Daniel T Lewis

The way we wander...

for 8 Musicians
2012

NextArts

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2012
Duration 9.5 minutes

Instrumentation:
Flute, dbl. Alto Flute

Oboe

Clarinet in Bb, dbl. Bass Clarinet in Bb

Percussion: Vibraphone, Marimba (4-1/3 octave), Tam-tam

Piano: Also requires two bass drum mallets

Violin 1

Violin 2

Cello

Program Note:
Sometimes, if not most of the time, and despite our best efforts, inspired thought leaves us as quickly as it arrives, and all we get to keep is an essence - a sort of distillation-in-lieu-of which we begrudgingly make too much use of.

The way we wander... is a musical reference to the patterns of the thinking mind, and also specifically to a thought experiment I once performed on myself. On one particular day I found myself sitting idly at my desk, waiting to remember what I was supposed to be doing with my time, and I decided to let my mind drift, and to observe what I began to think about. I drifted all over the place, but made sure to jot down the time on the clock every time I thought about thinking about something. Turns out, I think about thinking almost precisely once every three minutes - a tidy little sine wave. Since then I've noticed that many of my thoughts come and go at regular intervals, each with its own unique period. *The way we wander...* is not programmatic of this experience, but it is reflective of it. It is music about music; thought about thought, some of it recurring and all of it temporary.

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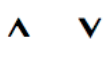
Performance Notes:

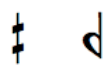
Microtonal Inflections:

The way we wander uses four degrees of microtonal inflection:

 : +/- 4 cents

: +/- 31 cents

: +/- 14 cents

 : +/- 50 cents

These inflections can appear on any Equal Tempered pitch, accompanied by sharps, flats, or naturals.
There is also one inflection which is a combination of two of the above:

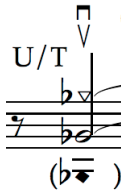
: -64 cents

Overpressure:

In the string parts, notes marked with an 'x' above them are to be played with slight overpressure. The note should be lightly distorted, and the fundamental pitch should remain mostly clear.

Undertones:

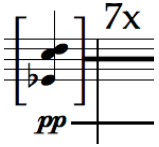
The string parts contain notations similar to the following:



This indicates an undertone. The string is to be bowed slowly, and with overpressure at the precise spot indicated by the triangle note head (the triangle note head always occurs on the octave harmonic node of the string). This should produce an artificial tone one octave *below* the notated pitch, as shown by the note head in parenthesis.

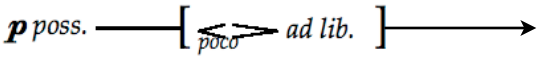
Performance Notes:

Boxed Events:



The Percussion and Piano parts will see this notation several times. It indicates that, within the duration represented by the solid black line, there should be seven of the events depicted in the box.

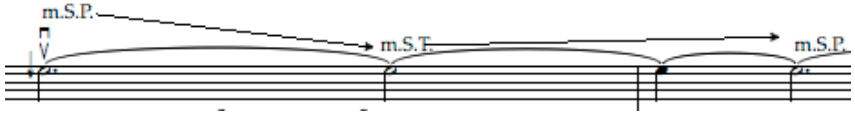
Poco cresc./Dim. ad lib:



This notation is to be interpreted by the player. There should be several slight crescendo/diminuendo events, at whatever speed and however frequent the player desires. Preferably, these events would be independent from the rest of the ensemble. The arrow indicates an overall dynamic change (each time a gradual crescendo), within which the small fluctuations occur.

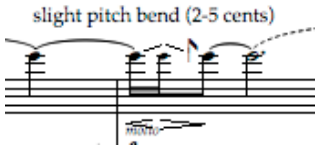
m.S.P. and m.S.T.:

These are indicators for *molto* sul ponticello and *molto* sul tasto. They will sometimes occur with arrows, as below:



This means the bow's point of contact with the string should move gradually from one position to the other.

Pitch Bend:



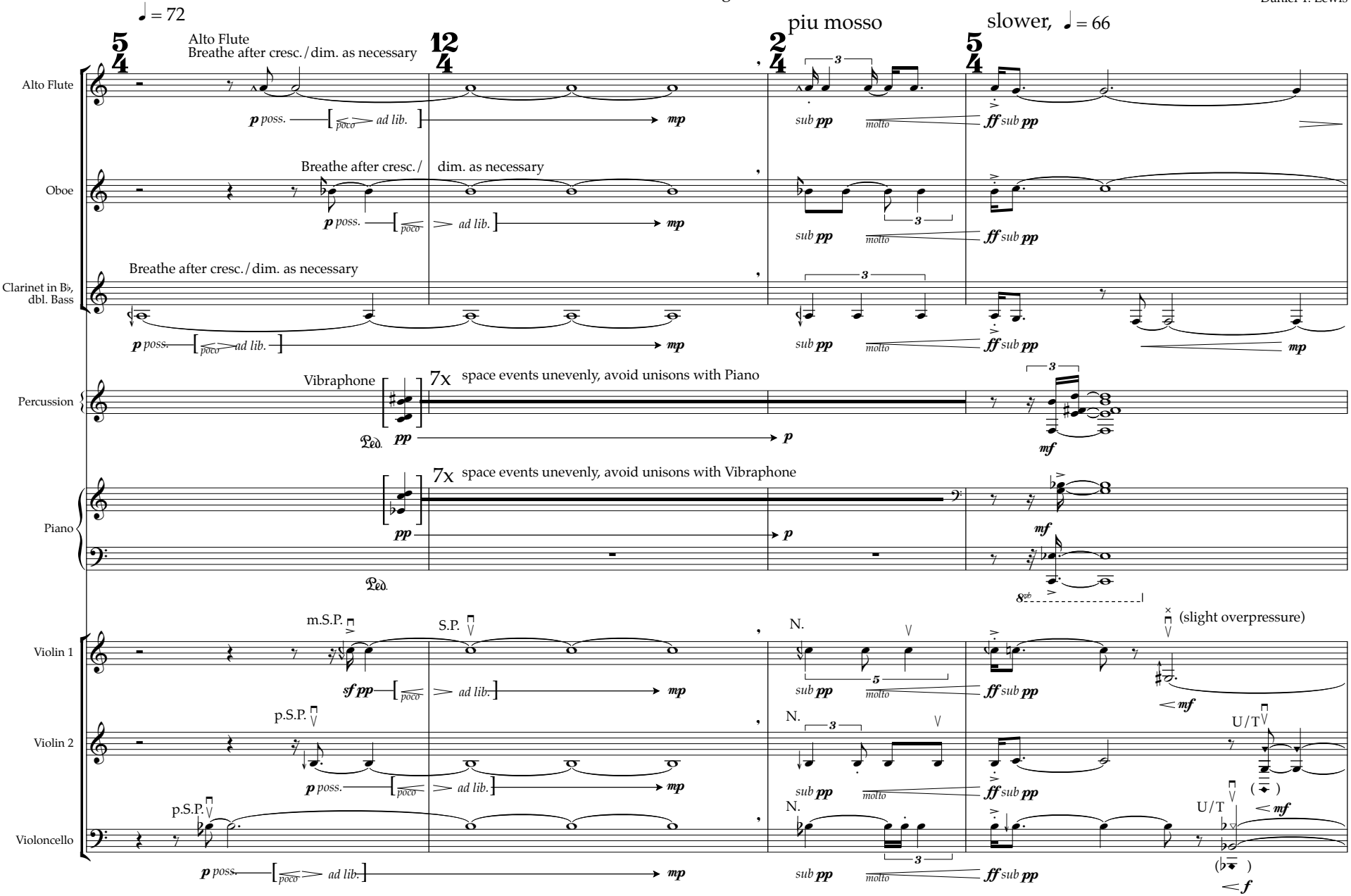
This indicates a short, emphatic upward pitch bend used to emphasize the peak of the crescendo by a non-specific amount (between 2 and 5 cents; a very small amount). A slight bend combined with an accent is sufficient.

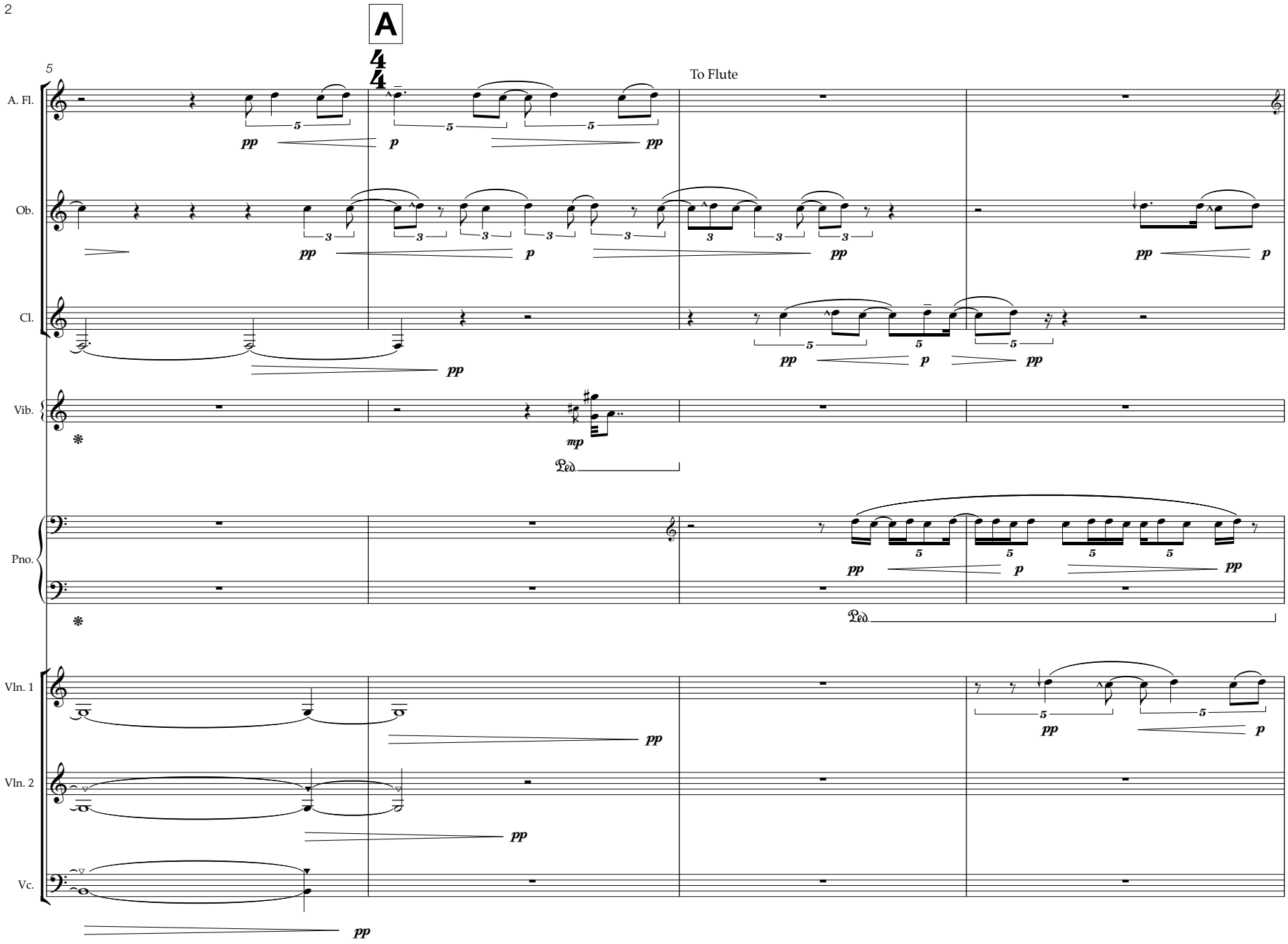
C Score

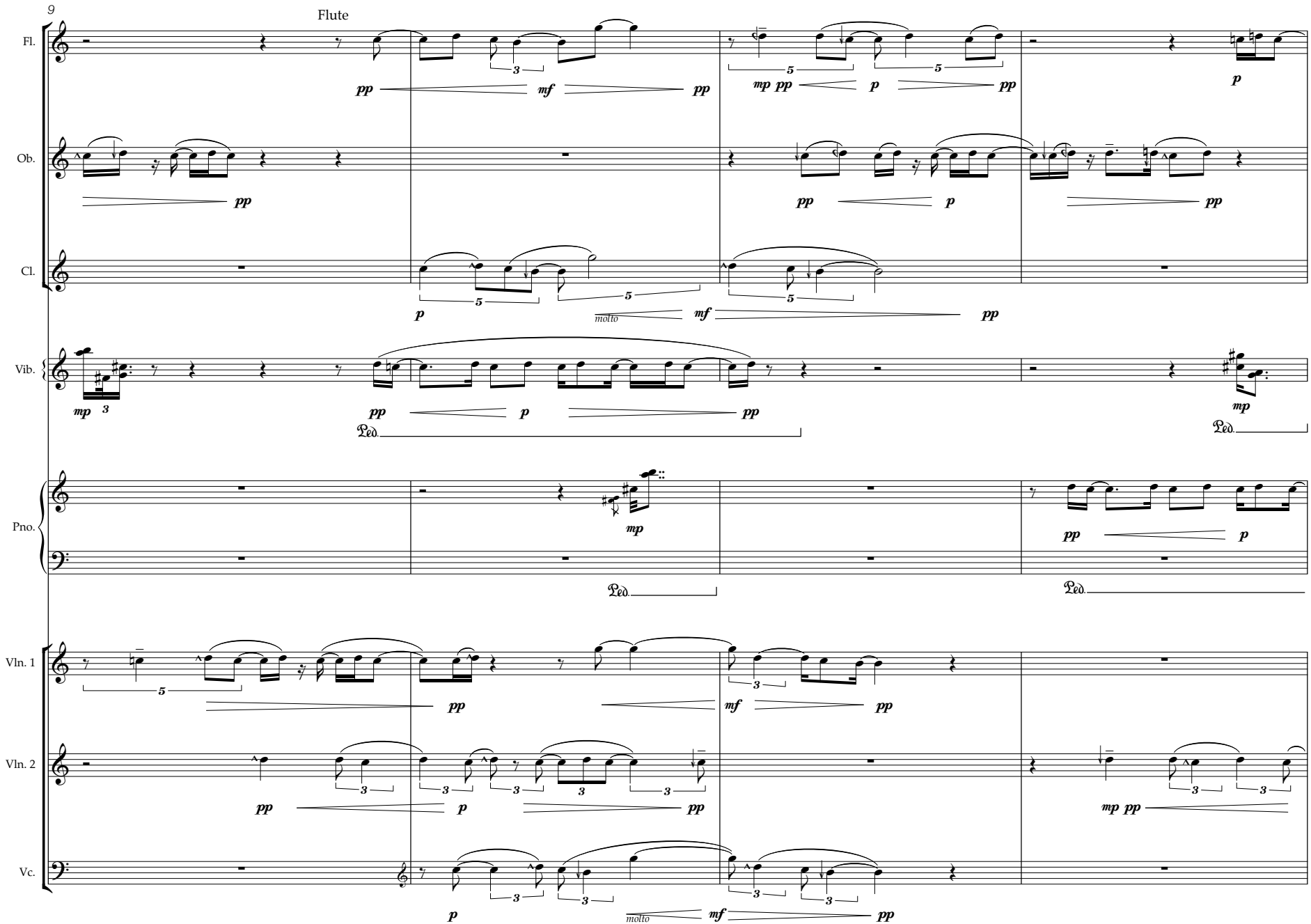
The way we wander...

