

**PRESSER
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S E R I E S

Stacy Garrop

Rites for the Afterlife

for Reed Quintet



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Performance Notes

Accidentals remain in effect throughout the bar, only in the octave shown.

An **aulos** is an ancient reed instrument found in Egypt and Greece. Modern day examples can be heard on YouTube.com.

A **caesura** (“**train track**”) always should be performed as an abrupt cut-off, accompanied by the briefest of pauses.

Dashed slurs indicate that music should smoothly move from one element to another without pause or a breath.

A **Ghosting tremolo** is found in movement 2 for the saxophone. Ghost a tremolo as fast as possible between three different multiphonic fingerings to bring out an array of harmonics.

Glissandi last the entire duration of the indicated note.

Grace notes are to be played before the beat.

Multiphonics are found in movements 2 and 3. Please choose multiphonics that best fit each scenario.

Pitch bends that are $\frac{1}{4}$ to $\frac{1}{2}$ step should be executed with the lips only. For bends that are larger than $\frac{1}{2}$ step, use a combination of lips and fingering of keys.

Tempo changes are immediate unless otherwise indicated with an *Accel.* or *Rit.*

Timbral trills indicate to alternate between the notated pitch and alternate tunings for the pitch. If no alternate tunings are available, then trill with a non-essential key. Vary the rate of the trill, so it is inconsistent.

Trills are to be trilled a minor 2nd higher than the indicated pitch.

The duration of *Rites for the Afterlife* is approximately 16 minutes.

How to list in the Concert Program

Rites for the Afterlife
 I. Inscriptions from the Book of the Dead
 II. Passage through the Netherworld
 III. The Hall of Judgment
 IV. The Field of Reeds

Program Notes

The ancient Egyptian empire began around 3100 B.C. and continued for over 3000 years until Alexander the Great conquered the country in 332 B.C. Over the centuries, the Egyptian empire grew and flourished into a highly developed society. They invented hieroglyphics, built towering pyramids (including the Great Pyramid of Giza, the oldest of the Seven Wonders of the World), and created many household items we still use today, including toothbrushes, toothpaste, eyeliner, black ink, and the forerunner of modern-day paper.

Included among their achievements were a series of highly developed funerary practices and beliefs in the Afterlife. As the average lifespan of an Egyptian hovered around 30 years, living past the death of one's physical body was a legitimate concern. Egyptians believed that upon death, their souls would undertake a harrowing journey through the Netherworld. If they survived the horrific creatures and arduous trials that awaited them, then their souls would be reunified with their bodies (hence the need to preserve the body through mummification) and live forever in a perfect version of the life they had lived in Egypt. To achieve this, Egyptians devised around 200 magical spells and incantations to aid souls on the path to the Afterlife. These spells are collectively called *The Book of the Dead*. Particular spells would be chosen by the family of the deceased and inscribed on the tomb's walls and scrolls of papyrus, as well as on a stone scarab placed over the deceased's heart. Subsequent collections of spells and mortuary texts, such as *The Book of Gates*, assisted a soul in navigating the twelve stages of the Netherworld. Not only did these spells protect and guide the soul on this dangerous path, but they also served as a safeguard against any unbecoming behavior an Egyptian did while alive. For instance, if a person had robbed another while alive, there was a spell that would prevent the soul's heart from revealing the truth when in the Hall of Judgment.

Rites for the Afterlife follows the path of a soul to the Afterlife. In *Inscriptions from the Book of the Dead* (movement 1), the soul leaves the body and begins the journey, protected by spells and incantations written on the tomb's walls. In *Passage through the Netherworld* (movement 2), the soul is now on a funerary barque, being towed through the Netherworld by four of the region's inhabitants. We hear the soul slowly chanting incantations as the barque encounters demons, serpents, crocodiles, lakes of fire, and other terrors. The soul arrives at *The Hall of Judgment* in movement 3. Standing before forty-two divine judges, the soul addresses each by name and gives a "negative confession" connected to each judge (i.e. "I did not rob," "I did not do violence," and so on). Afterwards, the soul's heart is put on a scale to be weighed against a feather of Ma'at, the goddess of truth. If the heart weighs more than the feather, it will be eaten by Ammut, a hideous creature that lies in wait below the scale, and the soul will die a second and permanent death (this was the worst fear of the Egyptians). But if the heart is in balance with the feather, the soul proceeds onward. The final stage of the journey is the arrival at *The Field of Reeds* (movement 4), which is a perfect mirror image of the soul's life in ancient Egypt. The soul reunites with deceased family members, makes sacrifices to the Egyptian gods and goddess, harvests crops from plentiful fields of wheat under a brilliant blue sky, and lives forever next to the abundant and nourishing waters of the Nile.

