

Conrad Cummings

There and Everywhere

Commissioned by the Yale University Guild of Carillonneurs

Program Note:

"There and Everywhere" is conceived for the Yale Memorial Carillon in Harkness Tower on the campus of Yale University, and was commissioned by the Yale University Guild of Carillonneurs in honor of the fiftieth anniversary of the installation of the carillon's full complement of fifty-four bells.

A solo violist stands immediately in front of the audience, assembled in the Branford College courtyard on the side farthest from the corner formed by Harkness Tower. Across the courtyard, at the foot of the tower, stand the four trombonists. Above are the bells.

The music flows between these three sources, sometimes passionate and intimate from the viola, sometimes noble and distant from the trombones, sometimes delicate, sometimes massive from the bells above. A lone individual, a distant community, the stars? Perhaps.

Performance Note:

The goal is for viola, trombones, and bells to all sound at about the same loudness to the audience. Adjust positioning of viola and trombones to get as close to this as practical.

While the score suggests that precise line-up between the three sources is desired, it is definitely not required. But coordination within two or three seconds of entrances and completions of sections is definitely needed in order for the flow of the piece to work. And it is expected that within the group of three carillon players and within the group of four trombonists, precise rhythmic ensemble will be maintained.

To permit coordination between the three sources, place microphones near trombones and viola and send their signal to a loudspeaker in the carillon playing cabin. It's a good idea also to have two additional people on cell phones, one on the ground and one in the tower, to confirm that everyone is ready for the piece to begin and to trouble-shoot anything unexpected that might occur during the performance.

There and Everywhere

for Carillon, Trombone Quartet, and Solo Viola
commissioned by the Yale University Guild of Carillonneurs

version 6/20/16

Conrad Cummings

$\text{♩} = 72$

The musical score consists of six staves of music. The top three staves are for the Carillon, grouped into Carillon 2 (treble clef, 4/4 time), Carillon 1 (solo) (treble clef, 4/4 time), and Carillon 3 (bass clef, 4/4 time). The bottom three staves are for the Trombone quartet, grouped into Tenor Trombone 1 (bass clef, 4/4 time), Tenor Trombone 2 (bass clef, 4/4 time), and Tenor Trombone 3 (bass clef, 4/4 time), followed by Bass Trombone (bass clef, 4/4 time). A dynamic marking *f* is placed under the bass trombone staff. The viola solo part begins on a staff with a treble clef, 3/4 time, and a dynamic *f*. The score concludes with two staves: Car. 1 (treble clef, 8 time) and Vla. solo (bass clef, 8 time).

Carillon 2 {

Carillon 1 (solo) {

Carillon 3 {

Tenor Trombone 1 {

Tenor Trombone 2 {

Tenor Trombone 3 {

Bass Trombone {

Viola solo {

Car. 1 {

Vla. solo {

broad and heroic

$\text{♩} = 72$

f

8

8

13

Car. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vla. solo

f

f

f

f

13



18

Car. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vla. solo

18

22

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vla. solo



24 *solo*

Car. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vla. solo

25

Car. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

=

26

Car. 1

=

27

Car. 1

=

29

Car. 1

31

Car. 1

6

7

p

>

p



Piu Mosso

$\text{♩} = 104$

33

Car. 1

5

3

f

p

>

p

>

p

3

4

p.



37

Car. 1

$\text{♪} = \text{♪}$

5

3

4

5

3

4

p.

5

3

4



44

Car. 1

5

3

4

5

4

5

4

p.