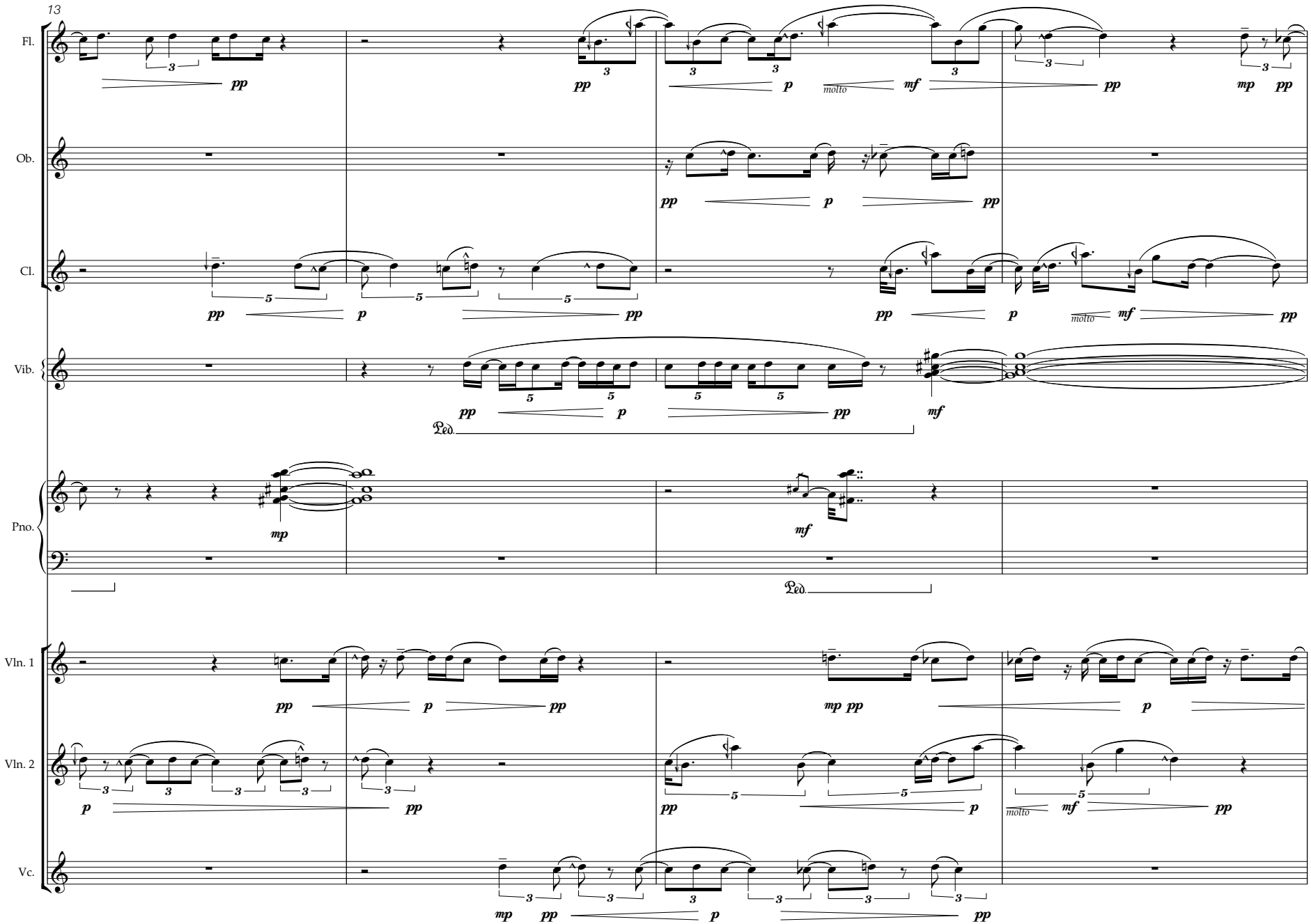
music for eight

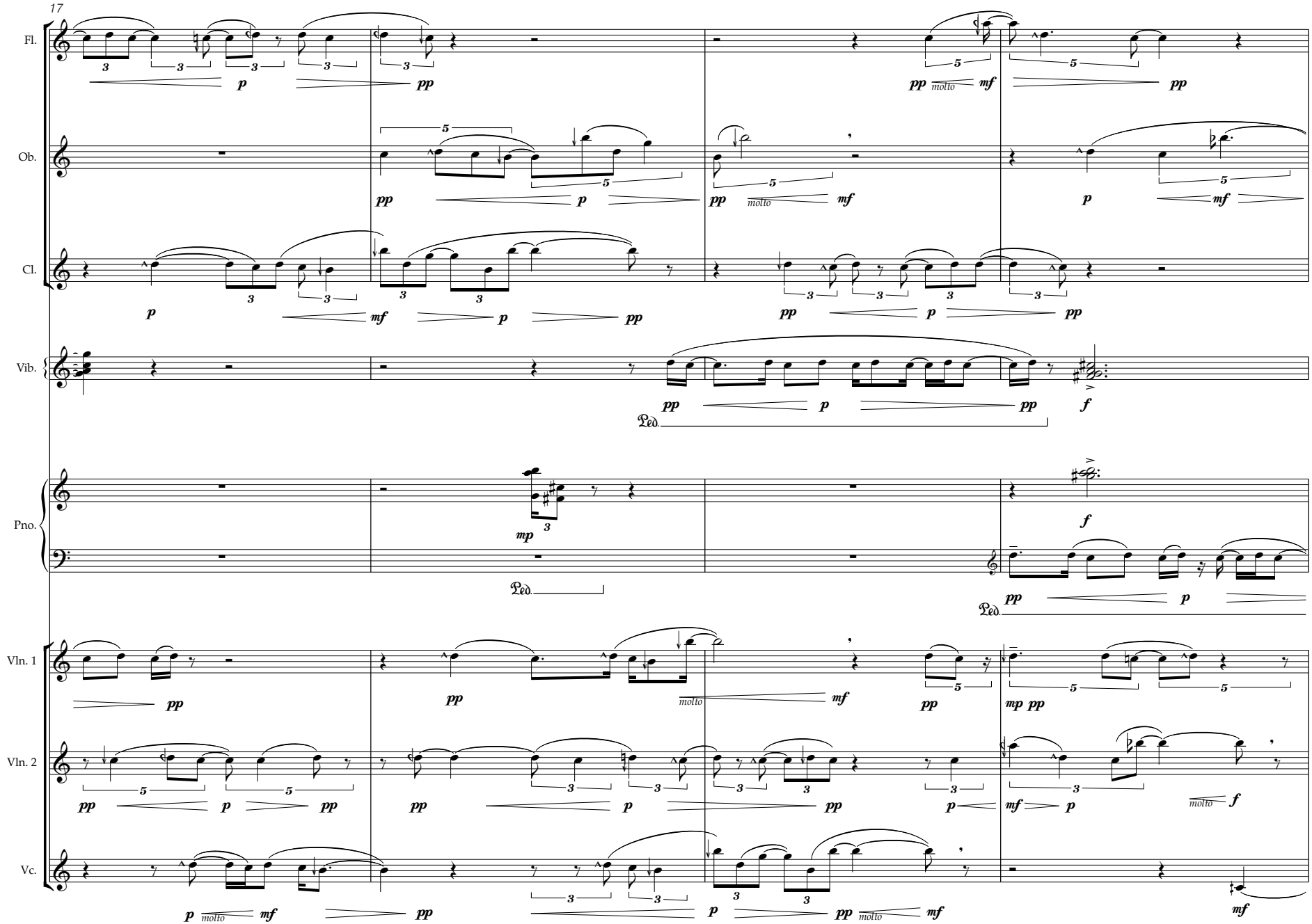
Daniel T. Lewis

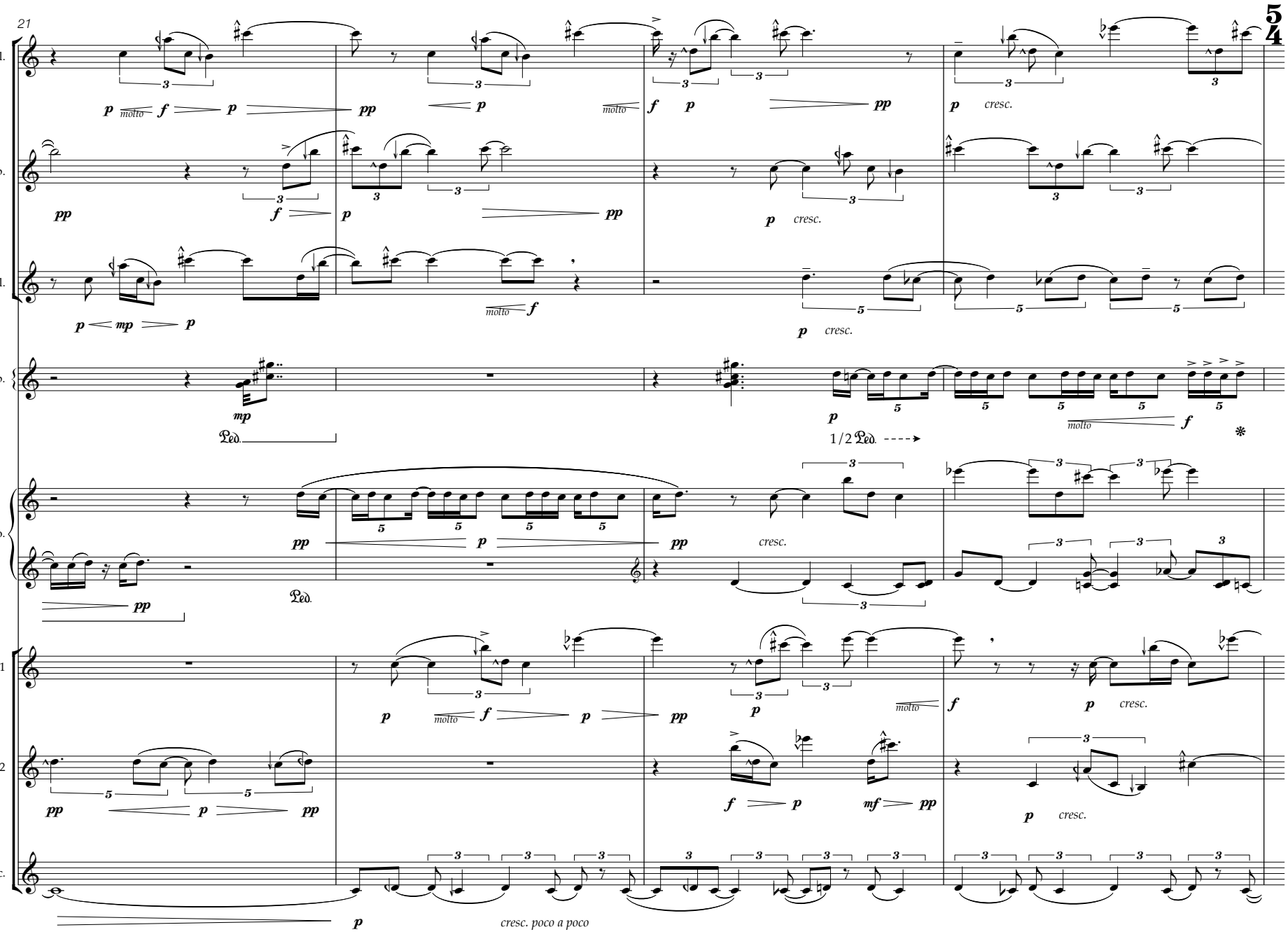


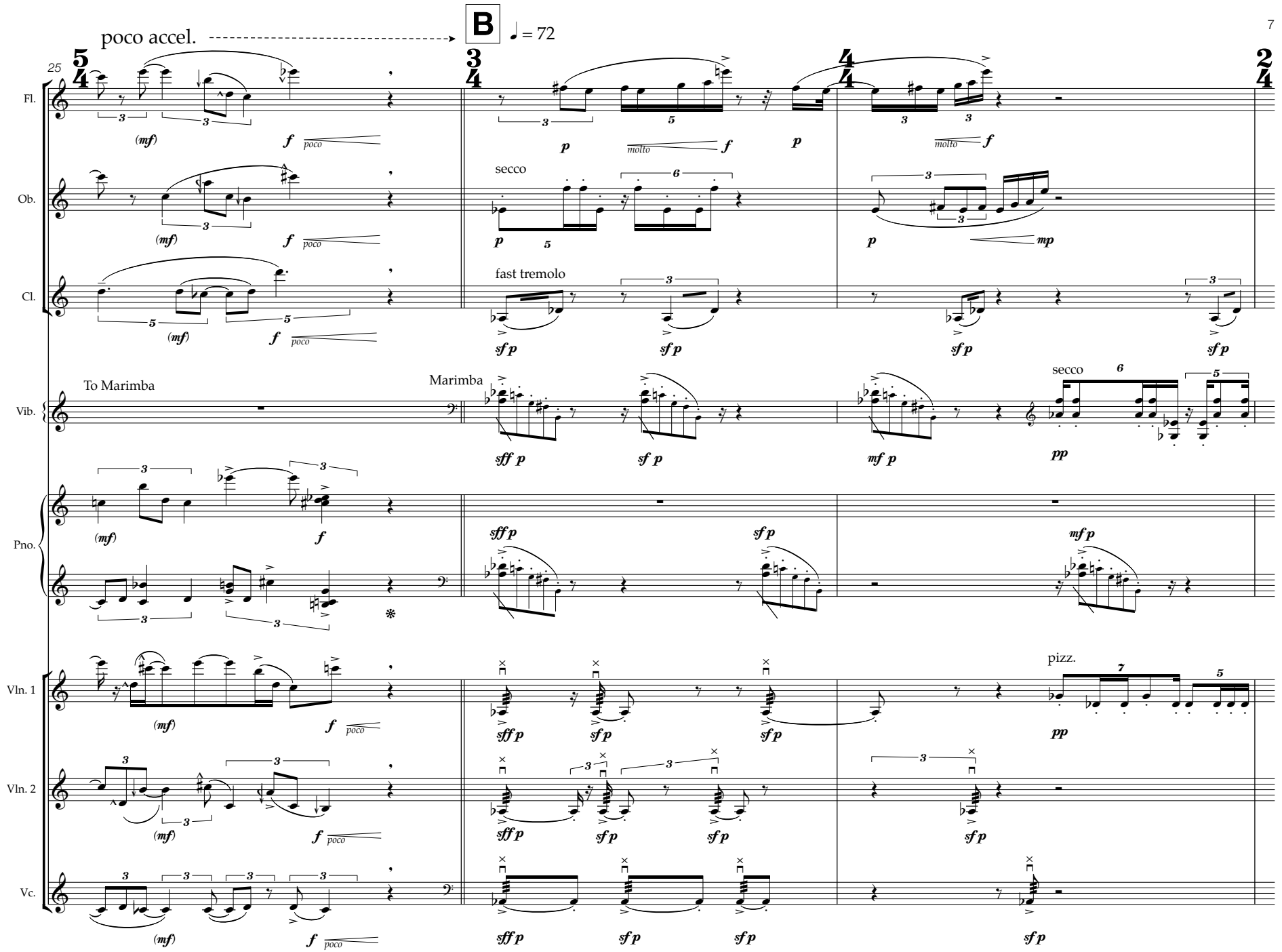

A
5
To Flute
A. Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
pp
p
mp
Ped.

