Suite from
No Sleep for The Wicked

a ballet in seven parts

(ca. 20:00)*

2008

Christopher Gainey

* options for shorter subsets of suite outlined on “Initial Considerations for Performance” page.

Suite from
No Sleep for The Wicked
a ballet in seven parts

Initial Considerations for Performance:

1. The extended piano techniques used in the piece will not damage the instrument in any way. Three different pianos have been used for readings of this piece, and none have been any worse for wear.

2. This suite is rather long and if time is an issue, subsets of the suite may be performed (movement numbers of the suite correspond to their position within the full ballet):

    - Mvt. I alone (ca. 6:00)
    - Mvt. IV alone (ca. 6:00)
    - Mvt. V alone (ca. 6:00, separate cello solo under the title *Dreamless Sleep*)
    - Mvts. I, IV and VI (ca. 16:00)
    - Mvt. IV, V and VI (ca. 15:00)

3. The composer would be happy to supply the "bows" of rosin-coated trimmer line as well as assist in rehearsal by demonstrating their use.

To:

Jeremy Starr, Emily Fenton, Cheryl Poduska, Hilary Hott,
Emmalee Hunnicutt, Chris Sande , John Griffin

Special Thanks:

David Gompper, Curtis Curtis-Smith,
Ray Chester and Dr. Bruno Amato

Performance Notes

Instrumentation

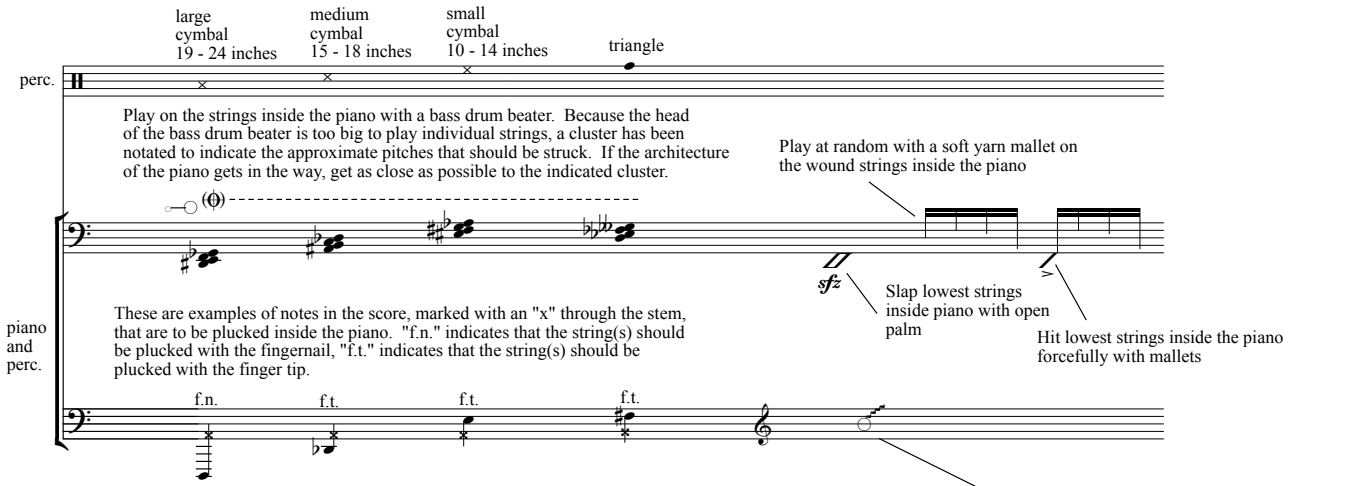
flute (doubling piccolo)
clarinet in B-flat (doubling bass clarinet)
violin
cello
piano
1 percussionist (see below)
(this piece is meant to be performed with a conductor)

For more information, or to contact the composer, please visit:

www.christophergainey.com

1. The percussion instruments required to play this piece are 3 suspended cymbals (small, medium and large) and a triangle. These are notated as shown below in the first staff. The percussionist should play the cymbals with yarn mallets.

2. The percussionist and pianist for this piece are asked to play inside the piano as indicated below in the second and third staves



3. In certain places in the score, a series of repeated notes is contained under an accelerando/ decelerando beam. In these repeated figures, it is more important to realize the gesture than play the exact number of notated attacks. One of these figures occurs in m. 5 and is notated with a fermata. In this instance the conductor and flute player must work together to give a clear downbeat for the rest of the ensemble in the next measure. In all other instances this type of gesture must fit within the confines of the prevailing meter.

4. The symbol is used for the woodwinds and strings in this piece to indicate that their attack should be imperceptible.

5. The symbol is used to indicate that the performer is to bow the string inside the piano with a resin-coated length of nylon trimmer line (weed wacker cord). Trimmer line, that is of at least .05 in. (.13cm) in diameter and made by a company named "Arnold" seems to work the best. Rosin that seems to adhere well to this trimmer line is Taylor's "dark, natural rosin" designed for violin, viola or cello. "Bow" the piano strings by threading the trimmer line around the strings of the indicated pitch. Then, by pulling both ends of the trimmer line, drag the rosin-coated nylon cord across the strings of the piano similar to the way the hair of a bow contacts the strings of a cello.

6. The symbol is used for the strings in this piece to indicate that the performer should dig in momentarily with the bow to produce a "scratchy" tone.

7. When performing this piece, the lid of the piano should be removed.

8. The fingerings specified for the flute have been taken from Robert Dick's book, "The Other Flute." The fingerings for the clarinet in this piece have been taken from a fingering chart created by Paul Zonn used by permission in Alfred Blatter's book, "Instrumentation and Orchestration."

Preparation

1. Before performing or rehearsing this piece, it is necessary to thread the "bows" (trimmer lines) around the appropriate strings inside the piano.
    a. For higher pitches, the bows should be threaded around all the strings inside the piano that correspond to the specified note.[1]
    b. Due to differences in piano architecture (e.g. grand vs. baby grand), it may be necessary to displace the bowed notes by an octave in either direction. The notes specified in the score assume the use of a full-size grand piano. To correct for the architectural difference of the baby-grand piano, for example, the bowed-note D3[2] played by the percussionist was lowered by one octave to D2.
    c. It is necessary to liberally apply rosin to the "bows" prior to each performance or rehearsal. If possible, use the same bows for each performance as they will over time build up a base of rosin that is beneficial to the sound.
    d. Care must be taken to keep the bowed notes rather quiet. As these notes are meant to create a background texture, very little upward pressure (i.e. upward meaning a pulling force perpendicular to the string) is needed to produce the sound. If a pitch is difficult to produce, the performer should first increase the speed at which the bow is drawn across the string(s), rather than increasing the upward pull on the bow.

2. Throughout this piece there are various effects beyond bowing the piano strings that are produced inside the piano. In order to make these effects easier for the performers it is recommend that a color-coded labeling system be employed.
    a. The dampers corresponding to the specified pitches may be marked with Post-it® "flags" (manufactured by 3M Office supplies division). These "flags" come in a variety of colors and are sticky enough to adhere reliably to the dampers inside the piano throughout the performance, without leaving any residue when they are removed.
    b. It is recommended that the choice of color be left up to the performers as different performers may have different color preferences. The pitches that should be labeled are:

Color 1 (plucked notes in mvt. IV)		**Color 2 (bass drum beater cluster notes in mvt. IV)[3]**				**Color 3 (piano harmonics in mvt. VI)**
D-flat 2	C3	**(cluster 1)**	**(cluster 2)**	**(cluster 3)**	**(cluster 4)**	F-sharp 1
E3	B2	D-sharp 2	A-sharp 2	(E-sharp 3)	(G-double flat 3)	G 1
F-sharp 3	D2	E2	(B2)	(F-sharp 3)	(F-flat 3)	A-flat1
		F2	(C3)	G3	E-flat 3	
		G-flat 2	D-flat 3	A-flat 3	D3	

[1] The lowest notes of the piano have 1 string, some of the middle register notes have two strings, and the higher notes of the piano have three strings

[2] Octave location of pitch is specified as follows: one octave below middle C = C3, middle C = C4, one octave above middle C = C5 and so on in both directions

[3] These notes should be labeled last as there is some overlap from other categories (notes affected in parentheses). Due to the fact that these clusters indicate a range of the strings to be struck with the bass drum beater, it is only necessary to give the performer a general idea of the location of the pitches. Thus, pitches that are already labeled do not need to be labeled again. As stated in the performance notes, the architecture of the piano will most likely not allow for the exact pitches to be struck. The performer should simply try to get as close as possible while maintaining the contour of the gesture created with the four clusters.

No Sleep for the Wicked is a ballet in seven parts based upon my battles with insomnia. Specifically, it evokes the changes in one's perception of time and state of mind as the seemingly endless night drags on. I have chosen a line of poetry that reflects the mood of the music as the title for each movement. These four movements serve as a suite that has been excerpted from the ballet to be performed in a concert setting separate from the dance.

I. "…Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds…"
- Thomas Gray
Elegy Written in a Country Churchyard

IV. "…The clocks are striking, calling to each other,
And one can see right to the edge of time…
- Rainer Maria Rilke, trans. Robert Bly
To Say Before Going to Sleep

V. "…The silence of that dreamless sleep,
I envy now too much to weep…"
- George Gordon, Lord Byron
And Thou Art Dead, As Young and Fair

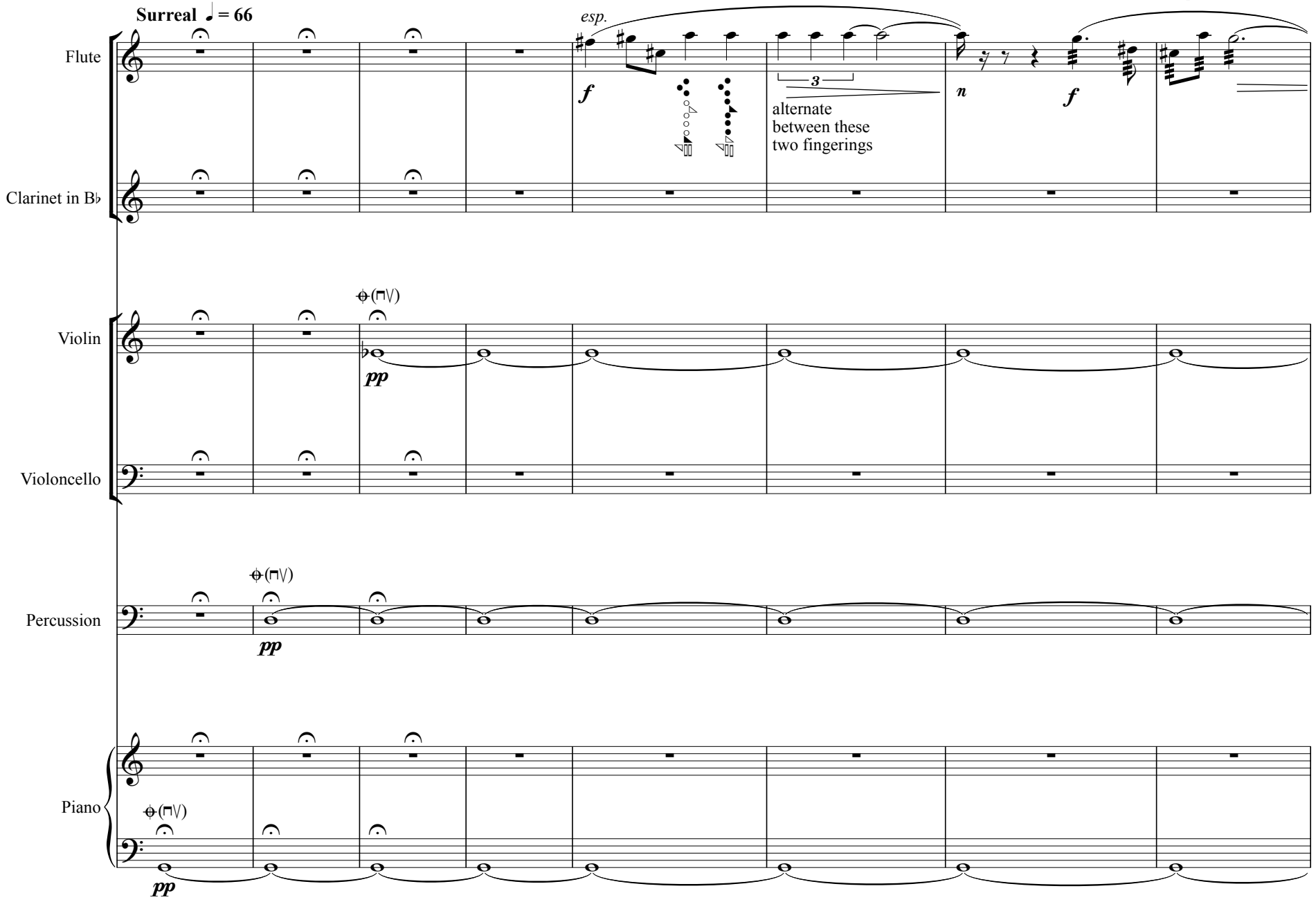
VI. "In all its raucous impudence
Life writhes, cavorts in pallid light…"
- Charles Baudelaire, trans. Norman R. Shapiro
The End of the Day

I. "...Now fades the glimmering landscape on the sight, And all the air a solemn stillness holds..."

- Thomas Gray

Transposed Score

Christopher Gainey (2008)