Rites for the Afterlife was commissioned by the Barlow Endowment on behalf of the Akropolis Reed Quintet, Calefax Reed Quintet, and the Brigham Young University Reed Quintet.

-S.G.

Commissioned by the
Barlow Endowment for Music Composition
at Brigham Young University.

Rites for the Afterlife

I. Inscriptions from the Book of the Dead

Stacy Garrop
September 2018

♩ = 60 *Otherworldly, reverent; like ancient priests chanting*

TUTTI: In mm. 1-11, incorporate slight variations of color and tuning to emulate an ancient aulos. Nasal quality, no vib.

English Horn *1/4 tone lip bend*

Oboe/English Horn *p*

Clarinet in Bb *1/4 tone lip bend*

Soprano Saxophone/Alto Saxophone *1/4 tone lip bend*

Bass Clarinet in Bb *1/4 tone lip bend*

Bassoon *1/4 tone lip bend*

Eng. Hn. *mp* *mf* *mp* *p*

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

Alto Sax. *mp* *mf* *mp* *p*

B. Cl. *mp* *mf* *mp* *p*

Bsn. *mp* *mf* *mp* *p*

TUTTI:
Pressure
accent

♩ = 84 *Declamatory*

12

Eng. Hn. *Ord.*
p

Cl. *Ord.*
p

Alto Sax. *Ord.*
p

B. Cl. *Ord.*
p

Bsn. *Ord.*
p

mp *mf*

18

Eng. Hn. *mp*

Cl. *mp*

Alto Sax. *mp*

B. Cl. *mp*

Bsn. *mp*

mf *mp*

23

Eng. Hn. *mf*

Cl. *mf*

Alto Sax. *mf*

B. Cl. *mf*

Bsn. *mf*

f

♩ = 92

28

Eng. Hn. *mf*

Cl. *mf*

Alto Sax. *mf* *f* *mf*

B. Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

32

Eng. Hn. *f* *mf*

Cl. *f* *mf*

Alto Sax. *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

36

Eng. Hn. *f*

Cl. *f*

Alto Sax. *f*

B. Cl. *f*

Bsn. *f*

II. Passage through the Netherworld

E.H., Cl., Sax: In all unison sections, play all lip bends, glisses, and slides slightly out of sync with each other to create dissonance. Balance with each other, so all three instruments are present in the composite sound.

♩ = 54 *Freely, but keep moving*

As the soul's barque sails through the Netherworld, the soul chants incantations to ward off evil

Start as a pure harmonic, then mix in multiphonics and alternate pitch tunings. Change quickly between effects. End with pure harmonic.

Play a multiphonic of your choice.

English Horn
 Clarinet in Bb
 Alto Saxophone
 Bass Clarinet in Bb
 Bassoon

*Multiphonic, change to... ** ...written pitch ***TT*

**Ghosting tremolo*

Swell above and below the pitch to create an unfocused sound. Sim.

Play very freely throughout the movement. Alter the tuning of the pitches as well, as you see fit. Slightly separate all repeated pitches.

Start with a bouncing multiphonic on C, then mix in fluttertongue, then overblow and end on G harmonic.

Start with a multiphonic on C, then add in a timbral trill while dropping multiphonic.

* **Ghosting tremolo:** ghost a tremolo as fast as possible between three different multiphonic fingerings to bring out an array of harmonics (ignore the notated pitches).

** **Dashed slurs** indicate that music should smoothly move from one element to another without pause.

*** **Timbral Trill (TT):** alternate between the notated pitch and alternate tunings for the pitch. If no alternate tunings are available, then trill with a non-essential key (the pitch should be altered no more than a quarter tone). Vary the rate of the trill, so that it is inconsistent.

8

Brief pause

Hollow, ghostly, no vib.

