
OF VIGILS AND STORMS
FOR ORCHESTRA

Derek M. Jenkins

PERUSAL COPY

*for Emily,
my rock when I weather the storm*

*commissioned by
William Intriligator
and the
Dubuque Symphony Orchestra*

*“As the darkness faded into grey of a winter morning,
he listened for the church bells,
– and for another sound, that always amused him here;
the whistle of a locomotive.”*

*Willa Cather’s *Death Comes for the Archbishop**

PERUSAL COPY

OF VIGILS AND STORMS FOR ORCHESTRA

Duration

about 6'30"

Instrumentation

2 Flutes
2 Oboes
2 Clarinets (Bb)
2 Bassoons

4 Horns (F)
2 Trumpets (C)
3 Trombones
1 Tuba

Timpani
(plus a cymbal to be put on top of lowest timpani)
2 Percussion

Percussion I:
Crash Cymbals
Whip
Tam-Tam
Chimes

Percussion II:
Bass Drum
Suspended Cymbal

Harp

Strings

Program Notes

I grew up in Dubuque, Iowa. It is a small city nestled into the bluffs on the banks of the mighty Mississippi River. Two things are always certain about Dubuque: its religious foundation and thunderstorms.

Throughout my childhood, I have many memories of late night tornado warnings and the insecurity that accompanied them. Hunkered down in our basement, I did not quite comprehend the situation that I was in, and I found myself falling back on faith. A small boy's prayer to spare his family, friends, and everything he holds dear. Now, looking back on those times and seeing the devastation wrought by tornados across the country, I like to believe that those tiny prayers were heard.

Of Vigils and Storms is a fanciful take on these snapshot memories. In my reimagining of it, I see myself as a young child shouting simple, little prayers at a raging thunderstorm. Thunder bellows, rain pours, lightening illuminates the darken heavens, and this little boy, filled with intense passion for his home and loved ones, quells the storm.

This work was commissioned by and written for William Intriligator and the Dubuque Symphony Orchestra. It was initially titled *Mathias and the Storm*, but due to certain elements concerning the original character, the title has been changed.

