

No Sleep for The Wicked
a ballet in seven parts

(ca. 35:00)

2008

Christopher Gainey (b. 1981)

To:

Vladimir Condereche

Special Thanks:

David Gompper, Curtis Curtis-Smith, Ray Chester,
Bruno Amato, Kristin Gainey, Jeremy Starr, Emily Fenton,
Cheryl Poduska, Hilary Hott, Emmalee Hunnicutt,
Chris Sande, and John Griffin

Performance Notes:

Instrumentation:

flute (doubling piccolo)
 clarinet in B-flat (doubling bass clarinet)
 violin
 cello
 piano
 1 percussionist (see below)
 (this piece is meant to be performed with a conductor)

For fore information, please visit:
www.christophergainey.com

1. The percussion instruments required to play this piece are 3 suspended cymbals (small, medium and large) and a triangle. These are notated as shown below in the first staff. The percussionist should play the cymbals with yarn mallets.
2. The percussionist and pianist for this piece are asked to play inside the piano as indicated below in the second and third staves

The musical score consists of three staves. The top staff is for percussion (perc.) and shows three suspended cymbals (large, medium, small) and a triangle. The middle staff is for piano and percussion (piano and perc.) and shows notes with stems marked with an 'x' through them, indicating plucking. The bottom staff is for piano and shows notes with stems marked with 'f.n.' (finger nail) and 'f.t.' (finger tip). Annotations include: 'Play on the strings inside the piano with a bass drum beater. Because the head of the bass drum beater is too big to play individual strings, a cluster has been notated to indicate the approximate pitches that should be struck. If the architecture of the piano gets in the way, get as close as possible to the indicated cluster.'; 'Play at random with soft yarn mallets on wound strings inside the piano'; 'Slap lowest strings inside piano with open palm'; 'Hit lowest strings inside the piano forcefully with mallets'; 'Pluck string inside piano while holding a drinking glass against the string. After plucking, slide the glass up the string to produce an effect similar to "bottleneck" slide guitar.'; and 'Quickly sweep across the strings in the upper register inside the piano with a finger of the left hand. To avoid injury to the finger and produce a brighter sound, the performer should wear a metal finger pick of the type used by banjo players.'

3. In certain places in the score, a series of repeated notes is contained under an accelerando/ decelerando beam. In these repeated figures, it is more important to realize the gesture than play the exact number of notated attacks. One of these figures occurs in m. 5 and is notated with a fermata. In this instance the conductor and flute player must work together to give a clear downbeat for the rest of the ensemble in the next measure. In all other instances this type of gesture must fit within the confines of the prevailing meter.
4. The symbol sfz is used for the woodwinds and strings in this piece to indicate that their attack should be imperceptible.
5. The symbol $\Phi(\text{NV})$ is used to indicate that the performer is to bow the string inside the piano with a resin-coated length of nylon trimmer line (weed wacker cord). Trimmer line, that is of at least .05 in. (.13cm) in diameter and made by a company named "Arnold" seems to work the best. Resin that seems to adhere well to this trimmer line is Taylor's "dark, natural resin" designed for violin, viola or cello. "Bow" the piano strings by threading the trimmer line around the strings of the indicated pitch. Then, by pulling both ends of the trimmer line, drag the resin-coated nylon cord across the strings of the piano similar to the way hair contacts the strings of a cello.
6. The symbol scr is used for the strings in this piece to indicate that the performer should dig in momentarily with the bow to produce a "scratchy" tone.
7. When performing this piece, the lid of the piano should be removed.
8. The fingerings specified for the flute have been taken from Robert Dick's book, "The Other Flute." The fingerings for the clarinet in this piece have been taken from a fingering chart created by Paul Zonn used by permission in Alfred Blatter's book, "Instrumentation and Orchestration."

