

Hasta'adah
(for wind ensemble)

Raven Chacon

For wind ensemble with semi-conductor

The procedure for the realization of this composition relies upon the completion of several rehearsals with the assistance and direction of a conductor. The conductor directs all preparations for the wind ensemble to realize the score to the conductor's preferred refinement.

During these rehearsals, each musician in the ensemble should strive to memorize and envision the composition as a whole. As an approach, a musician may memorize smaller details of the music, especially the parts of other players. As rehearsals proceed, musicians may choose to rearrange or reposition themselves geographically within the ensemble to facilitate their learning of the composition.

When the conductor chooses, s/he ceases to direct the ensemble, and the ensemble rehearses the composition one or two more times with only a 'count-off' to begin.

The performance of the work is without a conductor and may last anywhere from 6 minutes to 12 minutes.

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Dineyazhe Music (ASCAP) 2006
Commissioned by the University of Mary Washington Wind and Percussion
Ensemble - Craig Thomas Naylor, Conductor
with funding from the Virginia Commission for the Arts

♩ = 60

Flute 1

Flute 2

Oboes

Clarinet in B \flat 1

Clarinet in B \flat 2

Contra Alto Clarinet in E \flat

Bass Clarinet in B \flat (+ B \flat Contrabass CL)

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F 1

Horn in F 2

Trumpet in B \flat 1 (muted)

Trumpet in B \flat 2 (muted)

Trombone 1 (muted)

Trombone 2 (muted)

Euphonium

Tuba

Cymbals + Triangle

Cymbals + Snare Drum

Sleigh Bells + Snare Drum (brushes)

Bass Drum

String Bass

pp *p* *mp* *mf* *p* *gliss.* *mp* *mf* *pp* *p* *mp* *mf* *mp* *mf*

if possible 8th.

(no sub.)

mp

II

Fl. 1

Fl. 2 *pp* *3* *5* (grad. inc. fling.)

Ob. *pp* *port.*

Cl. 1 *p* *port.* *pp*

Cl. 2

C. A. Cl. *p* *port.*

B. Cl. (grad. decrease vib.) *p*

Bsn. (grad. inc. vib.) *p*

A. Sax.

T. Sax. (solo) *p*

B. Sax. *p*

Hn. 1 *p*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2

Tbn. 1 *mp*

Tbn. 2 *mp* *gliss.*

Euph. *mp*

Tba. *mp*

Cym./Tri. *ppp*

Cym./S.D. *ppp* *3*

Bells/S.D. *pp* *p*

B. D. *p*

S. Bass (grad. inc. pressure w/ distortion) *ppp*

22

Fl. 1 *p* *mp* *mp-f*

Fl. 2 *p* *mp* *mf*

Ob. *p* *mp* *p*

Cl. 1 *p* *p* *mp* *p* *mf*

Cl. 2 *pp* *p* *p* *mp* *mf*

C. A. Cl. *p* *p* *mp* *p* *mp*

B. Cl. *p* *mp* *pp*

Bsn. *mp* *pp*

A. Sax. *p* *port*

T. Sax. *p* *mp* *8va*

B. Sax. *p*

Hn. 1 *mp*

Hn. 2 *mp* *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2

Euph. *mp*

Tba. (cue: bass clarinets) *mp* *mp* *mf* *mp*

Cym./Tri

Cym./S.D.

Bells/S.D. *pp*

B. D. *pp*

S. Bass *mp*

32

Fl. 1 *p* *mp* *mf* *mp* *pp* *mf*

Fl. 2 *mp* *mp* *mp* *p*

Ob. *mp* *mp*

Cl. 1 *mp* *mp*

Cl. 2 *mp* *mp*

C. A. Cl.

B. Cl. (grad. increase vib.) *p*

Bsn. (grad. increase vib.) *p*

A. Sax.

T. Sax. (grad. increase vib.) *p*

B. Sax. (grad. increase vib.) *p*

Hn. 1

Hn. 2 (grad. increase vib.) *p*

Tpt. 1 *pp* *p*

Tpt. 2 *pp*

Tbn. 1 *pp* *gliss.* *p*

Tbn. 2 *gliss.* *p* (grad. increase vib.)

Euph. *pp* *p* *mp*

Tba. (cue: bassoon) *pp* *p* (grad. increase vib.)

Cym./Tri

Cym./S.D.

Bells/S.D.