OF VIGILS AND STORMS FOR ORCHESTRA

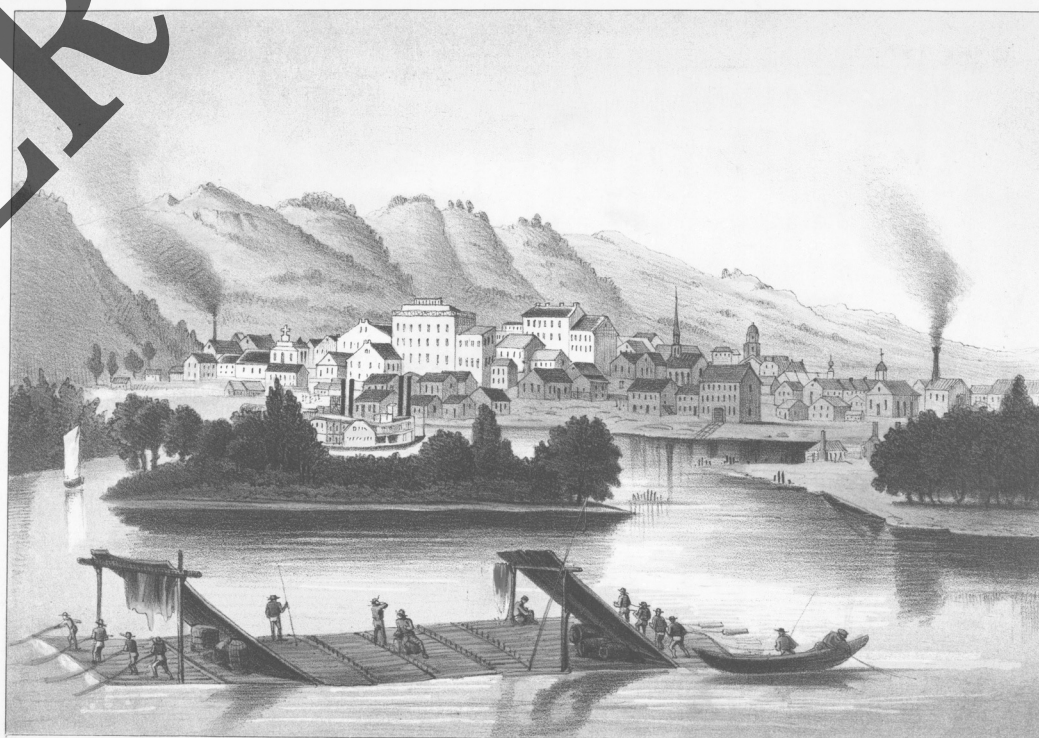
Performance Notes

- At moments of *divisi* in the string sections, the intention is that they divide inside/outside.
- The indication “*soli*” denotes primary material that is shared amongst two or more parts.
- There is an optional *ottava basso* in the Trombone I part (mm. 79-87)
- In mm. 97-120, the upper four string sections are to play random natural harmonics freely and asynchronously. The overall effect should sound like a light rain.
- In mm. 114-116, the Violin I and Double Bass parts slowly reduce in numbers of performers playing. Musicians not include in the next grouping (i.e. “first 2 desks”, “solo”) should stop on the downbeat, akin to the Violin II part in m. 113.
- From m. 129 to the end, Percussion I should freely play the given pitches in any order. The chimes should sound like distant church bells (less attack, more sustain). The last pitch on the release at m. 139 should be an “A”. All other pitches still sounding should be allowed to fade out naturally, along with the final “A.”

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DUBUQUE IN JOWA .

PERUSAL COPY

Transposed Score

OF VIGILS AND STORMS

for Orchestra

Derek M. Jenkins (b. 1986)
Kansas City, MO - Spring 2017

agitated; driving (♩ = 112)

The score is a transposed score for an orchestra, divided into two systems. The first system includes woodwinds, brass, percussion, and harp. The second system includes strings. The music is in 3/4 time, with a tempo of 112 beats per minute. The score is marked 'agitated; driving'. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Tuba) play a rhythmic, driving pattern. The percussion (Timpani, Crash Cymbals, Bass Drum) provides a strong rhythmic foundation. The harp plays a sustained, shimmering accompaniment. The strings (Violin, Viola, Violoncello, Bass) play a rhythmic, driving pattern. The score is marked with various dynamics, including *f*, *ff*, *pp*, *mp*, and *ppp*. The score is marked with 'PERUSAL COPY' and 'PERUSAL COPY'.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- FL. I & II
- OB. I & II
- CL. I & II
- BSN. I & II
- HN. I & II
- TPT. I & II
- TBN. I & II
- TUBA
- TIMP.
- PERC. I & II (including Bass Drum)
- HP.
- VLN. I & II
- VLA.
- VCL.
- BS.

The score spans measures 9 to 13. Key performance markings include *pp*, *p*, *ppp*, *n*, and *tutti*. A large diagonal watermark reading "PERUSAL COPY" is overlaid across the score.

A

FL. I
FL. II
OB. I
OB. II
CL. I
CL. II
BSN. I
BSN. II
HN. I & II
III & IV
TPT. I
TPT. II
TBN. I
II & III
TUBA
TIMP.
PERC. I
PERC. II
HP.

A

VLN. I
VLN. II
VLA.
VCL. *tutti*
BS.

14

15

16

17

The musical score is organized into five systems, each containing multiple staves for different instruments. The instruments listed on the left are: FL. (Flute), OB. (Oboe), CL. (Clarinet), BSN. (Bassoon), HN. (Horn), TPT. (Trumpet), TBN. (Trumpet/Bass), TUBA, TIMP. (Timpani), PERC. (Percussion), HP. (Harp), VLN. (Violin), VLA. (Viola), VCL. (Violoncello), and BS. (Bass). The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *p*, *f*, *ff*), and articulation marks. The time signature changes from 3/4 to 4/4 and back to 3/4. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The score is divided into measures 23, 24, 25, and 26. A large, semi-transparent watermark reading 'PERUSAL COPY' is oriented diagonally across the page. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *ppp*, *mp*, *f*, *p*, *mf*), articulation marks, and performance instructions like 'Whip' and 'tutti'. The key signature is one sharp (F#) and the time signature is 4/4. The section is marked with a 'B' in a box at the top right and bottom right of the score area.