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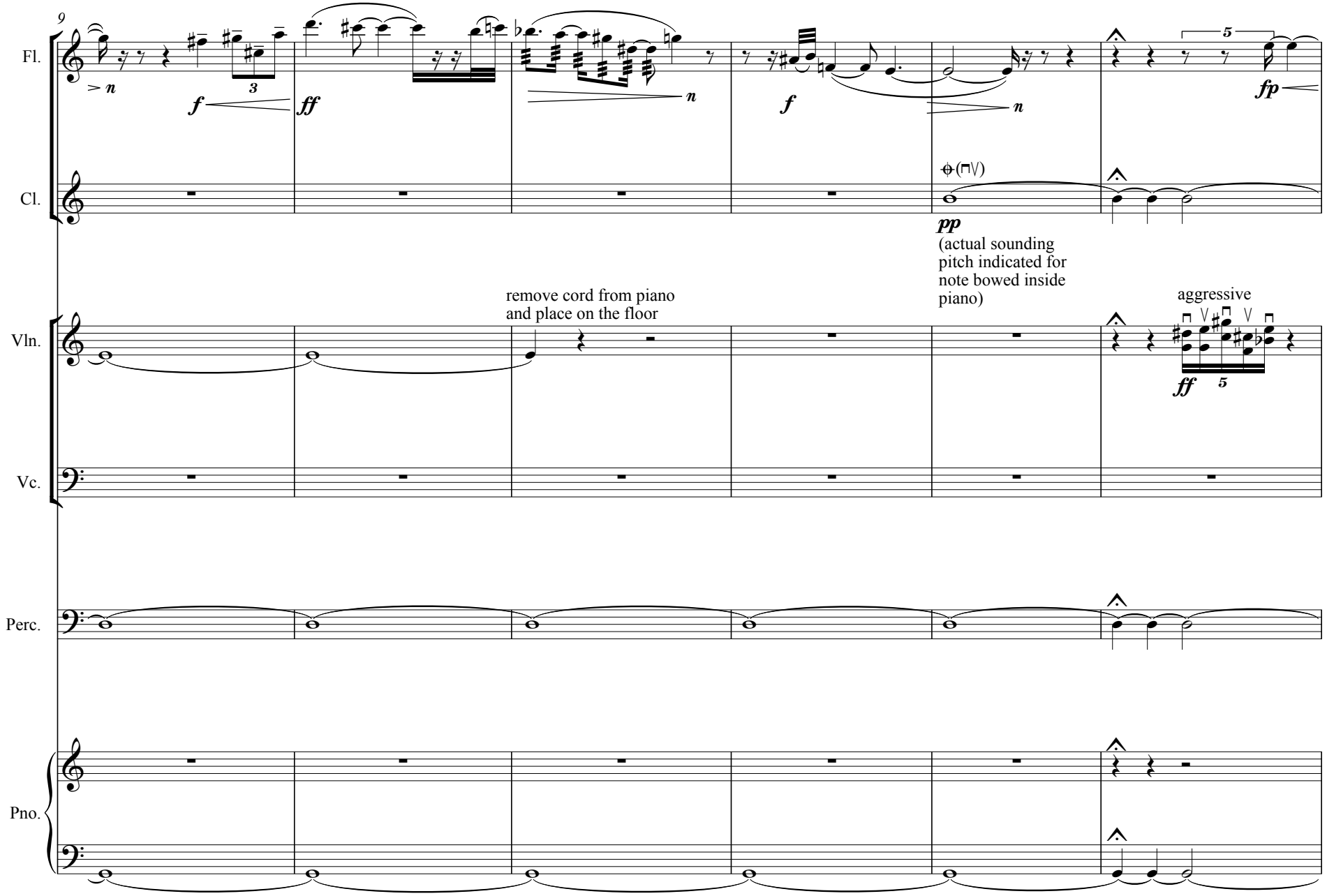
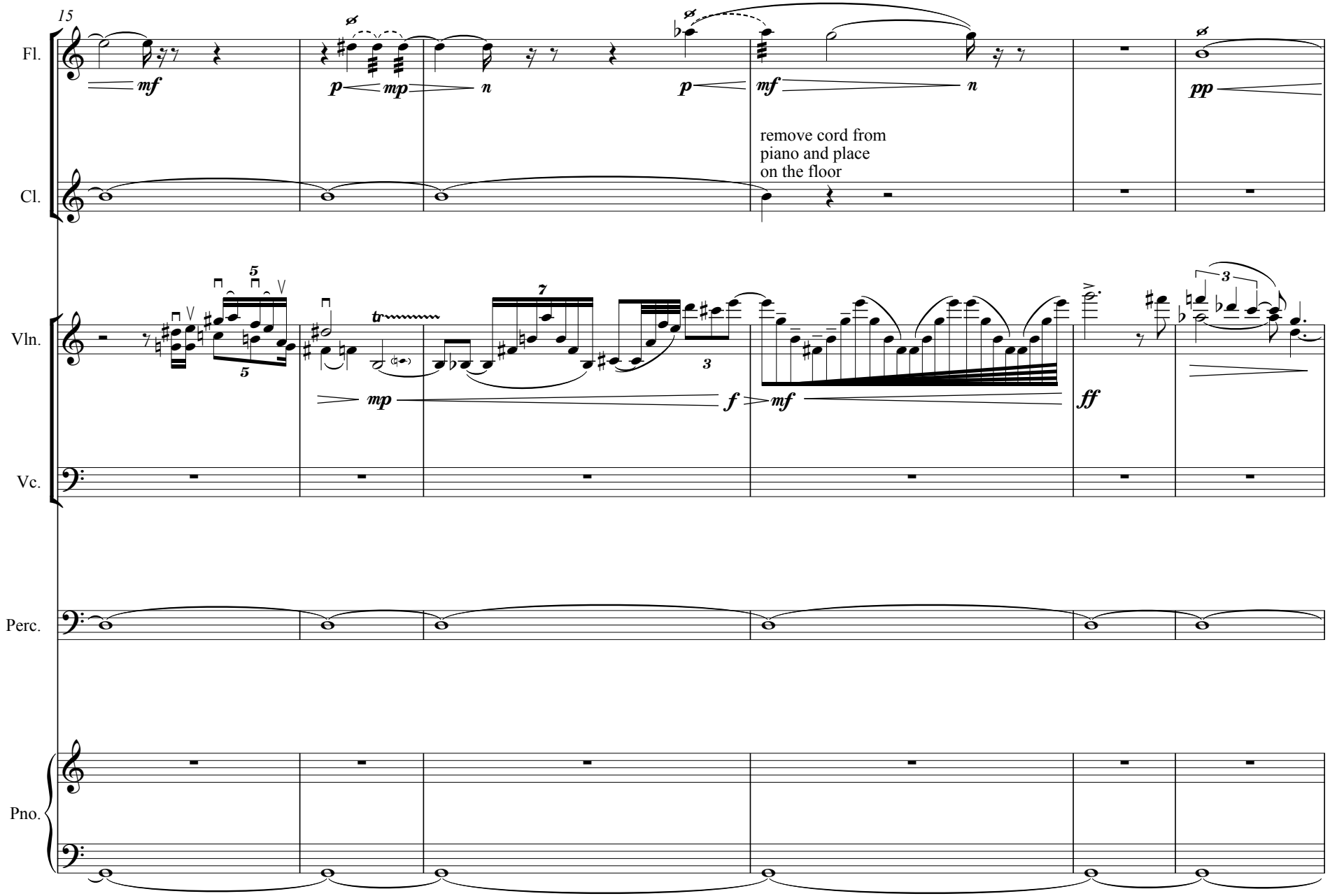
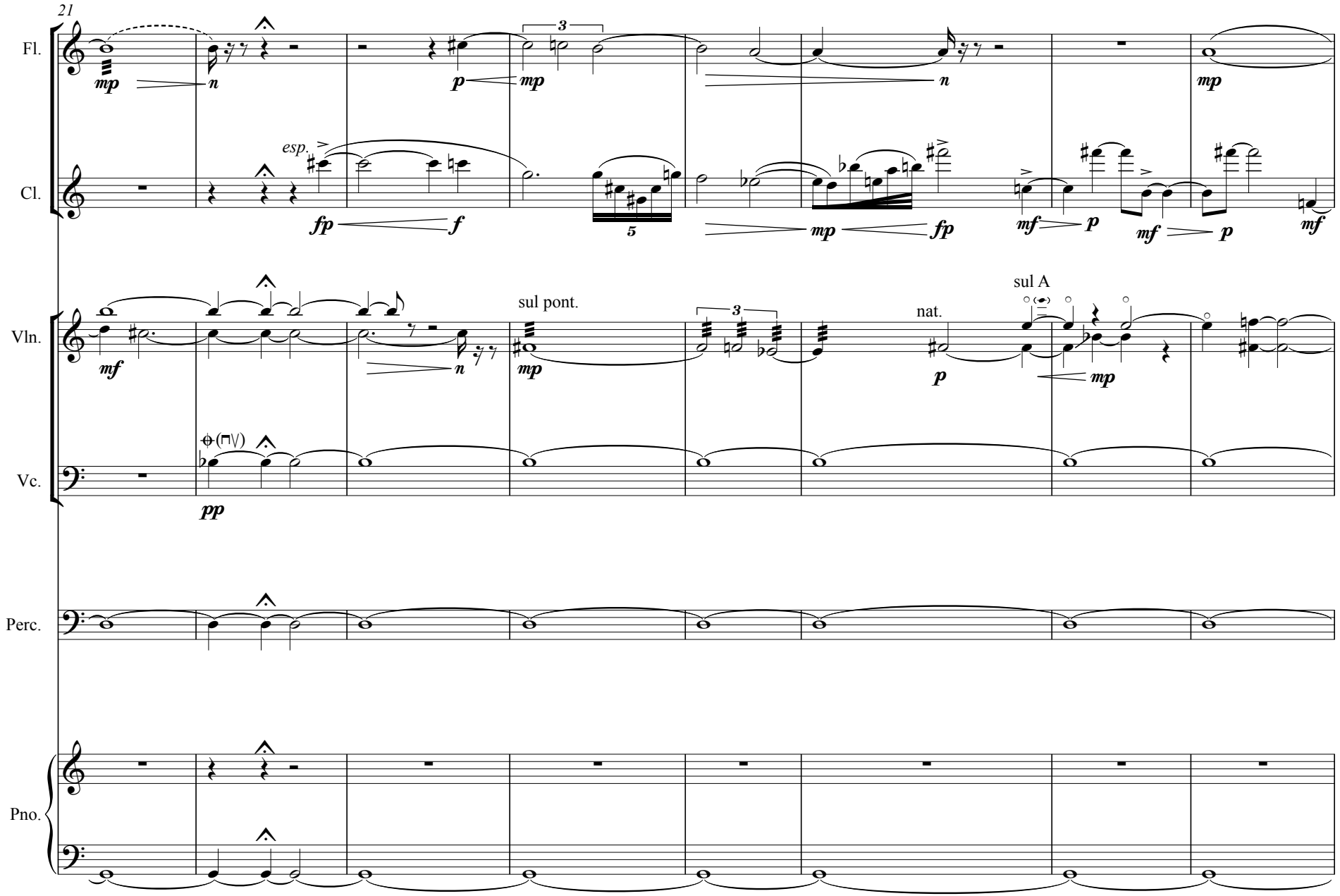
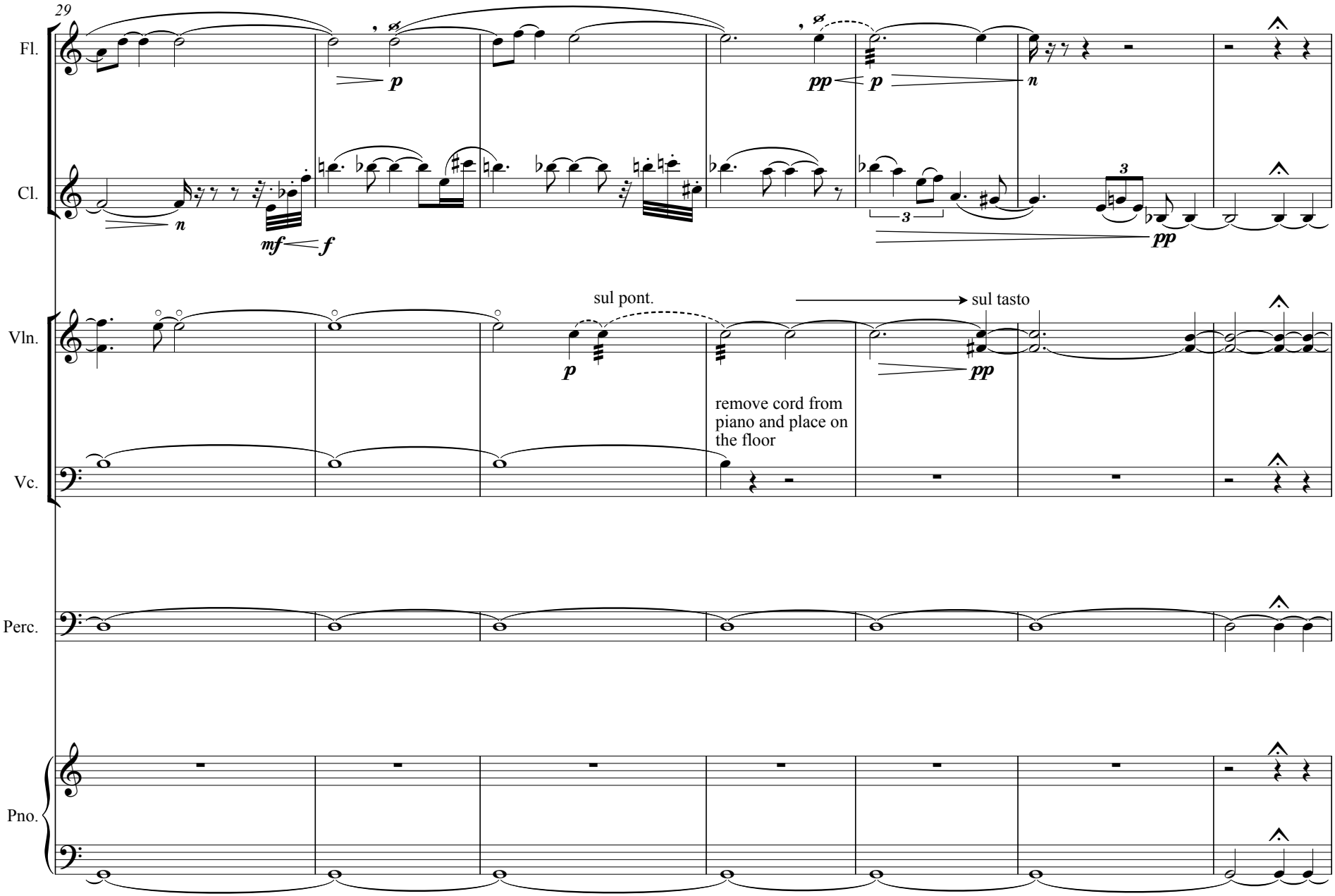
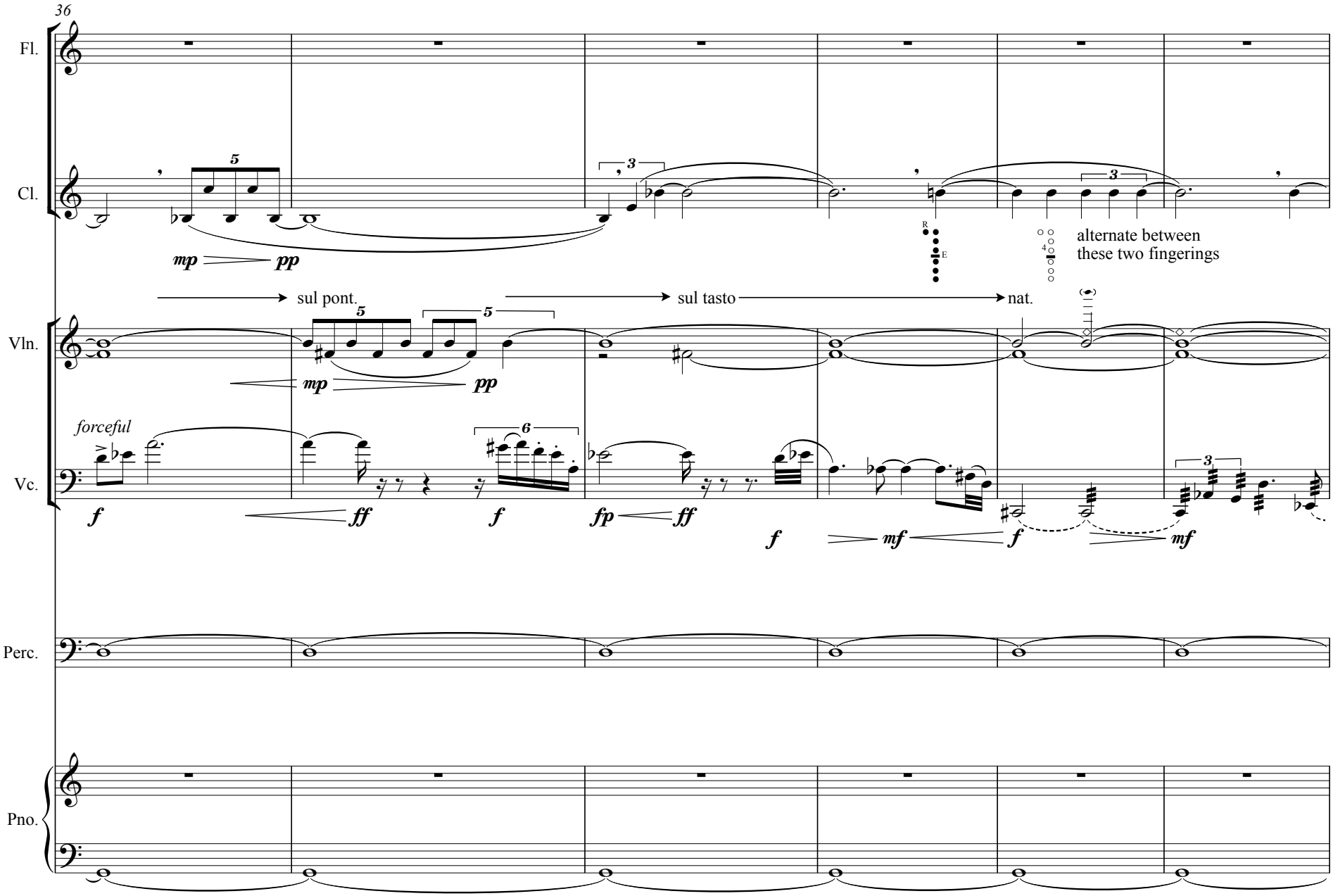
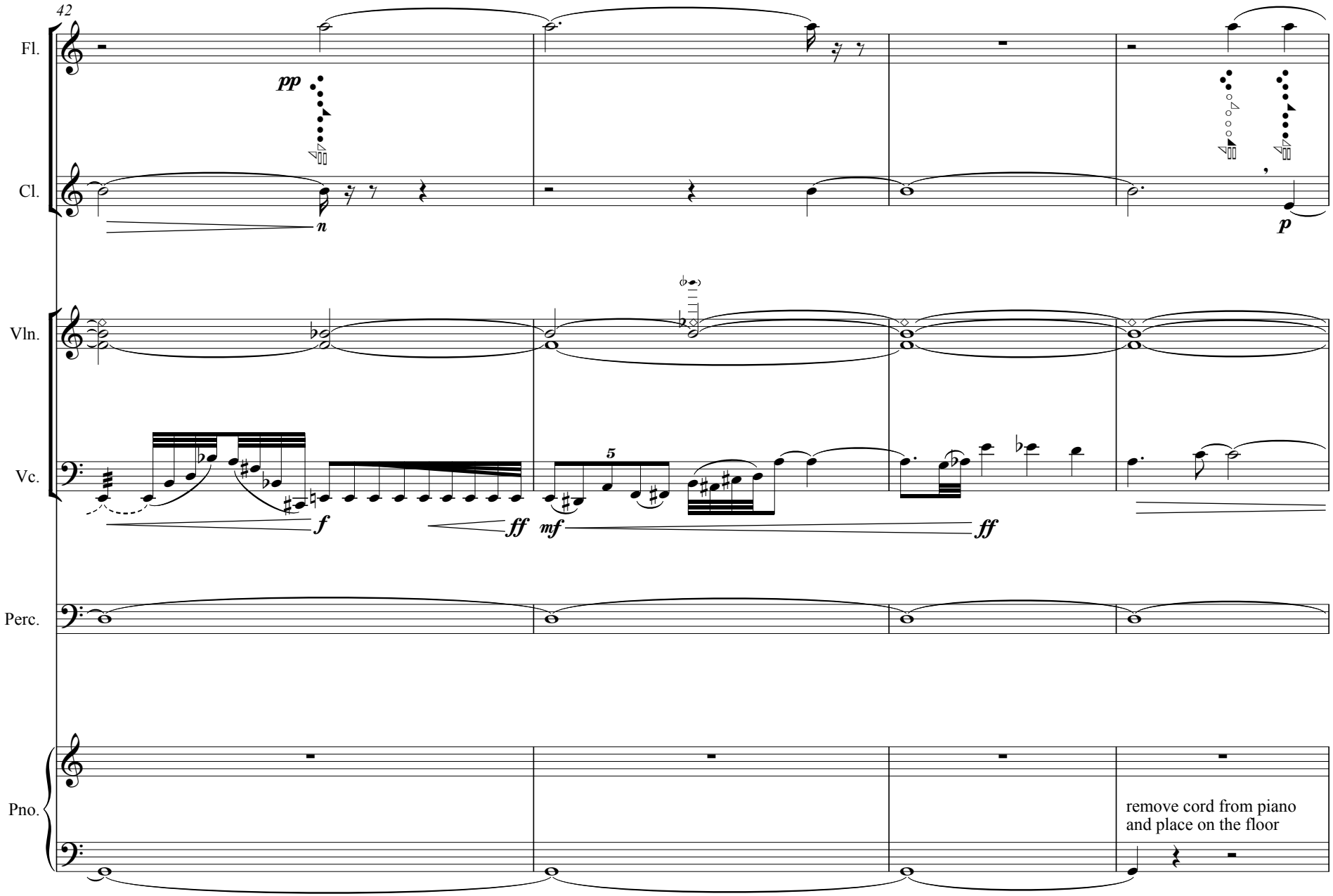

9
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
f
ff
f
fp
pp
(actual sounding pitch indicated for note bowed inside piano)
remove cord from piano and place on the floor
aggressive
ff

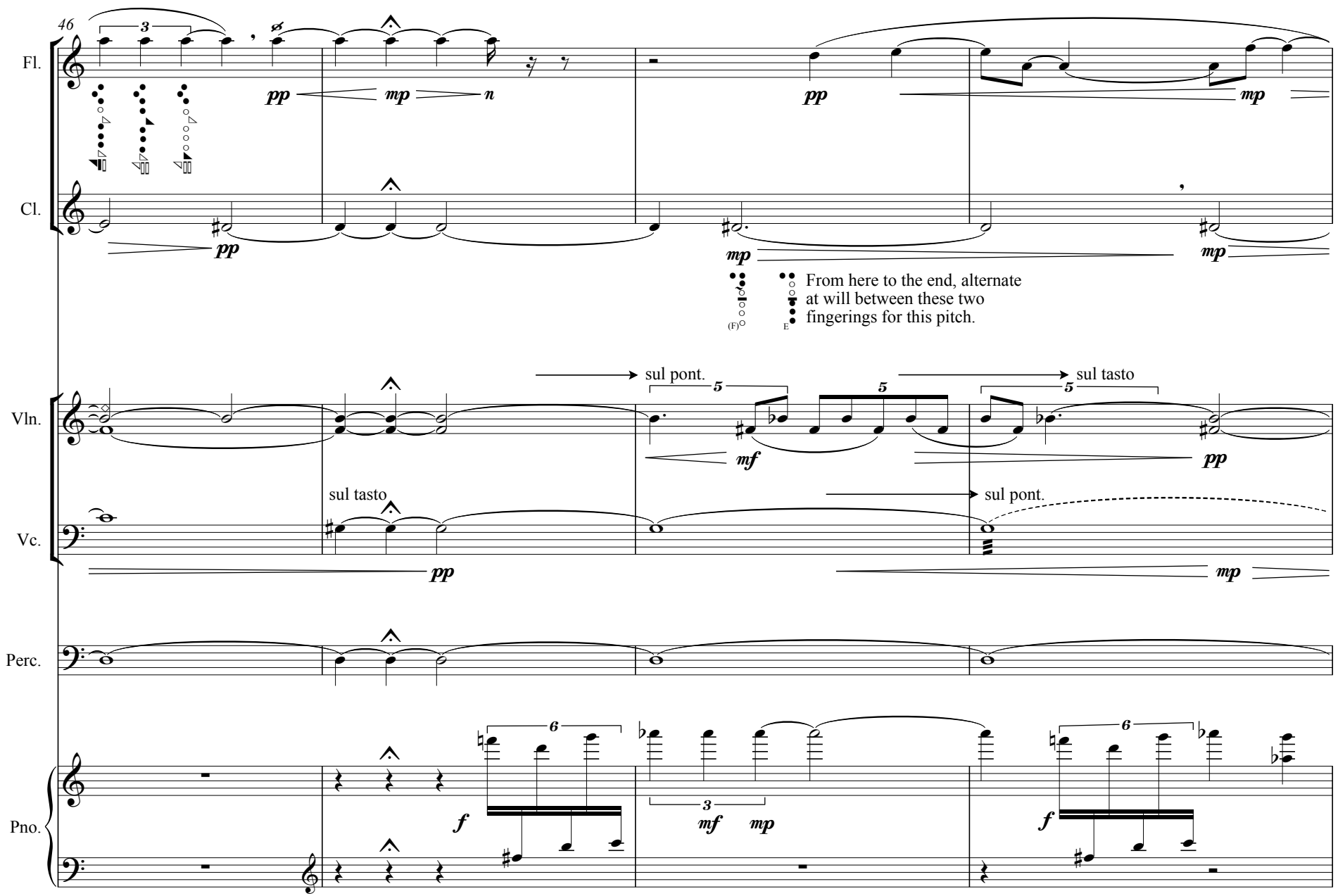

15
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
mf
p
mp
n
p
mf
n
pp
remove cord from
piano and place
on the floor
mp
f
mf
ff