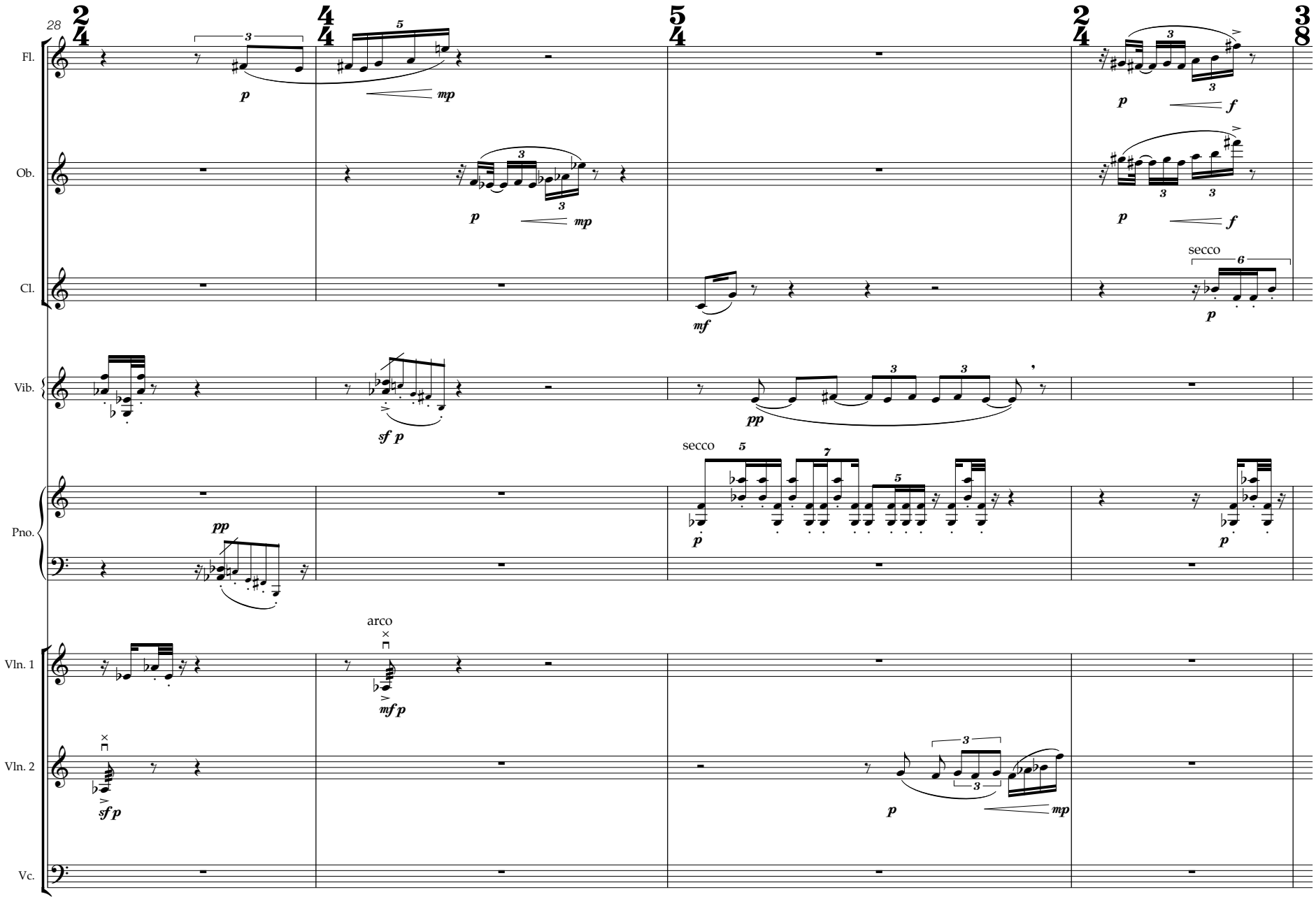

9
Flute
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
molto
molto

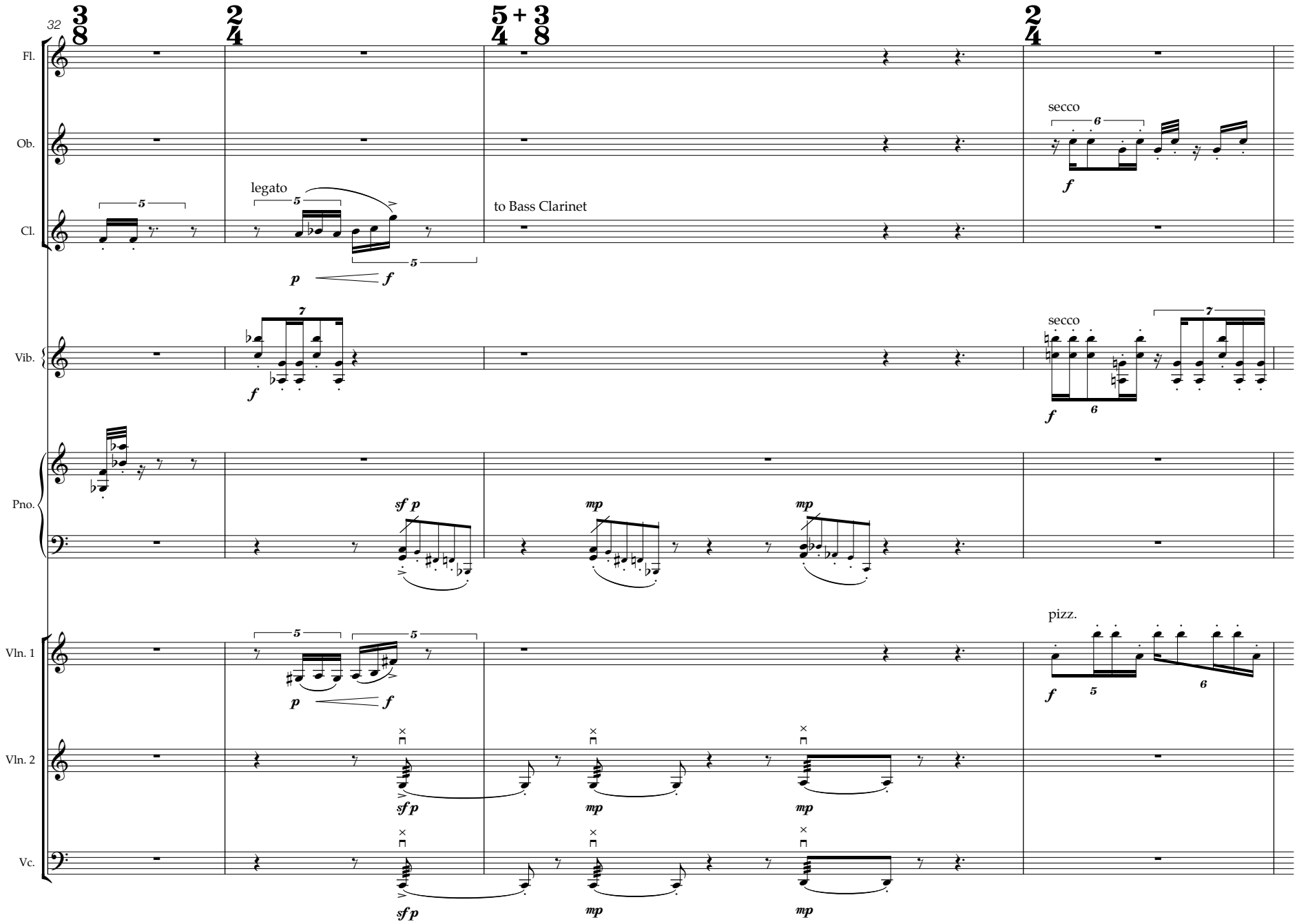

13
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
molto

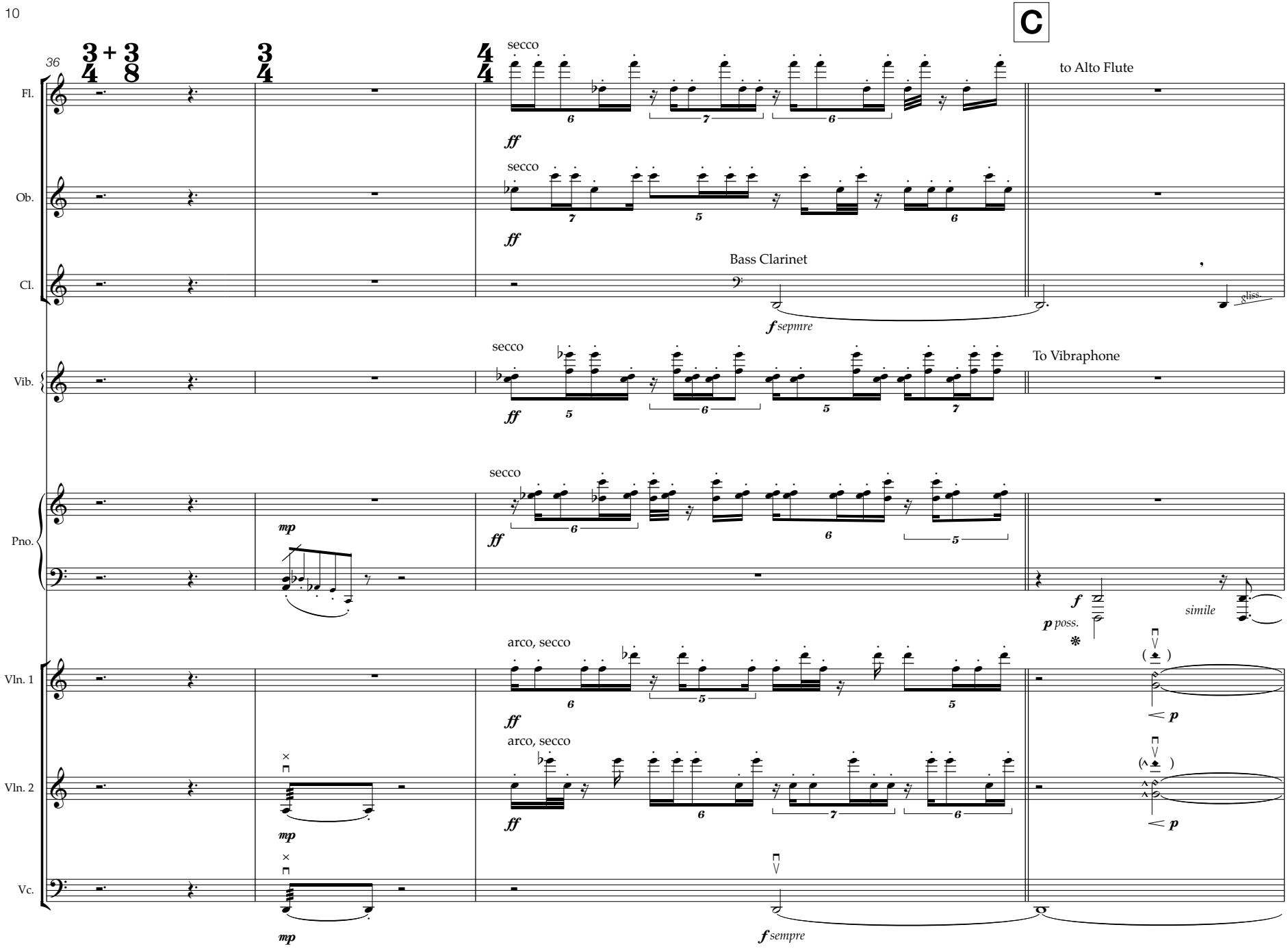

17
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
molto
Ped.

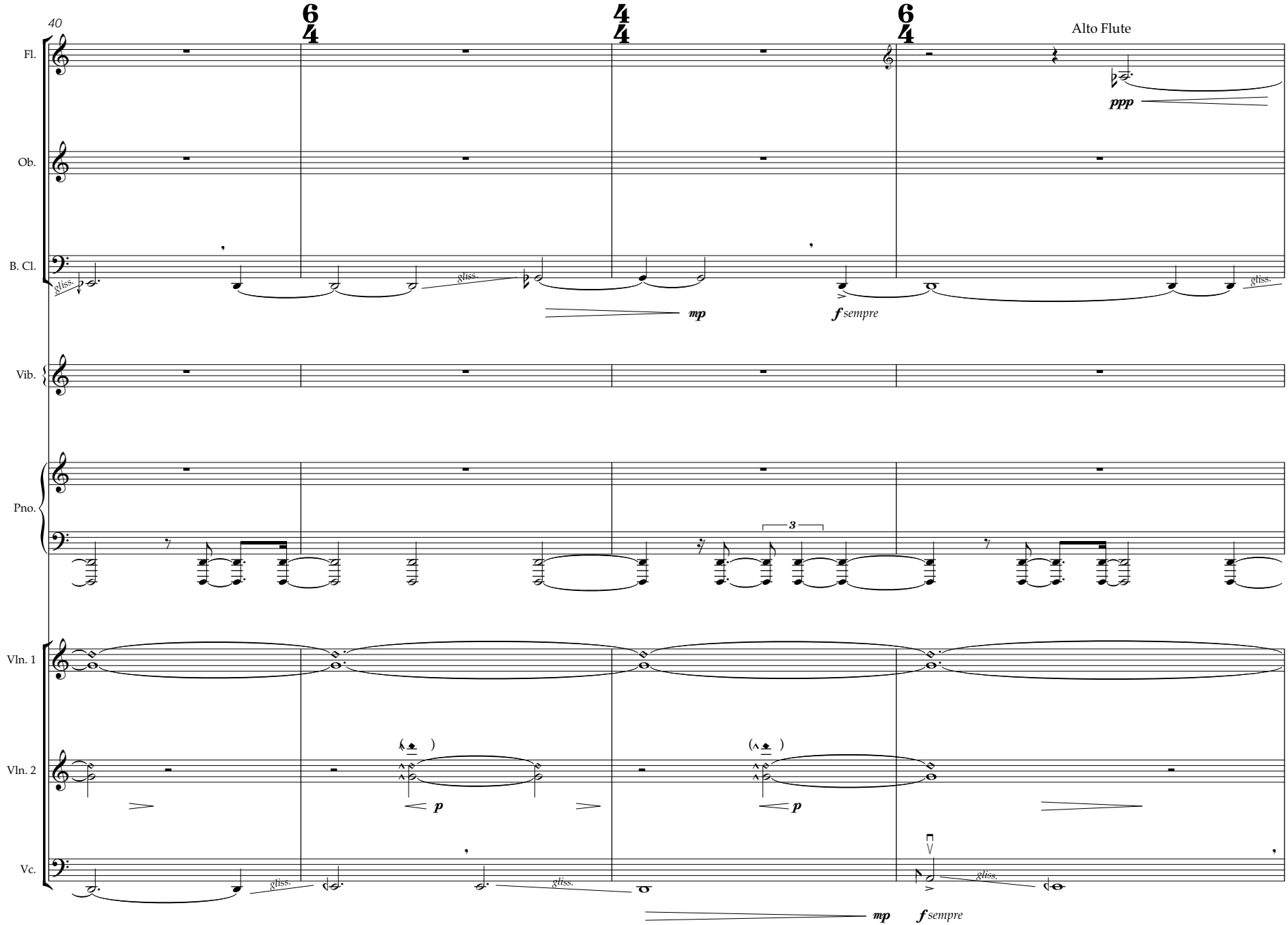

21
5/4
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
molto
cresc.
1/2
cresc. poco a poco

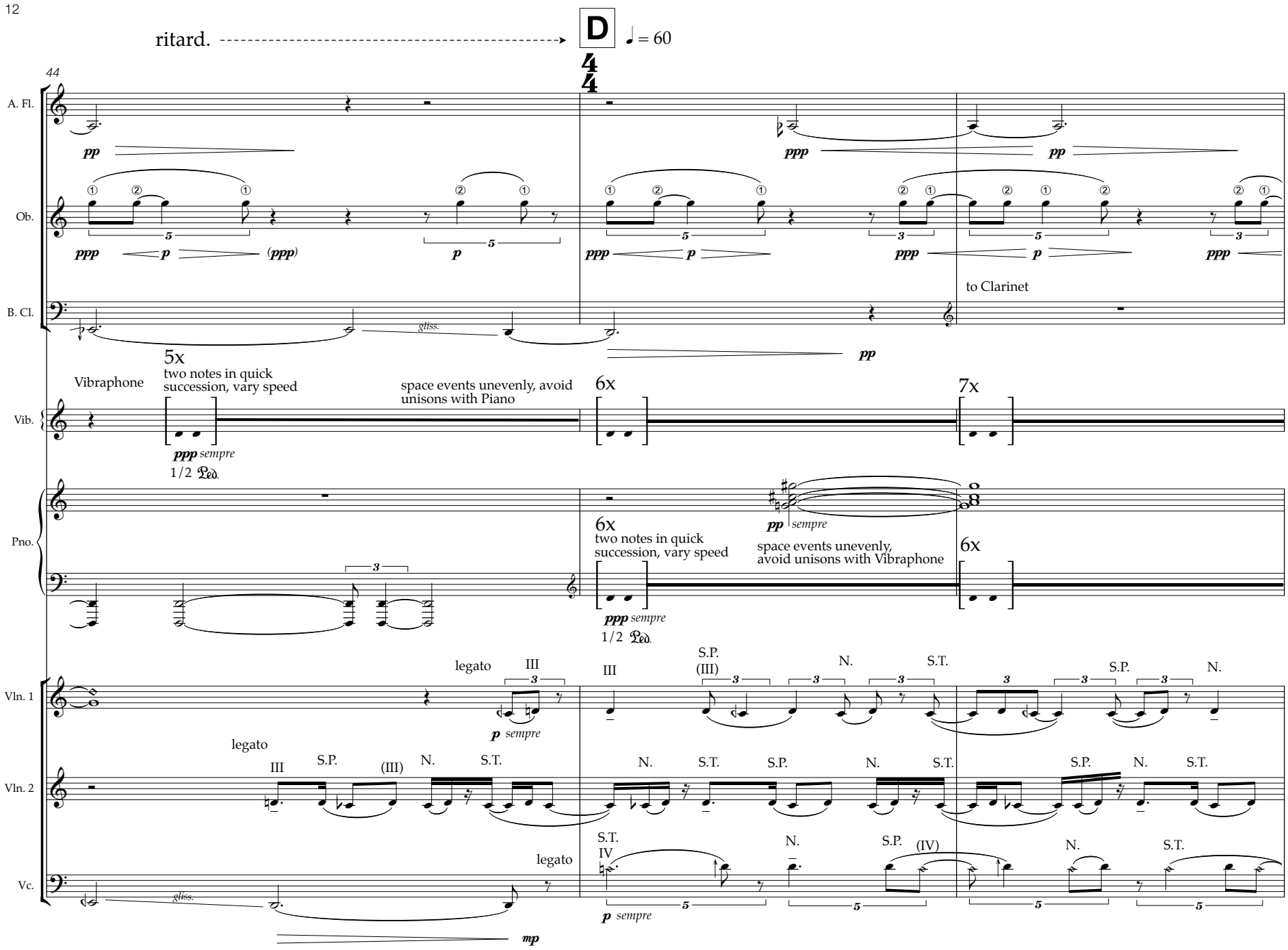

poco accel.
B
♩ = 72
25
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
To Marimba
Marimba
secco
fast tremolo
pizz.
(mf)
f
poco
molto
p
mp
sf p
sff p
mf p
pp

