

PART 2 - The Project

## **Existence Precedes Essence**

by

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### **Existence Precedes Essence**

*Existence Precedes Essence* is divided into individual cells. Each of which represent a single idea of sound that is meant to blend into the next idea. The performers are limited to specific notes but they are encouraged to improvise on these notes in any way possible. The performers must play all notes written in each individual cell, however they can play in any order they decide, in any duration, in any figure (cluster, scale, etc.), in any rhythm, and in any length of repetition unless otherwise specified. The rhythms should, however, not maintain any ostinati or pulse-like regularity and are to be free of a sense of time (with an exception in the percussionist in measure 44). The performers will accomplish this without a break in the sound, phasing gradually into each new cell, unless otherwise notated. All dynamics should match what is written in the score, however the dynamics may adjust as the music determines. The performers should interpret the certain performance suggestions however they please, including aspects of phrasing, articulation, pedaling, and comments like "short and fast." Performers should discuss these ideas during rehearsals and make choices. Any of the instruments may be substituted for another if the designed instrument is unavailable. *Existence Precedes Essence* should not be conducted and all the performers must be aware of their surroundings. The piece ends when the performers stand.

### **Clarification of unconventional notation**

Dashed bar lines are used to give the illusion of one cell blending into the next. Solid bar lines appear where all the performers should be at an area of arrival. No bar lines represent an order of notes, free to be any time length desired. Where *[Ix]* is found in the score, the event or cell should only be performed one once by the individual performer that it applies to.

Existence Precedes Essence

David Robert Gibson

Score

Flute

Clarinet in B $\flat$

Tenor Sax.

Percussion

Guitar

Piano

Violin

Viola

Cello

*slow long notes*

*triangle w/ relative rhythm*

*vib. w/ bow*

*ped. [1x]*

*p* *mp* *mf* *f* *p*

*p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f*

# Existence Precedes Essence

8

Fl. *p* *mf* *f* *f*

B $\flat$  Cl. *p* *mf* *f* *f*

T. Sx. *p* *mf* *f* *f*

Perc. wood block *mf* cym. roll [1x] *f*

Gtr. *mf* *f* strum *mf*

Pno. *ff* *ff*

Vln. *f*

Vla. *f*

Vc. *f*



# Existence Precedes Essence

*all durations & dynamic levels*

20

Fl.

B $\flat$  Cl.

T. Sx.

Perc.

Gtr.

Pno.

Vln.

Vla.

Vc.

*> silence*

*> silence*

*p*

*triangle*

*p*

*strum [1x] [1x] slow down*

*f*

*mf*

*[1x] slow down*

*p*

*arco*

*p*

*pp*

*arco*

*pp*

*arco*

*pp*

The musical score is arranged in a vertical staff format. The instruments listed on the left are Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Trombone Saxophone (T. Sx.), Percussion (Perc.), Guitar (Gtr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score begins at measure 20. The Flute part has a treble clef and a key signature of two sharps (F# and C#), with a dynamic level of *p*. The B-flat Clarinet part has a treble clef and a key signature of one flat (B $\flat$ ), with a dynamic level of *p*. The Trombone Saxophone part has a treble clef and a key signature of one flat (B $\flat$ ), with a dynamic level of *p*. The Percussion part has a treble clef and a key signature of one flat (B $\flat$ ), with a dynamic level of *p*. The Guitar part has a treble clef and a key signature of two sharps (F# and C#), with a dynamic level of *f* and *mf*. The Piano part has a grand staff (treble and bass clefs) and a key signature of two sharps (F# and C#), with a dynamic level of *p*. The Violin part has a treble clef and a key signature of one flat (B $\flat$ ), with a dynamic level of *p*. The Viola part has a bass clef and a key signature of one flat (B $\flat$ ), with a dynamic level of *pp*. The Violoncello part has a bass clef and a key signature of one flat (B $\flat$ ), with a dynamic level of *pp*. The score includes various musical notations such as rests, notes, and dynamic markings.

# Existence Precedes Essence

26

Fl. *together [1x]*

*p* *slow down*

B♭ Cl. *together [1x]*

*p* *slow down*

T. Sx.

26

Perc. *triangle [1x]*

*mp*

*vib.*

26

Gtr. *[1x]*

26

Pno.