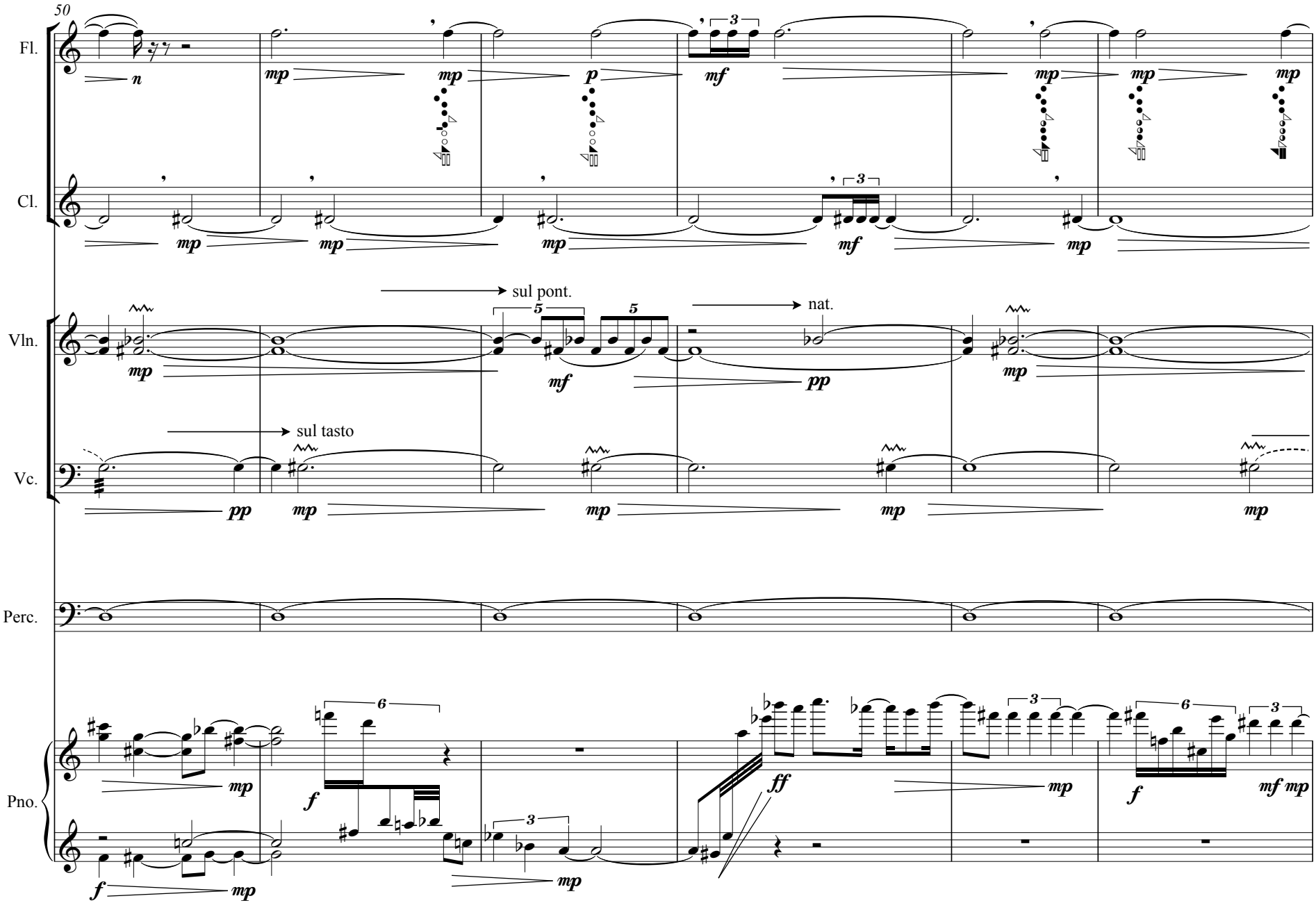

21
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
esp.
sul pont.
nat.
sul A

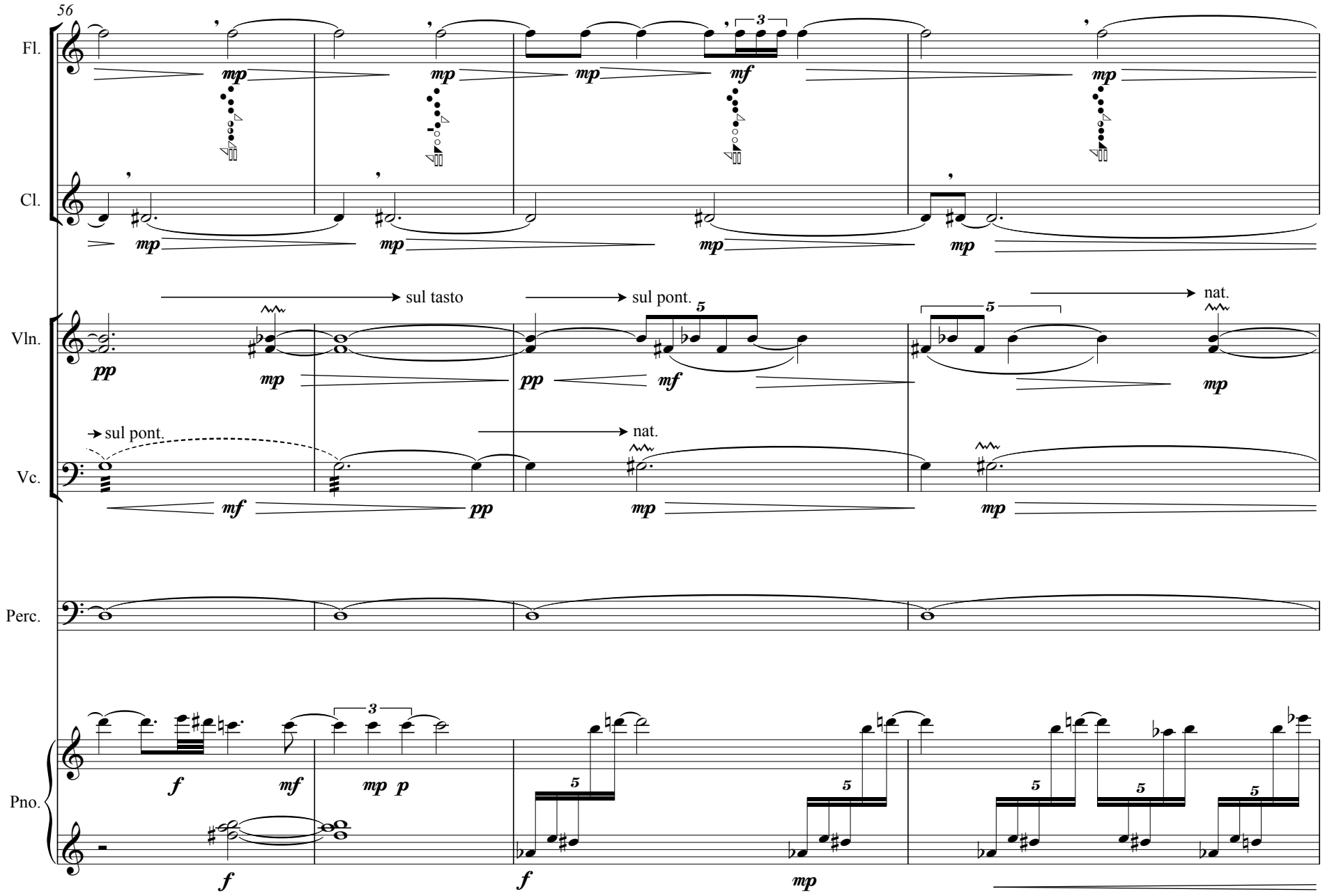

29
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
p
pp
n
mf
f
sul pont.
sul tasto
remove cord from piano and place on the floor

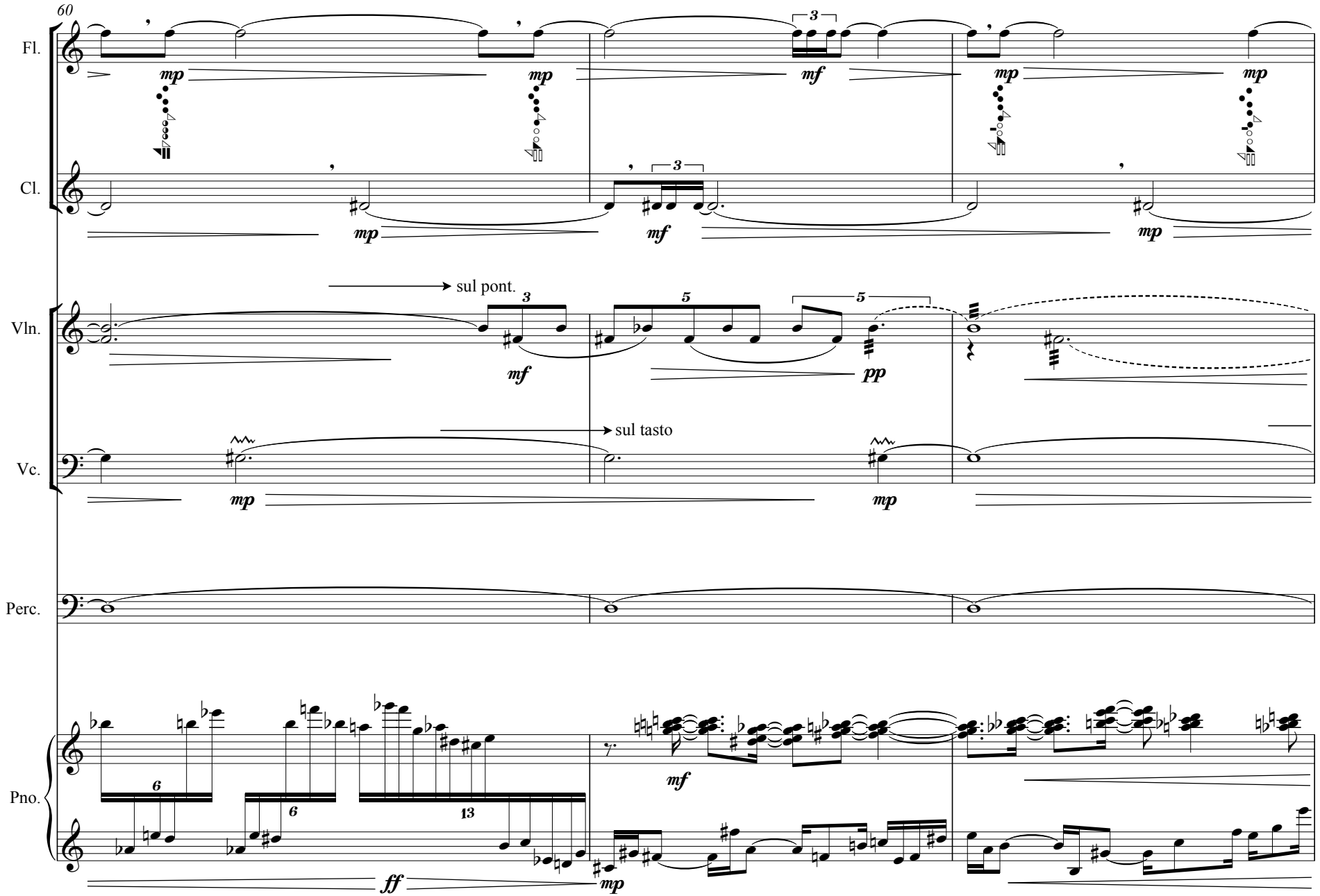

36
Fl.
Cl.
mp
pp
alternate between
these two fingerings
sul pont.
sul tasto
nat.
Vln.
mp
pp
forceful
Vc.
f
ff
f
fp
ff
f
mf
f
mf
Perc.
Pno.

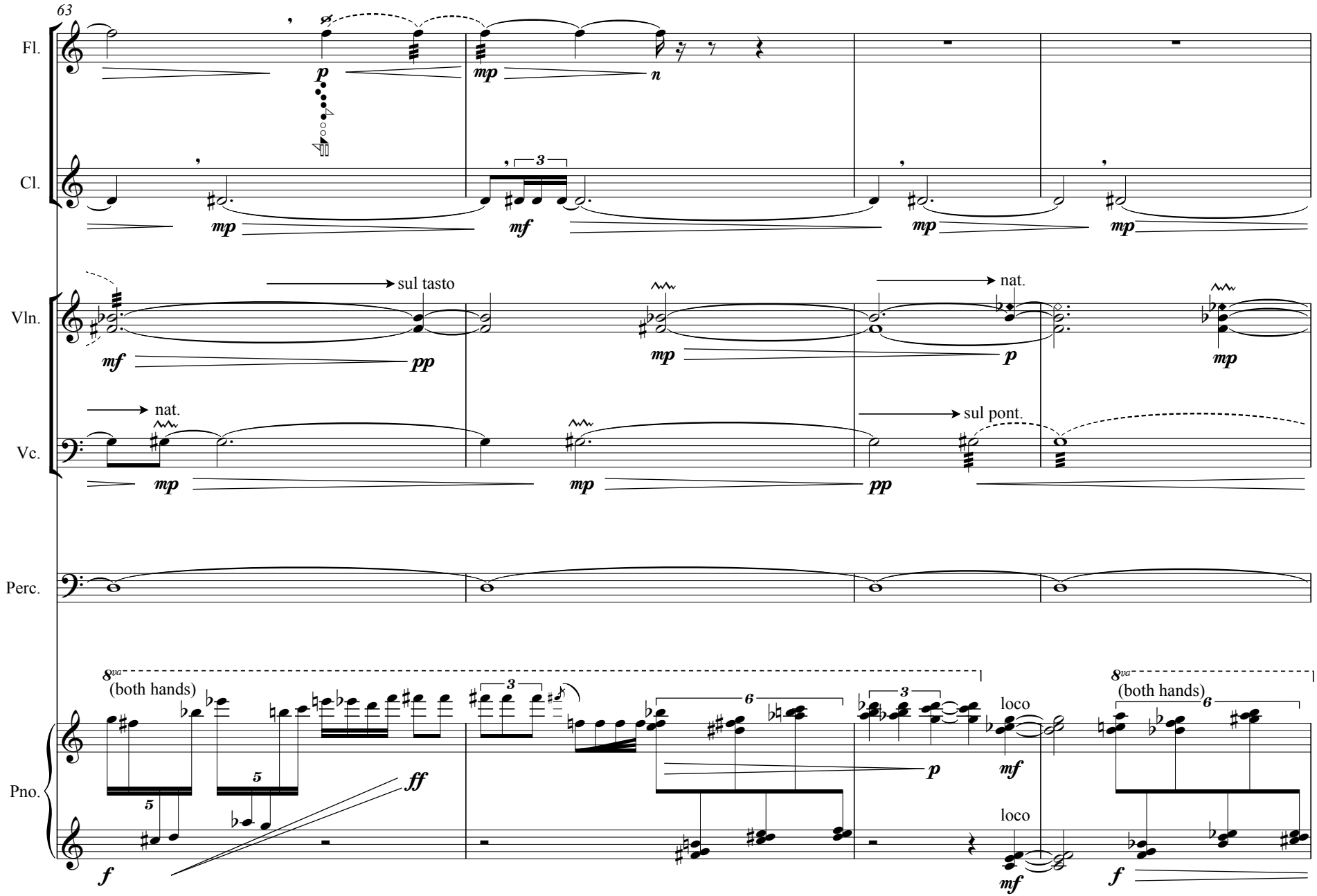

42
Fl.
pp
Cl.
n
p
Vln.
Vc.
f
ff
mf
5
ff
Perc.
Pno.
remove cord from piano
and place on the floor

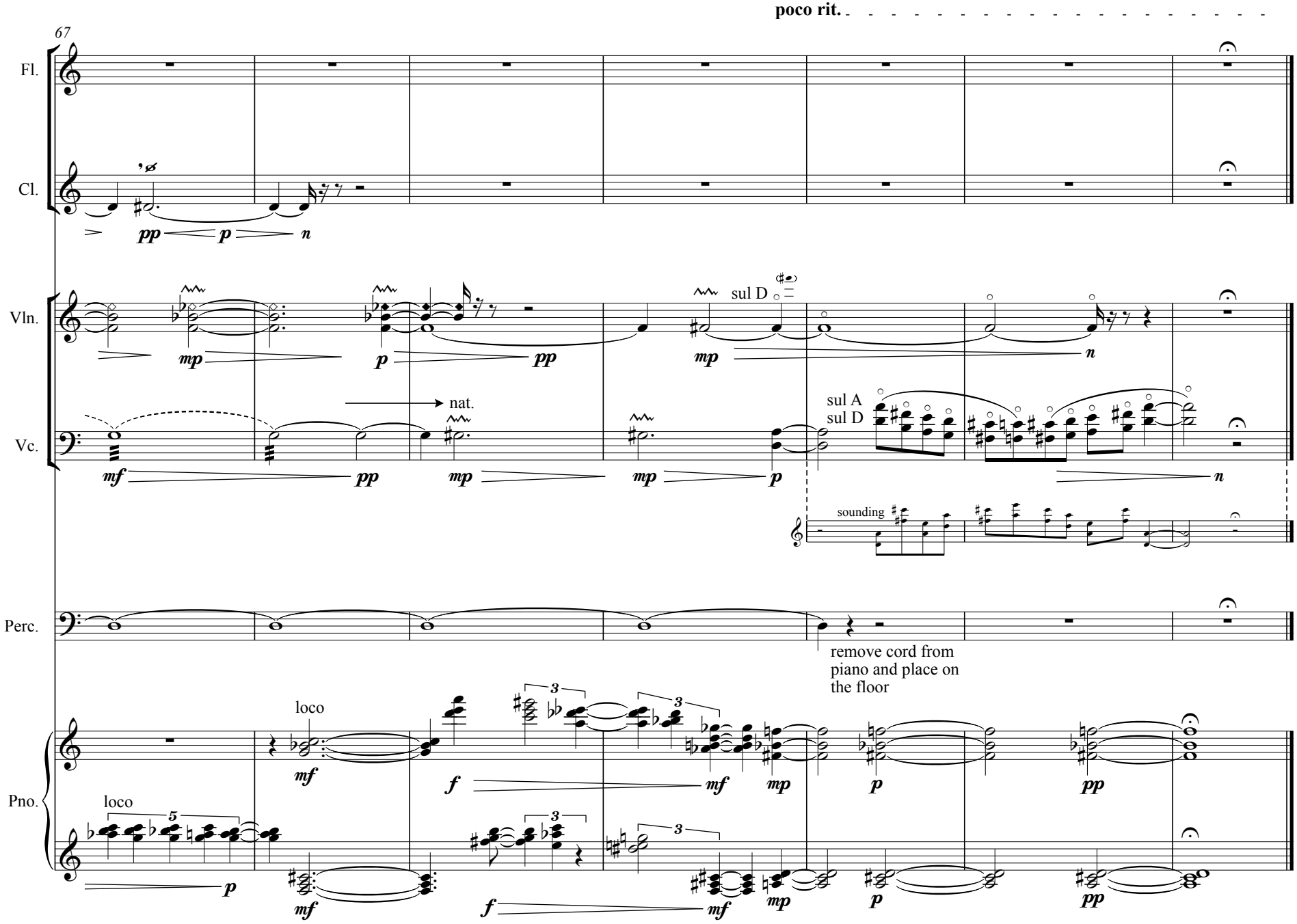

46
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
From here to the end, alternate at will between these two fingerings for this pitch.
sul pont.
sul tasto
sul tasto
sul pont.


50
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul pont.
nat.
sul tasto


56
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul tasto
sul pont.
nat.
sul pont.
nat.