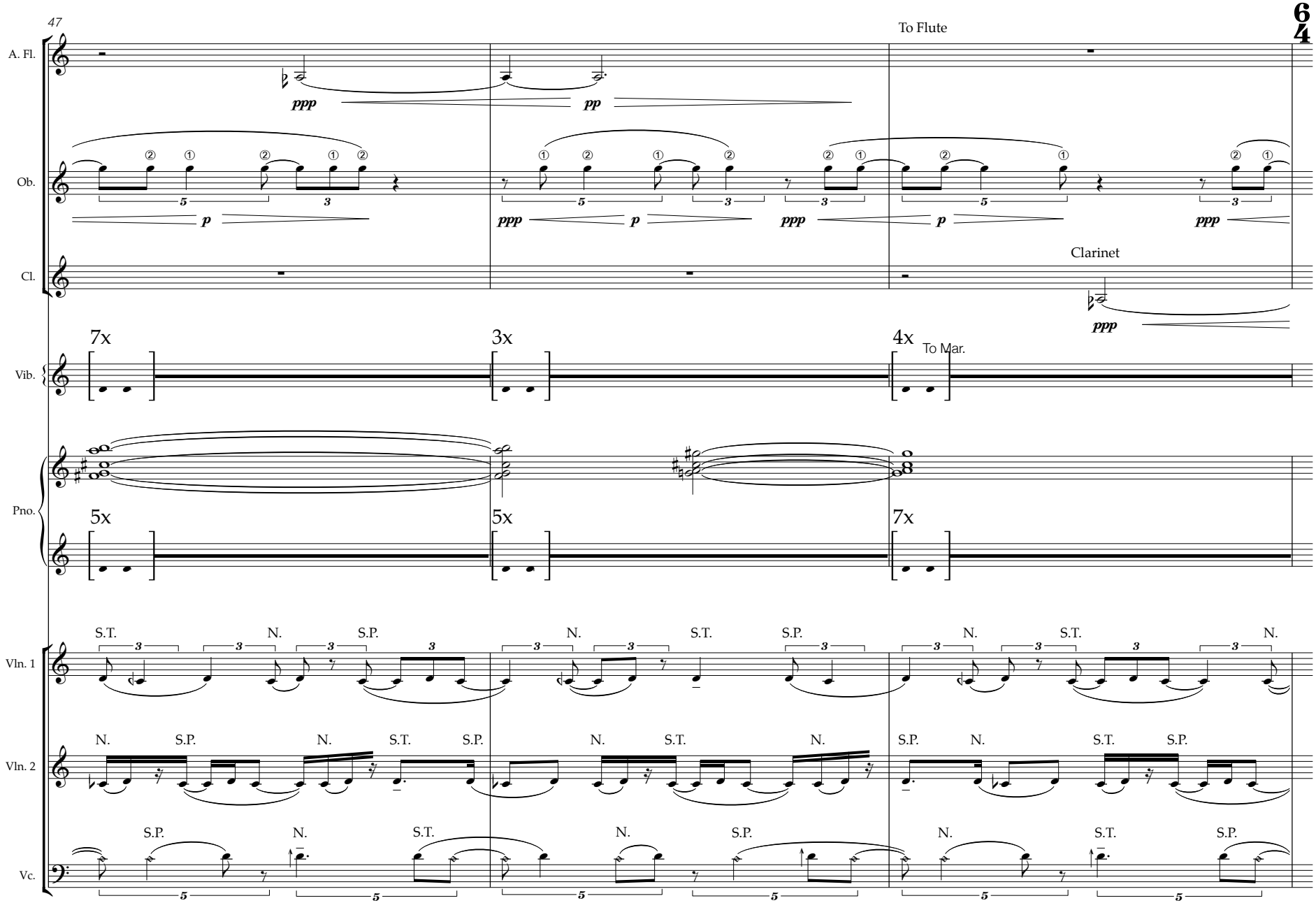

28
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
secco
arco

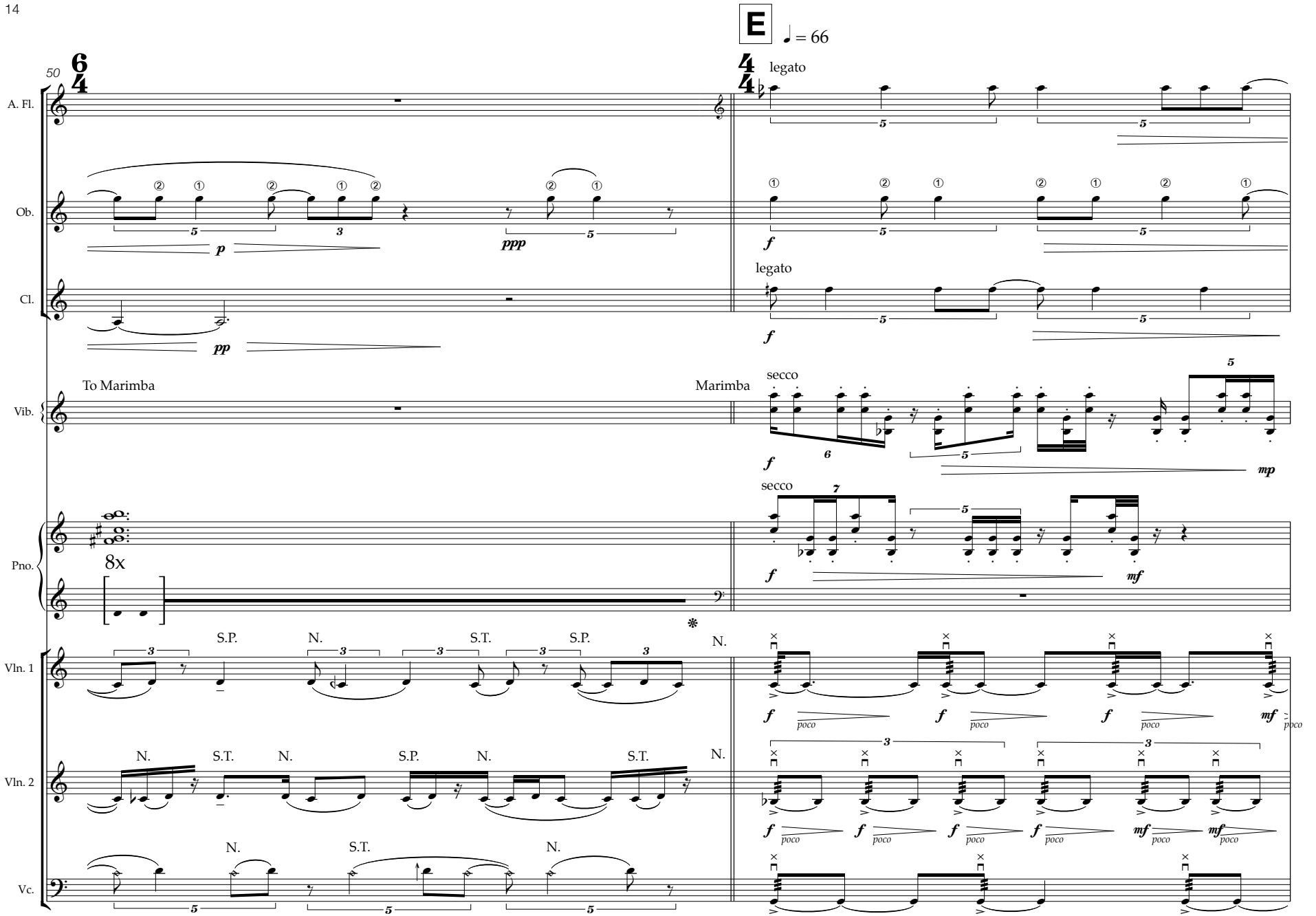

32
3/8
2/4
5/4 + 3/8
2/4
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
legato
to Bass Clarinet
secco
secco
pizz.
p
f
sf p
mp

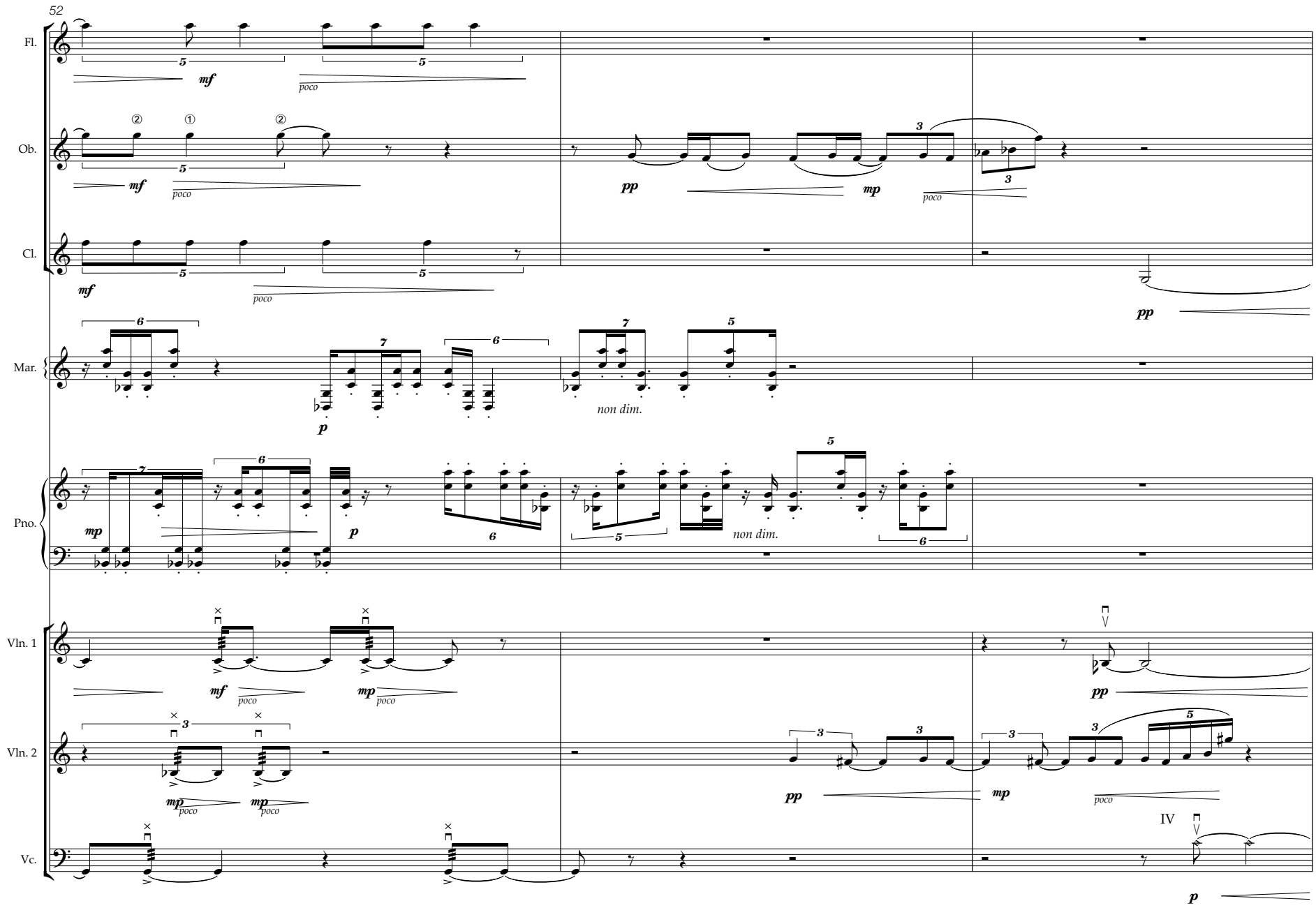

C
36
3 + 3
4 8
3
4
4
4
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
secco
to Alto Flute
Bass Clarinet
To Vibraphone
arco, secco
simile
poss.
sempre

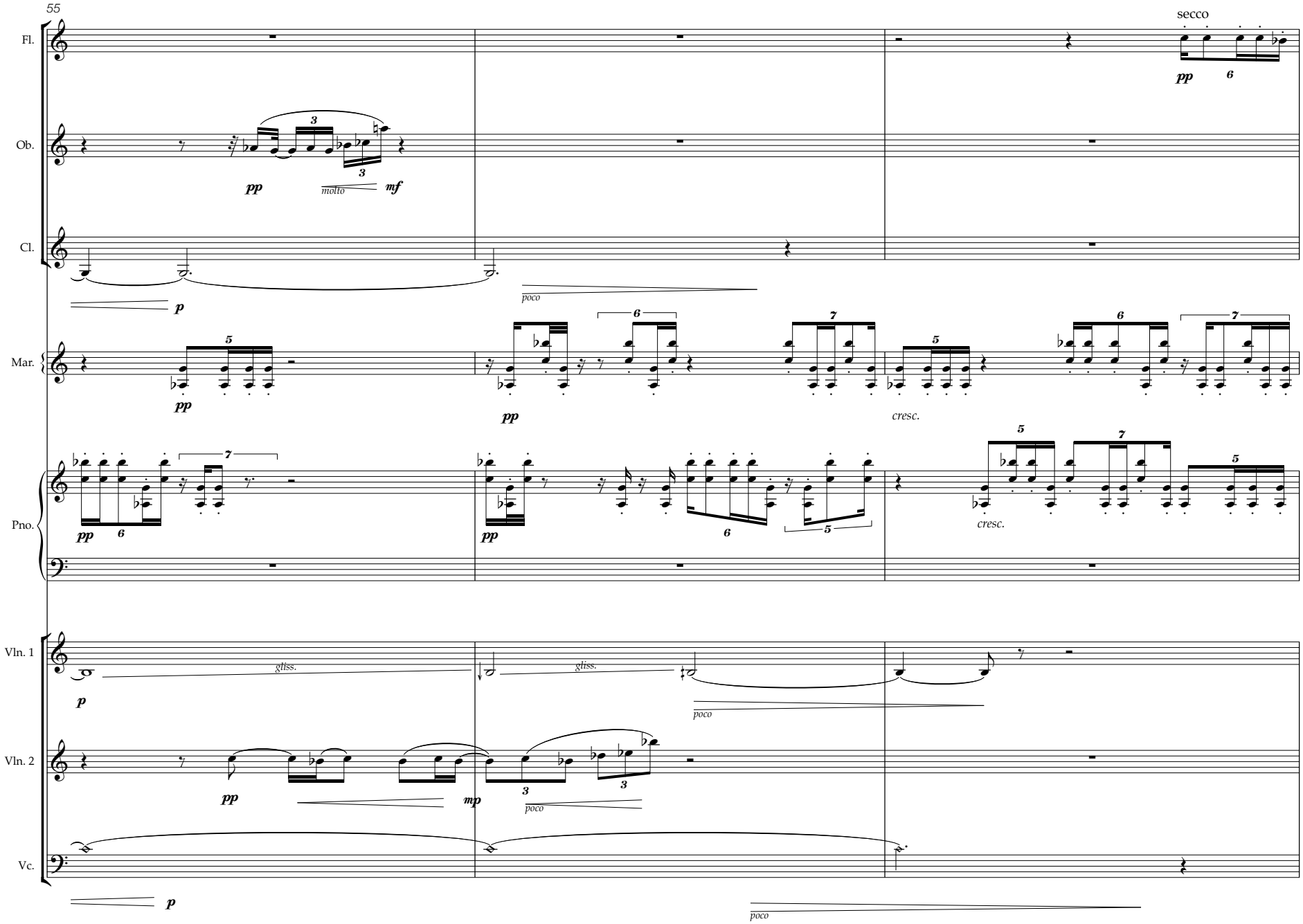

40
Alto Flute
Fl.
Ob.
B. Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
ppp
mp
f sempre
p
gliss.
3

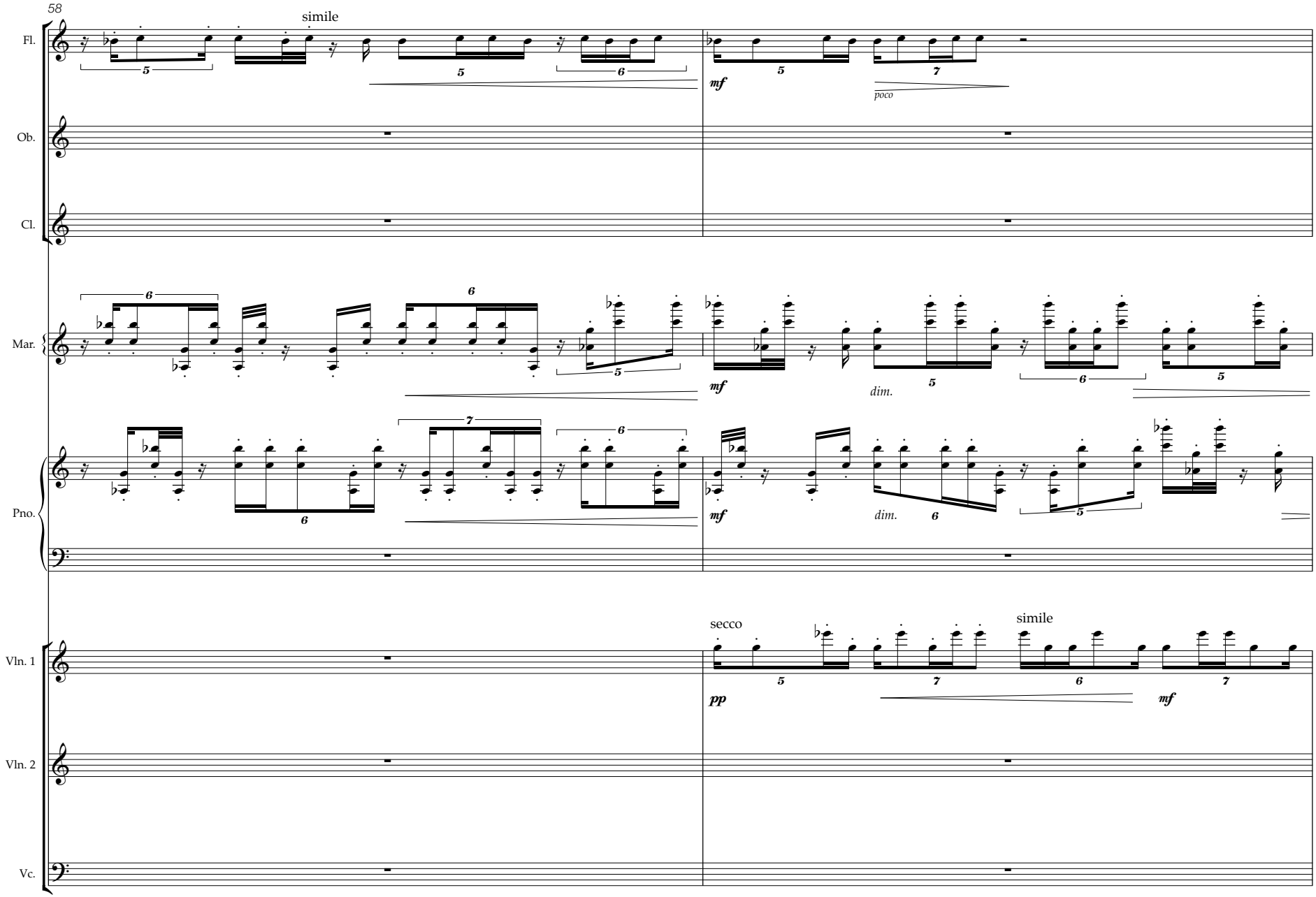

ritard.
D
♩ = 60
44
A. Fl.
Ob.
B. Cl.
to Clarinet
Vibraphone
5x
two notes in quick succession, vary speed
space events unevenly, avoid unisons with Piano
6x
7x
Vib.
Pno.
6x
two notes in quick succession, vary speed
space events unevenly, avoid unisons with Vibraphone
6x
Vln. 1
Vln. 2
Vc.
legato
gliss.

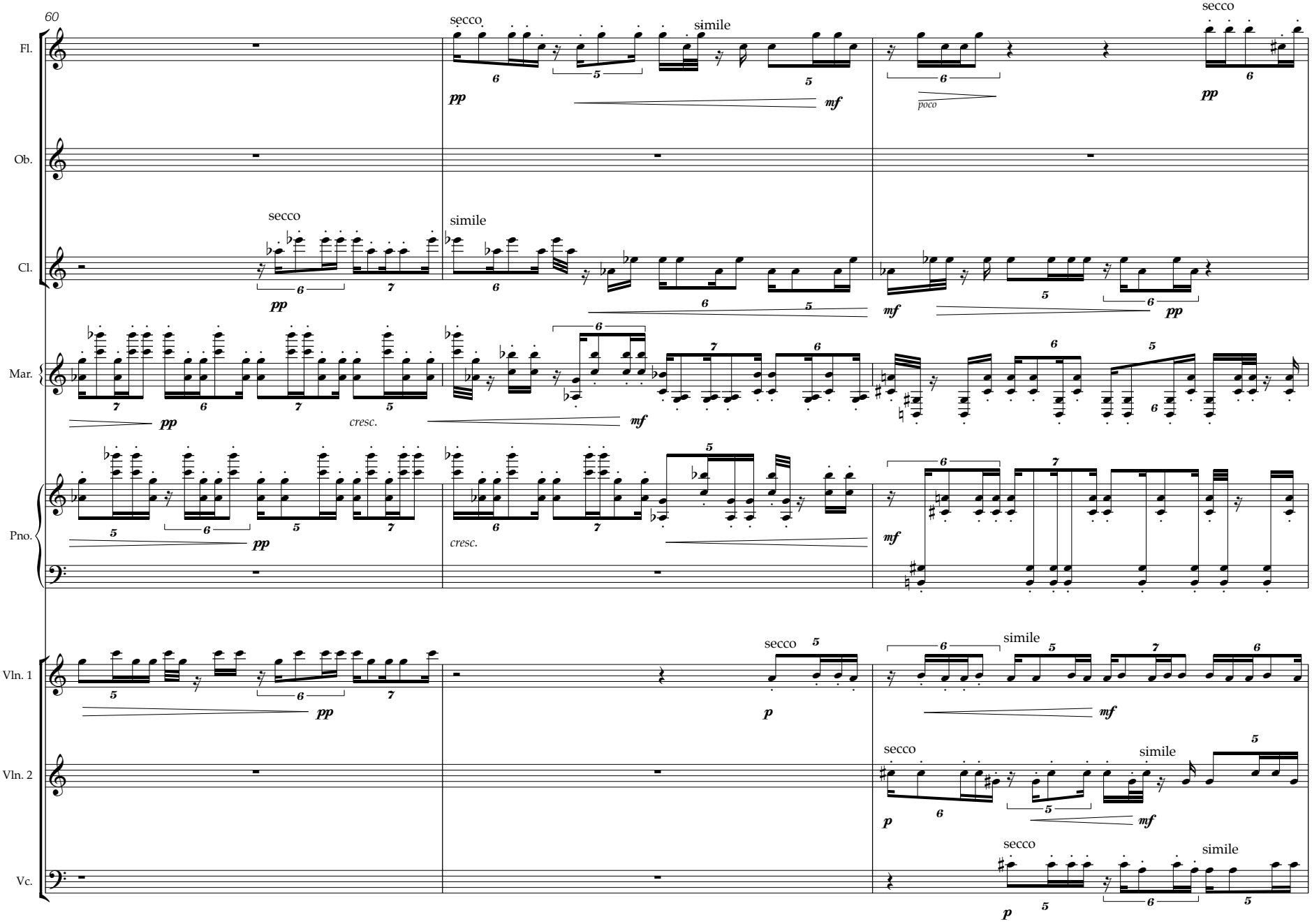

47
6
4
A. Fl.
To Flute
ppp
pp
Ob.
p
ppp
p
ppp
p
ppp
Cl.
Clarinet
ppp
Vib.
7x
3x
4x
To Mar.
Pno.
5x
5x
7x
Vln. 1
S.T.
N.
S.P.
Vln. 2
Vc.