5

4

5

4

Meno Mosso $\text{♩} = 60$

51

8va

Car. 2 { *8va*
 ff

Car. 1 { ff *3* *3* *3* *3* *3* *3* *3* *3*

Car. 3 { ff

**Piu Mosso** $\text{♩} = 104$

53 (8)

Car. 2 { 1 *8* - *7*

Car. 1 { 3 3 3 3 3 3 3 3 solo *f* *7*

Car. 3 { *7*



56

Car. 1 { *7/8*

Car. 3 { *7/8*

60

Car. 1

7/8 4/4 3/8 7/8 4/8

4/4 3/8 7/8 4/8

≡

65

Car. 1

7/8 5/8 4/4 7/8 4/8

4/4 5/8 4/4 7/8 4/8

≡

70

Car. 1

7/8 4/4 7/8 4/4 3/8

4/4 7/8 4/4 3/8 7/8

≡

75

Car. 1

7/8 4/8 5/8 4/4

4/8 5/8 4/4

Meno Mosso $\text{♩} = 60$

79 8va

Car. 2 { $\frac{4}{4}$ *ff* | - - - - |

Car. 1 { $\frac{4}{4}$ *ff* $3\left(\begin{array}{c} 3 \\ 3 \end{array}\right)$ | - - - - |

Car. 3 { $\frac{4}{4}$ *ff* | - - - - |

Tbn. 1 { $\frac{4}{4}$ **Meno Mosso** $\text{♩} = 60$ *legato espressivo* | $\frac{4}{4}$ *mf legato espressivo* | $\frac{4}{4}$ *mf legato espressivo* | $\frac{4}{4}$ *mf legato espressivo* |

Tbn. 2 { $\frac{4}{4}$ - | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ |

Tbn. 3 { $\frac{4}{4}$ - | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ |

B. Tbn. { $\frac{4}{4}$ - | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ | *mf* |



Tbn. 1 { $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ |

Tbn. 2 { $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ |

Tbn. 3 { $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ |

B. Tbn. { $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ | $\frac{4}{4}$ |

11

85

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

rall.

88

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

$\text{♩} = 46$

91

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

*quasi cadenza,
very free, somewhat
hesitant*

91

Vla. solo

p

12

accel.

95

Vla. solo

**Double Time** $\text{♩} = 120$ *Solo, with grand bravura and huge virtuosity and passion*

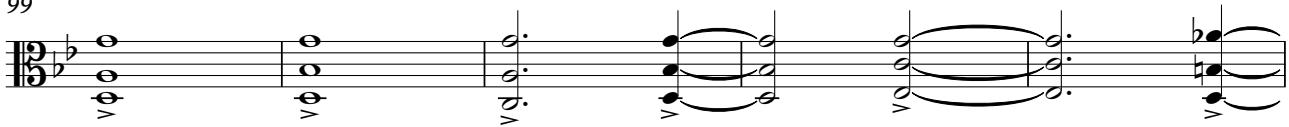
97

Vla. solo

*Arpeggiate simile through measure 136*

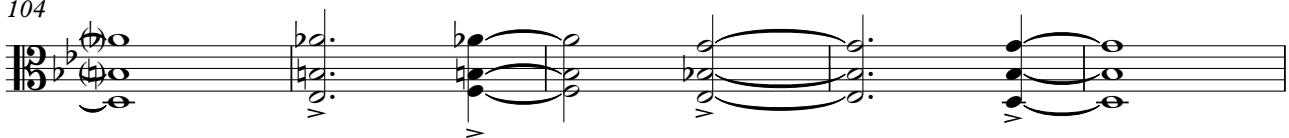
99

Vla. solo



104

Vla. solo



109

Vla. solo



115

Vla. solo

Car. 1

123

Vla. solo

sempre ff

125

Car. 1

125

Vla. solo

126

Car. 1

126

Vla. solo

The musical score consists of four systems of music. The first system (measures 115-123) features a single violin part (Vla. solo) with various eighth-note patterns and slurs. The second system (measures 123-125) includes two parts: a soprano part (Car. 1) in treble clef and a bass part (Vla. solo) in bass clef. The soprano part has a dynamic of *f*, while the bass part is silent. The third system (measures 125-126) continues with the soprano part (Car. 1) and the bass part (Vla. solo). The fourth system (measures 126-128) also features the soprano part (Car. 1) and the bass part (Vla. solo). Measure 126 ends with a dynamic of *ff*. Measure 128 concludes with a bass note followed by a fermata.