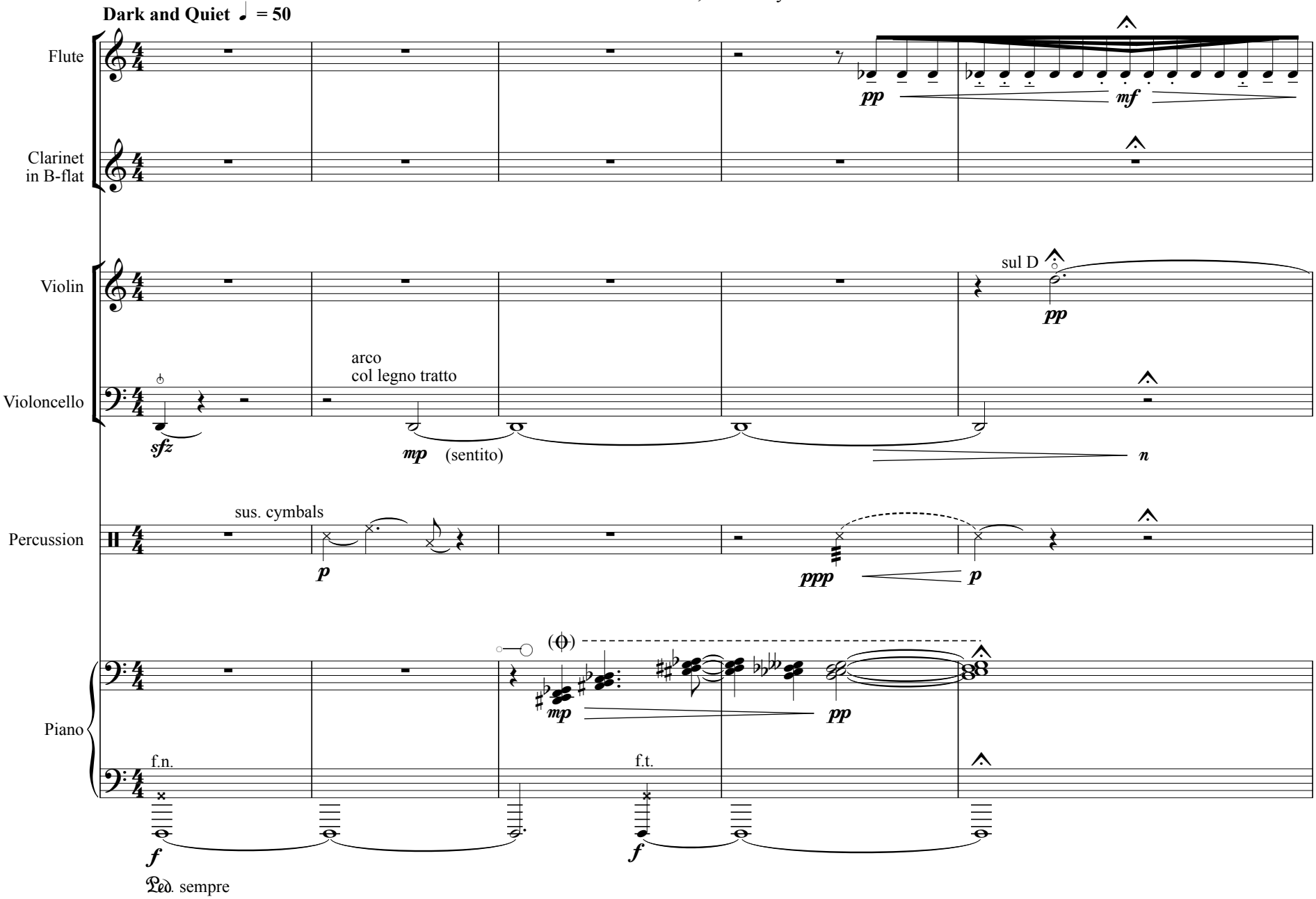

60
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul pont.
sul tasto
mp
mf
pp
ff

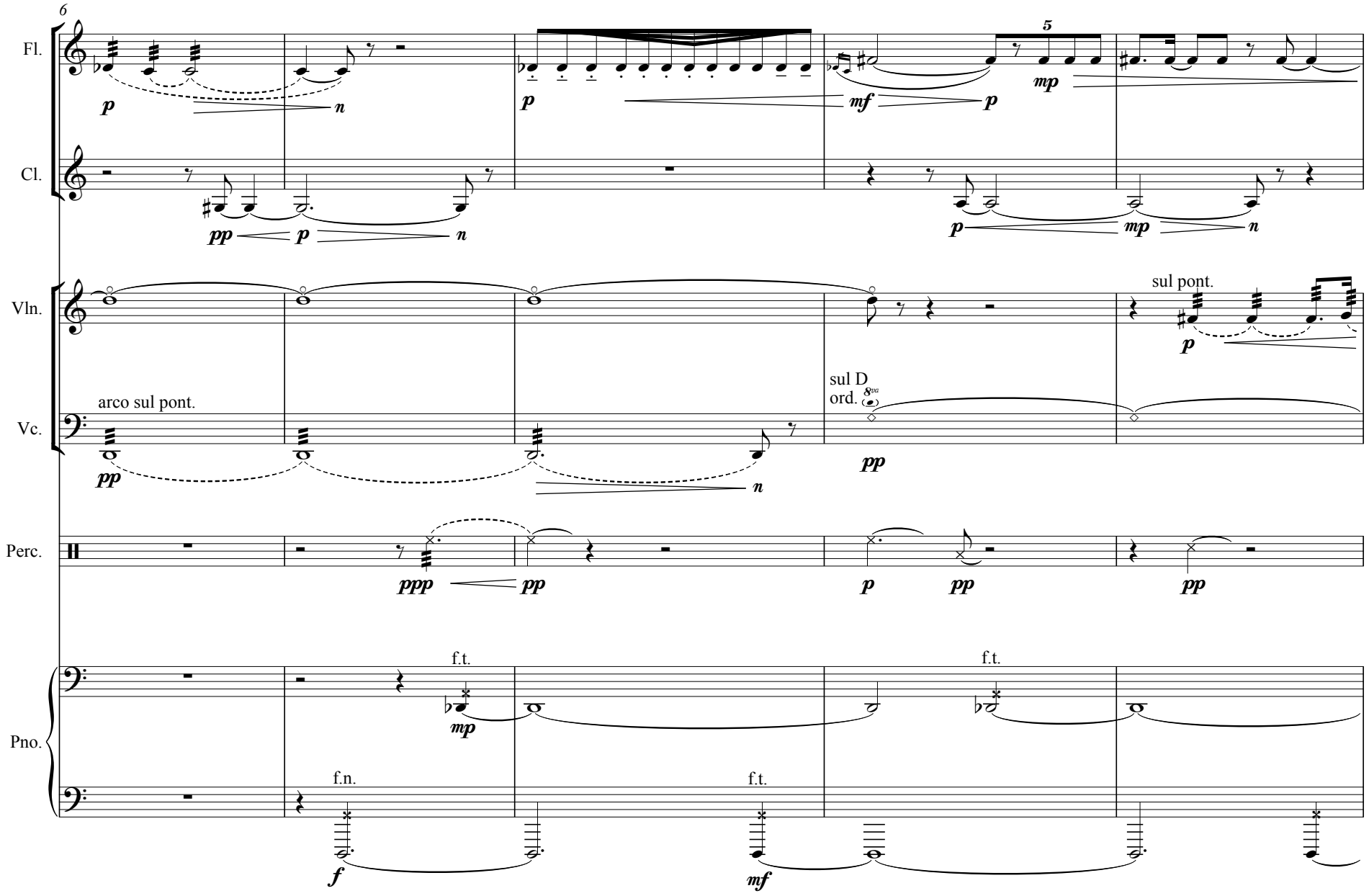

63
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul tasto
nat.
sul pont.
8va
(both hands)
loco

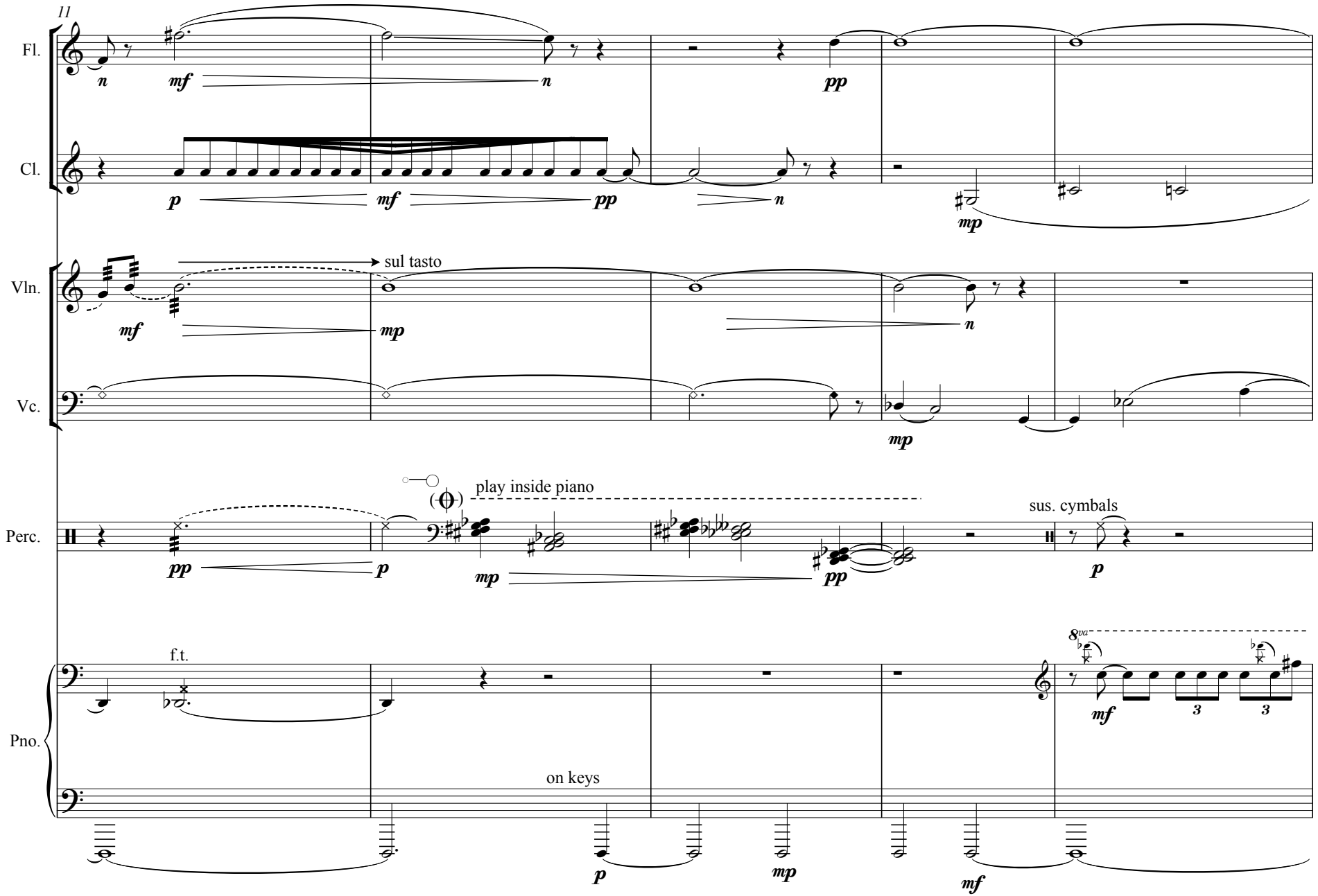

poco rit.
67
Fl.
Cl.
pp
p
n
Vln.
mp
p
pp
sul D
mp
n
Vc.
mf
pp
nat.
mp
mp
p
sul A
sul D
n
sounding
Perc.
remove cord from
piano and place on
the floor
Pno.
loco
mf
f
mf
mp
p
pp
loco
p
mf
f
mf
mp
p
pp

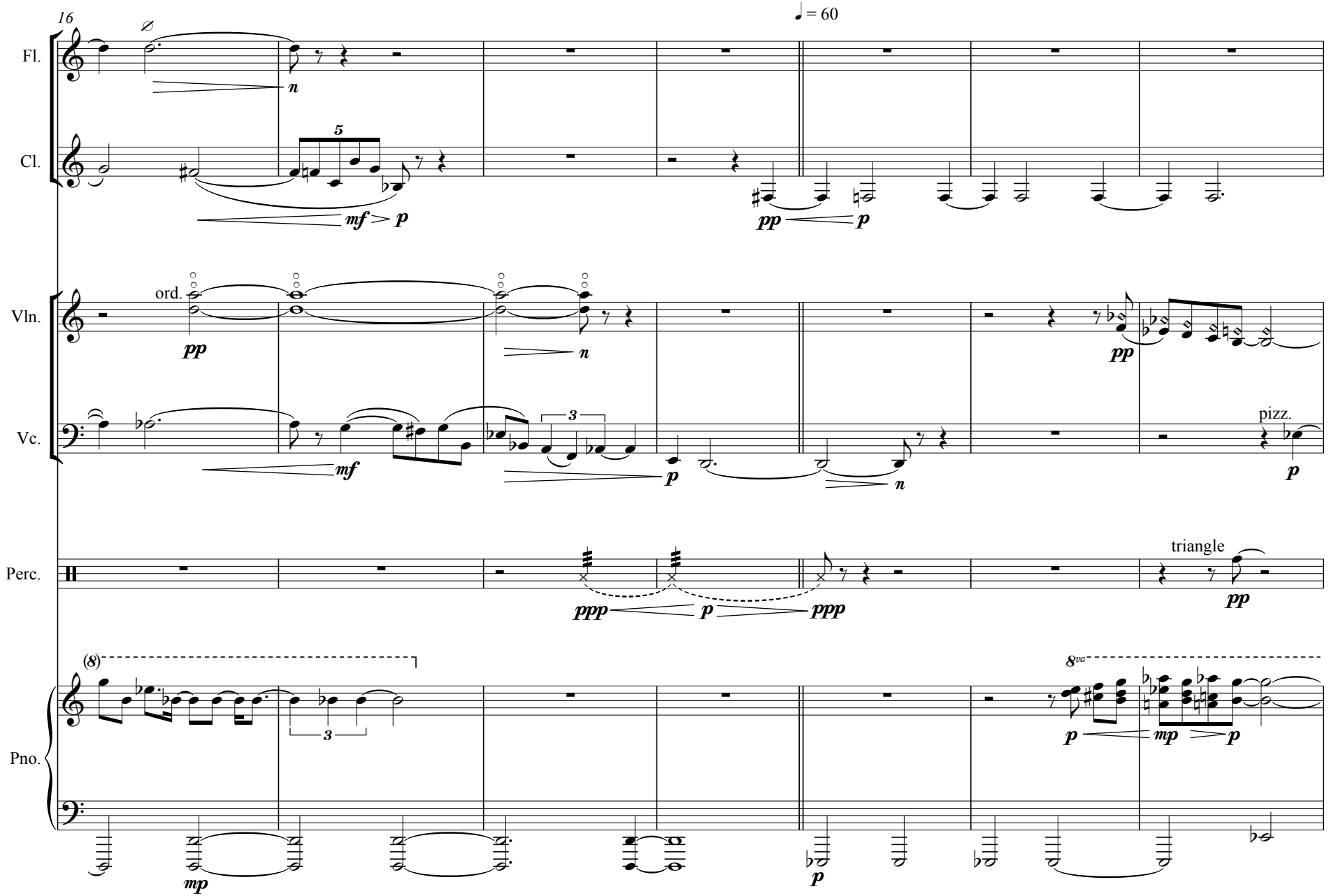
IV. "...The clocks are striking, calling to each other, and one can see right to the edge of time..."