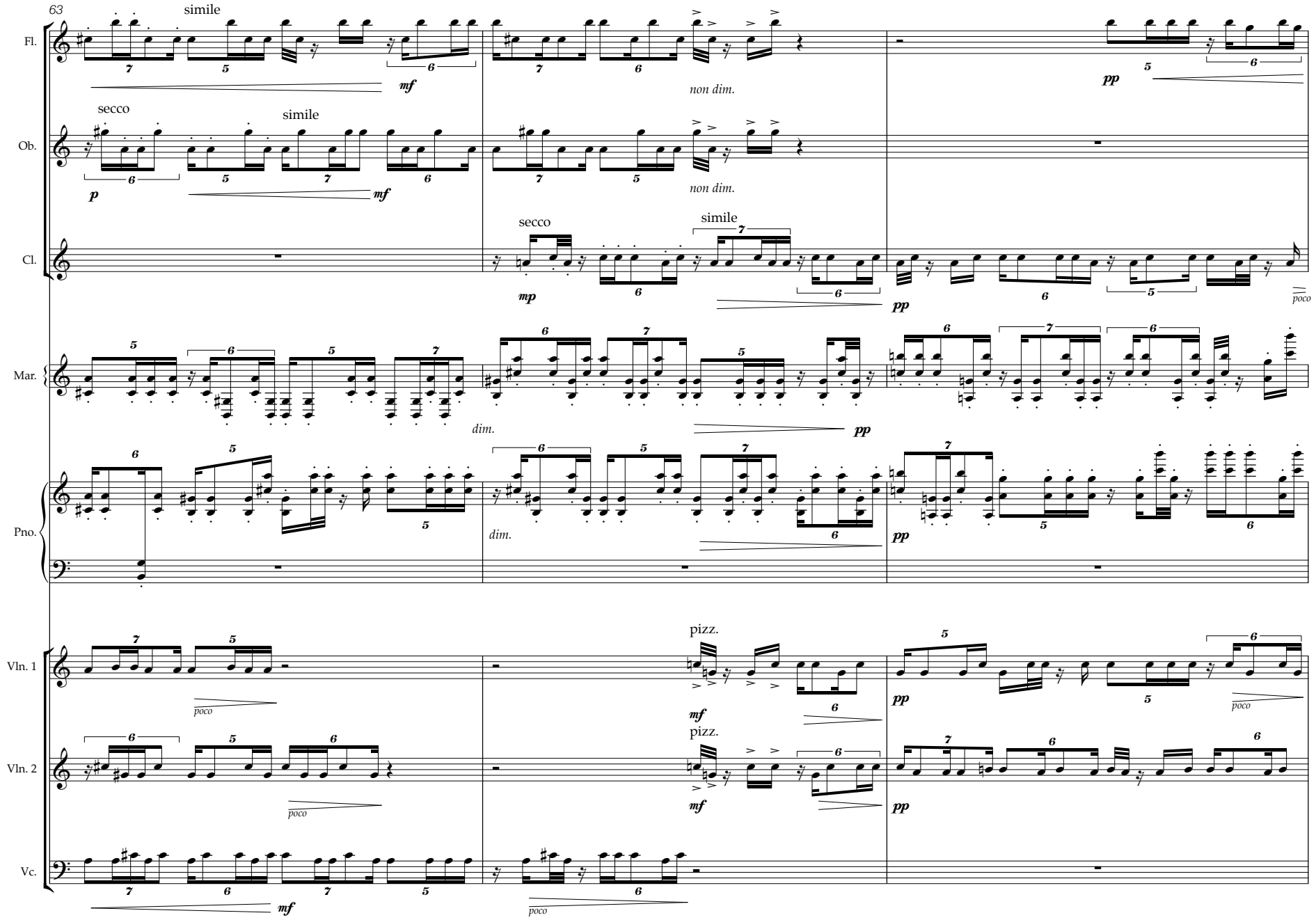

E
♩ = 66
50
A. Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
legato
legato
To Marimba
Marimba
secco
secco
8x
S.P.
N.
S.T.
S.P.
N.
S.T.
N.
S.P.
N.
S.T.
N.
S.T.
N.
poco

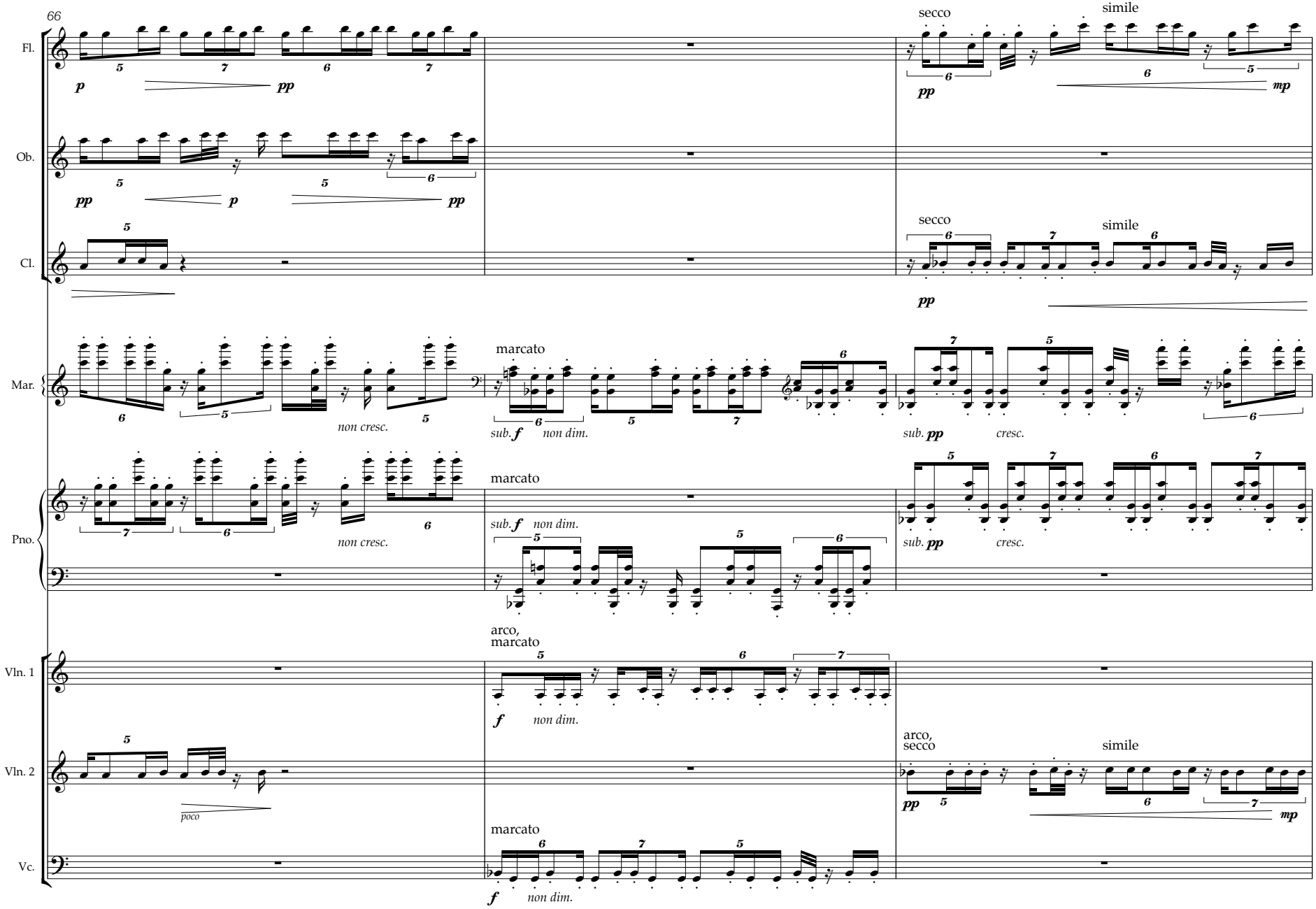

52
Fl.
Ob.
Cl.
Mar.
Pno.
Vln. 1
Vln. 2
Vc.
mf
poco
mp
pp
p
non dim.
IV

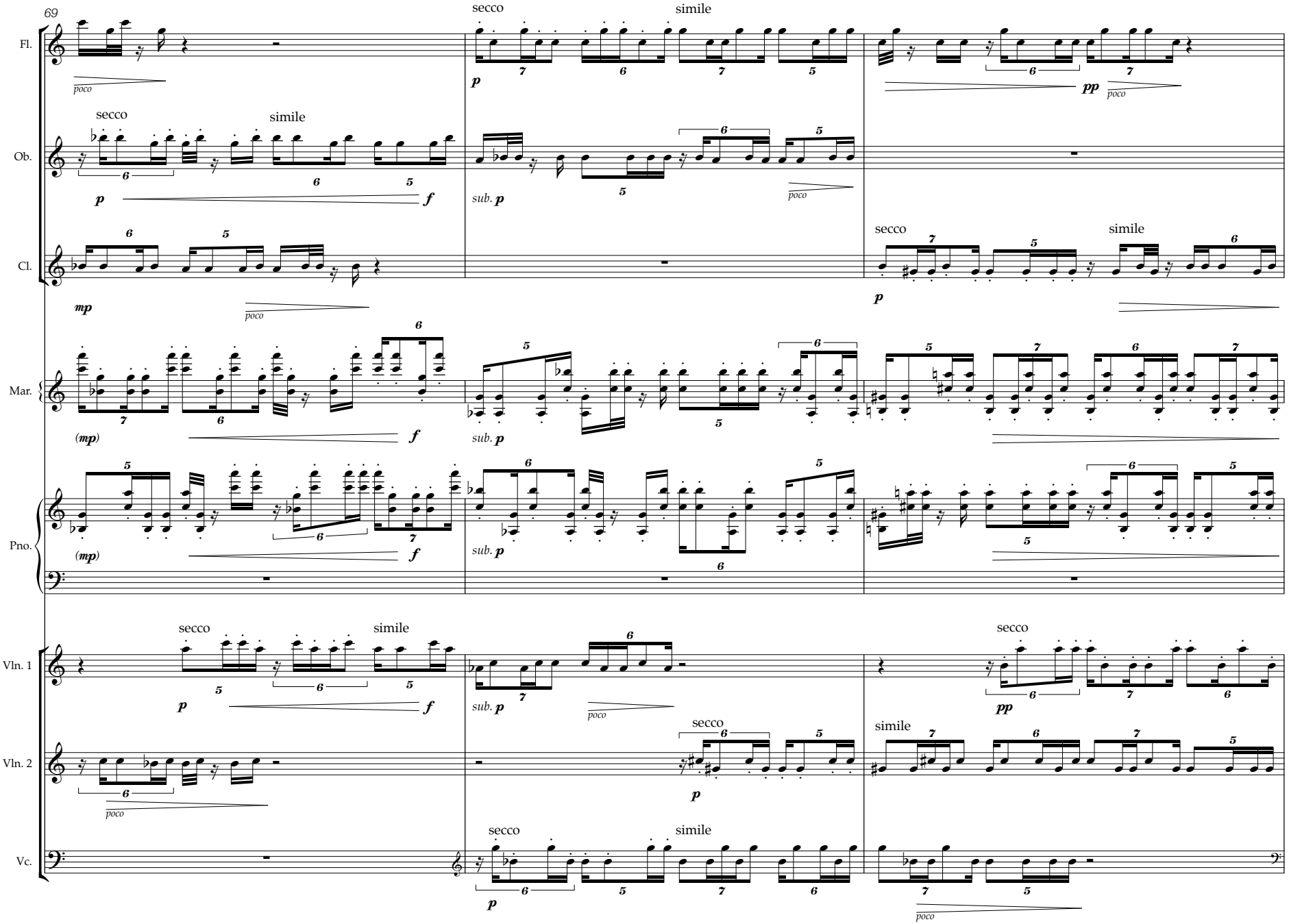

55
Fl.
Ob.
Cl.
Mar.
Pno.
Vln. 1
Vln. 2
Vc.
secco
pp
molto
mf
p
poco
cresc.
gliss.
mp

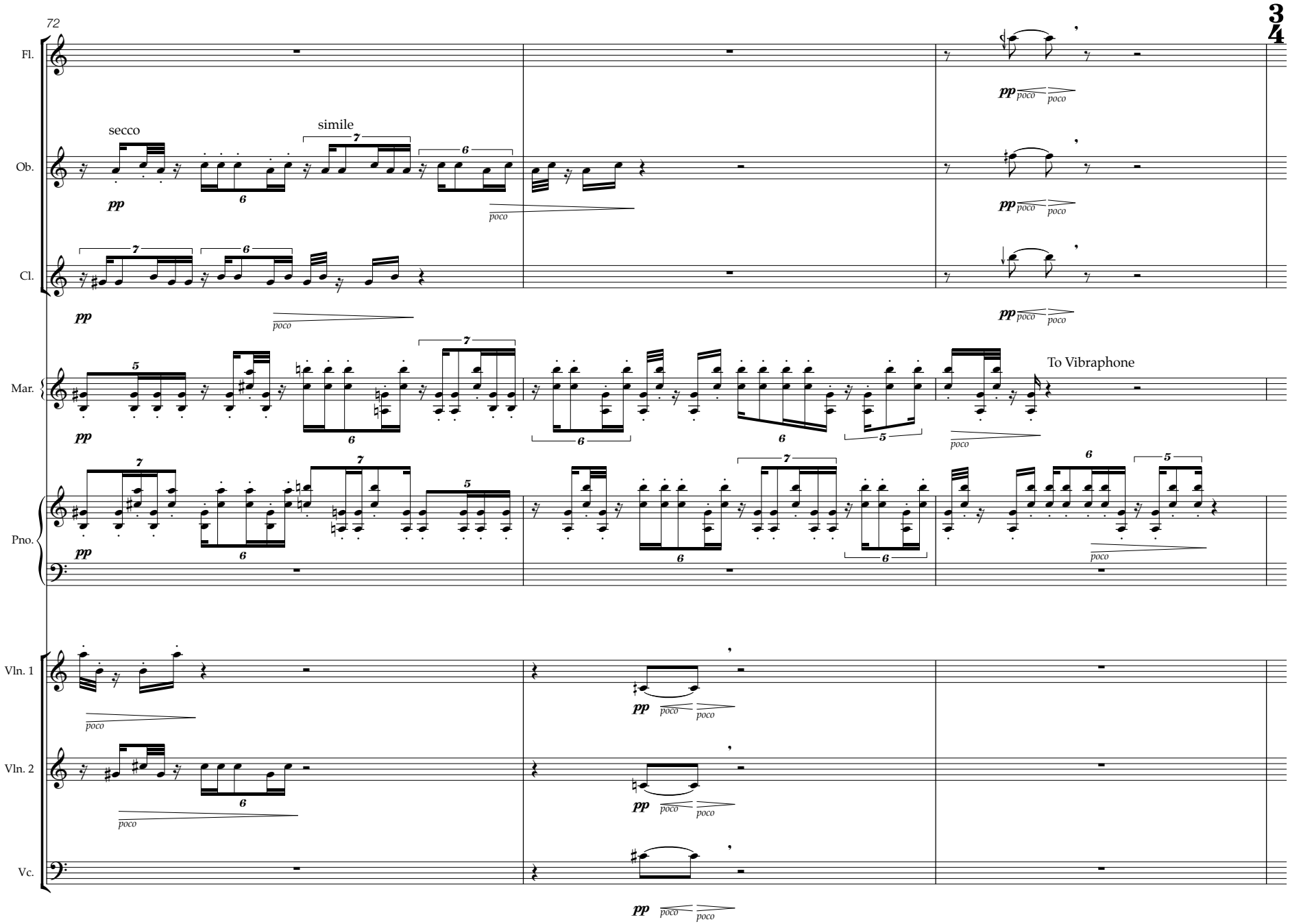

58
simile
Fl.
Ob.
Cl.
Mar.
Pno.
Vln. 1
Vln. 2
Vc.
mf
poco
dim.
secco
simile
pp
mf