Eng. Hn. *p*

Cl. *Hollow, ghostly* *Quarter tone lip bend up, then back to pitch.* *p*

Alto Sax. *Hollow, ghostly, no vib.* *p*

B. Cl. *mp* *p*

Bsn. *p* *Start on C, then overblow up to Ab, then drop down below the low C, then back up. End solidly on C.* *Sim.*

13

Eng. Hn. *mp* *p* *mp* *mf* ****TT* *Abrupt cutoff* *TT*

Cl. *mp* *p* *mp* *mf* *TT*

Alto Sax. *mp* *p* *mp* *mf* *TT*

B. Cl. *mp* *p*

Bsn. *p* *mp* *p* *Bouncing multiphonic* *Overblow up to Ab harmonic, drop back down, up, etc.; end on Ab.*

*** **Timbral Trill (TT):** alternate between the notated pitch and alternate tunings for the pitch. If no alternate tunings are available, then trill with a non-essential key (the pitch should be altered no more than a quarter tone). Vary the rate of the trill, so that it is inconsistent.

17

Eng. Hn. *TT*

Cl. *3*

Alto Sax. *3*

B. Cl. *3*

Bsn. *mf* *p* *mf*

Start on pitch, then change into multiphonic of your choice, then add in a timbral trill.

Pronounce "s" while fluttertonguing.

Pronounce "sh" while fluttertonguing.

*** Start on indicated pitch, then change into multiphonic of your choice.*

Slap tongue or tongue ram on Gb

Slap tongue or tongue ram on D \flat

Bend pitch up 1/4 tone, then back down.

22

Eng. Hn. *Sim.* *Brief pause* *Ord.: incorporate moments of vibrato.* *TT*

Cl. *Fltg. with "s"*

Alto Sax. *Fltg. with "sh"* *Incorporate moments of vibrato.* *TT*

B. Cl. *Sim.* *Ord.* *3*

Bsn. *Sim.* *Start with no vib., then change to exaggerated vib.*

**** Dashed slurs indicate that music should smoothly from one element to another without pause.**

III. The Hall of Judgment

♩ = 120 *The soul's heart*

English Horn
 Clarinet in B♭
 Alto Saxophone
 Bass Clarinet in B♭
 Bassoon

Heartbeat; legato

p mp p mp p

Detailed description: This block contains the first five measures of the piece. It features five staves: English Horn, Clarinet in B♭, Alto Saxophone, Bass Clarinet in B♭, and Bassoon. The music is in 3/4 time with a tempo of 120 beats per minute. The key signature has one flat (B♭). The tempo is marked 'Heartbeat; legato'. Dynamics range from piano (p) to mezzo-piano (mp). The English Horn and Bassoon play a steady eighth-note pattern. The Clarinet and Alto Saxophone play a similar pattern with some rests. The Bass Clarinet plays a pattern of eighth notes with triplets.

**The soul chants the 42 Negative Confessions*

Eng. Hn.
 Cl.
 Alto Sax.
 B. Cl.
 Bsn.

mf mf mf mf mf

fp Flg. mf

Detailed description: This block contains measures 6 through 11. The instrumentation remains the same. The tempo changes to 4/4. The key signature changes to two flats (B♭, E♭). Dynamics include mezzo-forte (mf) and fortissimo (fp). The English Horn and Bassoon play a melodic line with some triplets. The Clarinet and Alto Saxophone play a similar melodic line. The Bass Clarinet plays a pattern of eighth notes with triplets. The music is marked with 'Flg.' (flageolet) in the later measures.

Eng. Hn.
 Cl.
 Alto Sax.
 B. Cl.
 Bsn.

f ff mf p mf f mf mp mf

Detailed description: This block contains measures 12 through 15. The instrumentation remains the same. The tempo changes to 3/4. The key signature changes to one flat (B♭). Dynamics range from forte (f) to fortissimo (ff). The music features complex rhythmic patterns with many triplets and accents. The English Horn and Bassoon play a melodic line with some trills. The Clarinet and Alto Saxophone play a similar melodic line. The Bass Clarinet plays a pattern of eighth notes with triplets.

* In mm. 8-46, each chord with a tenuto is a negative confession (i.e. I have not robbed, I have not cheated, etc.).