C

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Horns I & II, Trumpets I & II, Trombones I & II, and Tuba) and percussion (Bass Drum, Timpani, and other Percussion). The bottom section includes strings (Violins I & II, Viola, Violoncello, and Bass). The score features various dynamics such as *ppp*, *p*, *f*, and *ff*, along with performance instructions like *solo very expressive*. A large diagonal watermark reading "PERUSAL COPY" is overlaid across the score. The page number "6" is in the top left, and the title "OF VIGILS AND STORMS" is at the top center. A rehearsal mark "C" is located in the top right and bottom right corners. The bottom of the page shows measure numbers 27 through 32.

27

28

29

30

31

32

This musical score is for the piece "Of Vigils and Storms". It is a full orchestral score spanning measures 33 to 38. The score is divided into several sections:

- Woodwinds:** Flutes (FL. I & II), Oboes (OB. I & II), Clarinets (CL. I & II), Bassoons (BSN. I & II), Horns (HN. I & II, III & IV), Trumpets (TPT. I & II), Trombones (TBN. I & II, III), and Tuba.
- Percussion:** Timpani (TIMP.), Percussion I (PERC. I) with Tam-Tam, and Percussion II (PERC. II) with Suspended Cymbal and yarn mallets.
- Harps:** Two Harps (HP.).
- Strings:** Violins (VLN. I & II), Viola (VLA.), Violoncello (VCL.), and Double Bass (BS.).

The score includes various musical notations such as dynamics (ppp, p, f, ff), articulation (accents, slurs), and performance instructions like "tutti". The key signature is one sharp (F#), and the time signature changes from 3/4 to 4/4 between measures 36 and 37. A large "PERUSAL COPY" watermark is overlaid diagonally across the page.

OF VIGILS AND STORMS

The musical score is arranged in a standard orchestral format. It includes parts for:

- Flutes (FL. I & II)
- Oboes (OB. I & II)
- Clarinets (CL. I & II)
- Bassoons (BSN. I & II)
- Horns (HN. I & II, III & IV)
- Trumpets (TPT. I & II)
- Trombones (TBN. I & II, III)
- Tuba
- Timpani (TIMP.)
- Percussion (PERC. I & II) including Crash Cymbals and Bass Drum
- Harp (HP.)
- Violins (VLN. I & II)
- Violas (VLA.)
- Violoncello (VCL.)
- Bass (BS.)

The score features complex rhythmic patterns with changes from 3/4 to 4/4 time signatures. Dynamic markings range from *ppp* to *ff*. Performance instructions include *solli* and *very expressive*. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

The musical score is arranged in a standard orchestral format with the following parts:

- FL.** (Flutes): I and II staves.
- OB.** (Oboes): I and II staves.
- CL.** (Clarinets): I and II staves.
- BSN.** (Bassoons): I and II staves.
- HN.** (Horns): I & II and III & IV staves.
- TPT.** (Trumpets): I and II staves.
- TBN.** (Trombones): I and II & III staves.
- TUBA** (Tuba): I staff.
- TIMP.** (Timpani): I staff.
- PERC.** (Percussion): I and II staves.
- HP.** (Harp): I and II staves.
- VLN.** (Violins): I and II staves.
- VLA.** (Viola): I staff.
- VCL.** (Violoncello): I staff.
- BS.** (Bass): I staff.

Key performance markings include *mf* (mezzo-forte), *pp* (pianissimo), *mp* (mezzo-piano), *tutti*, *tr* (trill), *pp* (pianissimo), *mp* (mezzo-piano), and *soli very expressive*. The score is divided into measures 45, 46, 47, and 48.