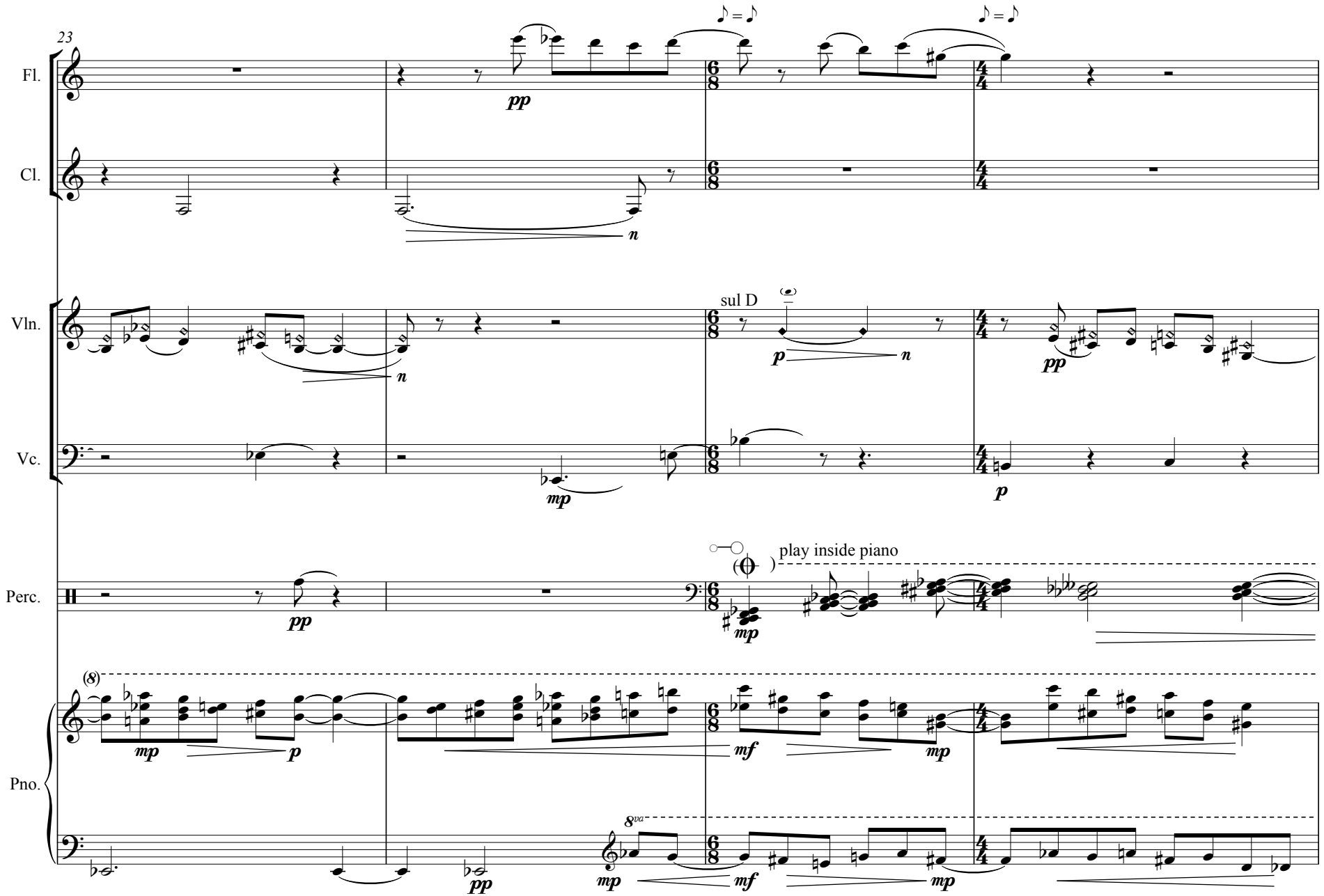
- Rainer Maria Rilke, trans. Bly

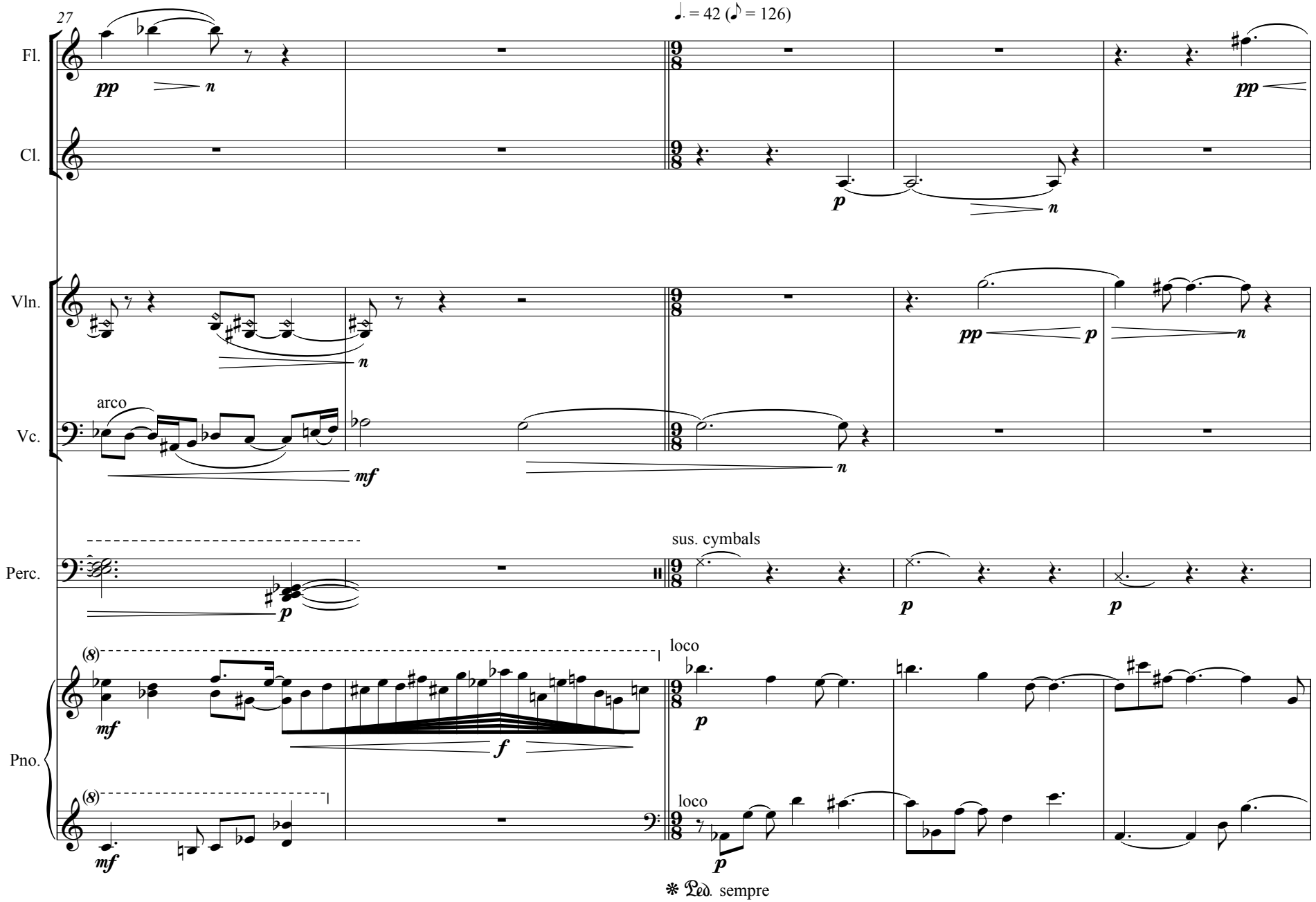


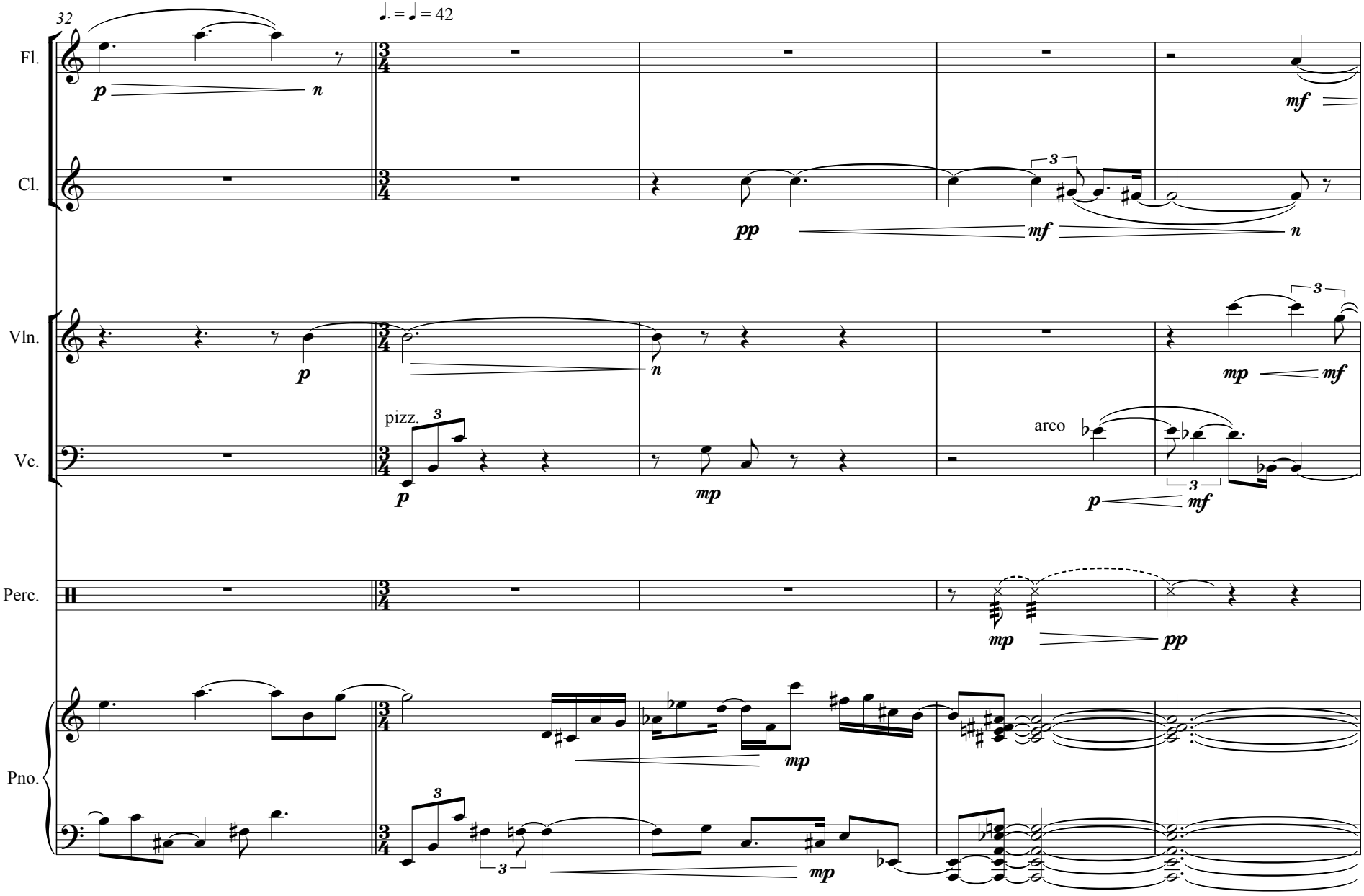

6
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
arco sul pont.
sul D
ord.
8va
sul pont.
5
f.t.
f.n.

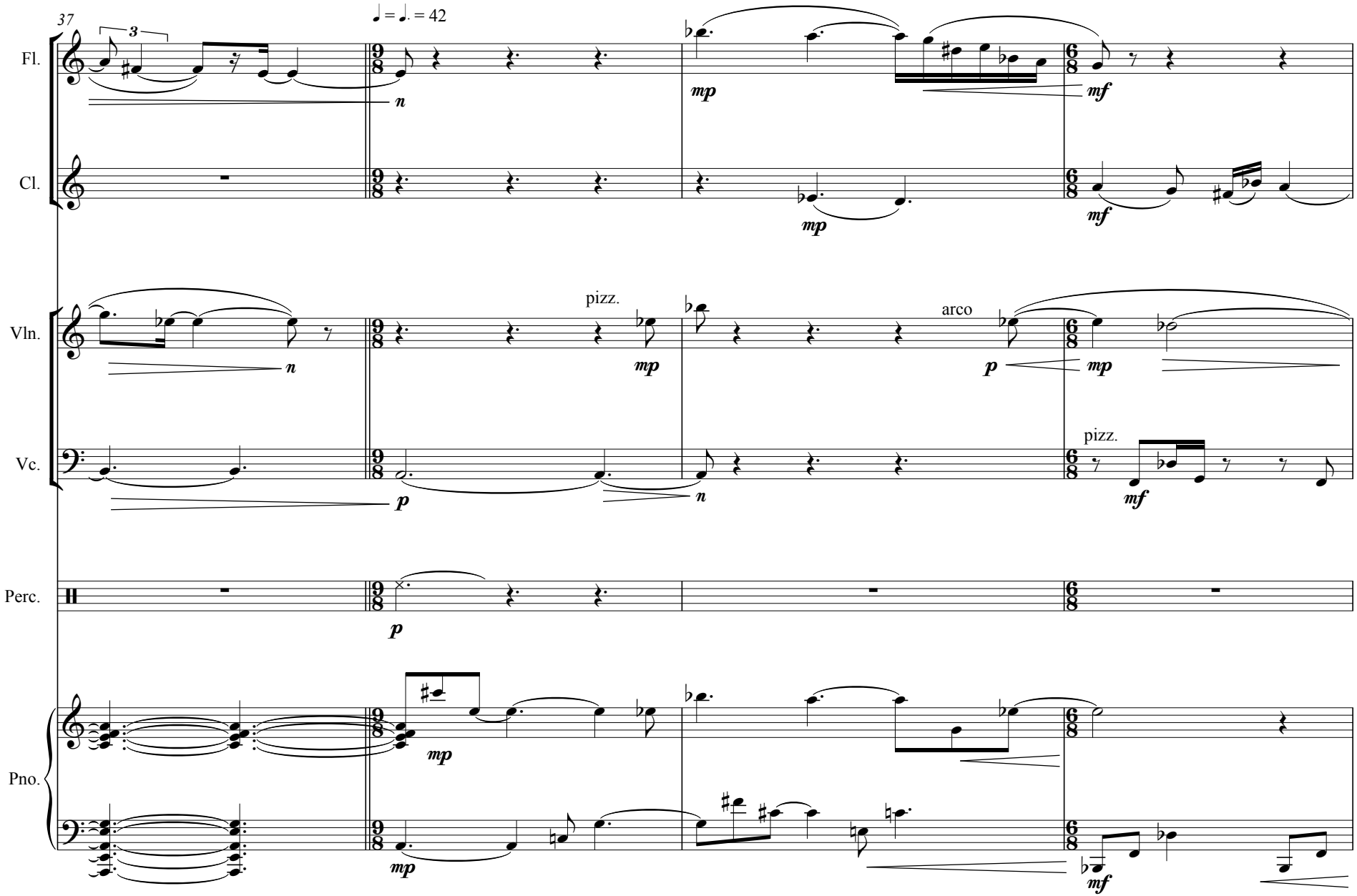

11
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul tasto
play inside piano
sus. cymbals
f.t.
on keys
8va

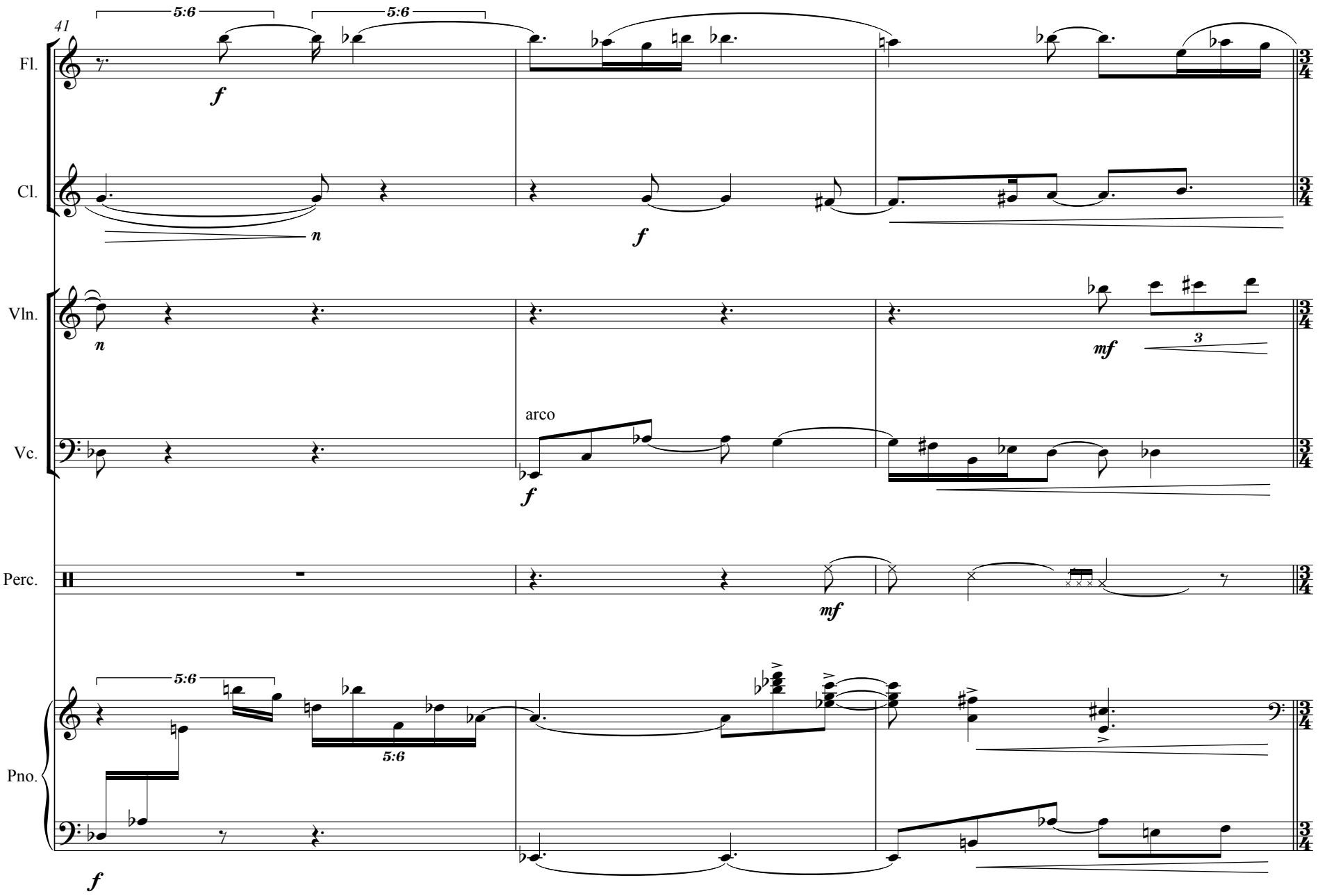

16
♩ = 60
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
ord.
pizz.
triangle
8va

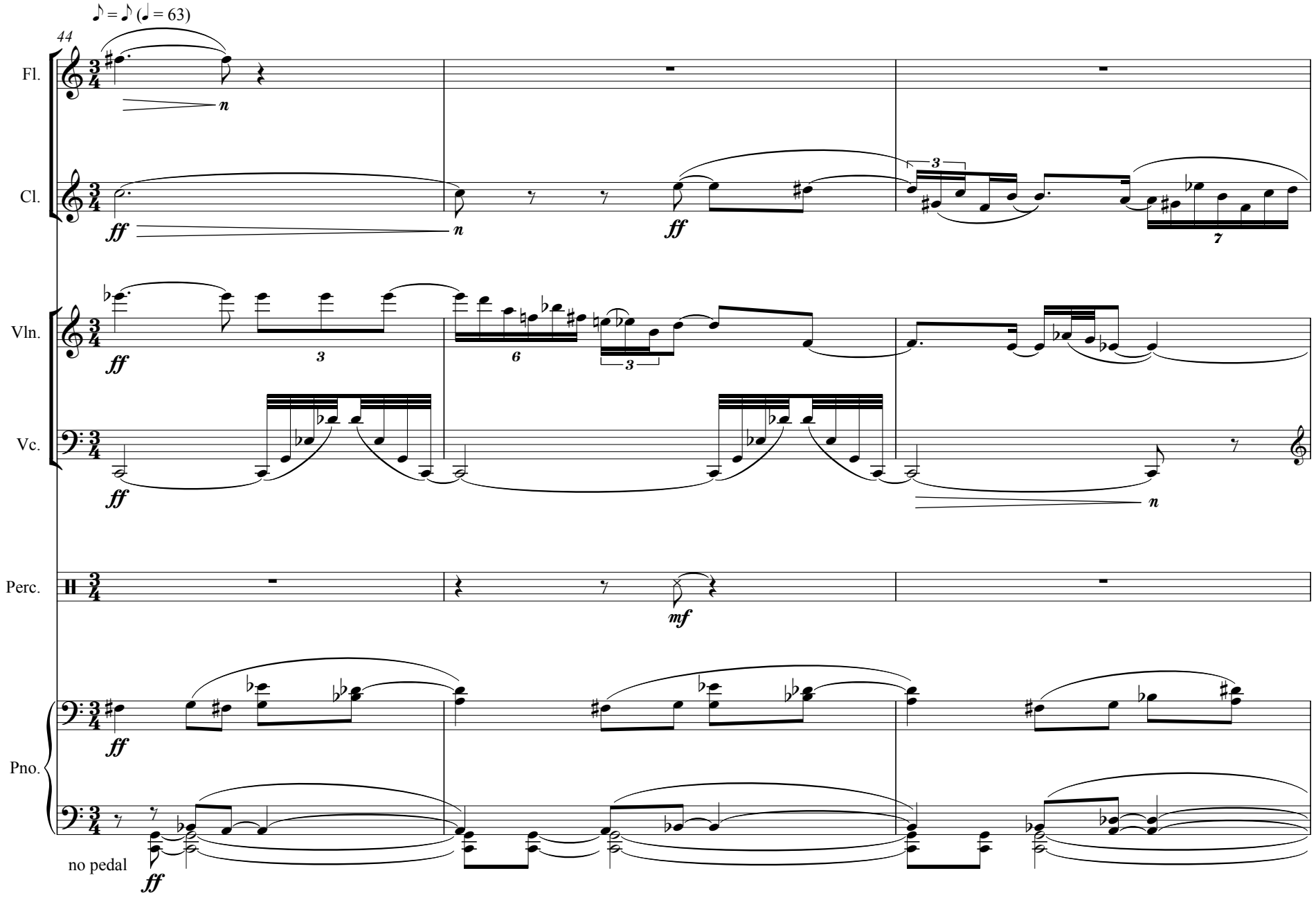

23
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul D
play inside piano
pp
mp
p
mf
n
8va

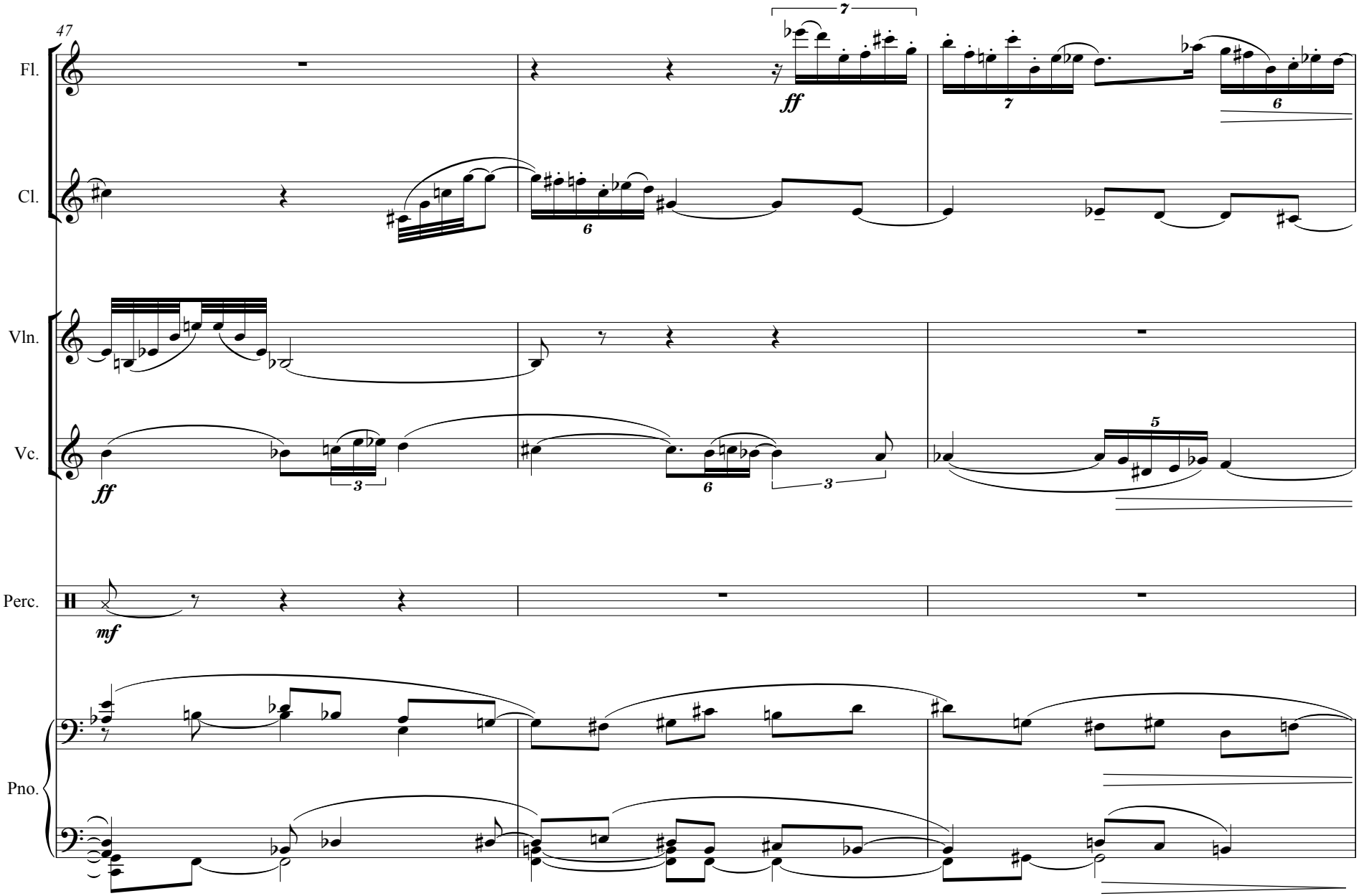

27
♩. = 42 (♪ = 126)
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
arco
sus. cymbals
loco
loco
pp
n
p
mf
f
(8)
✻ Ped. sempre