17 *brief*

Eng. Hn. *f* *mf* *mp* *mf* *mp* *p* *mf*

Cl. *f* *mf* *mp* *mf* *mp* *p* *mf*

Alto Sax. *f* *mf* *mp* *mf* *mp* *p* *pp* *mf*

B. Cl. *f* *mf* *mp* *mf* *mp* *p* *mf*

Bsn. *f* *mf* *mp* *mf* *mp* *p* *mf*

22 *brief*

Eng. Hn. *f* *p* *mp* *p* *mp* *mf* *f*

Cl. *f* *p* *mp* *p* *mp* *mf* *f*

Alto Sax. *f* *p* *mp* *p* *mp* *mf* *f*

B. Cl. *f* *p* *mp* *mf* *p* *mp* *mf* *f*

Bsn. *f* *p* *mp* *mf* *p* *mp* *mf* *f*

28

Eng. Hn. *p* *f* *p* *mp* *mf* *p* *f* *f*

Cl. *p* *mp* *f* *p* *f* *mf* *p* *f* *Slap Tongue*

Alto Sax. *p* *mp* *f* *p* *f* *mp* *mf* *p* *f* *Slap Tongue*

B. Cl. *p* *mf* *f* *mp* *mf* *p* *f* *Sfz* *Slap Tongue*

Bsn. *p* *f* *p* *mp* *mf* *p* *f* *f*

33

Eng. Hn. *f* *mf* *f* *fp* *mf* *f* *fp* *mf*

Cl. *f* *mf* *f* *fp* *mf* *f* *fp* *mf*

Alto Sax. *f* *mf* *f* *fp* *mf* *f* *fp* *mf*

B. Cl. *f* *mf* *f* *fp* *mf* *f* *fp* *mf*

Bsn. *mf* *f* *fp* *mf* *f* *fp* *mf*

TT *TT* *TT* *TT* *TT* *TT* *TT* *TT*

brief *brief* *brief* *brief* *brief* *brief* *brief* *brief*

Change to multiphonic *Ord.* *Change to multiphonic* *Ord.*

39

Eng. Hn. *ff* *p* *mf* *3* *p* *mp* *mf* *6* *p* *mp*

Cl. *ff* *mf* *3* *p* *mp* *mf* *6* *p* *mp*

Alto Sax. *ff* *p* *mf* *3* *p* *mp* *mf* *6* *p* *mp*

B. Cl. *ff* *mf* *3* *p* *mp* *mf* *6* *p* *mp*

Bsn. *ff* *mf* *3* *p* *mp* *mf* *6* *p* *mp*

Change to multiphonic *Ord.* *Change to multiphonic* *Ord.*

45

Eng. Hn. *mf* *3* *f* *ff* *ff* *p*

Cl. *mf* *Growl and fltg.* *f* *5* *ff* *6* *mf*

Alto Sax. *mf* *Growl and fltg.* *f* *5* *ff* *6* *mf*

B. Cl. *mf* *Growl and fltg.* *f* *5* *ff* *6*

Bsn. *mf* *Beating multiphonic* *f* *ff* *ff* *p*

Ord. *Ord.* *Ord.* *Ord.* *Ord.* *Ord.*

Beating multiphonic *The heart is placed on the scale*

IV. The Field of Reeds

$\text{♩} = 80$ *Freely and slowly; forever serene as the golden grains slowly sway in the gentle wind*

English Horn

Clarinet in B \flat

Alto Saxophone

Bass Clarinet in B \flat

Bassoon

p

p

p

p

p

The musical score is for the piece 'The Field of Reeds'. It is written for five woodwind instruments: English Horn, Clarinet in B \flat , Alto Saxophone, Bass Clarinet in B \flat , and Bassoon. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). The tempo is marked as $\text{♩} = 80$ and the performance instruction is 'Freely and slowly; forever serene as the golden grains slowly sway in the gentle wind'. The dynamics are marked as *p* (piano) for all instruments. The English Horn and Clarinet in B \flat parts have a melodic line with slurs and accents. The Alto Saxophone part has a more rhythmic line with slurs. The Bass Clarinet in B \flat and Bassoon parts have a more sustained, harmonic line with slurs.

11

Eng. Hn.

Cl.

Alto Sax.

B. Cl.

Bsn.

mp *mf* *p* *p*

mp *mf* *mp* *p*

mp *mf* *mp* *p*

mp *mf* *p* *p*

mp *mf* *p* *p*

23

Eng. Hn.

Cl.

Alto Sax.

B. Cl.

Bsn.

mp *mf* *p*

mp *mf*

mp *mf* *p*

mp *mf*

mp *mf* *p*

34 *Poco Rit.* Sub. ♩ = 84

Eng. Hn.

Cl.

Alto Sax.

B. Cl.

Bsn.

p *mp*

mp *p* *mp* *mp*

p *mp* *mp* *mp*

mp *p* *mp* *mp*

p *mp* *mp* *mp*

To Oboe