Vc1

Vc2 *p* *f*

Cptr

day's toil day's toil and its guer - - don day's toil and its

120

Fl + Picc *mp*

Pno *ff* *p* *f*

Perc *f* *p* *f* *p*

Vt1 *f* *p* *sul pont.* *pp*

Vt2 *p* *pp* *sul pont.*

Vc1 *p* *ppp*

Vc2

Cptr

guer - don house friends old young days

125

Fl + Picc *f*

Pno *f* *p*

Perc *f* *p*

Vt1

Vt2

Vc1 *pp*

Vc2 *pp*

Cptr

they are all va - ni - shing house you were born in

C4

Fl + Picc *pp* *mf* *mp* *p*

Pno *f* *p* *f* *p*

Perc *f* *p* *f* *p*

Vt1 *pp* *p*

Vt2 *pp* *p*

Vc1 *p*

Vc2 *p*

Cptr

all va - ni - shing friends of your spring - time all va - ni - shing

Fl + Picc *mp* *f* *p* *f*

Pno *mp* *f* *p* *f*

Perc *f* *p* *f*

Vt1 *mp*

Vt2 *mp*

Vc1 *mp*

Vc2 *mp*

Cptr

old man and young maid all va - ni - shing

17

165

Fl + Picc *pp* *mp* *p*

Pno *p*

Perc *p*

Vln1 *p*

Vln2 *p*

Vcl1 *p*

Vcl2 *p*

Cptr

through them through them through trea - che - rous mar - bles

D3 170

Fl + Picc *f* *p* *fp* *pp*

Pno *mp*

Perc

Vln1 *pp*

Vln2 *pp*

Vcl1 *pp*

Vcl2 *pp*

Cptr

see the stars through them through trea - che - rous mar - bles

200 E3 205

Fl + Picc

Pno

Perc

Vi1

Vi2

Vcl

Vcl

Cptr

f *p* *cresc.*

p *pizz.* *p cresc.*

210

Fl + Picc

Pno

Perc

Vi1

Vi2

Vcl

Vcl

Cptr

cresc. *f* *dim.* *p*

f *p* *cresc.*

ord. *3* *pizz.* *f* *pizz.* *arco* *p*

f *p* *arco* *ppp*

210

Fl + Picc

Pno

Perc

Vcl

Vcl

Cptr

the stars

yon - - -

235

p *pp* *f* *mf* *p* *ff* *mp* *p* *mf* *p*

5 *8va* *3* *5* *3* *5* *3* *5* *3* *5*

ord. *ord.* *ord.*

sul pont. *sul pont.* *sul pont.* *sul pont.*

Rad *Rad* *Rad*

Fl + Picc

Pno

Perc

Vcl

Vcl

Cptr

der

240

f *mp* *p* *mf* *f* *pp* *ff* *mp* *mf* *p*

3 *5* *3* *5* *3* *5* *3* *5* *3* *5*

ord. *ord.* *ord.*

F1 *F1*

Rad *Rad* *Rad*

Fl + Picc

Pno

Perc

Vn1

Vn2

Vcl

Vcl

Cptr

255

p *f* *mp* *f* *pp* *p*

mf *p* *sul pont.* *p* *sul pont.* *p* *sul pont.* *p*

know the stars yon - der the stars

Fl + Picc

Pno

Perc

Vn1

Vn2

Vcl

Vcl

Cptr

260

(F3)

265

p *f* *ff* *p* *f* *ff* *p* *f* *ff* *p*

ord. *p* *f* *ff* *p* *mf* *ff* *p*

e - ver - las - ting

Fl + Picc

Pno

Perc

Vl I

Vl II

Vcl I

Vcl II

Cptr

know the stars yonder the stars e - ver

Fl + Picc

Pno

Perc

Vl1

Vl2

Vc1

Vc2

Cptr

las - - - - - ting are fu - gi - tive al - so are fu - - - gi - tive are fu

Fl + Picc

Pno

Perc

Vt1

Vt2

Vcl

Vcl

Cptr

gi-tive al-so and e-mu-late vaul-ted the stars e-mu-late vaul-ted the lam-bent heat light-ning

Fl + Picc

Pno

Perc

Vt1

Vt2

Vcl

Vcl

Cptr

e-mu-late vaul-ted the lam-bent heat light-ning know the stars are fu-

280

285

(F5)

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290

Fl + Picc *p* *mf* *pp* *mf* *pp*

Pno *p* *mf* *pp* *mf*

Perc *pp*

Vln1 *f* *pp*

Vln2 *f* *pp*

Vcl1 *f* *pp*

Vcl2 *f* *pp* *mp* *pp*

Cptr *f* *pp* *mp* *pp*

gi-tive al - - so and e - - - mu - late vaul - ted the lam-bent heat light - ning and fire - -

