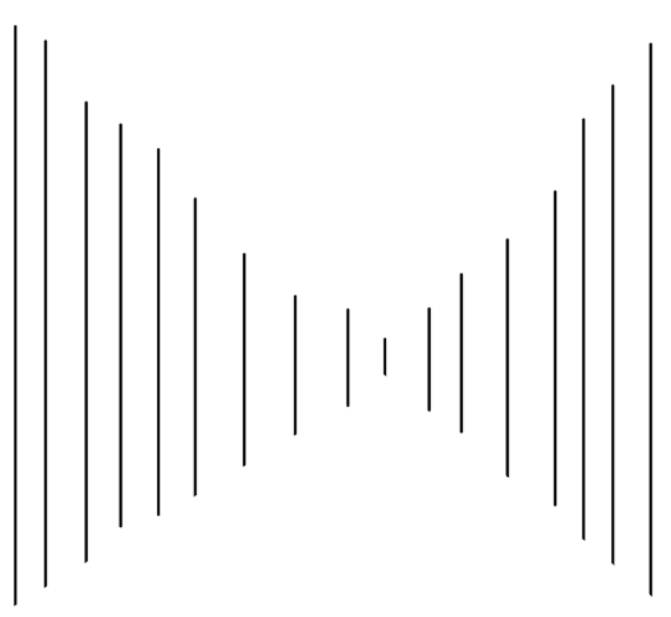


Alicia Castillo

Billow

for 4 or more pitched instruments



2024

PROGRAM NOTE

Billow is an open score work for any 4 or more pitched instruments 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 as well as explore a non-traditional form by starting and ending at the highest amplitude of a surging wave. *Billow* was written for Wild Up and premiered 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.

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 gestures (example- stage left, stage right, etc.). Players 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.

PERFORMANCE NOTES CONTINUED

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.

Vary the speed of the box notation gestures and try not to get locked into a steady pulse with other performers. Gestures in the boxes in the beginning 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.

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

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.

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.

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.

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

Start clocks together

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

0:00

0:05

0:10

0:11

0:16

0:17

0:27

0:37

0:43

Musical score for the first section of 'Billow'. It consists of four staves: Stage Right, Mid-Right, Mid-Left, and Stage Left. The notation includes rhythmic patterns (vertical lines and stems) and dynamic markings (*ff*, *mf*). A box highlights the section from 0:17 to 0:27, where the dynamics transition from *ff* to *mf*. Arrows indicate the flow of the music between sections.

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

0:45

0:51

0:52

1:10

1:17

1:18

Musical score for the second section of 'Billow'. It consists of four staves: S. R., M. R., M. L., and S. L. The notation shows staggered rhythmic entries and dynamic markings (*ff*, *mp*, *f*). A box highlights the section from 1:18 onwards, where a glissando is indicated. Arrows indicate the flow of the music between sections.

Begin to expand into upper and lower registers

Reduced collection:
Eb, Bb A, G, F

Reduced collection:
Bb, A, G, F

Reduced collection:
G, F

1:50

1:58

1:59

2:07

2:09

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

2:45

2:54

2:57

3:08

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Musical score for four voices: Soprano Right (S. R.), Mezzo Right (M. R.), Mezzo Left (M. L.), and Soprano Left (S. L.). The score is divided into four time segments. In the first segment (1:50-2:07), each voice part has a half note with a dynamic marking from *mf* to *p*. In the second segment (2:09-2:45), the voices have a half note with a dynamic marking from *mf* to *p*, and the Mezzo Left part includes a sixteenth-note scale. In the third segment (2:45-2:57), the voices have a half note with a dynamic marking from *mp* to *pp*. In the fourth segment (2:57-3:08), the voices have a half note with a dynamic marking from *p* to *n*. The reduced collections are: **Eb, Bb A, G, F** (1:50-2:07), **Bb, A, G, F** (2:45-2:57), and **G, F** (2:57-3:08).

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:

Ab G F

Continue; Pitch collection options:

Bb Ab G F Eb

3:10

3:25

3:45

4:00

4:10

4:19

Musical score for four voices: Soprano Right (S. R.), Mezzo Right (M. R.), Mezzo Left (M. L.), and Soprano Left (S. L.). The score is divided into four time segments. In the first segment (3:10-3:25), each voice part has a half note with a dynamic marking from *pp* to *mf*. In the second segment (3:25-3:45), the voices have a half note with a dynamic marking from *pp* to *mf*. In the third segment (3:45-4:00), the voices have a half note with a dynamic marking from *pp* to *mf*. In the fourth segment (4:00-4:19), the voices have a half note with a dynamic marking from *pp* to *mf*. The pitch collection options are **Bb Ab G F Eb**.

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Any register- pitch collection options:
Bb Ab G F Eb C D

4:26 4:33 4:55 5:16 5:21

S. R. *p* < *mf* *p* < *mf* *p* — *mf* *pp* < *mf* *pp* < *f*

M. R. *p* < *mf* *p* < *mf* *p* — *mf* *pp* < *mf* *pp* < *f*

M. L. *p* < *mf* *p* < *mf* *p* — *mf* *pp* < *mf* *pp* < *f*

S. L. *p* < *mf* *p* < *mf* *p* — *mf* *pp* < *mf* *pp* < *f*

New Collection:
D, Eb, F, G, A, Bb, C

5:26 5:40 5:51 5:56 6:01

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

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

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

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

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

More frantic; less time in between gestures.
Speed up

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**

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

6:10 6:13 6:15 6:24 6:34

S. R. *pp* < *mf* *pp* < *f* *mp* — *f* *p* < *ff* *ff*

M. R. *pp* < *mf* *pp* < *f* *mp* — *f* *p* < *ff* *ff*

M. L. *pp* < *mf* *pp* < *f* *mp* — *f* *p* < *ff* *ff*

S. L. *pp* < *mf* *pp* < *f* *mp* — *f* *p* < *ff* *ff*

D, Bb, C

D, C

All players: **C** (any octave)

All players: **D** (9th above)

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

S. R. *ff* *ff* *pp* — *ff* *ff*

M. R. *ff* *ff* *pp* — *ff* *ff*

M. L. *ff* *ff* *pp* — *ff* *ff*

S. L. *ff* *ff* *pp* — *ff* *ff*