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OF VIGILS AND STORMS

FOR ORCHESTRA

Derek M. Jenkins

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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*

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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

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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.

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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."

Contact

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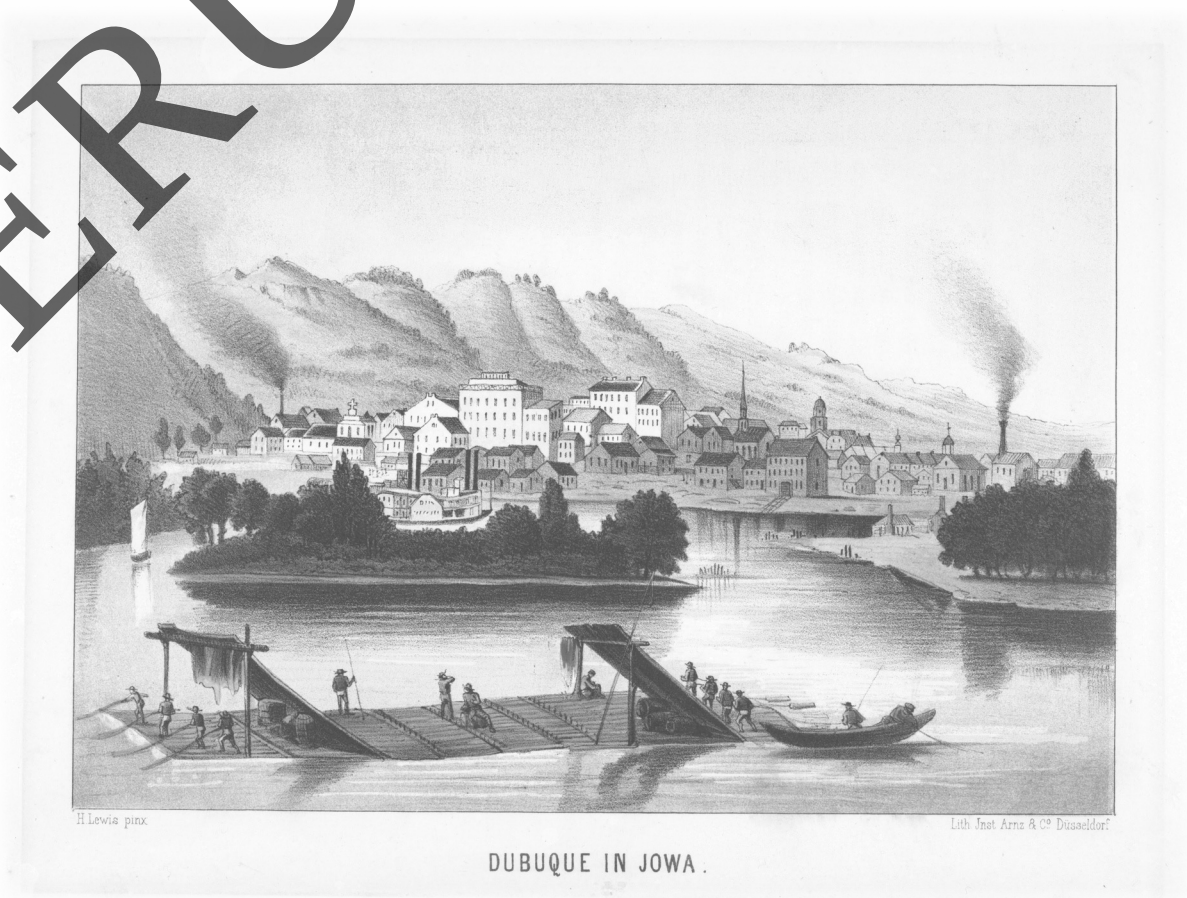

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commissioned by the Dubuque Symphony Orchestra

Transposed Score

OF VIGILS AND STORMS

for Orchestra

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

agitated; driving (♩ = 112)

I
FLUTE
II

I
OBOE
II

I
CLARINET (B♭)
II

I
BASSOON
II

I & II
HORN (F)
III & IV

I
TRUMPET (C)
II

I
TROMBONE
II & III

TUBA

TIMPANI

Crash Cymbals
I
PERCUSSION
Bass Drum
II

HARP

agitated; driving (♩ = 112)

I
VIOLIN
II

VIOLA

VIOLONCELLO

BASS

1 2 3 4 5 6 7 8

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I
FL.
II
pp
pp
I
OB.
II
I
CL.
II
pp
pp
I
BSN.
II
tr
pp
I & II
HN.
III & IV
I
TPT.
II
I
TBN.
II & III
TUBA
TIMP.
p
pp
p
pp
I
PERC.
II
Bass Drum
p
HP.
tutti
I
VLN.
II
tutti
ppp
pp
ppp
n
VLA.
tutti
pp
VCL.
pp
p
ppp
pp
pp
BS.
p
pp
9
10
11
12
13

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A

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

A

I VLN. II
VLA.
VCL.
BS.

14 15 16 17

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

Crash Cymbals
Bass Drum

18 19 20 21 22

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B

I
FL.
II

I
OB.
II

I
CL.
II

I
BSN.
II

I & II
HN.
III & IV

I
TPT.
II

I
TBN.
II & III

TUBA

TIMP.

I
PERC.
II

HP.

B

I
VLN.
II

VLA.

VCL.

BS.

