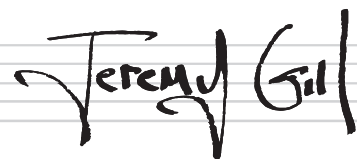


Whistling in the Dark

for solo viola



Jeremy Gil

Whistling in the Dark

for solo viola

Premiere

30 March 2014 at The Mansion at Strathmore, New Bethesda, MD
by Peter Minkler

Contents

| | |
|----------------------------------|-----------------------------|
| Introduction 2 | |
| Theme 2 | Variation 2 |
| Stacked 2 | Minor Obsession 3 |
| Cascades 3 | In Memoriam J.C. 4 |
| After M.H. 4 | This, Not That 4 |
| Retrogrades 4 | Canon 5 |
| Hooked 5 | 4ths and 5ths 5 |
| Berceuse 6 | Chords 6 |
| La Chitarra Spagnola 6 | Passacaglia 7 |
| Mirrors 7 | Coda 8 |
| Amata 8 | Moto Perpetuo 8 |
| Farewell 9 | Double 9 |

Instrumentation

solo viola

Duration

approximately 16 minutes

Acknowledgment

composed while a Resident Fellow at the MacDowell Colony, Peterborough, NH

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for Peter Minkler

WHISTLING IN THE DARK

Introduction and 20 Variations on a Semi-Original Theme

J. Gill
(2013)

♩ = 46
sul tasto

INTRO-
DUCTION

3

♩ = 80
norm.

THEME

cantabile

8

meno
f

L'istesso tempo

VARIATION

mp

6

11

L'istesso tempo

STACKED

f *p* *f* *p* *pp*

8

ff *f* *p*

MINOR OBSESSION $\text{♩} = 104$

f

Detailed description: This block contains the first system of music for 'MINOR OBSESSION'. It is written in 3/4 time with a tempo of 104 beats per minute. The piece is in a minor key, indicated by a single flat (Bb). The notation is in bass clef. It begins with a dynamic marking of *f* (forte). The melody consists of quarter notes and eighth notes, with some notes beamed together.

8

p *f* *p*

Detailed description: This block contains the second system of music for 'MINOR OBSESSION', starting at measure 8. It continues the melody from the previous system. The dynamic markings are *p* (piano) at the beginning, *f* (forte) in the middle, and *p* (piano) at the end. The notation includes a double bar line and a repeat sign.

CASCADES $\text{♩} = 72$

p, delicato 13 7

Detailed description: This block contains the first system of music for 'CASCADES'. It is written in 3/4 time with a tempo of 72 beats per minute. The piece is in a minor key. The notation is in bass clef. It begins with a dynamic marking of *p, delicato* (piano, delicate). The melody is highly rhythmic, featuring many sixteenth and thirty-second notes. There are two slurs over the first two phrases, with fingerings 13 and 7 indicated below them.

3

13 7 21

Detailed description: This block contains the second system of music for 'CASCADES', starting at measure 3. It continues the highly rhythmic melody. There are three slurs over the phrases, with fingerings 13, 7, and 21 indicated below them.

5

13 7

Detailed description: This block contains the third system of music for 'CASCADES', starting at measure 5. It continues the highly rhythmic melody. There are two slurs over the phrases, with fingerings 13 and 7 indicated below them.

7

13 7 21

Detailed description: This block contains the fourth system of music for 'CASCADES', starting at measure 7. It continues the highly rhythmic melody. There are three slurs over the phrases, with fingerings 13, 7, and 21 indicated below them.

9

13 7

Detailed description: This block contains the fifth system of music for 'CASCADES', starting at measure 9. It continues the highly rhythmic melody. There are two slurs over the phrases, with fingerings 13 and 7 indicated below them.

11

20 20

Detailed description: This block contains the sixth system of music for 'CASCADES', starting at measure 11. It continues the highly rhythmic melody. There are two long slurs over the phrases, with fingerings 20 and 20 indicated below them.

13

20 19 senza rit.

Detailed description: This block contains the seventh system of music for 'CASCADES', starting at measure 13. It continues the highly rhythmic melody. There are two long slurs over the phrases, with fingerings 20 and 19 indicated below them. The piece concludes with the instruction *senza rit.* (without ritardando).

IN MEMORIAM J.C.

$\text{♩} = 80$
un poco sul pont. trem.
norm., pizz.
arco (sim.)

pp *poco sf* *pp*

un poco meno mosso, poco accel. al fine
arco, punta d'arco, trem., un poco sul pont.

8 *norm., pizz.*
un poco più sf

pp *pocchis.* *pocchis.* *n.*

AFTER M.H.

$\text{♩} = 44$
col legno battuto
arco
c. l. battuto

ff *p* *ff* *p*

5 *arco*
c. l. battuto

ff *più f di p* *ff* *p*

11 *arco*
c. l. battuto

ff *più f di p* *ff* *p*

THIS, NOT THAT

$\text{♩} = 160$
f, ruvido
più
p

6 *cresc.* *cresc.*

11 *f* *ff*

RETROGRADES

$\text{♩} = 80$
vib.
non vib.
f *p, misterioso, senza cresc.* *vib.* *non vib.*
sub. f *p, sim.*

8 *poco vib.*
rit. al fine
un poco più f *p*

L'istesso tempo

CANON *mf* *mp*

8 *f* *più p*

HOOKED *mf, giocoso* $\text{♩} = 76$

6 *cresc.*

11 *rit.* *p (echo)*

4THS AND 5THS $\text{♩} = 92$ *ff* *p* *ff* *p*

4 *ff* *p*

7 *ff* *p* *ff* *p*

10 *ff* *p* *legato* *cresc.*

13 *ff feroce*

BERCEUSE

$\text{♩} = 72$
con sord.

p, semplice

8

dim. a niente

CHORDS

$\text{♩} = 72$
senza sord.

f, sonore, bravura *f, sonore*

pizz.

8

arco

p *pizz.* *p*

LA CHITARRA SPAGNOLA

$\text{♩} = 72, \text{ ma molto rubato}$
(pizz.)

3

5

meno

7

9

11 *rf*

13 *meno rf* *dim. a niente*

♩ = 66
 stems up = arco
 stems down = pizz.

PASSACAGLIA *p sempre*

8 *p vib.* *mp*

15 *f*

20 *rit.* *p*

MIRRORS *f* *rit.* *a tempo* *stent.* *mf (echo)* *rit.* *a tempo* *stent.* *p più p*

8 *senza vib.* *p più f* *p* *senza vib.* *senza vib.* *norm.* *p più p* *p*

15 *a tempo* *rit. al fine* *p* *pp (echo)*

$\text{♩} = 46$
sul tasto

CODA

3

5

5 *più* 5 5

$\text{♩} = 72, \text{ ma rubato}$
norm.

for S. A.

AMATA
FROM "CAPRICCIO"

cantabile

ten.

5

ten.

9

rit. a tempo

ten. molto ten.

n.

$\text{♩} = 126$
off the string

MOTO
PERPETUO

f *serioso* *p* *giocos*

5

f *serioso* *p* *giocos* *f*

10

p *f* *p*

16

f *p*

21 *f* *p* *f*

26 *p*

31

♩ = 50
FAREWELL *sereno*

4

8 *lunga* *verklngen* *p*

♩ = 92
DOUBLE
1x: *f*, *ruvido*
2x: *p*

8 1. *p* *cresc.* *f*

8b 2. *cresc. molto al fine* *ff*