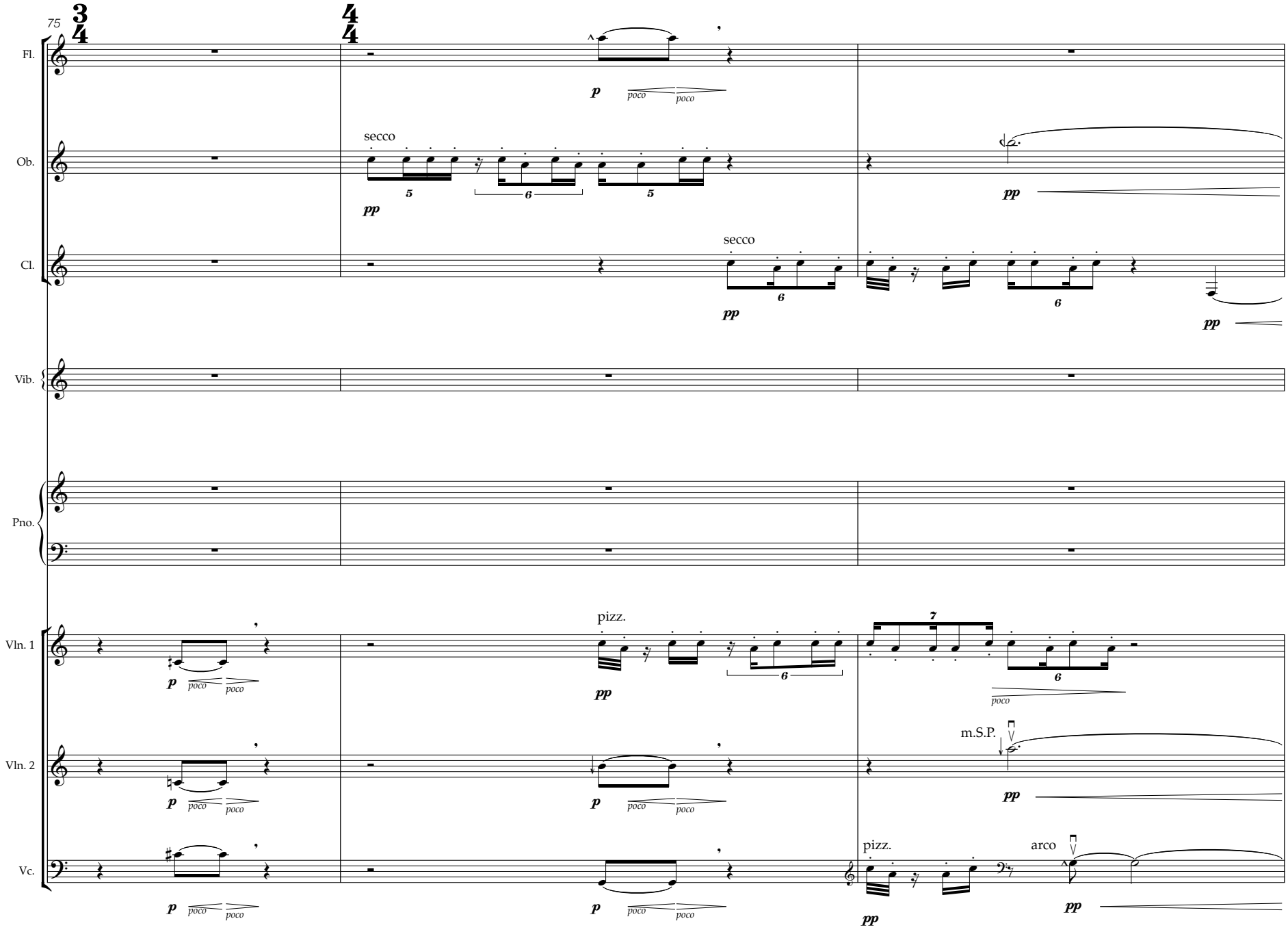

60
Fl.
Ob.
Cl.
Mar.
Pno.
Vln. 1
Vln. 2
Vc.
secco
simile
poco
cresc.
pp
mf
p

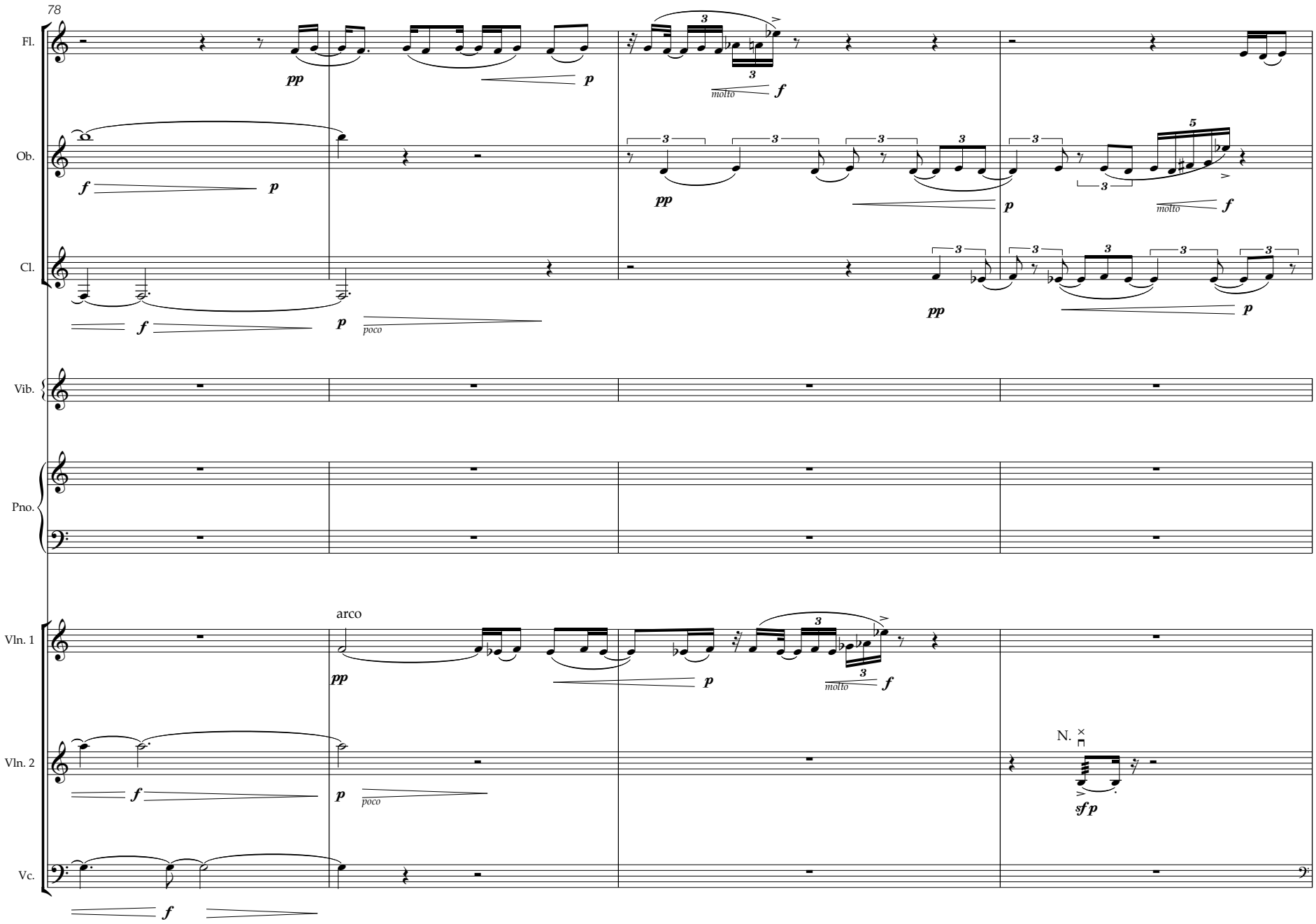

63
Fl.
Ob.
Cl.
Mar.
Pno.
Vln. 1
Vln. 2
Vc.
simile
secco
simile
mf
p
mf
non dim.
non dim.
secco
simile
mp
pp
poco
dim.
pp
dim.
pp
pizz.
mf
pizz.
mf
pp
pp
poco
poco
poco
mf
poco

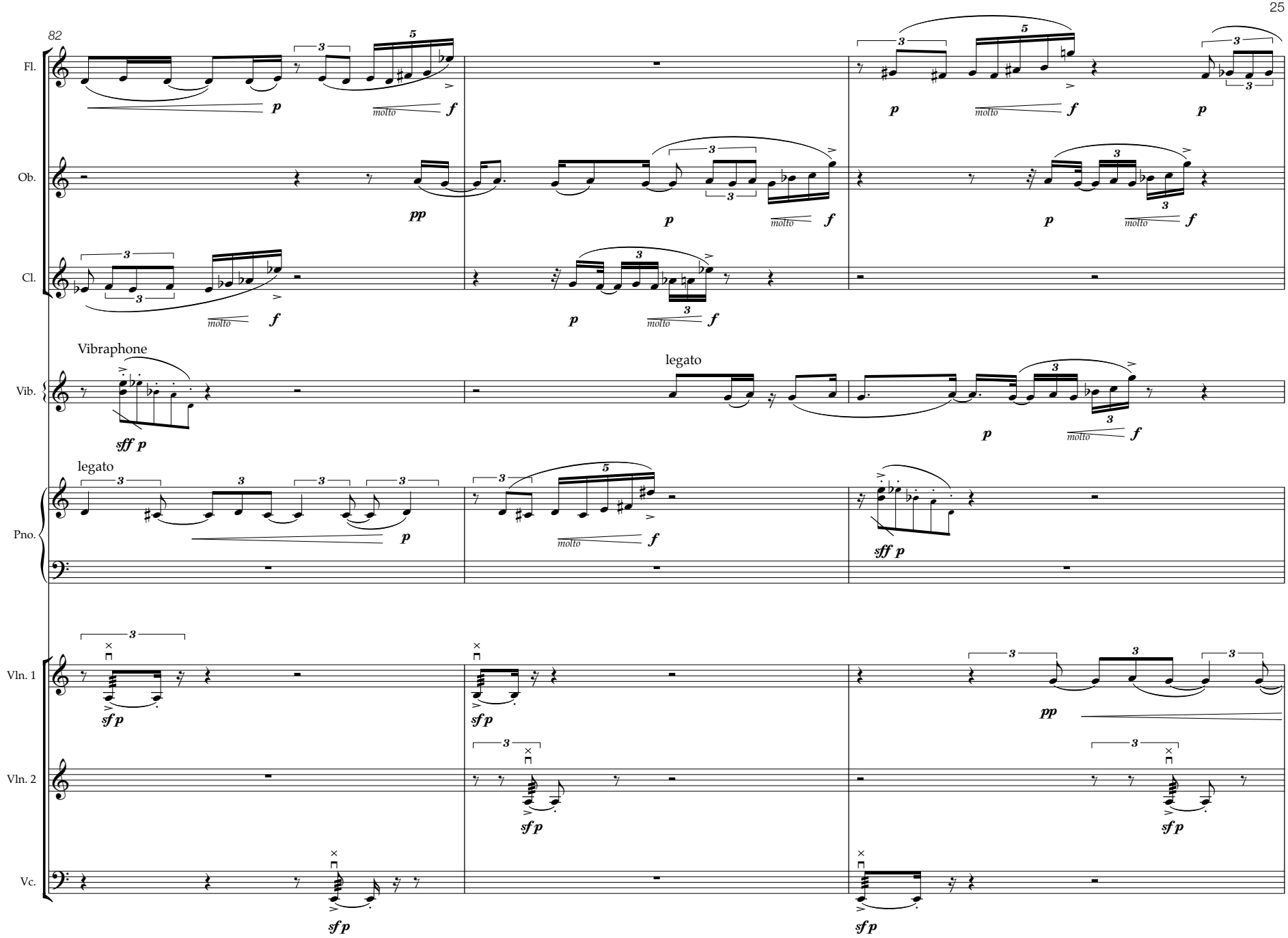

66
Fl.
Ob.
Cl.
Mar.
Pno.
Vln. 1
Vln. 2
Vc.
p
pp
secco
simile
mp
marcato
sub. f
non dim.
sub. pp
cresc.
non cresc.
arco,
marcato
arco,
secco
poco

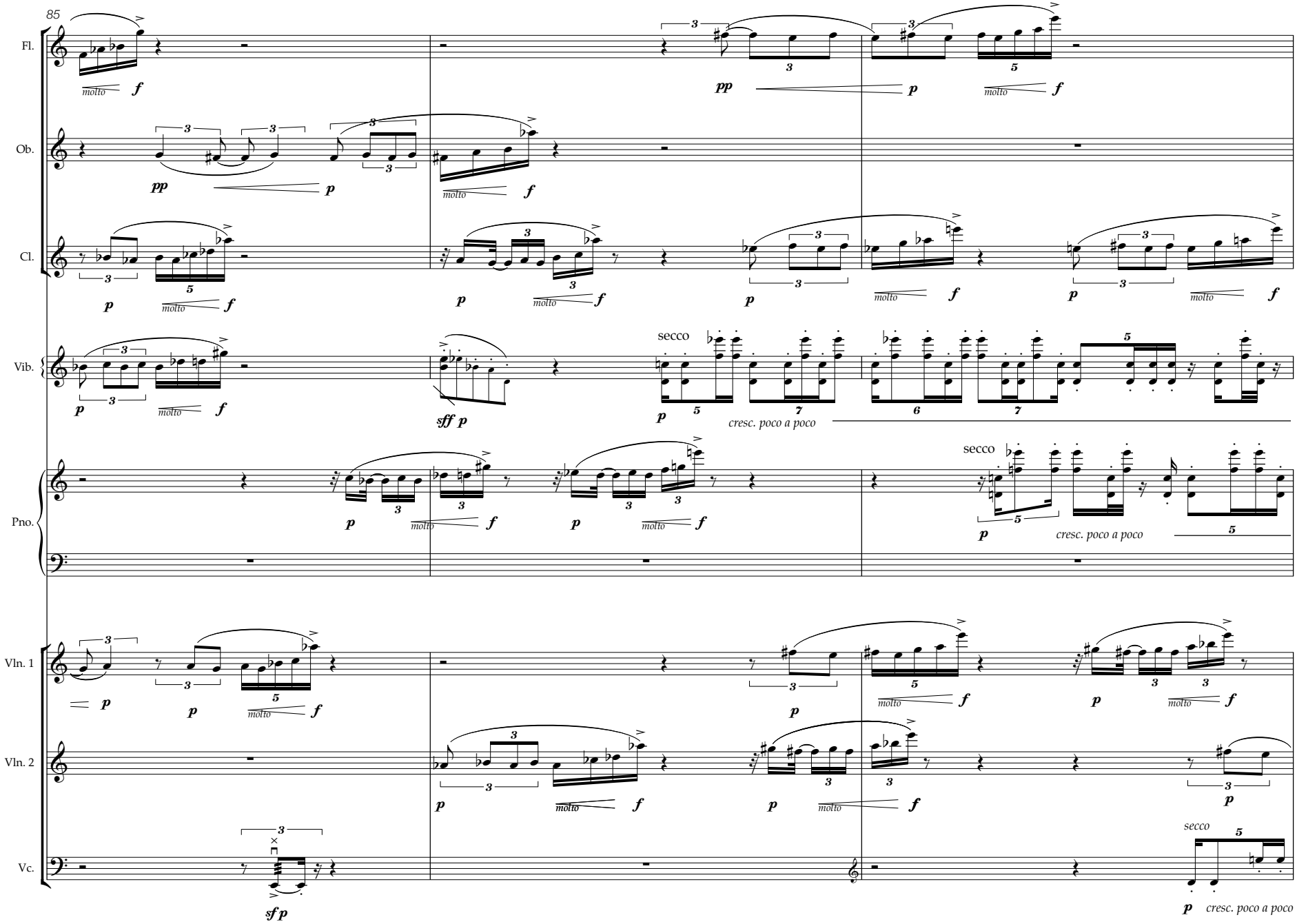

69
Fl.
Ob.
Cl.
Mar.
Pno.
Vln. 1
Vln. 2
Vc.
secco
simile
poco
sub. p
(mp)

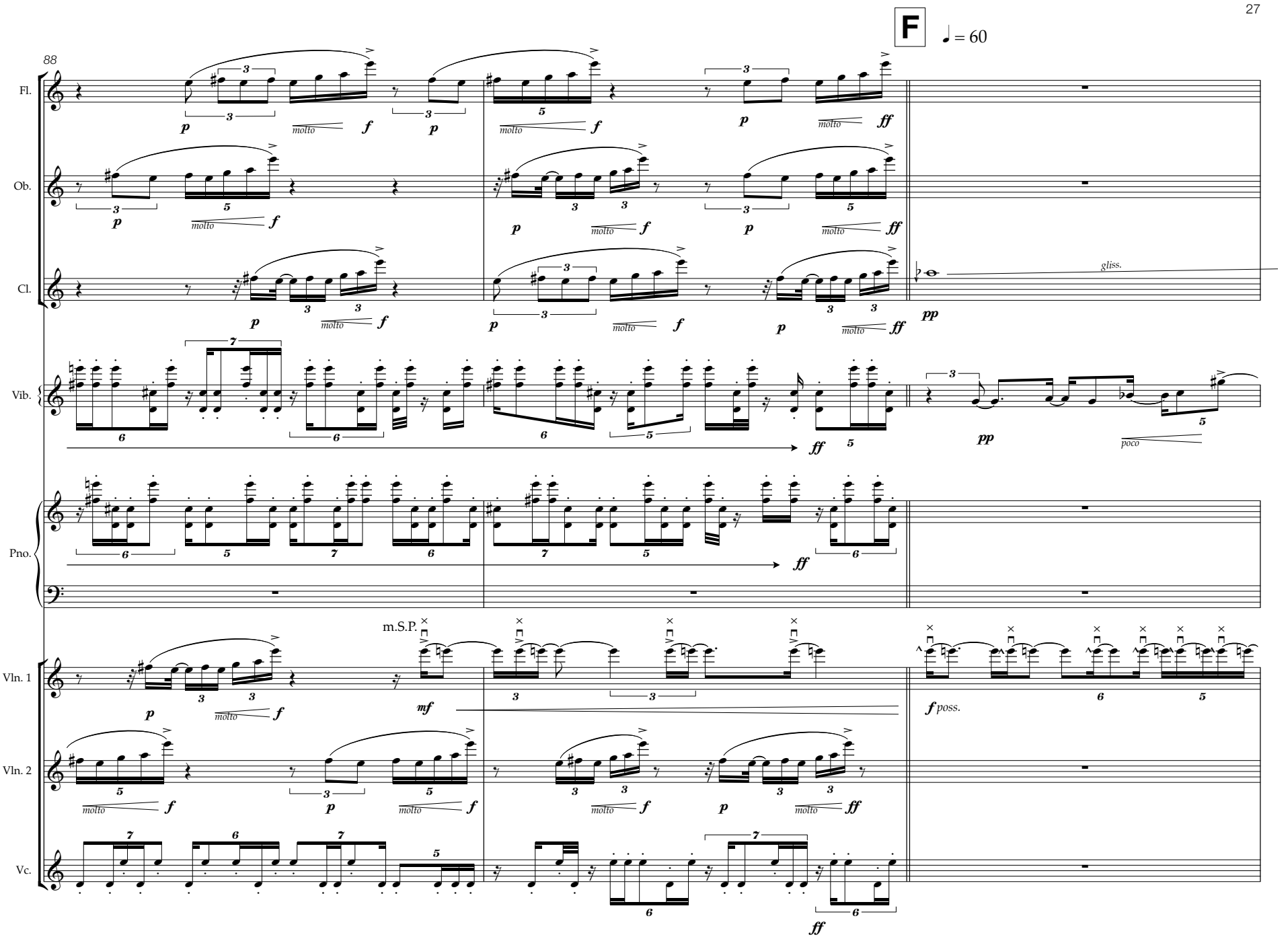

72
3/4
Fl.
Ob.
Cl.
Mar.
Pno.
Vln. 1
Vln. 2
Vc.
secco
simile
To Vibraphone
pp
poco