Preparation

1. Before performing or rehearsing this piece, it is necessary to thread the “bows” (trimmer lines) around the appropriate strings inside the piano.
 - a. For higher pitches, the bows should be threaded around all the strings inside the piano that correspond to the specified note.¹
 - b. Due to differences in piano architecture (e.g. grand vs. baby grand), it may be necessary to displace the bowed notes by an octave in either direction. The notes specified in the score assume the use of a full-size grand piano. To correct for the architectural difference of the baby-grand piano, for example, the bowed-note D3² played by the percussionist was lowered by one octave to D2.
 - c. It is necessary to liberally apply rosin to the “bows” prior to each performance or rehearsal. If possible, use the same bows for each performance as they will, over time, build up a base of rosin that is beneficial to the sound.
 - d. Care must be taken to keep the bowed notes rather quiet. As these notes are meant to create a background texture, very little upward pressure (i.e. upward meaning a pulling force perpendicular to the string) is needed to produce the sound. If a pitch is difficult to produce, the performer should first increase the speed at which the bow is drawn across the string(s), rather than increasing the upward pull on the bow.

2. Throughout this piece there are various effects beyond bowing the piano strings that are produced inside the piano. In order to make these effects easier for the performers it is recommend that a color-coded labeling system be employed.
 - a. The dampers corresponding to the specified pitches may be marked with Post-it® “flags” (manufactured by 3M Office supplies division). These “flags” come in a variety of colors and are sticky enough to adhere reliably to the dampers inside the piano throughout the performance, without leaving any residue when they are removed.
 - b. It is recommended that the choice of color be left up to the performers as different performers may have different color preferences. The pitches that should be labeled are:

Color 1 (plucked notes)
(mvts. IV and VII)

D-flat 2	C3
E3	B2
F-sharp 3	D2
A6	G6

Color 2 (bass drum beater cluster notes)³
(mvt. IV)

(cluster 1)	(cluster 2)	(cluster 3)	(cluster 4)
D-sharp 2	A-sharp 2	E-sharp 3	G-double flat 3
E2	B2	F-sharp 3	F-flat 3
F2	C3	G3	E-flat 3
G-flat 2	D-flat 3	A-flat 3	D3

Color 3 (harmonics and glass slide)
(mvts. VI and VII)

(Harmonics)	(Slide)
F-sharp 1	A4
G 1	F4
A-flat1	G4

¹ The lowest notes of the piano have 1 string, some of the middle register notes have two strings, and the higher notes of the piano have three strings

² Octave location of pitch is specified as follows: one octave below middle C = C3, middle C = C4, one octave above middle C = C5 and so on in both directions

³ These notes should be labeled last as there is some overlap from other categories (notes affected in parentheses). Due to the fact that these clusters indicate a range of the strings to be struck with the bass drum beater, it is only necessary to give the performer a general idea of the location of the pitches. Thus, pitches that are already labeled do not need to be labeled again. As stated in the performance notes, the architecture of the piano will most likely not allow for the exact pitches to be struck. The performer should simply try to get as close as possible while maintaining the contour of the gesture created with the four clusters.

No Sleep for the Wicked is a ballet in seven parts based upon the effects of insomnia. Specifically, it evokes the changes in one's perception of time and state of mind as the seemingly endless night drags on. A line of poetry has been chosen to reflect the mood of each section of the piece.

- I. "...Now fades the glimmering landscape on the sight
And all the air a solemn stillness holds..."
- Thomas Gray
Elegy Written in a Country Churchyard
- II. "...I hear from afar their whirling laughter.
They cleave the gloom of dreams, a blinding flame..."
- James Joyce
I Hear an Army Charging Upon the Land
- III. "In visions of the dark night
I have dreamed of joy departed..."
- Edgar Allen Poe
A Dream
- IV. "...The clocks are striking, calling to each other,
And one can see right to the edge of time..."
- Rainer Maria Rilke, trans. Robert Bly
To Say Before Going to Sleep
- V. "The silence of that dreamless sleep,
I envy now too much to weep..."
- George Gordon, Lord Byron
And Thou Art Dead, As Young and Fair
- VI. "In all its raucous impudence
Life writhes, cavorts in pallid light..."
- Charles Baudelaire, trans. Norman R. Shapiro
The End of the Day
- VII. "...The gray morn downs on the mournful scene;
The sulphurous smoke before the icy wind slow rolls away..."
-Percy Bysshe Shelley
Queen Mab

to Emily Fenton

I. "...Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds..."

- Thomas Gray

Christopher Gainey (2008)

