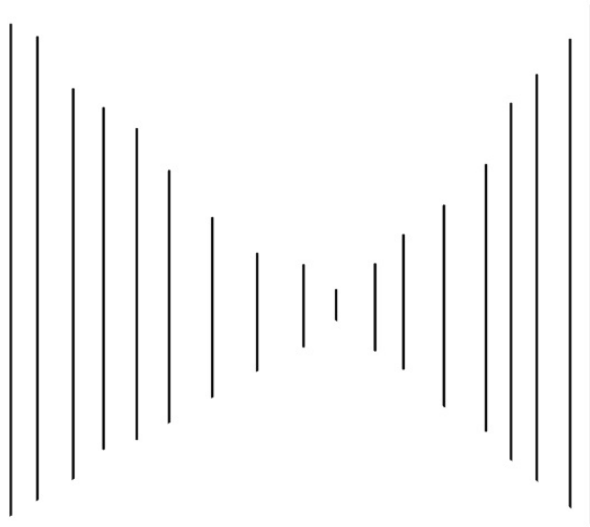


Alicia Castillo

Billow

for 4 or more pitched instruments



2024

PROGRAM NOTE

Billow is an open score work for any 4 or more pitched instruments. The piece is inspired by the comings and goings of various elements; billowing grass and clouds, or swells of waves continuously retreating and returning in surging masses. Emotions and thoughts also come and go in unpredictable swells- sometimes overwhelming, at other times steadier with only subtle ripples of change. I intended to capture this experience and explore a narrative that starts and ends at the highest amplitude of a surging wave. *Billow* was premiered by Wild Up at Denison University's 2024 TUTTI Festival in Granville, Ohio.

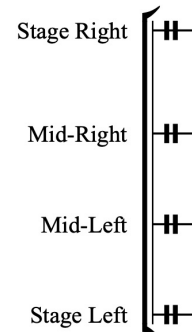
PERFORMANCE NOTES

Performers will need a stopwatch to coordinate events in the piece. Approximate durations of all events are indicated with a timestamp notation relative to the stopwatch. Five seconds has been built into the beginning of the piece so that performers have time to coordinate the start of their stopwatches and begin the first gesture together at 0:05.

Start clocks
together

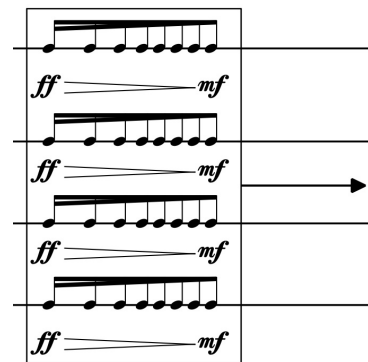
0:00

Performers will read from the full score. Individual parts in the score are labeled according to the performer's seating position on the stage, as the piece contains spatial movement. Performers can choose any part, regardless of their instrument. You may want to consider the program order/ concert staging and distribute parts based on ease of staging arrangement. Parts do not have to be evenly doubled if a group larger than 4 performers is playing the piece. For example, an ensemble of 5 or 7 performers can choose any part, as long as they sit in the area of the corresponding stage position labeled on their part.



Only repeat a figure if there is a box surrounding it, extended with an arrow. Otherwise, play the gesture once and move on to the next event at the indicated time,

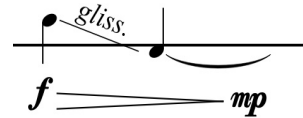
Players that double a part with another performer do not need to be perfectly synchronized on box notation gestures.



Pitch collections are written above time indications and are indicated in concert pitch. Follow the indicated collections as they change throughout the piece as well as the recommended registers for each section. No one pitch has more weight than another.

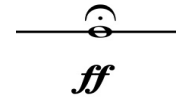
Choose any pitch(es) from the following collection in your instrument's middle register:
D, Eb, F, G, A Bb, C

Use any pitch needed for the start of the glissando figure, however, make sure the note that is sustaining in the figure is part of the pitch collection at that moment.



Instruments that cannot smoothly glissando can ignore the "gliss." notation and instead switch from one pitch to the other as long as they follow the indicated dynamics. Instruments that are able to play multiple pitches at once can form chords with the notes from the indicated pitch collection.

