

PATRICK CASTILLO

EVOCATION

FOR MIXED CHORUS (SATB) AND CELLO

FIN DU TEMPS

Evocation (2007)
in memoriam Maria Cruz
for Mixed Chorus (SATB) and Cello

Patrick Castillo (b. 1979)

“Evocation” was commissioned by the Manhattan Choral Ensemble. The work received its premiere on June 8, 2007, at Earl Hall, Columbia University, New York, NY. The performance was given by the Manhattan Choral Ensemble, conducted by Thomas Cunningham, with cellist Clarice Jensen.

DURATION: c. 10’

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NOTES FOR PERFORMANCE

- Additional performance requirements:
 - ◇ c. 5 wine glasses, tuned to B \flat (wine glasses to be pre-tuned in consultation with cellist)
 - ◇ hammers
 - ◇ shortwave radios (quantity determined at discretion of the conductor)
 - ◇ Tibetan singing bowl
 - ◇ music stands to accommodate singers playing wine glasses and Tibetan singing bowl, operating radios, and clapping hands
- When no text is indicated, the chorus is to sing *ah*.
- All vowels indicated in vocalise sections are to be sung according to Latin pronunciation.
- Vertical arrows indicate cues in one voice (including cello) intended to trigger events in another.
- Rehearsal **A** through Rehearsal **B** is divided into a series of fragments, separated by solid barlines. (Dashed barlines occur within fragments as an aid to performance, but should have no bearing on phrasing.) Each fragment is driven by a particular voice (including cello), indicated above the uppermost staff in bold type.
- At Rehearsal **D**, the number of radios to be played (by members of the choir) is to be determined at the discretion of the conductor. Radios are to be pre-tuned at random to an unintelligible cacophony of stations and static. (No discernible music!) Volume on all radios should be set at or near the lowest possible audible level; enough radios should be employed so as to create a soft but present murmur.
- At Rehearsal **G**, those members of the chorus playing wine glasses are instructed to break glasses with hammers. A protective covering may be prepared beforehand at the discretion of the performers, so long as the sound of breaking glass is minimally impeded.
- Singers (and soloists particularly) may use tuning forks to prepare for entrances, at the conductor's discretion.

Evocation

in memoriam Maria Cruz

Patrick Castillo

senza misura ♩ = ca. 52

Soprano

Alto

Tenor

Bass

Violoncello

senza misura ♩ = ca. 52

p e solennemente

Vc.

poco

pochiss. rit.

A ♩ = 72-80

mp non vibrato $\frac{5}{4}$ ALTO $\frac{8}{4}$ *senza misura* CELLO

S.

mp

Fluctuate between F# and G at random speeds, *ad lib.* (not together), ranging from trills to notes as long as c. ↓

ff come pangiare; bright, nasal tone *molto*

A.

mp non vibrato

T.

B.

A ♩ = 72-80

sfp $\frac{5}{4}$ $\frac{8}{4}$ *senza misura* *feverish vib.*

poco *piu* *f* *rfz* ⁵

TENOR 4/4 CELLO 5/4

S. n

A. tr (h)

T. n

Vc. 4/4 5/4

p rhythm *ad lib.* (not together)

gliss.

mp *sfz* *mp* *gliss.*



pochiss. rit. A tempo

S. 5/4 **TUTTI** *f e disperatamente* 9/8 4/4 *port.*

poco più f; normal vocal tone

A. *poco più f; normal vocal tone* Following notated rhythms, *accel.*
a rhythm *ad lib.* (not together)

T. Following notated rhythms, *accel.*
a rhythm *ad lib.* (not together)

B. *poco f* *meno*
rhythm *ad lib.* (not together)

Vc. 5/4 *pochiss. rit.* 9/8 A tempo *accel. a c.* 4/4

sfz

senza misura ALTO **BASS**

molto *TUTTI* rhythm *ad. lib.* (not together) *sub. p* *p* Intone names of the deceased.