295 (F6) change to flute

Fl + Picc *p*

Pno *mp* *p* *f* *p* *pp*

Perc *ppp* *f* *pp*

Vln1 *f* *p* *pp*

Vln2 *p* *mf* *p*

Vcl1 *p* *mf* *p*

Vcl2 *p* *mf* *p*

Cptr *f* *pp* *mp* *pp*

fly's and fire - - - fly's flight the lam-bent heat light - ning and fire -

300

Fl + Picc

flute

pp

Pno

p *pp*

Perc

p *mp* *pp* *f* *p*

Vt1

pp *ord.*

Vt2

pp *ord.*

Vc1

Vc2

Cptr

fly's flight fire - fly's fly (y)'s

305

Fl + Picc

pp

Pno

mf *pp* *mf* *pp*

Perc

f *p* *f* *pp* *p*

Vt1

Vt2

Vc1

mf *pp*

Vc2

f *pp*

Cptr

flight know the stars e - mu - late heat light - ning

310

(F7)

12 415

Fl + Picc

Pno

Perc

Vi1

Vi2

Vc1

Vc2

Cptr

→ sul pont.
f
p
ord.
fp
f
→ sul pont.
ff
pp
→ sul pont.
f
pp
→ sul pont.
pp
→ sul pont.
pp
ff

the wild dis - si - pa - tion

13 425

Fl + Picc

Pno

Perc

Vi1

Vi2

Vc1

Vc2

Cptr

ord.
pppp
ord.
pppp
ord.
pppp
ord.
pppp
damp gradually
ff
ppp
ppp
p
espressivo

be - hold the shim - mer the wild dis - si - pa - tion

430 435 14

Fl + Picc

Pno

Perc

Vln

Vln

Vcl

Vcl

Cptr

and out of en-dea - vor

440 445

Fl + Picc

Pno

Perc

Vln

Vln

Vcl

Vcl

Cptr

and out of en-dea - vor to change and to flow to change and to flow

Fl + Picc 450

Pno

Perc

Vi1

Vi2

Vcl

Vcl

Cptr

144

pp

pp

pp

pp

pp

the gas be - come be - come the gas

flow the gas be - come be - come flow

Fl + Picc 455

Pno

Perc

Vi1

Vi2

Vcl

Vcl

Cptr

455

ppp

p

pp

mf

mf

mf

be - come so - lid be - hold the gas be - come so -

Fl + Picc

Ppp

mf

pp

change to piccolo

Pno

ppp

Perc

f

p

f

p

f

p

pp

Vi1

Vi2

Vc1

Vc2

fp

Cptr

K

tamb + bass

to be things

470

Fl + Picc

475

K1

Pno

Perc

mf

p

f

p

Vi1

Vi2

Vc1

Vc2

pp

Cptr

475

K1

Fl + Picc *piccolo* *pp* *f* *p* *pp* *p*

Pno

Perc *fp* *f* *p*

Vt1 *mf* *pp* *fp* *pp*

Vt2 *pp* *f* *p* *pp*

Vc1 *pp* *f* *p* *pp*

Vc2 *pp* *f* *pp* *pp*

Cptr *480* *be* *hold* *and end - less im - bro - glio*

Fl + Picc *pp* *f* *p* *pp* *485*

Pno *p* *485*

Perc *mf* *pp* *mp* *pp* *5-2* *5-4*

Vt1 *f* *pp* *pp* *5-2* *5-4*

Vt2 *f* *pp* *pp* *5-2* *5-4*

Vc1 *f* *pp* *pp* *5-2* *5-4*

Vc2 *fp* *fp* *fp* *fp*

Cptr *485* *be* *hold* *and end - less im - bro - glio is law*

(K2) 490

Fl + Picc *f* *pp* *f* *pp*

Pno *ff* *p* *mp* *f* *p* *f*

Perc *ff* *p*

Vln I *ff* *p* *mf* *ppp*

Vln II *ff* *p* *mf* *ppp*

Vcl I *ff* *p* *mf*

Vcl II *ff* *p* *mf*

Cptr *ff* *p* *f* *p* *mf*

and end-less im - bro - glio is law all law and the world
va - ni - shing

Fl + Picc *p* *ff*

Pno *p* *cresc.* *ff*

Perc *p* *mf* *p* *f* *p* *ff* *p*

Vln I *pp* *cresc.* *ff*

Vln II *pp* *cresc.* *ff*

Vcl I *ord.* *pp* *cresc.* *ff*

Vcl II *ord.* *pp* *cresc.* *ff*

Cptr

K3
495

Fl + Picc *pp*

Pno *p* *mp* *sul*

Perc *mf* *p* *(damp)* *(damp)*

Vt1 *pp*

Vt2 *mfpp*

Vc1 *pp*

Vc2

Cptr

then first shalt thou know that in the wild tur - - - - - moll horsed on

500 **L** 96

Fl + Picc *ppp*

Pno *sul* *5* *sul* *5*

Perc

Vt1 *sul pont.* *pp* *ord.* *p*

Vt2 *sul pont.* *pp* *p*

Vc1 *sul pont.* *pp*

Vc2 *sul pont.* *pp*

Cptr

the Pro - teus thou ri - dest thou ri - - - dest thou ri -

tamb + bass + timbales

505 510

Fl + Picc

Pno

Perc

Vln1

Vln2

Vcl1

Vcl2

Cptr

dest to po - wer to po-wer

L1 515

Fl + Picc

Pno

Perc

Vln1

Vln2

Vcl1

Vcl2

Cptr

thou ri - dest to po - - - - - and to en - du - - -