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: FL. (Flutes I and II), OB. (Oboes I and II), CL. (Clarinets I and II), BSN. (Bassoons I and II), HN. (Horns I & II, III & IV), TPT. (Trumpets I and II), TBN. (Trombones I, II & III), TUBA, TIMP. (Timpani), PERC. (Percussion I and II), HP. (Harp), VLN. (Violins I and II), VLA. (Viola), VCL. (Violoncello), and BS. (Bass). The score spans measures 49 to 52. Dynamics include *pp*, *mp*, *mf*, *p*, and *f*. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page. A 'Bass Drum' label is present in the Percussion II staff at measure 51.

E

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including:

- FL. (Flutes I and II)
- OB. (Oboes I and II)
- CL. (Clarinets I and II)
- BSN. (Bassoons I and II)
- I & II HN. (Horns I and II)
- III & IV (Horns III and IV)
- TPT. (Trumpets I and II)
- TBN. (Trombones I and II)
- TUBA
- TIMP. (Timpani)
- PERC. (Percussion I and II)
- HP. (Harp)
- VLN. (Violins I and II)
- VLA. (Violas)
- VCL. (Violas)
- BS. (Basses)

The score is divided into measures 53, 54, 55, and 56. A large, diagonal watermark reading "PERUSAL COPY" is overlaid across the entire page. Dynamic markings and performance instructions are clearly visible throughout the score.

This page contains the musical score for measures 57 through 60 of the piece 'Of Vigils and Storms'. The score is written for a full orchestra and includes the following parts:

- FLUTE (FL.):** I and II parts, featuring melodic lines with trills and slurs.
- OBOE (OB.):** I and II parts, featuring melodic lines with trills and dynamic markings like *pp*, *mf*, *pp*, *f*, and *p*.
- CLARINET (CL.):** I and II parts, featuring melodic lines with slurs.
- BASSOON (BSN.):** I and II parts, featuring melodic lines with trills and dynamic markings like *pp*, *mp*, *p*, *f*, and *mp*.
- HORN (HN.):** I & II and III & IV parts, featuring melodic lines with dynamic markings like *p* and *mp*.
- TRUMPET (TPT.):** I and II parts, featuring melodic lines with dynamic markings like *pp*, *mp*, and *p*.
- TROMBONE (TBN.):** I and II & III parts, featuring melodic lines with dynamic markings like *p*, *mf*, *p*, *f*, and *mp*.
- TUBA:** Part, featuring melodic lines with dynamic markings like *p* and *mp*.
- TIMPANI (TIMP.):** Part, featuring rhythmic patterns with dynamic markings like *p*, *mf*, *p*, *f*, and *mp*.
- PERCUSSION (PERC.):** I and II parts, featuring rhythmic patterns with dynamic markings like *pp*.
- HAUPFAGEL (HP.):** Part, featuring rhythmic patterns.
- VIOLIN (VLN.):** I and II parts, featuring melodic lines with *tutti* markings.
- VIOLA (VLA.):** Part, featuring melodic lines with *tutti* markings.
- VIOLONCELLO (VCL.):** Part, featuring melodic lines with *tutti* markings.
- BASS (BS.):** Part, featuring melodic lines with dynamic markings like *p*, *mf*, *pp*, *mf*, and *p*.

The score is marked with a large 'PERUSAL COPY' watermark. The measures are numbered 57, 58, 59, and 60 at the bottom. The time signature is 3/4.