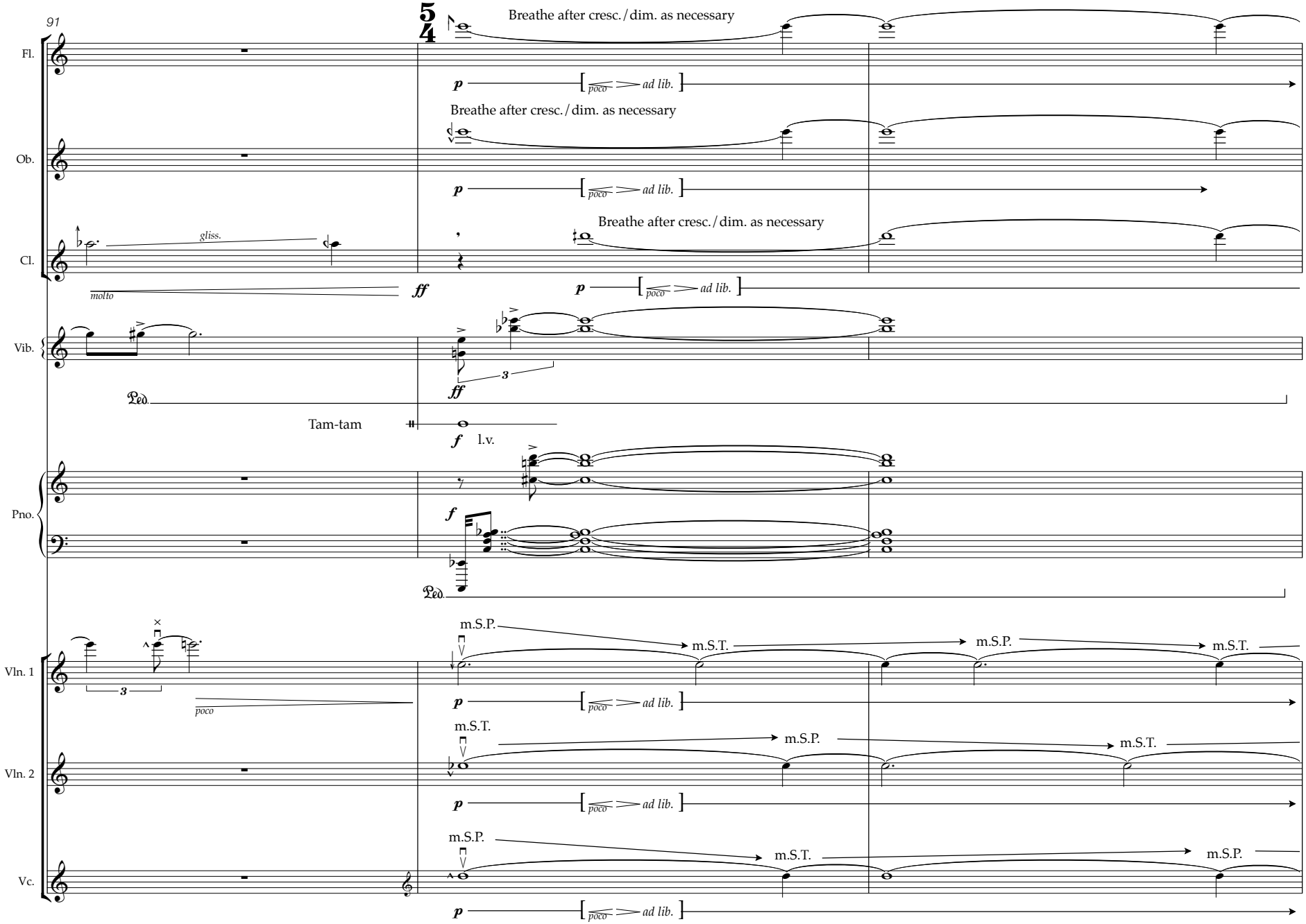

75
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
secco
secco
pizz.
pizz.
m.S.P.
arco
poco
poco

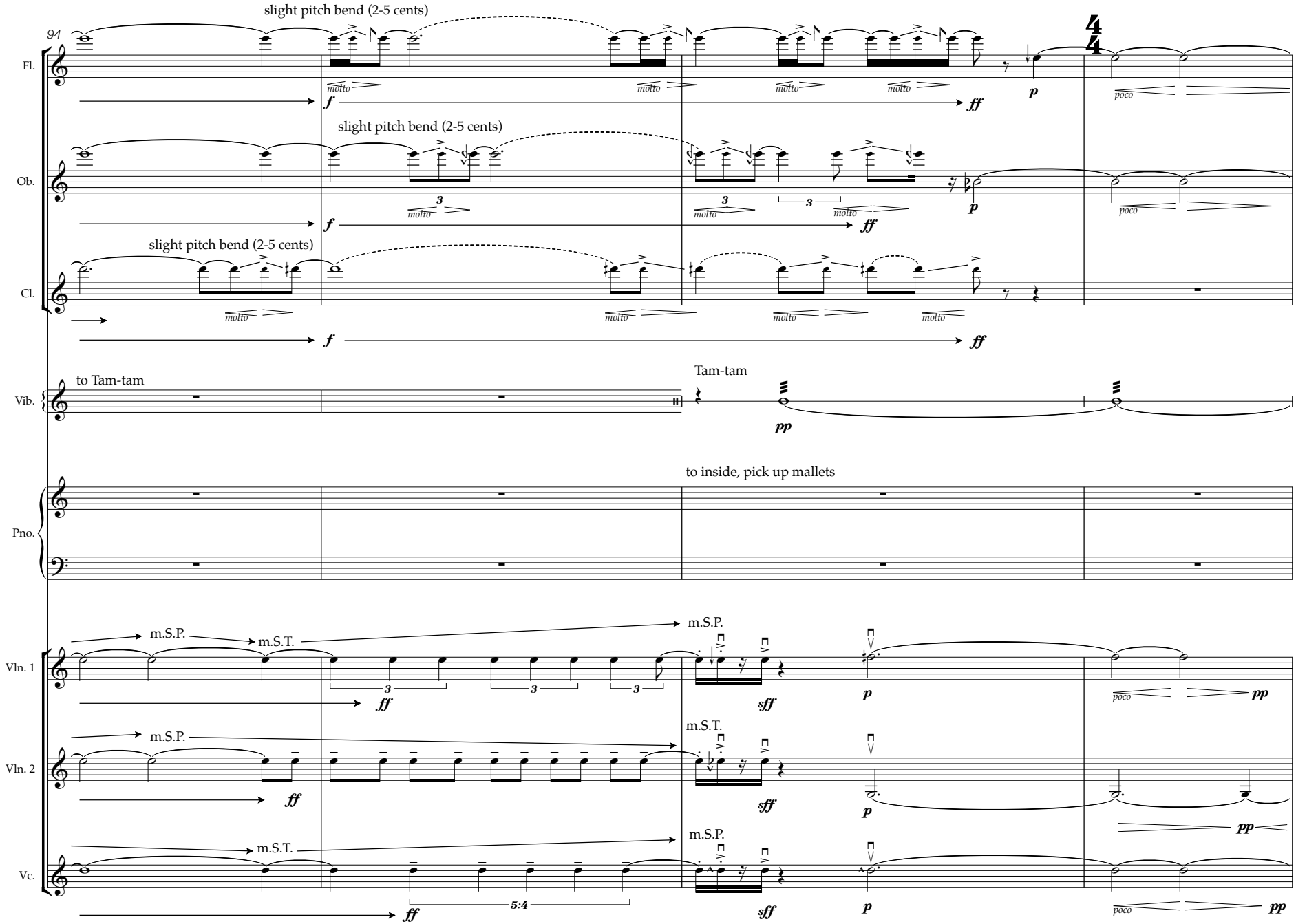

78
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
arco
molto
poco
N.
sfp

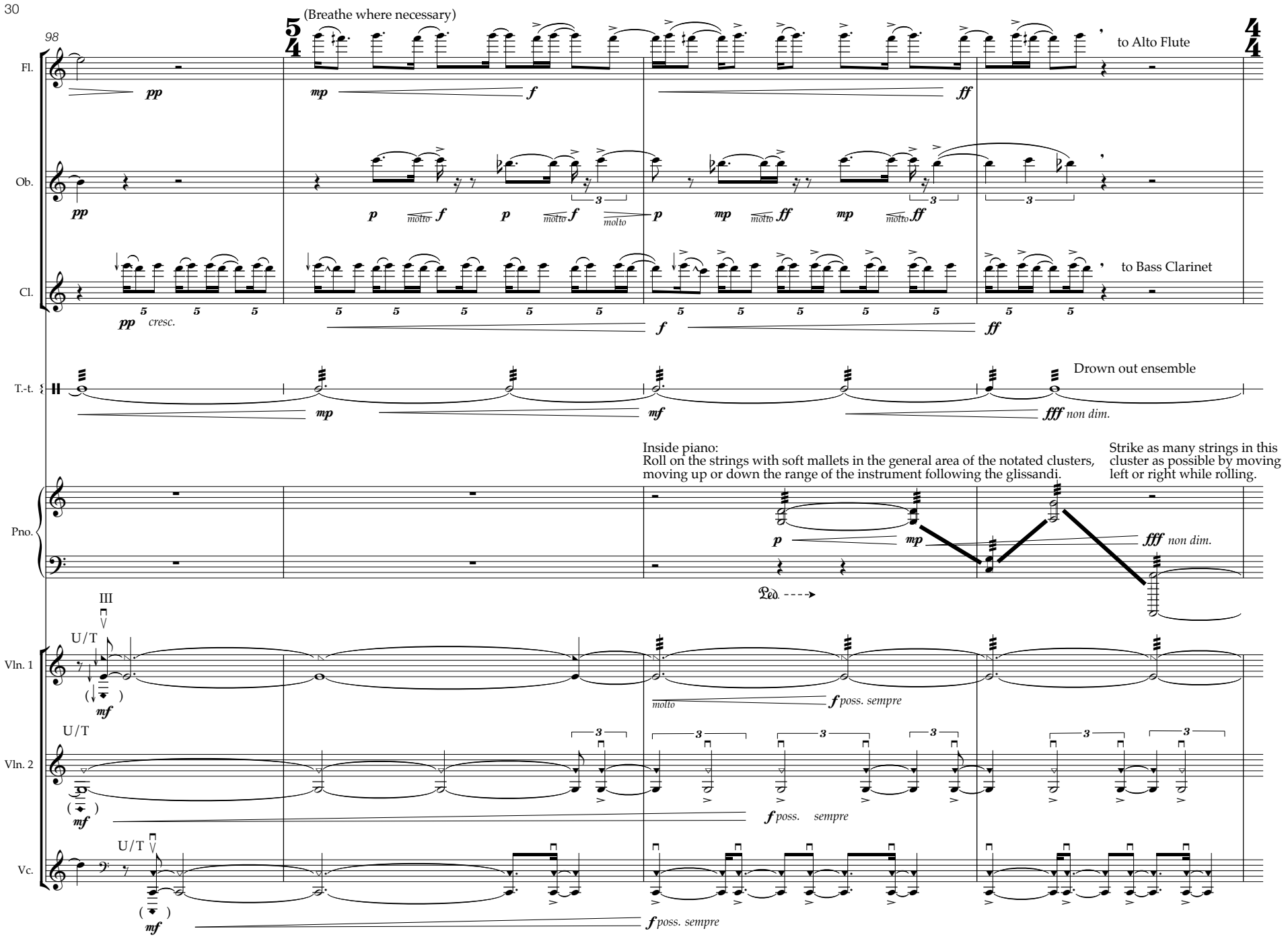

82
Fl.
Ob.
Cl.
Vibraphone
Vib.
legato
Pno.
Vln. 1
Vln. 2
Vc.
molto
sff p
sf p
pp

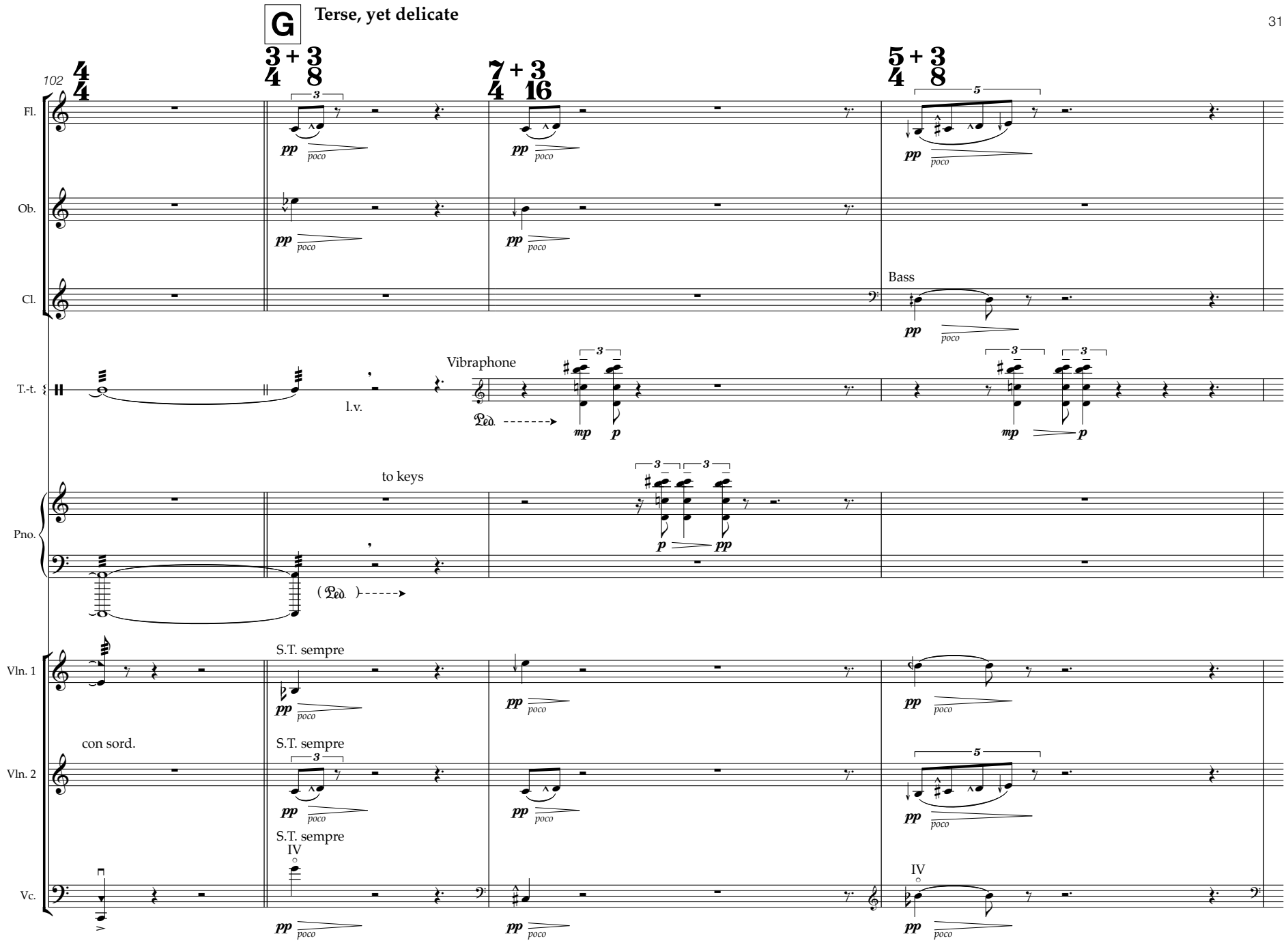

85
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
molto
secco
cresc. poco a poco

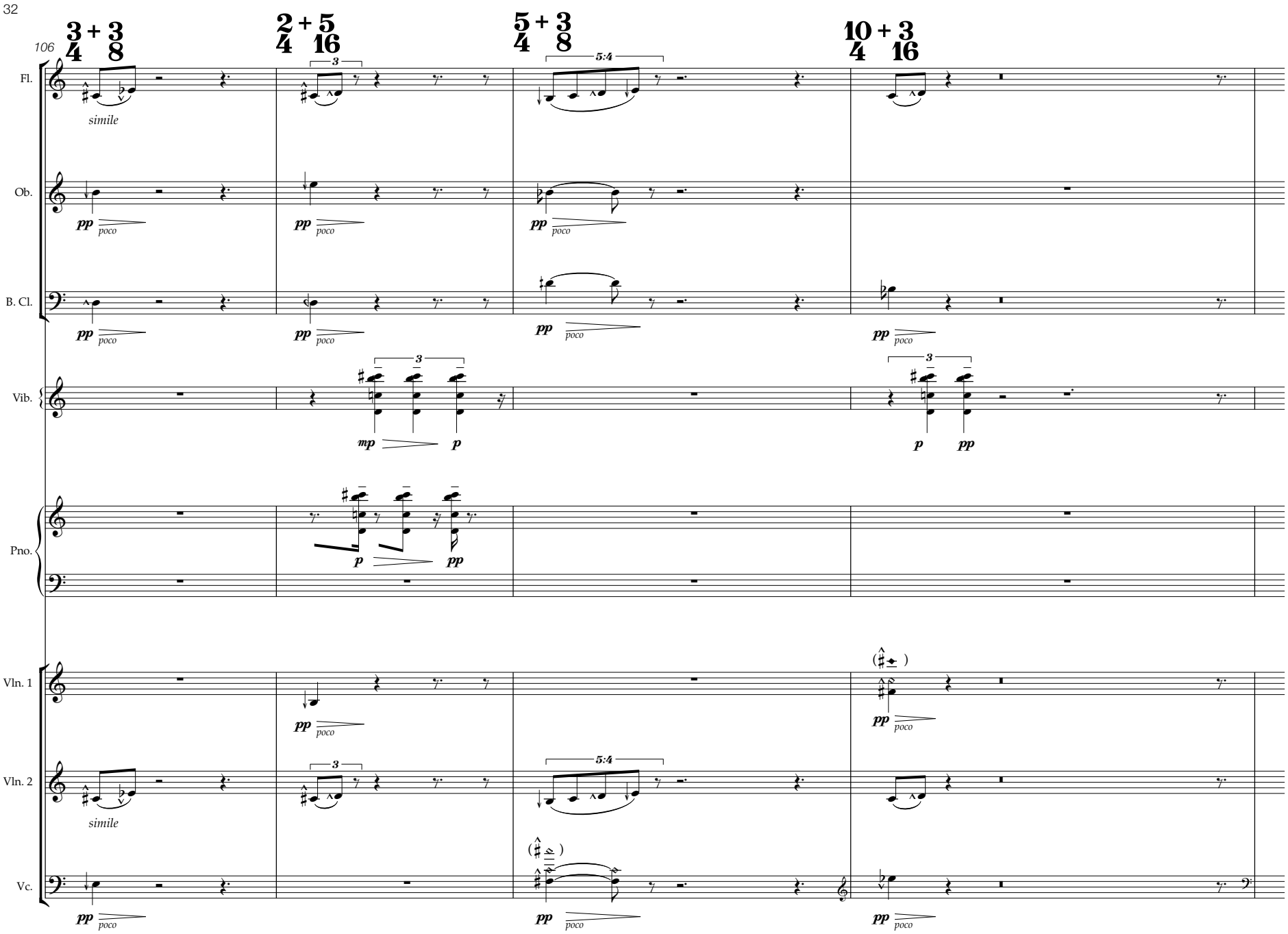

F
♩ = 60
88
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
molto
gliss.
poco
m.S.P.
poss.