Instruments that cannot sustain or have very rapid decay can choose to tremolo between a single pitch or 2 pitches in place of sustaining held figures.



Vary the speed of the box notation gestures and try not to get locked into a steady pulse with other performers. Box notation gestures in the beginning if the piece should occur more rapidly and gradually slow down/ lengthen as it moves towards the middle of the piece. Gestures in boxes should speed up and grow frantic in energy as the piece moves from 6:00 to the end in one large crescendo.

Billow

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Choose any pitch(es) from the following collection in your instrument's middle register:

D, Eb, F, G, A Bb, C

Change pitches as desired
Sharp, rapid attacks
Repeat until next cell

Use a single pitch for the gesture,
Switch to a new pitch upon repetition

Start clocks together

0:00 0:05 0:10 0:11 0:16 0:17 0:27 0:37 0:43

Stage Right
Mid-Right
Mid-Left
Stage Left

ff ff ff ff mf ff

Continuously stagger entrances, flowing from left to right each time. Repeat rapidly until next cell, creating an overall crescendo.

Change pitches as desired for each gesture
Stagger entrances and rapidly repeat until next cell

Begin to expand into upper and lower registers

0:45 0:51 0:52 1:10 1:17 1:18 1:50 1:58

S. R.
M. R.
M. L.
S. L.

ff > mp ff > mp f > mp f > mp mf > p

gliss.

Reduced collection:
Eb, Bb A, G, F

Reduced collection:
Bb, A, G, F

Reduced collection:
G, F

1:59 2:07 2:09 2:45 2:54 2:57 3:08

Stagger entrances; Wait 2-3 seconds before repeating. Begin to stretch and lengthen gestures

S. R.
M. R.
M. L.
S. L.

mf > p mf > p mp > pp p > n

Play a concert **G** in either your low or high register. Find an octave that allows the note to be "thin" and sustain as even as possible

Begin small dynamic swells

Continue small, uneven swells. In your low or high register, play any of the following pitches:

A^b G F

Continue; Pitch collection options: **B^b A^b G F E^b**

3:10

3:25

3:45

4:00

4:10

Musical score for four staves (S. R., M. R., M. L., S. L.) showing sustained notes with dynamic swells. The notes are marked with *pp* and *mp*. Slanted lines indicate the direction of the swells.

Any register- pitch collection options: **B^b A^b G F E^b C D**

4:19

4:26

4:33

4:55

Musical score for four staves showing dynamic swells from *p* to *mf*. Includes glissando markings and a transition arrow between sections.

New Collection: **D, E^b, F, G, A, B^b, C**

5:16

5:21

5:26

5:40

Musical score for four staves showing dynamic swells from *pp* to *f*. Includes glissando markings and a transition arrow between sections.

New collection:
A, Bb, C, D, E, F, G

More frantic; less time in between gestures
Speeding up

5:51 5:56 6:01 6:10 6:13

S. R. *pp* < *mf* *pp* < *f* *mp* < *f* *pp* < *mf* *pp* < *f*

M. R. *pp* < *mf* *pp* < *f* *mp* < *f* *pp* < *mf* *pp* < *f*

M. L. *pp* < *mf* *pp* < *f* *mp* < *f* *pp* < *mf* *pp* < *f*

S. L. *pp* < *mf* *pp* < *f* *mp* < *f* *pp* < *mf* *pp* < *f*

Begin moving back to middle register- **D, Eb, F, G, A, Bb, C**

Even more frantic; less time in between gestures.
Keep speeding up

Middle register:
D, Eb, A, Bb, C

Rapid swells

Middle register:
D, A, Bb, C

Sharp, rapid attacks

6:15 6:24 6:34

S. R. *mp* < *f* *p* < *ff* *ff*

M. R. *mp* < *f* *p* < *ff* *ff*

M. L. *mp* < *f* *p* < *ff* *ff*

S. L. *mp* < *f* *p* < *ff* *ff*

D, Bb, C

D, C

All players:
D (any octave)

All players:
C (7th above)

6:41 6:47 6:48 6:54 6:58 7:01 7:05

S. R. *ff* *ff* *pp* < *ff*

M. R. *ff* *ff* *pp* < *ff*

M. L. *ff* *ff* *pp* < *ff*

S. L. *ff* *ff* *pp* < *ff*