This page contains the musical score for measures 61 through 64 of the piece 'Of Vigils and Storms'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (FL.), Oboes (OB.), Clarinets (CL.), Bassoons (BSN.), Horns (HN.), Trumpets (TPT.), Trombones (TBN.), and Tubas (TUBA). The percussion section includes Timpani (TIMP.), Percussion (PERC.), and Harp (HR.). The string section includes Violins (VLN.), Violas (VLA.), Violas (VCL.), and Basses (BS.). The score features various dynamics such as *f*, *ff*, *mf*, *fp*, and *p*, and includes performance markings like *soli* and *Whip*. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page. A box containing the letter 'F' is present in the upper right area of the score.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- FL. I & II
- OB. I & II
- CL. I & II
- BSN. I & II
- HN. I & II
- TPT. I & II
- TBN. I & II
- TUBA
- TIMP.
- PERC. (I & II)
- HP.
- VLN. I & II
- VLA.
- VCL.
- BS.

Key features of the score include:

- Dynamic markings:** *ff* (fortissimo), *f* (forte), *fp* (fortissimo piano), and *pp* (pianissimo).
- Performance instructions:** *tr* (trills), *sol* (solos), and *sol* (solos).
- Tempo/Style markings:** *pp* (pianissimo) and *ff* (fortissimo).
- Rehearsal marks:** 65, 66, 67, and 68.
- Time signature:** 3/4.

G

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flutes (FL.), Oboes (OB.), Clarinets (CL.), Bassoons (BSN.), Horns (HN.), Trumpets (TPT.), Trombones (TBN.), Tubas (TUBA), Timpani (TIMP.), Percussion (PERC.), Harp (HP.), Violins (VLN.), Violas (VLA.), Violas (VCL.), and Basses (BS.). The score is divided into measures 69, 70, 71, and 72. A large, diagonal watermark reading "PERUSAL COPY" is overlaid across the entire score. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *ff*, *f*, *mp*, *p*, and *mf*. A section marked "G" begins at measure 70. The percussion part includes a "Tam-Tam" section. The harp part features a tremolo effect. The string parts include a "tutti" marking. The bassoon part includes a "sol" marking. The horn part includes a "sol" marking. The trumpet part includes a "sol" marking. The trombone part includes a "sol" marking. The tuba part includes a "sol" marking. The timpani part includes a "sol" marking. The percussion part includes a "sol" marking. The harp part includes a "sol" marking. The violin part includes a "sol" marking. The viola part includes a "sol" marking. The viola part includes a "sol" marking. The bass part includes a "sol" marking.

This page contains the musical score for measures 73 through 77 of the piece 'Of Vigils and Storms'. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flutes (I & II), Oboes (I & II), Clarinets (I & II), Bassoons (I & II), Horns (I & II), Trumpets (I & II), Trombones (I, II & III), and Tuba.
- Brass:** Trombones (I, II & III), Tuba, and Bass Drum.
- Percussion:** Bass Drum and Timpani.
- Strings:** Violins (I & II), Viola, Violoncello, and Double Bass.

The score includes various musical notations such as dynamics (*f*, *ff*, *p*, *mf*, *pp*), articulation (accents, slurs), and performance instructions like *tutti*. The woodwind parts feature complex rhythmic patterns with triplets and sixteenth notes. The brass and percussion parts provide a steady, rhythmic accompaniment. The string parts consist of moving lines with various articulations. The page is numbered 16 at the top left and contains measures 73, 74, 75, 76, and 77.

H

OF VIGILS AND STORMS

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bassoons (I, II), Horns (I & II, III & IV), Trumpets (I, II), Trombones (I, II & III), Tuba, Timpani, Percussion (I, II), Harp, Violins (I, II), Viola, Violoncello, and Bass. The score is divided into measures 78, 79, 80, 81, 82, and 83. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *ff*, *fp*, and *pp*. A section marked 'H' begins at measure 79, and a 'solis' section is indicated for the Trombones starting at measure 80.

This page contains the musical score for measures 84 through 89 of the piece 'OF VIGILS AND STORMS'. The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Horn III & IV, Trumpet I & II, Trombone I & II, and Tuba.
- Percussion:** Timpani, Tam-Tam, and Bass Drum.
- Harps:** Two Harps (HP).
- Strings:** Violin I & II, Viola, Violoncello (VCL), and Bass (BS).