26

Vln. *together [1x]*

*p* *slow down*

*together [1x]*

Vla. *p* *slow down*

*together [1x]*

Vc. *p* *slow down*





# Existence Precedes Essence

37 *short & fast*

Fl. *pp* *mf* *short & fast* *pp*

B♭ Cl. *p* *mf* *short & fast* *pp*

T. Sx. *p* *mf* *short & fast* *p*

Perc. *mf* *f*

Gtr. % % % % % %

Pno.

Vln. *short & fast* *pp* *mp* *mf*

Vla. *short & fast* *pp* *mp* *mf*

Vc. *pp* *mp* *mf*

Detailed description: This page of a musical score, titled "Existence Precedes Essence", covers measures 37 through 42. The score is for a chamber ensemble including Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trumpet in F (T. Sx.), Percussion (Perc.), Guitar (Gtr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute, B♭ Clarinet, and Trumpet parts feature dynamic markings of *pp*, *mf*, and *pp*, with the instruction "short & fast" appearing above the first three measures. The Percussion part includes "vib. w/bow" and "cym. w/bow [1x]" with dynamics *mf* and *f*. The Guitar part consists of six measures marked with a slash and percent sign (%). The Piano part is indicated by a brace but contains no notation. The Violin, Viola, and Violoncello parts have dynamics *pp*, *mp*, and *mf*, with the instruction "short & fast" above the first measure. The Violin and Viola parts also feature crescendo and decrescendo hairpins. The Violoncello part has dynamics *pp*, *mp*, and *mf* with hairpins. The score is written in treble clef for most instruments, with the Viola and Violoncello in bass clef. The key signature has one sharp (F#).

# Existence Precedes Essence

43

Fl. *f*

B $\flat$  Cl. *f*

T. Sx. *f*

Perc. *mf* *vib. repeat at own tempo*

Gtr. *mf*

Pno. *mf*

Vln. *short & fast* *f*

Vla. *short & fast* *f*

Vc. *short & fast* *f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

# Existence Precedes Essence

47

Fl. *f* *clicking* *p* *silence*

B♭ Cl. *mf* *f* *p* *silence*

T. Sx. *mf* *f* *p* *silence*

Perc. *silence*

Gtr. *f* *w/slide* *strum inside the piano* *f* *p* *silence*

Pno. *f* *fast gliss.* *forearms [1x]* *fast & Staccato* *mf* *silence*

Vln. *f* *fast gliss.* *p* *p* *pp* *silence*

Vla. *f* *fast gliss.* *p* *p* *pp* *silence*

Vc. *f* *fast gliss.* *p* *p* *pp* *silence*

*strum behind the nut solo [1x]*

**Existence Precedes Essence**

52

Fl.

B $\flat$  Cl.

T. Sx.

52

Perc.

52 *slow & legato*

Gtr.

52

Pno.

52

Vln.

Vla.

Vc.

The image shows a page of a musical score for the piece 'Existence Precedes Essence'. The score is arranged in a vertical layout with instrument names on the left and their corresponding staves on the right. The instruments listed are Flute (Fl.), B-flat Clarinet (B $\flat$  Cl.), Tenor Saxophone (T. Sx.), Percussion (Perc.), Guitar (Gtr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The number '52' is written above the staff for each instrument. The Guitar staff is the only one with musical notation, starting with a treble clef and the tempo marking 'slow & legato'. The notation includes a series of eighth notes, followed by a half note with a fermata, and then a few more notes with fermatas. The Piano and other instruments have empty staves with only a brace or bracket indicating their presence.

# Existence Precedes Essence


56

Fl. *fast clicking*  
 || — x —  
 < **mp** > silence

B $\flat$  Cl. *fast clicking*  
 || — x —  
 < **mp** > silence

T. Sx. *fast clicking*  
 || — x —  
 < **mp** > silence

Perc. 56 *cym. w/bow [1x]* *triangle [1x]*  
 || — o — ||  
**mp** >

Gtr. 56  
  
 > silence

Pno. 56

Vln. 56 *scrape strings w/bow*  
 || — x —  
 < **pp** > silence

Vla. *scrape strings w/bow*  
 || — x —  
 < **pp** > silence

Vc. *scrape strings w/bow*  
 || — x —  
 < **pp** > silence