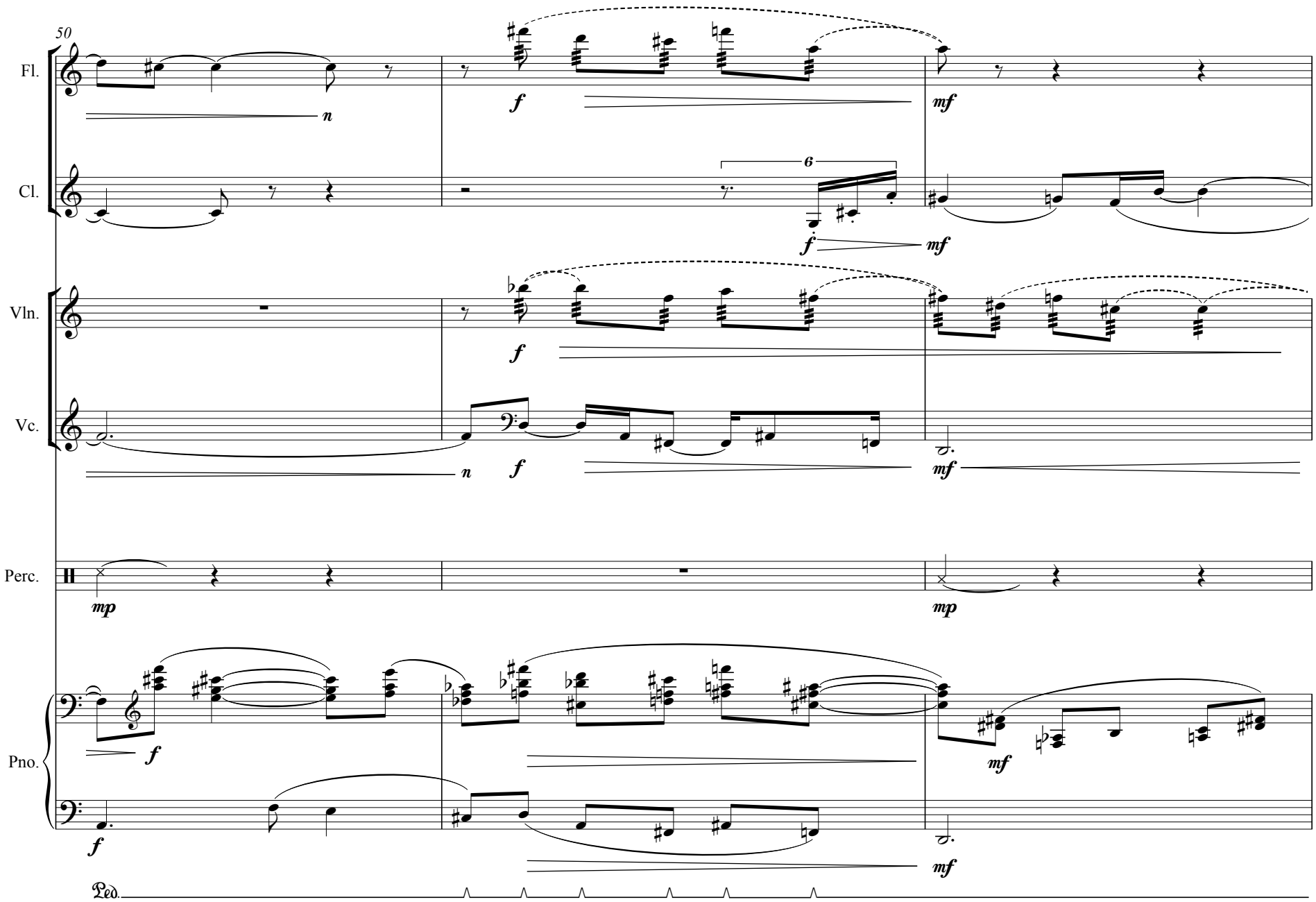

32
♩. = ♩ = 42
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
pizz.
arco

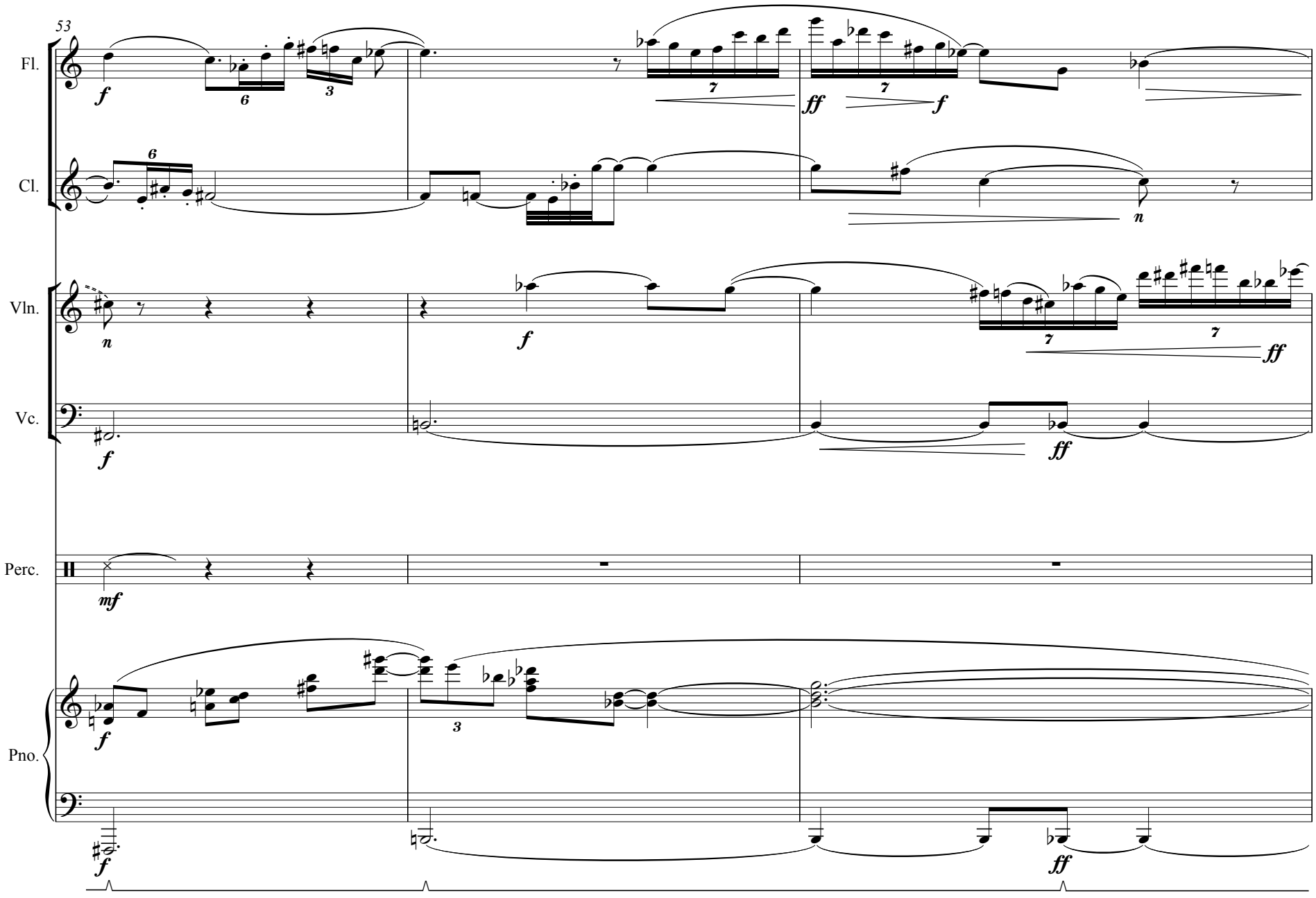

37
3
♩ = ♩. = 42
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
n
mp
mf
p
pizz.
arco

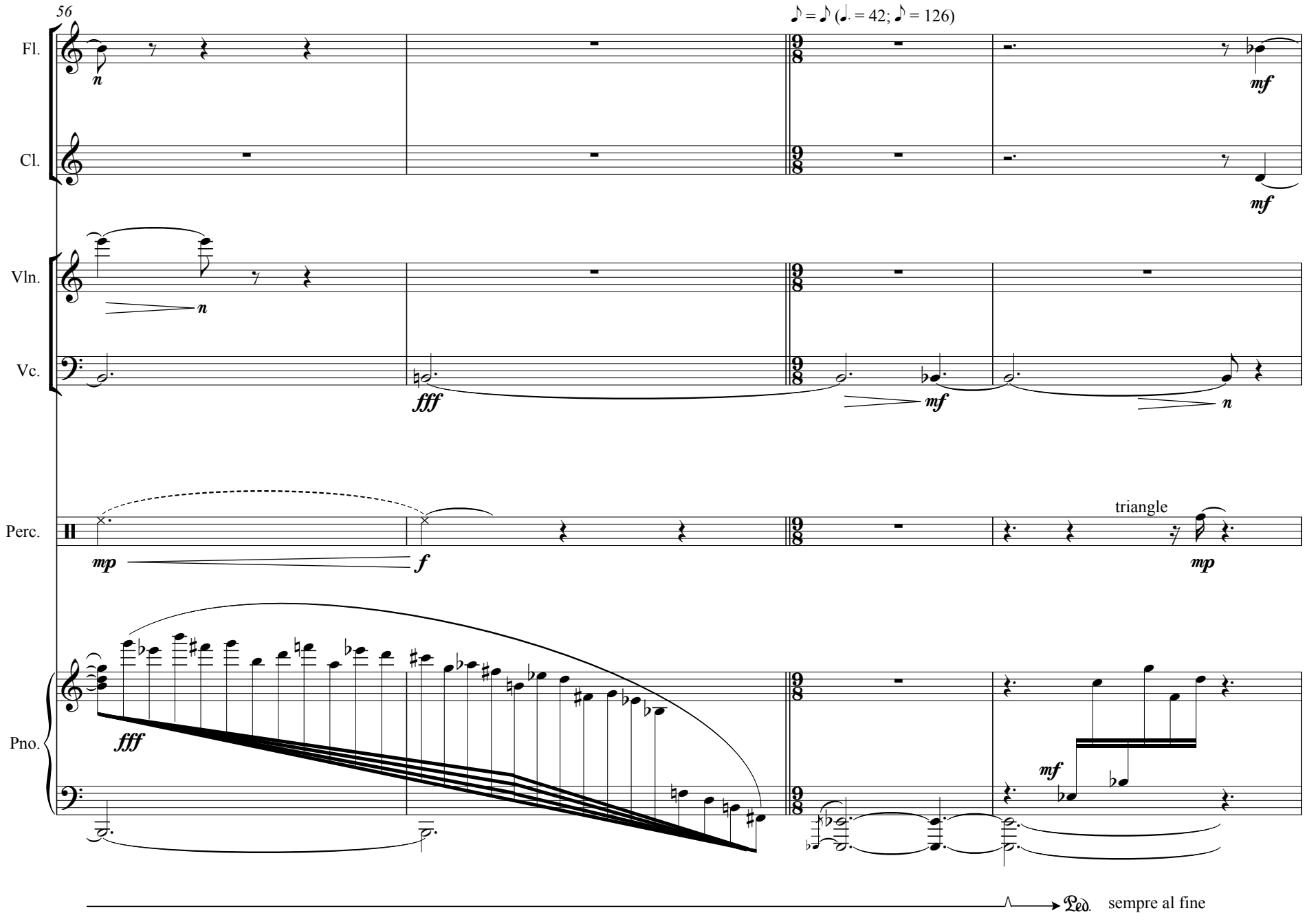

41
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
5:6
5:6
f
n
f
n
mf
3
arco
f
mf
5:6
f

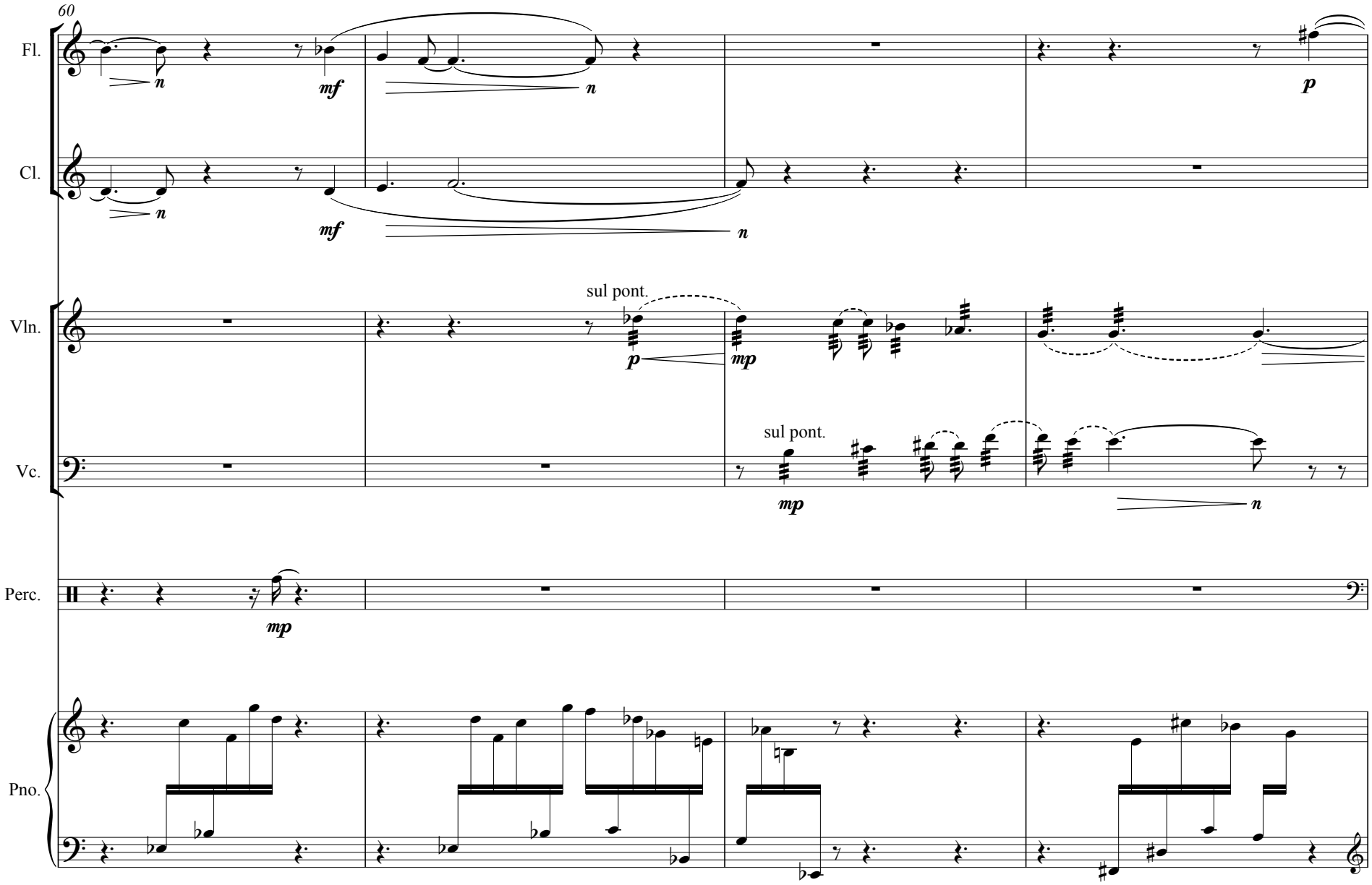

♪ = ♪ (♩ = 63)
44
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
no pedal
ff
mf
n