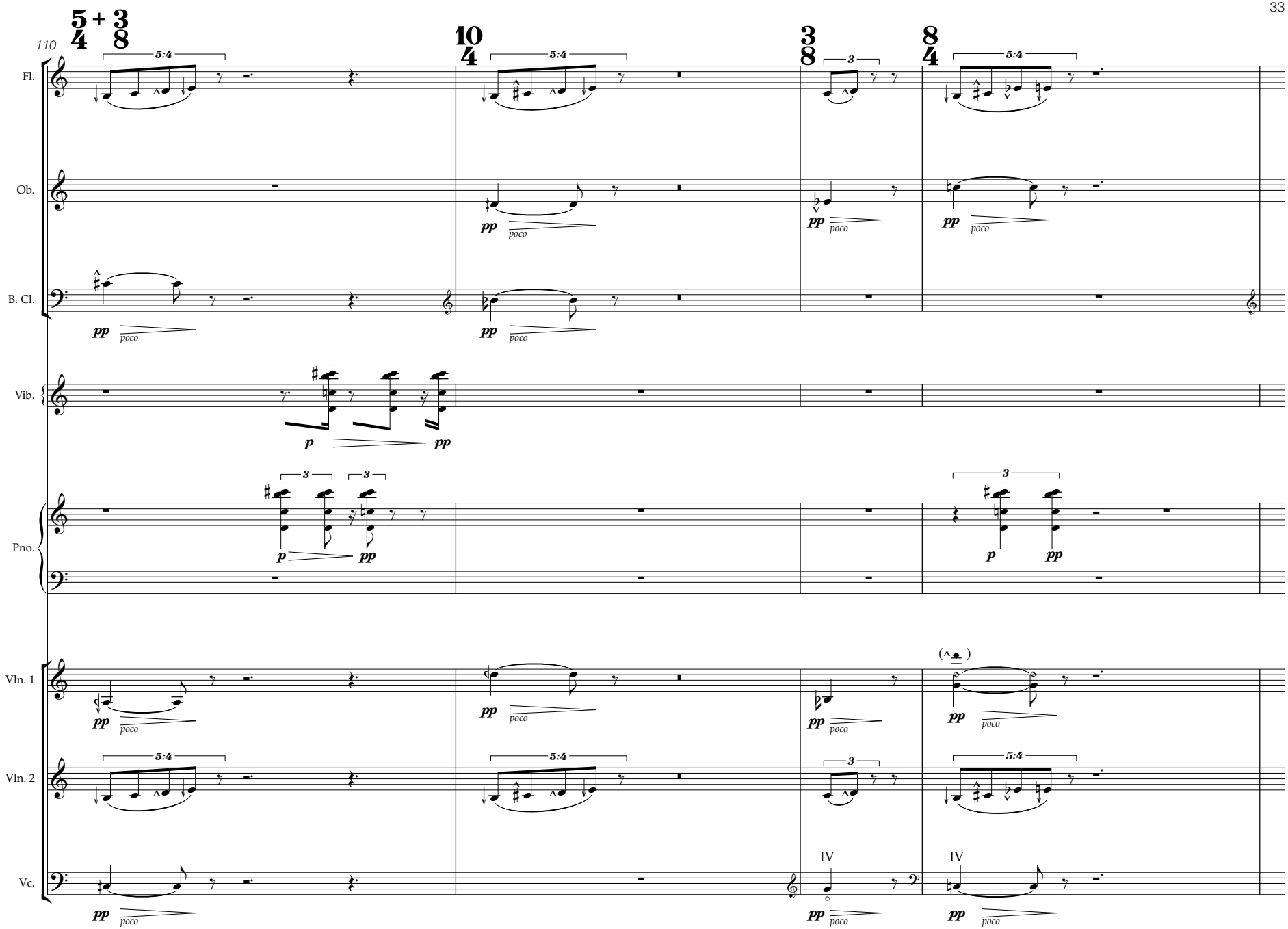

91
5/4
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
Breathe after cresc./dim. as necessary
Breathe after cresc./dim. as necessary
Breathe after cresc./dim. as necessary
p
poco
ad lib.
gliss.
molto
ff
3
Ped.
Tam-tam
f
l.v.
m.S.P.
m.S.T.
poco

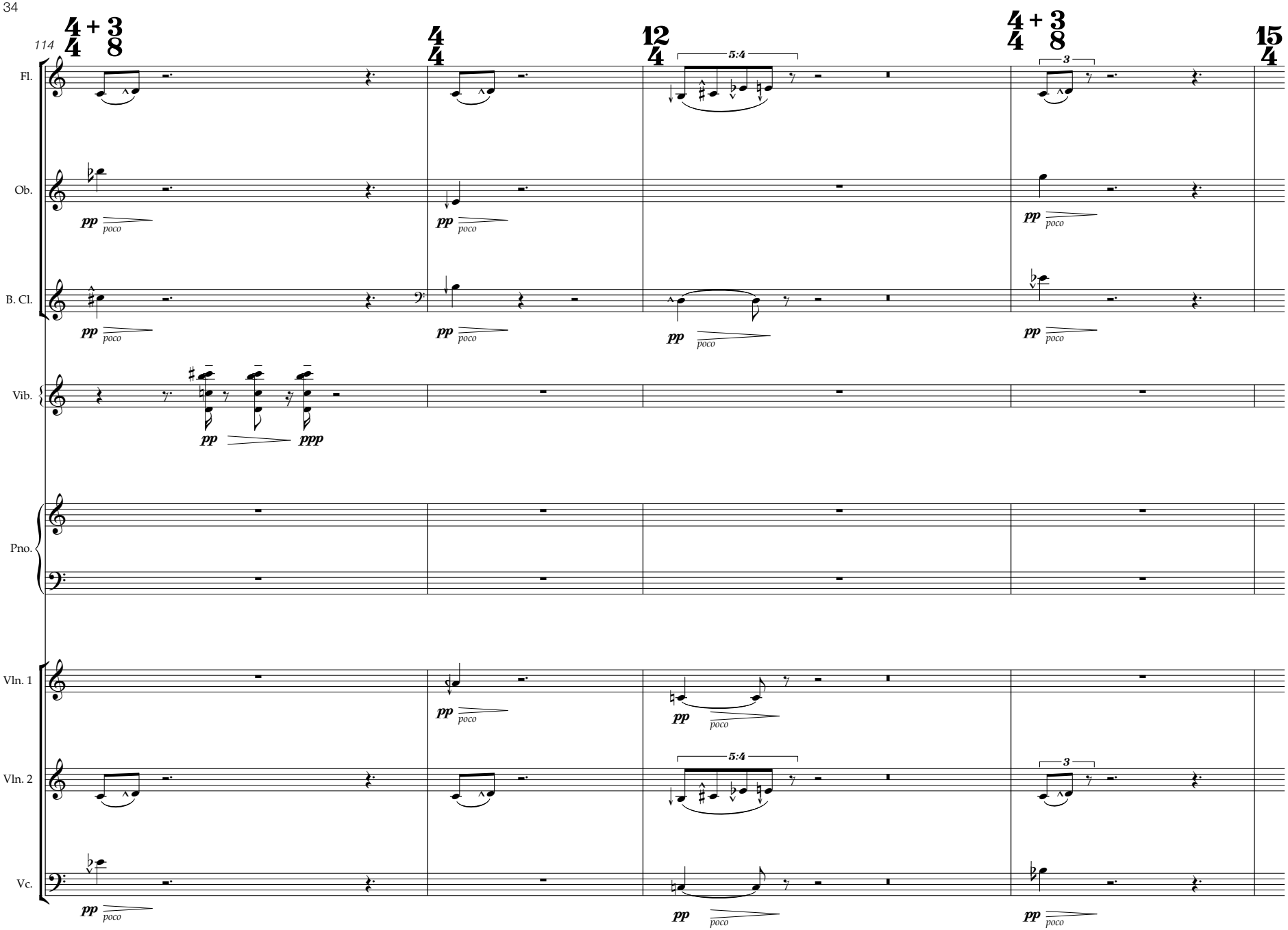

94
Fl.
Ob.
Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
slight pitch bend (2-5 cents)
slight pitch bend (2-5 cents)
slight pitch bend (2-5 cents)
molto
f
ff
p
poco
pp
sff
to Tam-tam
Tam-tam
to inside, pick up mallets
m.S.P.
m.S.T.
3
5:4

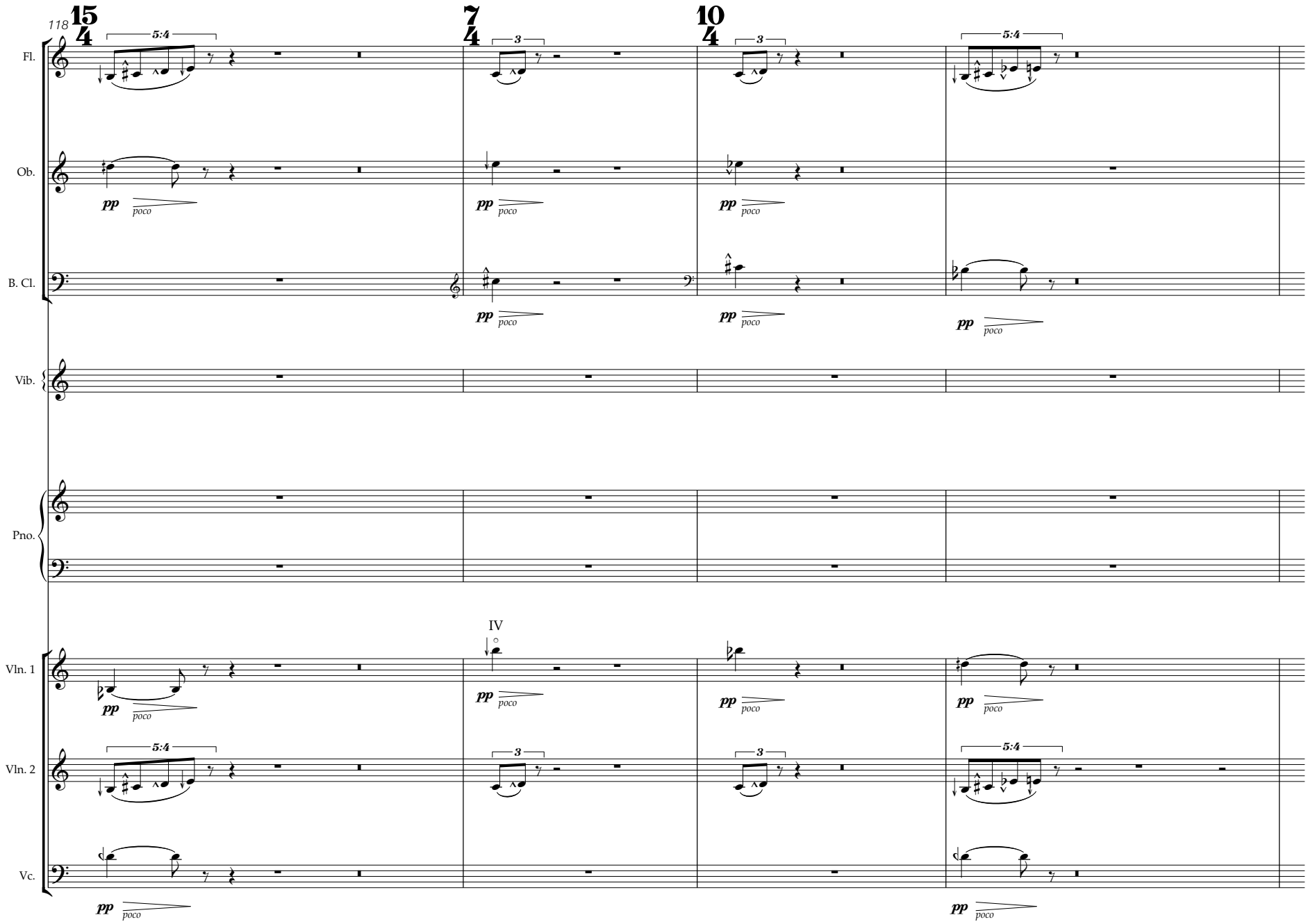

98
(Breathe where necessary)
to Alto Flute
Fl.
Ob.
Cl.
to Bass Clarinet
cresc.
T.-t.
Drown out ensemble
non dim.
Inside piano:
Roll on the strings with soft mallets in the general area of the notated clusters, moving up or down the range of the instrument following the glissandi.
Strike as many strings in this cluster as possible by moving left or right while rolling.
Pno.
non dim.
III
U/T
Vln. 1
poss. sempre
Vln. 2
poss. sempre
Vc.
poss. sempre

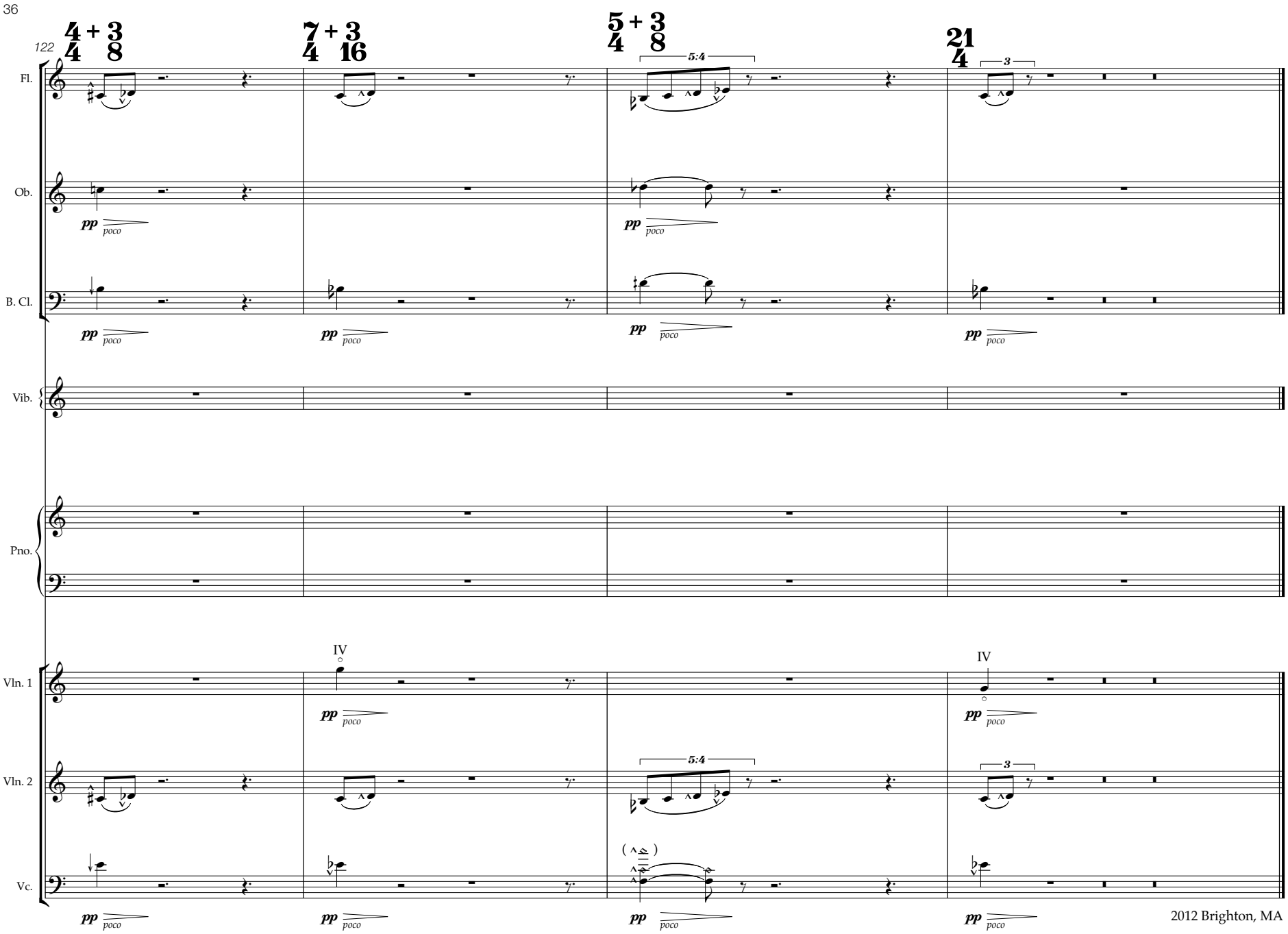

G
Terse, yet delicate
102
Fl.
Ob.
Cl.
T.-t.
Pno.
Vln. 1
Vln. 2
Vc.
Vibraphone
Bass
l.v.
to keys
S.T. sempre
con sord.
IV
pp
poco
mp
p


106
3 + 3
4 8
2 + 5
4 16
5 + 3
4 8
10 + 3
4 16
Fl.
Ob.
B. Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
simile
pp poco
mp
p
pp
3
5:4


110
5 + 3
4 8
10
4
3
8
8
4
Fl.
Ob.
B. Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
5:4
3
pp
poco
p
IV


114
4 + 3 / 4 8
4 / 4
12 / 4
4 + 3 / 4 8
15 / 4
Fl.
Ob.
B. Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
pp
poco
ppp
5:4
3


118
15/4
7/4
10/4
Fl.
Ob.
B. Cl.
Vib.
Pno.
Vln. 1
Vln. 2
Vc.
IV
5:4
3
pp
poco



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