shout *whisper* *pochiss. rit.*

n *poco f* *n* *T1* *T2* *nunc* *o - ra* *mor - tis* *nos - trae*

senza misura *col legno batt.* *arco*

molto *sfz* *n* *sfz* *n* *sfz* *n* *f*

B **5/4** **senza misura**

1-3 voices (offstage, if possible) *pp* *ethereally* *sim.*

A - ve A - ve

1-3 voices (offstage, if possible) *pp* *ethereally* *sim.*

A - ve A - ve

n $\leftarrow p \rightarrow n$ *n* $\leftarrow \rightarrow n$

whisper: Intone names of the deceased. *sim.*

n $\leftarrow p \rightarrow n$ *n* $\leftarrow \rightarrow n$

whisper: Intone names of the deceased. *sim.*

B **5/4** **senza misura**

eroico *gliss.* *p* *mf* $\leftarrow f$ *sim.* *V*

f *5* *sf* *meno mosso* *più f*

C *c. 15"* *f* *n* **4/4**

S. S1: quem-i, quem-i-te, quem-i-se-re.:|| (*ad. lib.*, not together, repeat as necessary)
S2: ex-au-di, quem-i-te...:||
1" 1"

A. Intone names of the deceased, *mp.*

T. *f* *n*
||: quem-i-e-te-na, quem-i-e-te-re-na.:|| (*ad. lib.*, not together, repeat as necessary)

B. *f* *n*
||: ne-da, ie-ne-da, do-na ie-ne-da.:|| (*ad. lib.*, not together, repeat as necessary)

C *c. 15"* **4/4**

Wine glasses *c. 5 wine glasses, tuned to Bb.*

Tibetan singing bowl let ring-----

Shortwave radios *sfz* *n*

n The number of radios to be played (by members of the choir) is to be determined at the discretion of the conductor. Radios are to be pre-tuned at random to an unintelligible cacophony of stations and static. (No discernible music!) Volume on all radios should be set at or near the lowest possible audible level; enough radios should be employed so as to create a soft but present murmur.

Rubato *c. 15"* *sfp* *sim.* *maestoso* *più f*

Vc. *c. 15"*

D **4/4** *A tempo* (*♩ = 72-80*) *pp sotto voce* **5/4** **4/4**

S. *e - i - e* *pp sotto voce* *e - i - e*

A. *e - i - e* *e - i - e*

T. *pp sotto voce* *e - i - e* *e - i - e*

B. *pp sotto voce* *e - i - e* *e - i - e*

D **4/4** *A tempo* (*♩ = 72-80*) **5/4** **4/4**

Wine glasses

Shortwave radios

Vc. *sul pont.* *f* *gliss.* *sfp* *n* *f* *sfp* *sfp*

mp
A - ve

poco più f
A - ve

mp
e - i - e

poco più f
e - i - e

mp
(A1 only) A - ve

poco più f
e - i - e

poco più f
(T1 only) e - i - e

poco più f
e - i - e

poco più f
e - i - e

Wine glasses

Shortwave radios

Vc.
f
poco
normale
ff

7/8 3/4

7/8 3/4

E

Più mosso ♩ = ca. 88-96

senza
misura *f*

SOLO

4/**4**

5/**4**

TUTTI (div.)
mp come sopra

4/**4**

7/**4**

6/**4**

S.

TUTTI (div.)
p

A - ve_

A_

mm...

A.

SOLO

mp

oo_

TUTTI (div.)

mp come sopra

A - ve_

A_

TUTTI (div.)
p

mm...

T.

SOLO

f

TUTTI

p

mm...

B.

sfz

B1: (shout) ka!

p

mm...

E

B2: Intone names of the deceased.

senza
misura

Più mosso ♩ = ca. 88-96

4/**4**

5/**4**

4/**4**

7/**4**

6/**4**

Wine glasses

Shortwave
radios

Vc.

f

pizz.

6/4 **5/4** **4/4** **5/4** **4/4** **7/4**

S. A - ve_ A - ve_

A. A - ve_ A - ve_

T.

B.

6/4 **5/4** **4/4** **5/4** **4/4** **7/4**

Wine glasses

Shortwave radios

Vc.

7/4 6/4 5/4 4/4 5/4 4/4 7/4

S. *A* A - ve_ A - ve_

A. *A* A - ve_ A - ve_

T.

B.