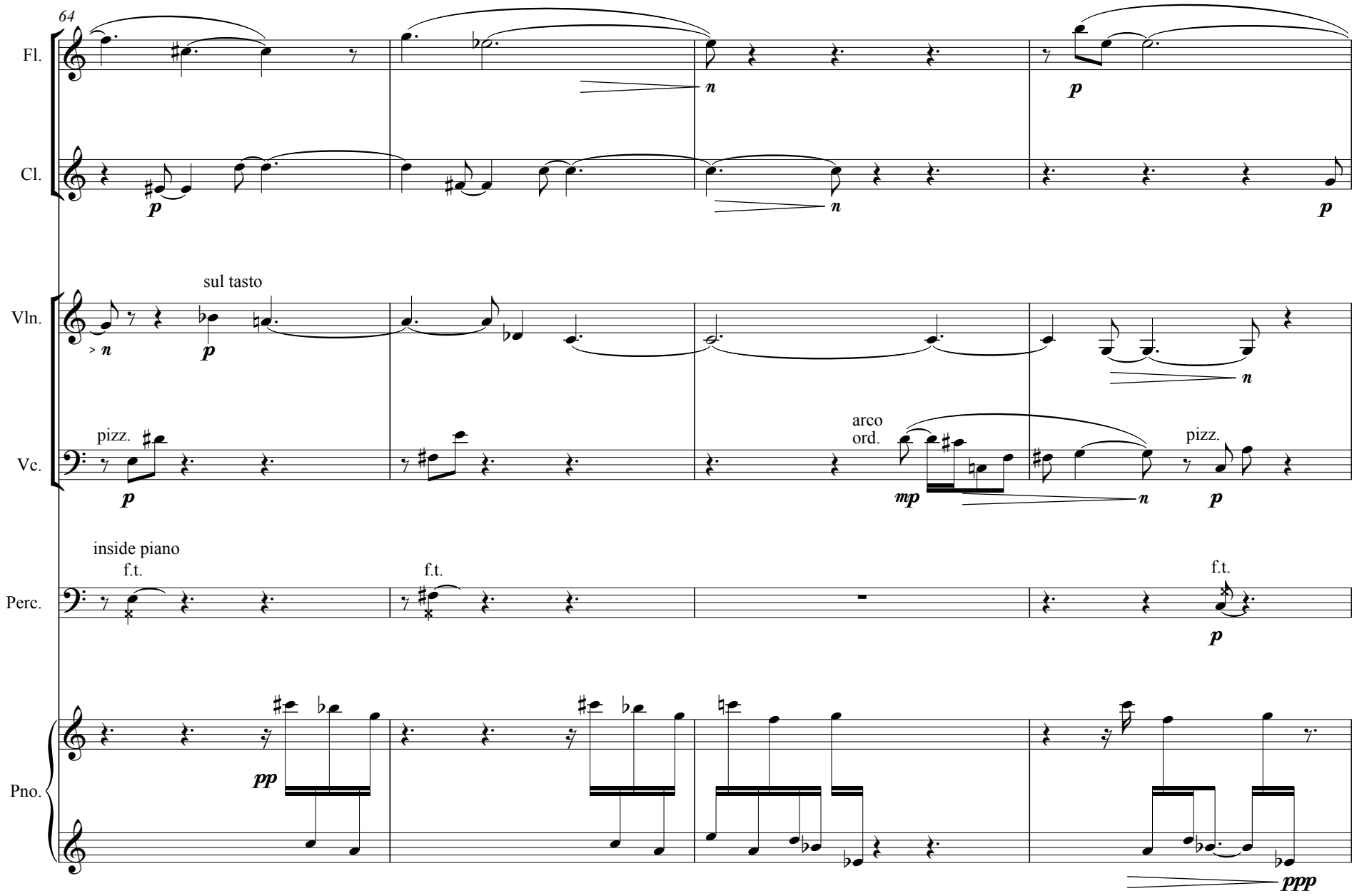

47
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
ff
mf

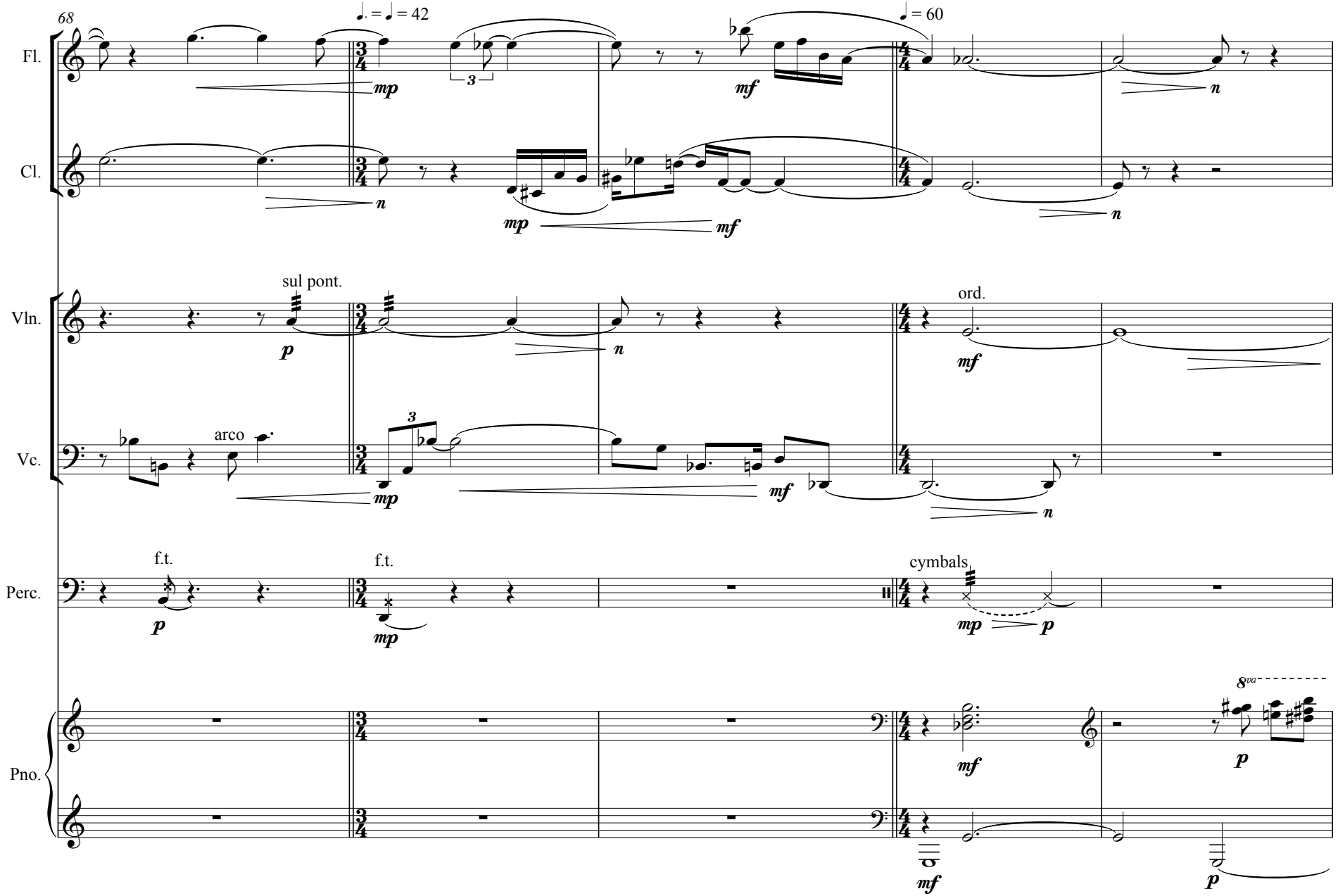

50
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
Ped.
n
f
mf
6
mp

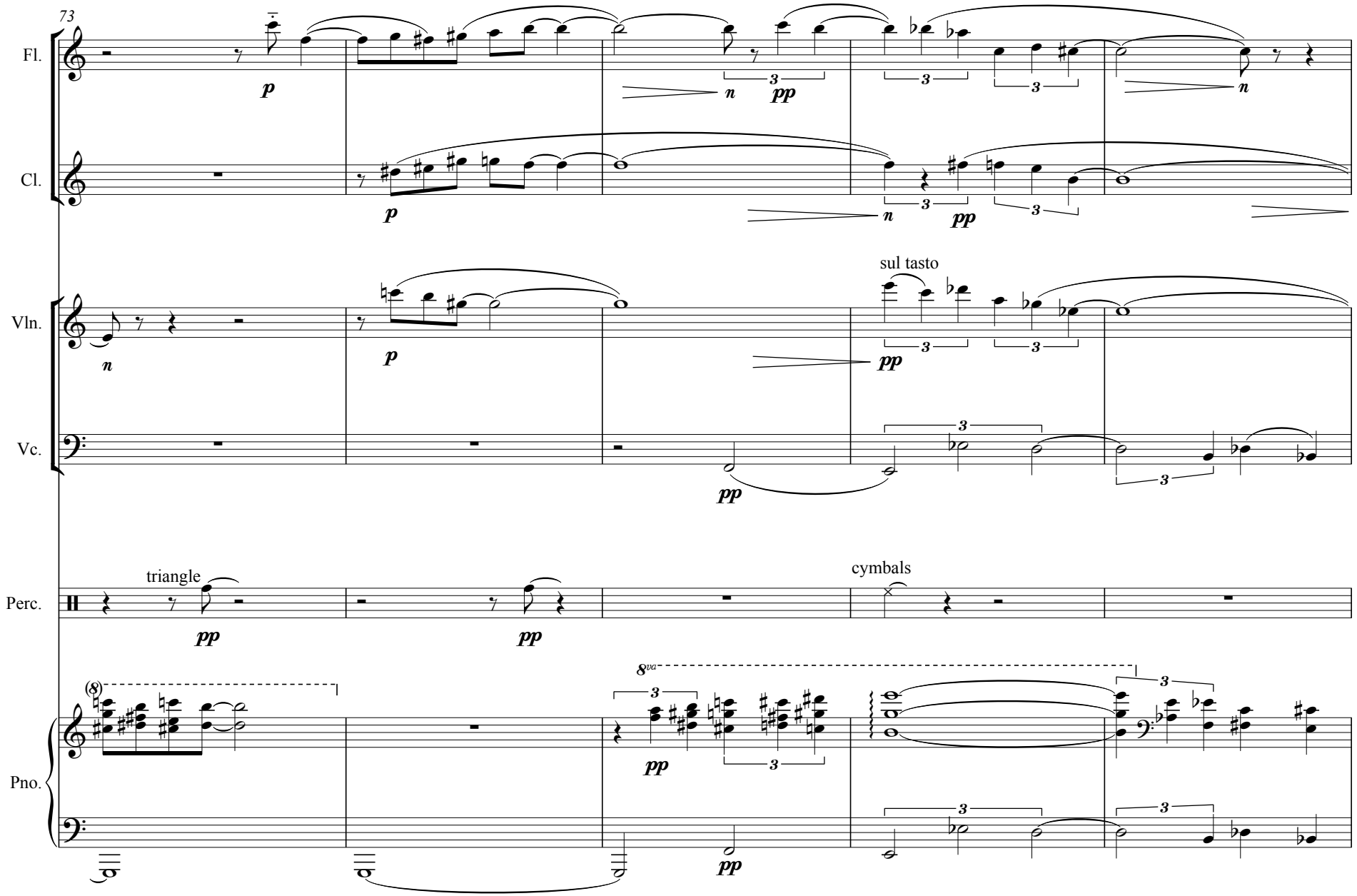

53
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
f
ff
mf
n

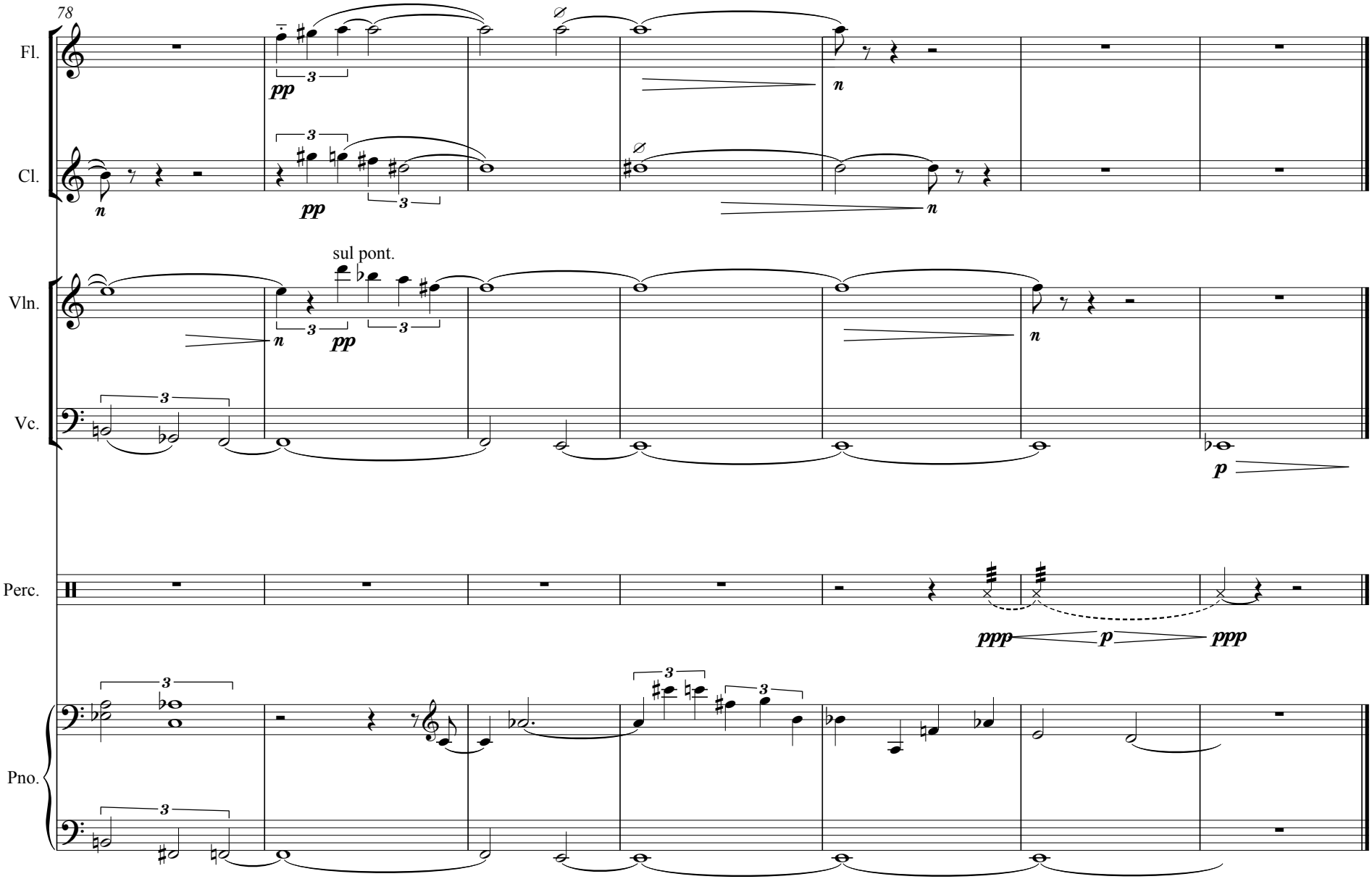

56
♪ = ♪ (♩. = 42; ♪ = 126)
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
n
mf
fff
mf
n
mp
f
triangle
mp
fff
mf
Ped.
sempre al fine


60
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul pont.
sul pont.


64
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul tasto
pizz.
arco
ord.
pizz.
inside piano
f.t.
f.t.
f.t.
pp
ppp


68
♩. = ♩ = 42
♩ = 60
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul pont.
ord.
arco
f.t.
f.t.
cymbals
8va
mp
mf
p
n
3

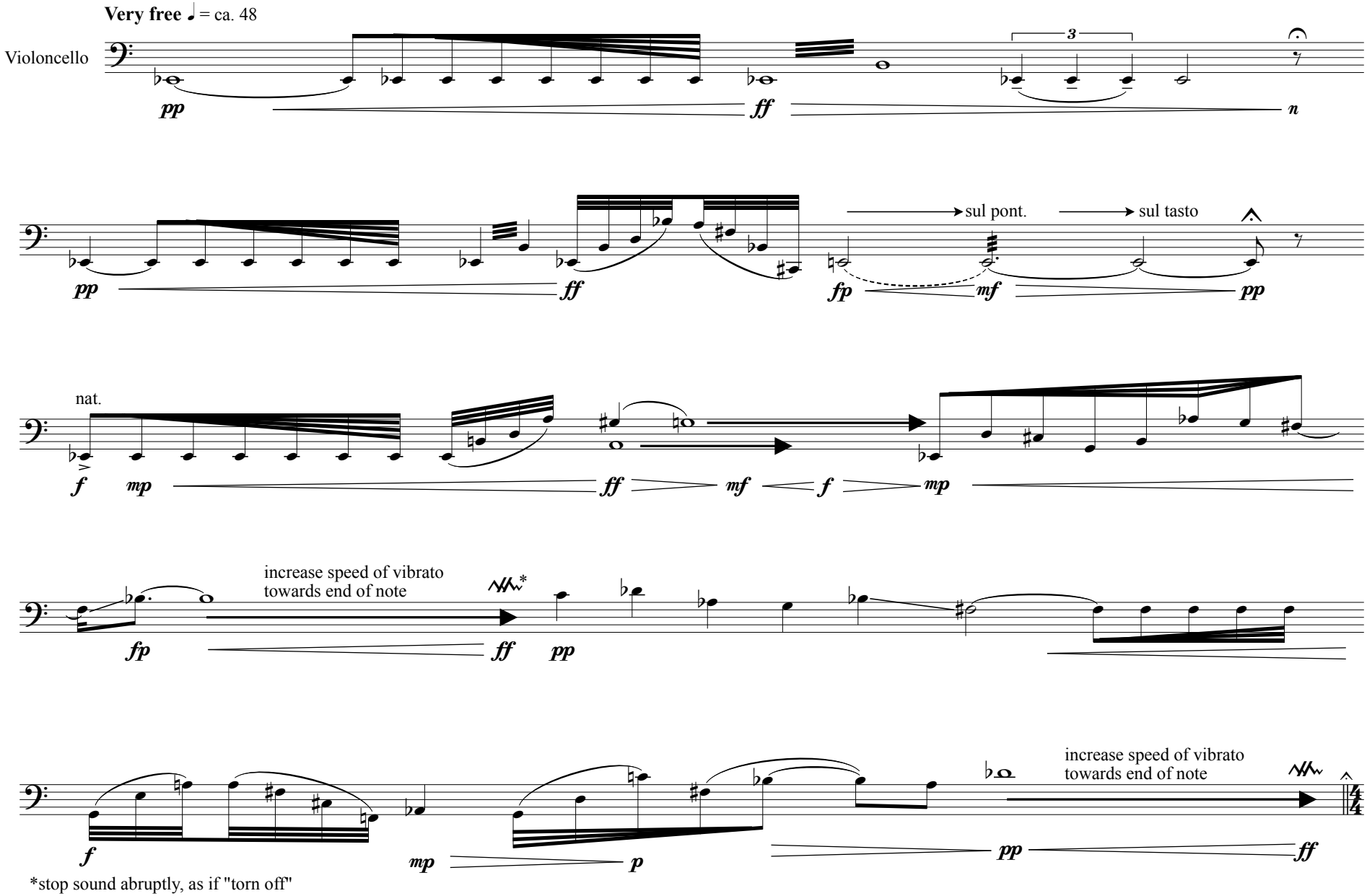

73
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul tasto
triangle
cymbals
8va