Whip

tutti

tutti

23 24 25 26

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C

I
FL.
II

solo
very expressive

I
OB.
II

I
CL.
II

I
BSN.
II

I & II
HN.
III & IV

I
TPT.
II

I
TBN.
II & III

TUBA

TIMP.

I
PERC.
II

Bass Drum

HP.

C

I
VLN.
II

VLA.

VCL.

BS.

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27 28 29 30 31 32

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

Tam-Tam
Sus. Cymbal
yarn mallets
tutti

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33 34 35 36 37 38

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

D

soli
very expressive

Crash Cymbals

Bass Drum

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39 40 41 42 43 44

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I
FL.
II

I
OB.
II

mf

I
CL.
II

I
BSN.
II

mf

tr *tr*

pp *mp*

I & II
HN.
III & IV

soli
very expressive

I
TPT.
II

pp *mf*

I
TBN.
II & III

TUBA

TIMP.

p *pp* *mp*

I
PERC.
II

HP.

tutti

I
VLN.
II

pp

tutti

pp

VLA.

tutti

pp

VCL.

BS.

p *pp* *mp*

45 46 47 48

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I
FL.
II

I
OB.
II

tr tr tr tr
pp mp pp mf p

I
CL.
II

f

I
BSN.
II

tr tr
pp mp pp mf p

I & II
HN.
III & IV

p p p p

I
TPT.
II

p

I
TBN.
II & III

III. + II.
pp mp pp mf p

TUBA

p

TIMP.

pp mp pp mf p

I
PERC.
II

Bass Drum
pp

HP.

I
VLN.
II

VLA.

VCL.

BS.

pp mp pp mf p

49 50 51 52

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E

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

soli

G♯ to G♯

Whip

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53 54 55 56

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I
FL.
II

I
OB.
II

I
CL.
II

I
BSN.
II

I & II
HN.
III & IV

I
TPT.
II

I
TBN.
II & III

TUBA

TIMP.

I
PERC.
II

HP.

I
VLN.
II

VLA.

VCL.

BS.

Bass Drum

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57 58 59 60

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F

I
FL.
II
I
OB.
II
I
CL.
II
I
BSN.
II
I & II
HN.
III & IV
I
TPT.
II
I
TBN.
II & III
TUBA
TIMP.
C♯ to G♯
I
PERC.
II
HP.
I
VLN.
II
VLA.
VCL.
BS.

soli
Whip

61 62 63 64

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

Bass Drum
Chimes
soli

65 66 67 68

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G

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

Tam-Tam

69 70 71 72

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I FL. II
I OB. II
I CL. II
I BSN. II
I & II HN.
III & IV
I TPT. II
I TBN.
II & III
TUBA
TIMP.
I PERC. II
Bass Drum
HP.
I VLN. II
VLA.
VCL.
BS.

tr
f ff p mf pp

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73 74 75 76 77

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H

I
FL.
II

I
OB.
II

I
CL.
II

I
BSN.
II

I & II
HN.
III & IV

I
TPT.
II

soli
ossia 8vb
I
TBN.

soli
a2
II & III

soli
TUBA

TIMP.

I
PERC.
II

HP.

H

I
VLN.
II

VLA.

VCL.

BS.

78 79 80 81 82 83

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

Tam-Tam
Bass Drum
loco
div.
G to E

84 85 86 87 88 89

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I

poco rit. a tempo

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

I

poco rit. a tempo

I
VLN.
II
VLA.
VCL.
BS.

90 91 92 93 94 95 96

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I FL.
II
I OB.
II
I CL.
II
I BSN.
II
I & II HN.
III & IV
I TPT.
II
I TBN.
II & III
TUBA
TIMP.
Chimes
I PERC.
Bass Drum
II
HP.
I VLN.
II
tutti
play random natural harmonics
should be free and asynchronous
VLA.
VCL.
BS.
solo
very expressive
play random natural harmonics
should be free and asynchronous

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97 98 99 100 101 102 103 104 105 106

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J

ritardando

relaxed; dissipating (♩ = 80)

rallentando

I FL.
II
I OB.
II
I CL.
II
I BSN.
II

mp ppp

I & II HN.
III & IV

I TPT.
II

mp ppp

mp > pp

I TBN.
II & III

TUBA

TIMP.

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

I PERC.
II

Sus. Cymbal yarn mallets

HP.

J

ritardando

relaxed; dissipating (♩ = 80)

rallentando

tutti

play random natural harmonics
should be free and asynchronous

first 2 desks first desk solo

I VLN.
II

VLA.

VCL.

BS.

first desk solo

107 108 109 110 111 112 113 114 115 116 117 118 119 120

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slowly (♩ = 56) **calm, reverent** (♩ = ♩) **K**

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

solo
very expressive

stop roll on downbeat, ad. lib. pedal gliss. until sound completely fades

play freely

Tam-Tam

slowly (♩ = 56) **calm, reverent** (♩ = ♩) **K**

I VLN.
II
VLA.
VCL.
BS.

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121 122 123 124 125 126 127 128

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L

I FL. II

soli *very expressive* — *pp* — *ppp*

I OB. II

soli *very expressive* — *pp* — *pppp*

I CL. II

I BSN. II

I & II HN. III & IV

I TPT. II

I TBN. II & III

TUBA

TIMP.

Chimes — 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 — *very gradually decrease frequency of attacks, as if fading into the distance*

I PERC. II

HP.

L

I VLN. II

VLA.

VCL.

BS.

129 130 131 132 133 134 135 136 137 138 139

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