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *p*, *mf*), articulation (e.g., accents, slurs), and performance instructions (e.g., *tr*, *div.*, *loc.*). The key signature is one flat (B-flat major/D minor), and the time signature changes from 3/4 to 4/4 between measures 88 and 89. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

I

poco rit. a tempo

FL. I, II

OB. I, II

CL. I, II

BSN. I, II

HN. I & II

III & IV

TPT. I, II

TBN. I, II & III

TUBA

TIMP.

PERC. I, II

HR.

Chimes

poco rit. a tempo

VLN. I, II

VLA.

VCL. I, II

BS.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (BSN.), Horns (HN.), Trumpets (TPT.), Trombones (TBN.), Tuba, Timpani (TIMP.), Percussion (PERC.), Harp (HP.), Violins (VLN.), Viola (VLA.), Violoncello (VCL.), and Bass (BS.). The score spans measures 97 to 106. Dynamics range from *ppp* to *f*. Performance instructions include "solo very expressive" for the Oboe and "play random natural harmonics should be free and asynchronous" for the strings. A large "PERUSAL COPY" watermark is overlaid diagonally across the score.

J

ritardando

relaxed; dissipating (♩ = 80)

rallentando

FL. I *mp*

FL. II *mp*

OB. I *ppp*

OB. II *mp*

CL. I *mp*

CL. II *mp*

BSN. I *mp*

BSN. II *mp*

I & II HN.

III & IV

TPT. I *mp* *ppp* *ppp* *mp* *pp*

TPT. II *mp* *ppp* *ppp* *mp* *pp*

TBN. I *mp* *ppp* *ppp* *mp* *pp*

TBN. II & III *mp* *ppp* *ppp* *mp* *pp*

TUBA *mp* *ppp* *ppp* *mp* *pp*

TIMP. *mp* *ppp* place cymbal on lowest timpani roll on upturned cymbal while ad. lib. pedal gliss. stop roll on downbeat, ad. lib. pedal gliss. until sound completely fades *ppp* *p* *ppp*

PERC. I

PERC. II Sus. Cymbal yarn mallets *ppp* *p*

HP. *mp*

J

ritardando

relaxed; dissipating (♩ = 80)

rallentando

VLN. I *pp* tutti play random natural harmonics should be free and asynchronous first 2 desks first desk solo

VLN. II *ppp*

VLA. *ppp*

VCL. *ppp*

BS. *tutti* first desk solo

107

108

109

110

111

112

113

114

115

116

117

118

119

120

22 slowly (♩ = 56)

calm, reverent

OF VIGILS AND STORMS

K

The musical score is divided into two systems. The first system (measures 121-128) includes parts for Flute (I, II), Oboe (I, II), Clarinet (I, II), Bassoon (I, II), Horns (I & II, III & IV), Trumpets (I, II), Trombones (I, II & III), Tuba, Timpani, Percussion (I, II), and Harp. The second system (measures 121-128) includes parts for Violin (I, II), Viola, Violoncello, and Bass. The score features various dynamics such as *ppp*, *p*, *mp*, and *pp*. Performance instructions include 'solo very expressive' for the trumpet and 'stop roll on downbeat, ad. lib. pedal gliss. until sound completely fades' for the timpani. A 'play freely' section is also indicated for the timpani. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page.

L

The musical score is arranged in systems for various instruments. The woodwind section includes Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II, Horn I & II, Horn III & IV, Trumpet I & II, Trombone I & II, and Tuba. The percussion section includes Timpani, Chimes, and Percussion I & II. The string section includes Harp, Violin I & II, Viola, Violoncello, and Bass. The score includes dynamic markings such as *pp*, *ppp*, *pppp*, and *n*. Performance instructions for the Chimes include: "play given pitches in any order", "begin very slowly, think church bells from a distance", "more reverberance, less attack", "very gradually increase frequency of attacks, but should still sound very distant", and "very gradually decrease frequency of attacks, as if fading into the distance". A large diagonal watermark "PERUSAL COPY" is overlaid across the score.