B. D.

S. Bass *pp* *p*

fade out and in
if breath is needed

$\text{♩} = 72$

43

Fl. 1 *mp* *p* *pp* *p*

Fl. 2 *mp* *p* *pp*

Ob. *mp* (sub. if needed) *p* *pp* *p*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

C. A. Cl. *p* *pp* *p*

B. Cl. *p* *mp*

Bsn. *mf* *p* *mp*

A. Sax. *p-mp* (proportionally free (solo)) *pp*

T. Sax. *p* *pp* *mp*

B. Sax. *p* *pp* *p*

Hn. 1 *mp* *p* *mp* *p* *pp*

Hn. 2 *mp* *p* *p* *mp*

Tpt. 1 *p* *mp*

Tpt. 2 *p*

Tbn. 1 *p* *pp*

Tbn. 2 *p* *mp*

Euph. *pp* *p* *mp*

Tba. *mp* *p* *pp* *p* (cue: bassoon) (mp)

Cym./Tri *pp* *pp*

Cym./S.D. *pp*

Bells/S.D. *pp* *pp*

B. D. *pp*

S. Bass *mp*

53

Fl. 1 *pp* *mp*

Fl. 2 *mp* *mf*

Ob. *mf*

Cl. 1 *p* *mp*

Cl. 2 *p* *mf*

C. A. Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. *mp*

T. Sax. *mp* *mf*

B. Sax. *mp*

Hn. 1 *mp*

Hn. 2 *mf*

Tpt. 1 *p* *mf*

Tpt. 2

Tbn. 1 *mp* *mp*

Tbn. 2 *p*

Euph. *mp*

Tba. *mp* (cue: Bass Clar.) *(mf)* *mp*

Cym./Tri

Cym./S.D.

Bells/S.D.

B. D. *mp* *mf*

S. Bass

57

Fl. 1 *mf*

Fl. 2 *mp*

Ob. *mp*

Cl. 1

Cl. 2 *mp*

C.A. Cl. *mf*

B. Cl.

Bsn. *mf*

A. Sax. *mf*

T. Sax. (cue:C.A. Clarinet) (end cue)

B. Sax. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mp*

Tpt. 2 *p*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. *mf*

Tba. *mf*

Cym./Tri *mf*

Cym./S.D. *mf*

Bells/S.D. *mf*

B. D.

S. Bass *mp*

8^{va}

8^{va}

62

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf*

Ob. *mf* *mp* *mf*

Cl. 1

Cl. 2

C. A. Cl. *mp*

B. Cl.

Bsn. *mp*

A. Sax.

T. Sax. *mp*

B. Sax. (cue: bassoon)

Hn. 1

Hn. 2 *mf*

Tpt. 1

Tpt. 2

Tbn. 1 *mp*

Tbn. 2

Euph.

Tba.

Cym./Tri *mp*

Cym./S.D.

Bells/S.D. *mp*

B. D. *mp*

S. Bass *mf* *p* *mf*

82.....

70

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
C. A. Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Cym./Tri
Cym./S.D.
Bells/S.D.
B. D.
S. Bass

mf
mf
mp
mf
mp

Detailed description: This is a page of a musical score for a large ensemble. The page is numbered 70 at the top left. It contains 21 staves, each labeled with an instrument or group of instruments. The instruments listed are: Fl. 1, Fl. 2, Ob., Cl. 1, Cl. 2, C. A. Cl., B. Cl., Bsn., A. Sax., T. Sax., B. Sax., Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Euph., Tba., Cym./Tri, Cym./S.D., Bells/S.D., B. D., and S. Bass. The score is written in standard musical notation with various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). There are several instances of slurs and hairpins indicating crescendos and decrescendos. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time. The page ends with a double bar line.

80

Fl. 1 *ppp* *mf*

Fl. 2 *ppp* *mf*

Ob. *p* *mf* *ppp*

Cl. 1 *mf* *p* *ppp*

Cl. 2 *ppp*

C.A. Cl. *mf* *ppp*

B. Cl. *ppp*

Bsn. *ppp*

A. Sax. *ppp*

T. Sax. (cue:C.A. Clarinet) *p* *mf* *ppp*

B. Sax. *ppp*

Hn. 1 *ppp* *mf*

Hn. 2 *mf* *p* *ppp* *mf*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tbn. 1 *ppp* *mf*

Tbn. 2 *ppp*

Euph. *mf* *p* *ppp*

Tba. *ppp* (end cue) *mf*

Cym./Tri *pp* *mp* *ppp*

Cym./S.D. *pp* *mp* *ppp*

Bells/S.D. *pp* *mp* *ppp*

B. D. *pp* *mp* *ppp*

S. Bass *ppp*

99

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
C. A. Cl.
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Cym./Tri.
Cym./S.D.
Bells/S.D.
B. D.
S. Bass

p
mp
mf
mf
mf
mf

Detailed description: This page of a musical score, numbered 99, contains 20 staves for various instruments. The woodwind section includes Flute 1, Flute 2, Oboe, Clarinet 1, Clarinet 2, Cor Anglais, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Euphonium, and Tuba. The percussion section includes Cymbal/Triangles, Cymbal/Small Drum, Bells/Small Drum, Bass Drum, and Snare Bass. The score features complex rhythmic patterns, including sixteenth-note runs and triplet figures. Dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte) are used throughout. The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a standard orchestral layout with a grand staff for woodwinds and brass, and individual staves for percussion.

104

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

C. A. Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Cym./Tri

Cym./S.D.

Bells/S.D.

B. D.

S. Bass

mp

p

mf

pp

f

gloss.

(cue: bassoon *mf*)

4:3