128

Car. 1

Vla. solo



130

Car. 1

Vla. solo



133

Car. 1

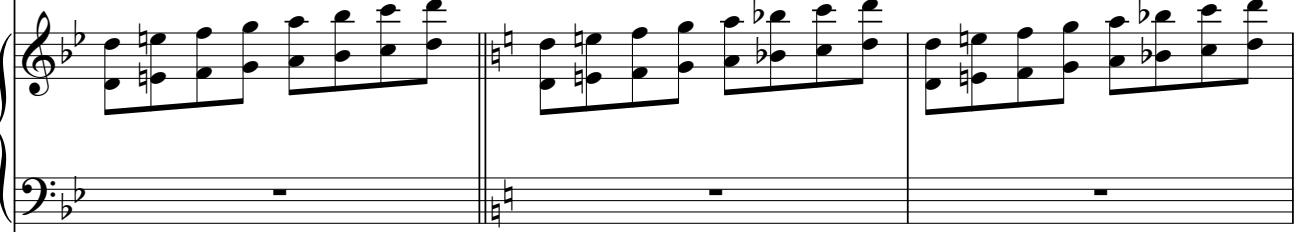
Car. 3

Vla. solo

15

136 *8va*

Car. 2 { 

Car. 1 { 

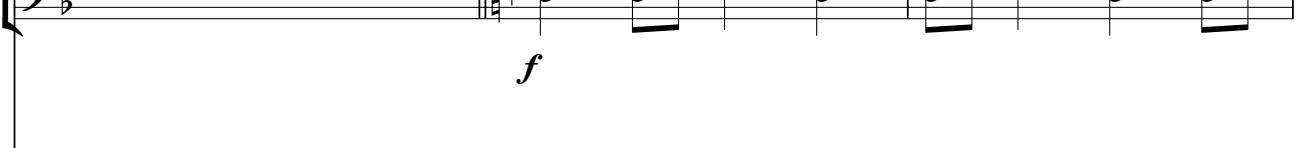
Car. 3 { 

136

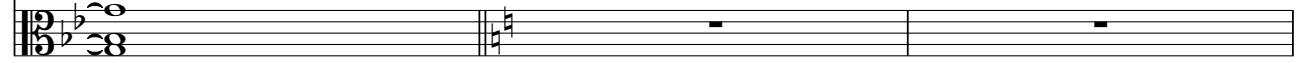
Tbn. 1 { 

Tbn. 2 { 

Tbn. 3 { 

B. Tbn. { 

136

Vla. solo { 

(8)

139

Car. 2 { G clef, 4 measures of 8th notes with a sharp sign and a flat sign. Measures 1-3 have a bass note below each measure. Measure 4 has a bass note below the first two measures.

Car. 1 { G clef, 4 measures of 8th notes with a sharp sign and a flat sign. Measures 1-3 have a bass note below each measure. Measure 4 has a bass note below the first two measures.

Car. 3 { Bass clef, 4 measures. Measures 1-2 have eighth notes. Measures 3-4 have rests.

Tbn. 1 { Bass clef, 4 measures of eighth-note pairs. Measures 1-2 have a sharp sign. Measures 3-4 have a sharp sign.

Tbn. 2 { Bass clef, 4 measures of eighth-note pairs. Measures 1-2 have a sharp sign. Measures 3-4 have a sharp sign.

Tbn. 3 { Bass clef, 4 measures of eighth-note pairs. Measures 1-2 have a sharp sign. Measures 3-4 have a sharp sign.