7/4 6/4 5/4 4/4 5/4

Wine glasses *n*

Shortwave radios *n*

Vc. *n*

7/4 6/4 4/4 **F** 6/4 *Poco meno mosso* 5/4

S. *A* A - ve_ A - ve_ A-ve Ma-ri - a

A. *A* A - ve_ A - ve_ A-ve Ma-ri - a

T. *mp* A - ve A-ve Ma-ri...

B. *mp* A - ve A-ve Ma-ri...

mp legato
TUTTI

senza misura

S. A-ve ma-ris stel-la___ Su-mens il - lud A -
 (echo) Su-mens il - lud A -

A. A-ve Ma-ri - a___

T. SOLO *poco f; poco allegro*
 o-ra pro nobis peccatoribus nunc et in ora mor-tis nos-trae

B. A-ve ma-ris stel-la___ Su-mens il - lud
 A-ve Ma-ri - a___ Su-mes il - lud



S. - ve A - ve Fun-da nos in pa - ce Mu-tans E - vae no-men
 - ve

A. *pp (echo)* A - ve Fun-da nos in pa - ce
poco f *meno*

T. A - ve A - ve Fun-da nos in pa - ce Mu-tans E - vae no -
pp (echo) *poco f* *meno*

B. A - ve A - ve Fun-da nos in pa - ce
pp (echo) *poco f* *meno*

S. $\frac{9}{8}$ $\frac{5}{8}$ $\frac{3}{4}$
 E - vae no - men E - vae no - men E - vae no - men

A. SOLO
 DIVISI

T. men E - vae no - men E - vae no - men

B.

Vc. $\frac{9}{8}$ $\frac{5}{8}$ $\frac{3}{4}$ *senza misura*
f molto espr.

Vc. *dim.*

G $\frac{4}{4}$ $\text{♩} = \text{ca. } 140$ *senza misura*

S. *fp* *ff poss.*

A. SOLO *fp*

T. *fp* *ff poss.*

B. *fp* *ff poss.*

Half of chorus: *ah.*
 One quarter of chorus: ora pro nobis peccatoribus (rhythm *ad lib.*, not together; repeat as necessary)
 One quarter of chorus: nunc et in ora mortis nostrae (rhythm *ad lib.*, not together; repeat as necessary)
 Texts and vocalise should be distributed as evenly as possible among all tones in chord.
 Semi-chorus (c. 4 voices): Speak (unpitched) names of the deceased, *poco f.*, *presto poss.*

Wine glasses $\frac{4}{4}$ Break glasses with hammers! *sfz*

Tibetan singing bowl *sfz*

Vc. *ff*, bowed freely, *molto energico e sfrenatamente*, following this contour.

♩ = 72-80
(SOLO)

3/4 7/8 3/4 7/8 4/4 3/4

A. *e i e i e i e te-na e i e* *e i e te-na e i e*

TUTTI
p

e i e i e te-na e i e



3/4 5/8 3/4 7/8 3/4

S. *i e te - na*

(TUTTI)

A. *e i e i e i e te - na e i e i e* *e i e te-na*

Vc. *p*



3/4 2/4 3/4 5/8 4/4 5/8 3/4

S. *e ie ie i e te - na e ie*

(SOLO)

A. *e i e* *e i e i e i e te - na e i e*

T. *e ie ie i e te - na e ie*

B. *e ie ie i e te - na e ie*

Vc. *poco più, f* *p*

S. *e i e te-na*

A. *e i e i e te-na e i e e i e te-na e i e*

T. *ve - a e i e te-na*

B. *e i e te-na*

Vc. *n pp poss.*

Clapping hands

S. *a do-na ie-ne da*

A. *a*

T. *e i e e i e te i e do-na ie-ne da*

B. *e i e te-na*

Vc. *: sf > meno sf > sfz > poco <*

Clapping hands

2/4 4/4 7/8

S1: sing; S2: whisper

S. ex - au - di o - ra - tio - nem a

A. *poco f* e i e i e te - na me - i e i am. ei - am. e - i - am.

T. ex - au - di o - ra - tio - nem e i am.

B. ex - au - di o - ra - tio - nem e i am.

Vc. 2/4 4/4 7/8

Clapping hands

4/4 7/8

S. *n* *whisper*: Intone names of the deceased. *sim.* *sim.*

A. *n* *whisper*: Intone names of the deceased. *sim.* *sim.*

T. *n* *whisper*: Intone names of the deceased. *sim.* *sim.*

B. *n* *whisper*: Intone names of the deceased. *sim.* *sim.*

Vc. 4/4 7/8 *sim.*

Clapping hands

2/4 7/8 5/8 5/4 2/4

S. *n* *poco più f*

A. *n* *poco più f*

T. *n* *poco più f*

B. *n* *poco più f*

Vc. 2/4 7/8 5/8 5/4 2/4 *f* *gliss.* *molto*

Clapping hands

7/8 2/4 5/8 2/4 5/8 7/8

S. *pochiss. cresc.*

A. *pochiss. cresc.*

T. *pochiss. cresc.*

B. *pochiss. cresc.*

Vc. 7/8 2/4 5/8 2/4 *pp*

Clapping hands

5/8 5/8