Transposed Score

Surreal $\text{♩} = 66$

Flute

Clarinet in B \flat

Violin

Violoncello

Percussion

Piano

f

esp.

n

f

3

alternate between these two fingerings

$\oplus(\text{IV})$

pp

$\oplus(\text{IV})$

pp

$\oplus(\text{IV})$

pp

Led. sempre

9

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

n

f

ff

n

f

n

fp

$\oplus(\square V)$

pp
(actual sounding
pitch indicated for
note bowed inside
piano)

remove cord from piano
and place on the floor

aggressive

ff

3

5

5

Detailed description: This page of a musical score, numbered '2' at the top left, covers measures 9 through 14. The score is arranged in a system with six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The Flute part begins with a dynamic of *n* (piano) and features a triplet of eighth notes marked *f* (forte) and a subsequent *ff* (fortissimo) section. The Clarinet part is mostly silent, with a *pp* (pianissimo) section in measure 11 and a note marked with a circled plus sign and a square with a V, indicating a specific pitch. The Violin part has a long note in measure 9, followed by a rest, and then a final measure with an aggressive *ff* (fortissimo) chord marked with a '5' and a 'V' above it. The Viola part is silent throughout. The Percussion part consists of a series of sustained notes with a crescendo leading to a final accented note. The Piano part is silent until measure 11, where it plays a series of notes with a crescendo.

15

Fl. *mf* *p* *mp* *n* *p* *mf* *n* *pp*

Cl.

Vln. *mp* *f* *mf* *ff*

Perc.

Pno.

remove cord from piano and place on the floor

5 7 3 3

tr

mf *pp*

Detailed description: This is a page of a musical score, page 3, starting at measure 15. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Percussion (Perc.), and Piano (Pno.). The Flute part begins with a *mf* dynamic and includes dynamic markings *p*, *mp*, *n*, *p*, *mf*, *n*, and *pp*. It contains several slurs and a breath mark. The Clarinet part has a long slur across the first three measures. The Violin part starts with a *mf* dynamic, includes a trill (*tr*), and has dynamic markings *f*, *mf*, and *ff*. It features various fingering numbers (5, 7, 3, 3) and slurs. The Percussion part consists of a series of slurs. The Piano part is mostly empty with some slurs. A text instruction 'remove cord from piano and place on the floor' is written between the Clarinet and Violin staves in the fourth measure.

21

Fl. *mp* *n* *p* *mp* *n* *mp*

Cl. *esp.* *fp* *f* *5* *mp* *fp* *mf* *p* *mf* *p* *mf*

Vln. *mf* *n* *sul pont.* *mp* *3* *nat.* *p* *sul A* *mp*

Vc. Φ (IV) *pp*

Perc.

Pno.

Detailed description: This page of a musical score, numbered 21, features six staves. The Flute (Fl.) staff begins with a dynamic of *mp* and includes a breath mark *n*. The Clarinet (Cl.) staff starts with a dynamic of *fp* and includes an *esp.* marking. The Violin (Vln.) staff has a dynamic of *mf* and includes markings for *sul pont.*, *nat.*, and *sul A*. The Viola (Vc.) staff begins with a dynamic of *pp* and includes a marking Φ (IV). The Percussion (Perc.) and Piano (Pno.) staves provide accompaniment with various rhythmic patterns and dynamics.