B. Tbn. { Bass clef, 4 measures of eighth-note pairs. Measures 1-2 have a sharp sign. Measures 3-4 have a sharp sign.

143 (8)

Car. 2 { 
 dim. -----

Car. 1 { 
 dim. -----

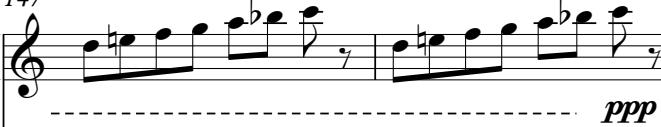
Tbn. 1 { 
 dim. -----

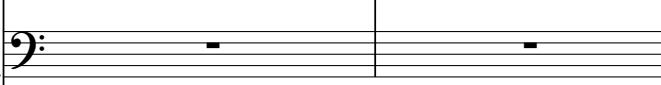
Tbn. 2 { 
 dim. -----

Tbn. 3 { 
 dim. -----

B. Tbn. { 
 dim. -----

147 (8)

Car. 2 {  (trombones repeat as needed until they hear the carillon low D in m 150) **Meno Mosso** $\text{♩} = 72$

Car. 1 { 
Bass: 

(repeat as needed until you hear the carillon low D in m 150) **Meno Mosso** $\text{♩} = 72$

Tbn. 1 { 
 p ff

Tbn. 2 { 
 p ff

Tbn. 3 { 
 p ff

B. Tbn. { 
 p ff

152

Car. 1

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

152

Vla. solo

solo, (not arpeggiated), molto espressivo, with much projection

152

f

Vla. solo

156

160

Vla. solo



rall.

163

Vla. solo

$\text{♩} = 52$

p



169

Tbn. 1

$\text{♩} = 52$
sostenuto

p

Tbn. 2

p

Tbn. 3

p

B. Tbn.

p

$\text{♩} = 52$

169

Vla. solo

f

175 *p.*

Tbn. 1

Tbn. 2 *b>p.*

Tbn. 3 *b>p.*

B. Tbn. *b>p.*

Arpeggiate simile through end of piece

175 *b>p.*

Vla. solo *b>p.*

The musical score consists of four staves for brass instruments (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.) and one staff for Vla. solo. The first section (measures 175-176) shows Tbn. 1 at dynamic *p.*, Tbn. 2 at *b>p.*, Tbn. 3 at *b>p.*, and B. Tbn. at *b>p.*. The second section (measure 177) shows Vla. solo at *b>p.*. Measure 175 starts with a forte dynamic, while measure 177 starts with a piano dynamic. The instruction "Arpeggiate simile through end of piece" applies to the Vla. solo part.

177

Car. 2 { - -

Car. 1 { - -
 - -

Tbn. 1 { <

Musical score for brass instruments and solo violin at measure 183.

The score consists of five staves:

- Tbn. 1:** Bass clef, dynamic f , note $\text{F} \cdot$
- Tbn. 2:** Bass clef, dynamic p , notes $\text{B} \text{ G} \cdot$
- Tbn. 3:** Bass clef, dynamic p , notes $\text{B} \text{ G} \cdot$
- B. Tbn.:** Bass clef, dynamic p , notes $\text{B} \text{ G} \cdot$
- Vla. solo:** Treble clef, dynamic p , notes $\text{B} \text{ G} \cdot$

Measure 183 starts with a forte dynamic (f) for Tbn. 1. The subsequent measures show sustained notes with decrescendo dynamics (p). The bassoon part (Vla. solo) begins its entry at the start of measure 183.

186

The musical score consists of five staves. The top four staves are grouped by a vertical brace and have a common time signature. The first three staves (Tbn. 1, Tbn. 2, Tbn. 3) are in common time, while the Bass Trombone (B. Tbn.) staff is in 2/4 time. The bottom staff (Vla. solo) has its own time signature, indicated by a '3' above a '5'. The vocal parts (Tbn. 1, Tbn. 2, Tbn. 3) sing sustained notes with fermatas. The Bass Trombone part consists of eighth-note patterns. The Violin part (Vla. solo) plays eighth-note chords. Measure numbers 186 are placed above the first two measures of each staff.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Vla. solo

186

ppp

ppp

ppp

ppp

ppp