

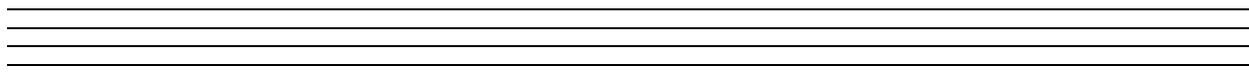


# Aeternum Vale

for spatialized open score ensemble

*for Georgia*

Jordan Nobles



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## About the Piece

*Aeternum Vale* (meaning "Farewell forever") was commissioned and premiered by the Hard Rubber Orchestra Society and completed in August 2017 in North Vancouver, BC.

## Performance Instructions

- there is no synchronized score.
- in *Aeternum Vale* everyone is given a melodic line of pitches based on a whole tone scale which is to be repeatedly performed, in your range only, independent of, but conscious of, the other performers
- only ever play a few pitches at once, in the comfortable range of your instrument, 1-3, rarely more than 5 or 6, and hold the last pitch before pausing and continuing with the next pitches in the series
- the exact rhythm to play, and when to play, is up to each performer to decide during the piece
- vary the rhythm substantially throughout, do not perform a recognizable pulse at any time

Example:



- everyone performs independently from each other, but conscious of, and responsive to, other players
- all phrases should be mostly soft and quiet throughout the piece
- players can pause at any time between phrases to listen or proceed directly to another phrase
- each phrase should only last as long as a single bow or breath
- you can transpose your line up or down a whole tone or two, if desired, at any time

## Form

- *Aeternum Vale* should begin and end with the long tones and slow phrases for the most part
- the middle of the piece should be full, with busier, quicker phrases using more notes, cascading down
- all players should perform to the end of their series (the lowest notes) before dropping out independently at the end of the piece
- the duration of the piece varies and can be as short or as long as desired (5 minutes is recommended)

## Spatialization

*Aeternum Vale* is written for the performers to be spatially spread about the performance space, preferably surrounding the audience. Balconies, lofts, etc. can also be utilized as well. The exact layout will vary depending on the venue and is not important as long as the musicians are evenly distributed throughout the space. Also, if possible, the sections (strings, winds, etc.) should not stand together as would be the norm but instead should be separated so each soprano, etc. is in a different area of the space from the others. While it is not vital for the piece to be performed this way, a spatial distribution of singers will greatly enhance the effect of the piece.

*Note: It may be beneficial to rehearse the piece, at least at first, in the standard layout with all of the performers together. Then, once the piece is learned, it can be spread out and rehearsed in a spatial configuration.*

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MELODIC LINE in C (for C, D, and B $\flat$  instruments)

Musical notation for the Melodic Line in C. The notation is presented on two staves: a treble clef staff and a bass clef staff. The melody is written as a sequence of quarter notes. The treble staff begins with a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff begins with a series of notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The notes are connected by a single line, indicating a continuous melodic line.

TRANSPOSSED MELODIC LINE (for E $\flat$ , F, and G instruments)

Musical notation for the Transposed Melodic Line. The notation is presented on two staves: a treble clef staff and a bass clef staff. The melody is written as a sequence of quarter notes. The treble staff begins with a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass staff begins with a series of notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The notes are connected by a single line, indicating a continuous melodic line.