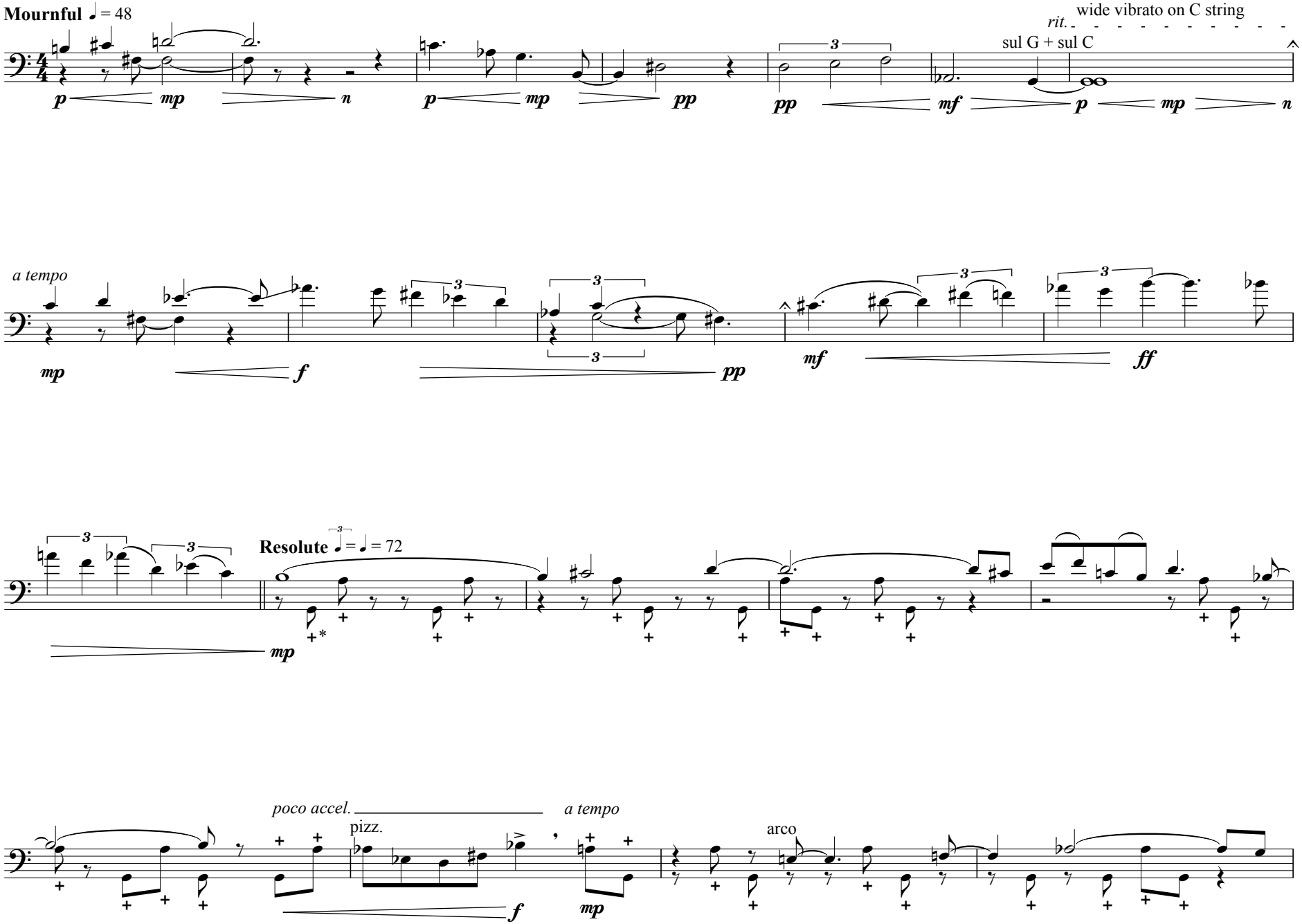

78
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
sul pont.
pp
n
p
ppp

to Emmalee Hunnicutt

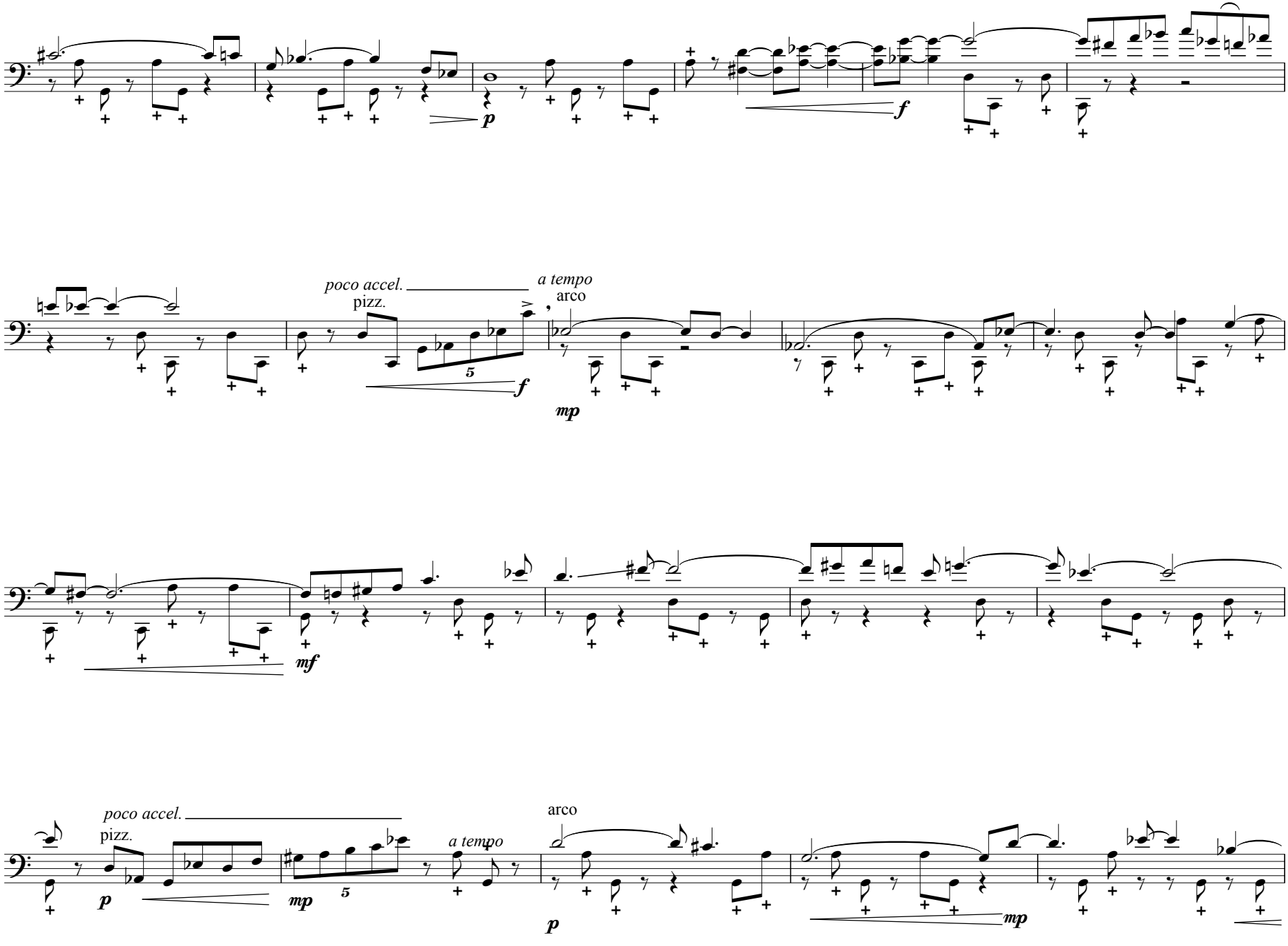
V. "...The silence of that dreamless sleep, I envy now too much to weep..."

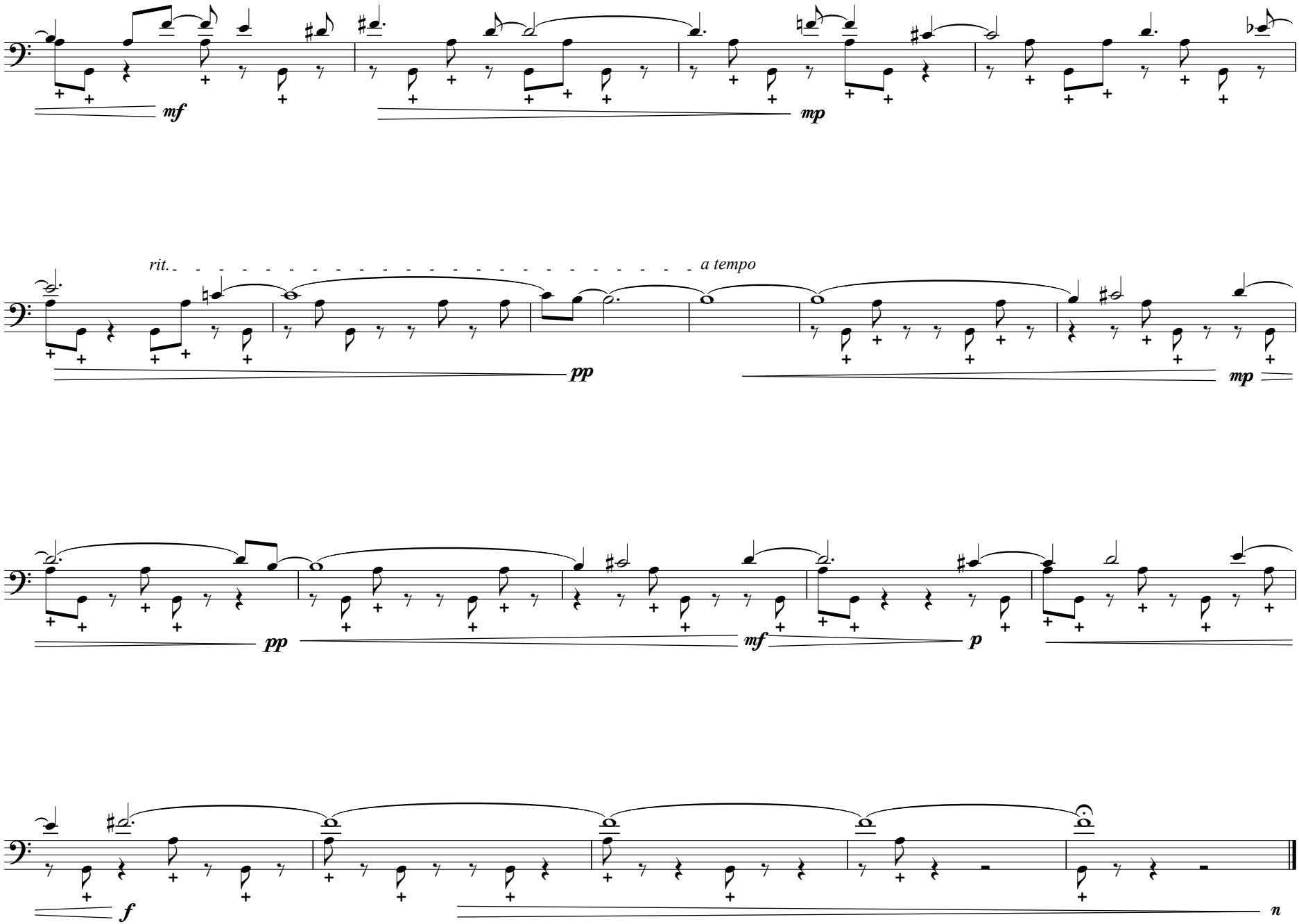
Lord Byron





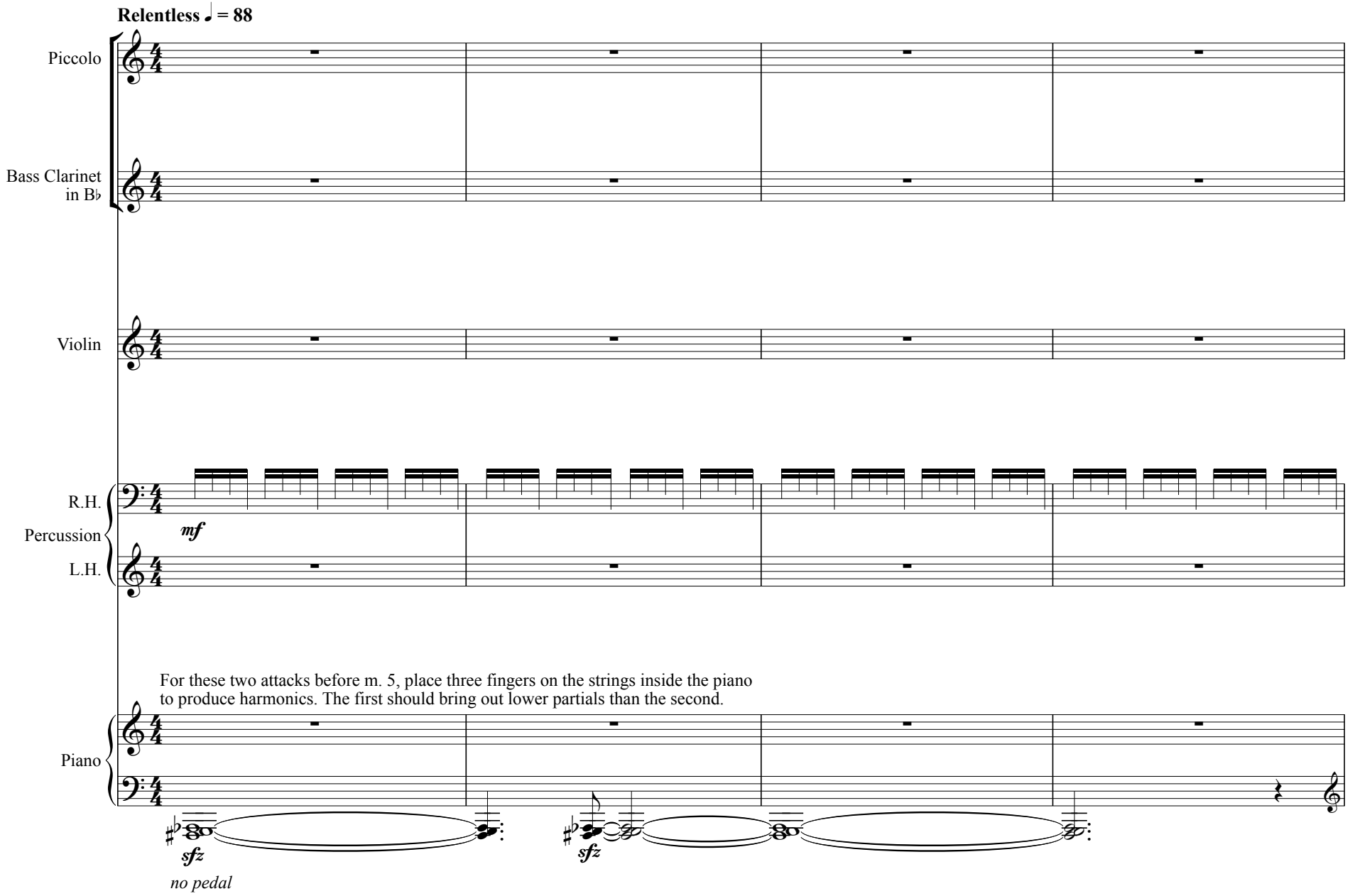
* "+" indicates l.h. pizz.

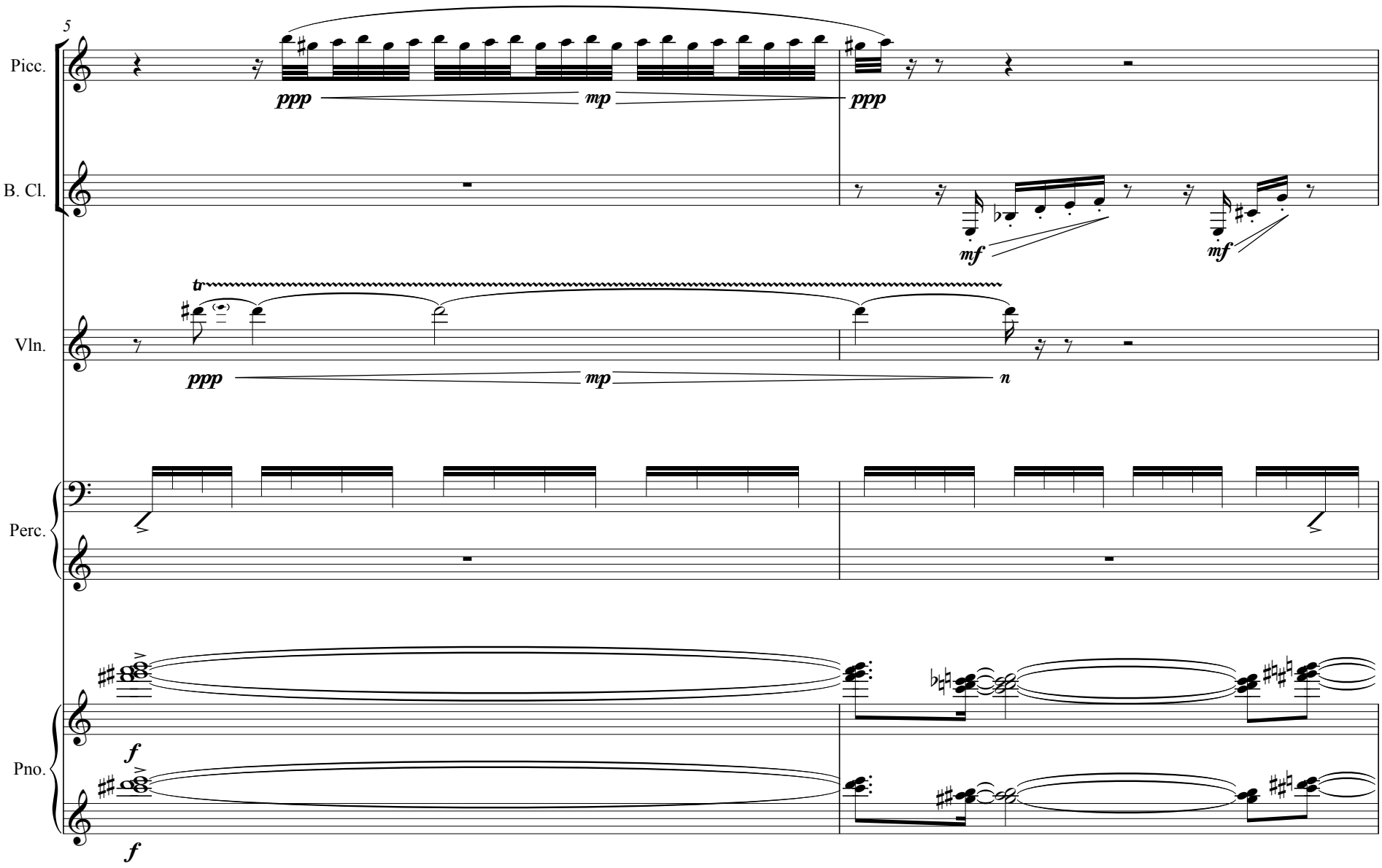

p
f
poco accel.
pizz.
a tempo
arco
mp
mf
poco accel.
pizz.
a tempo
arco
p
mp
p
mp

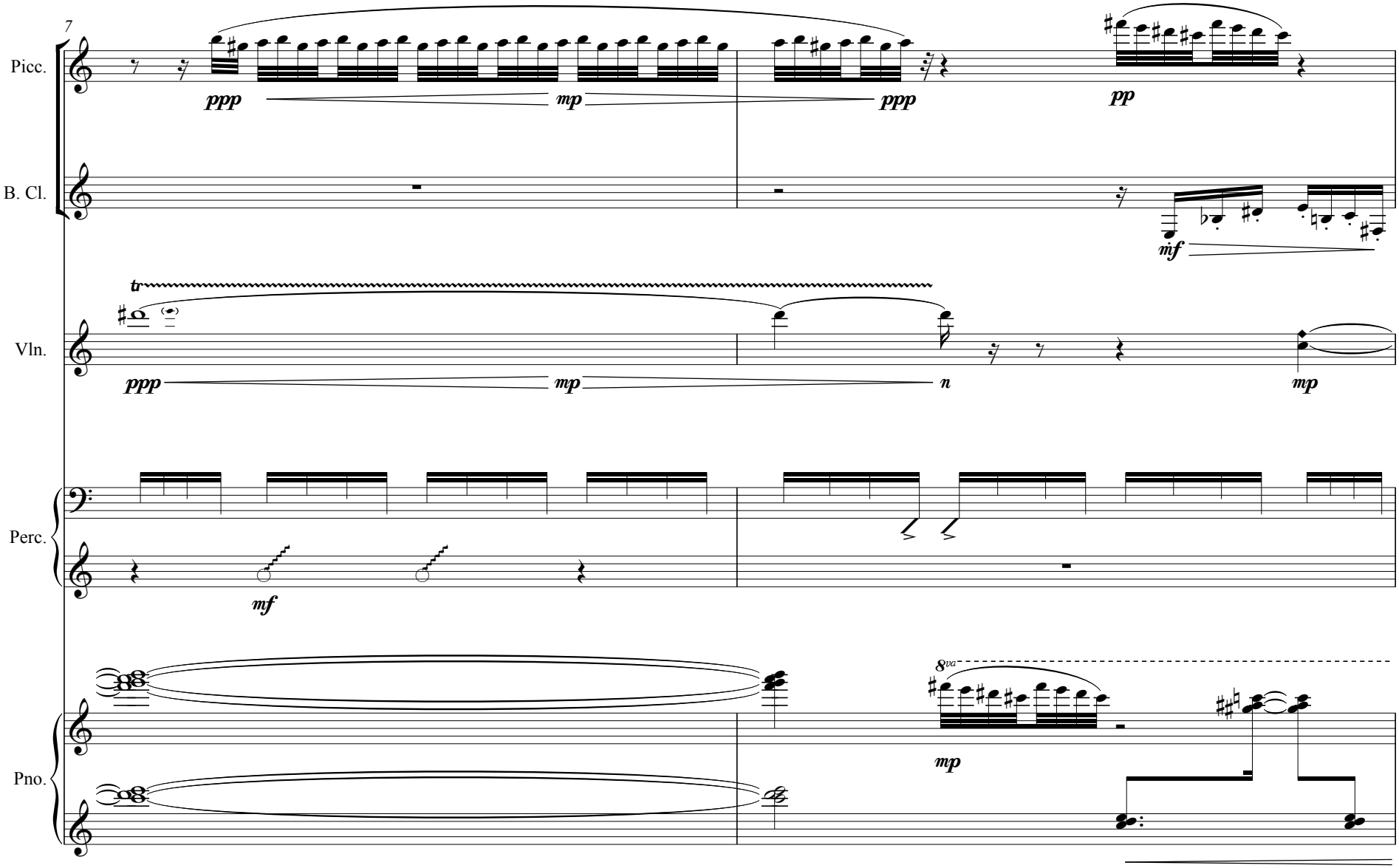

mf
mp
rit.
a tempo
pp
mp
pp
mf
p
f
n

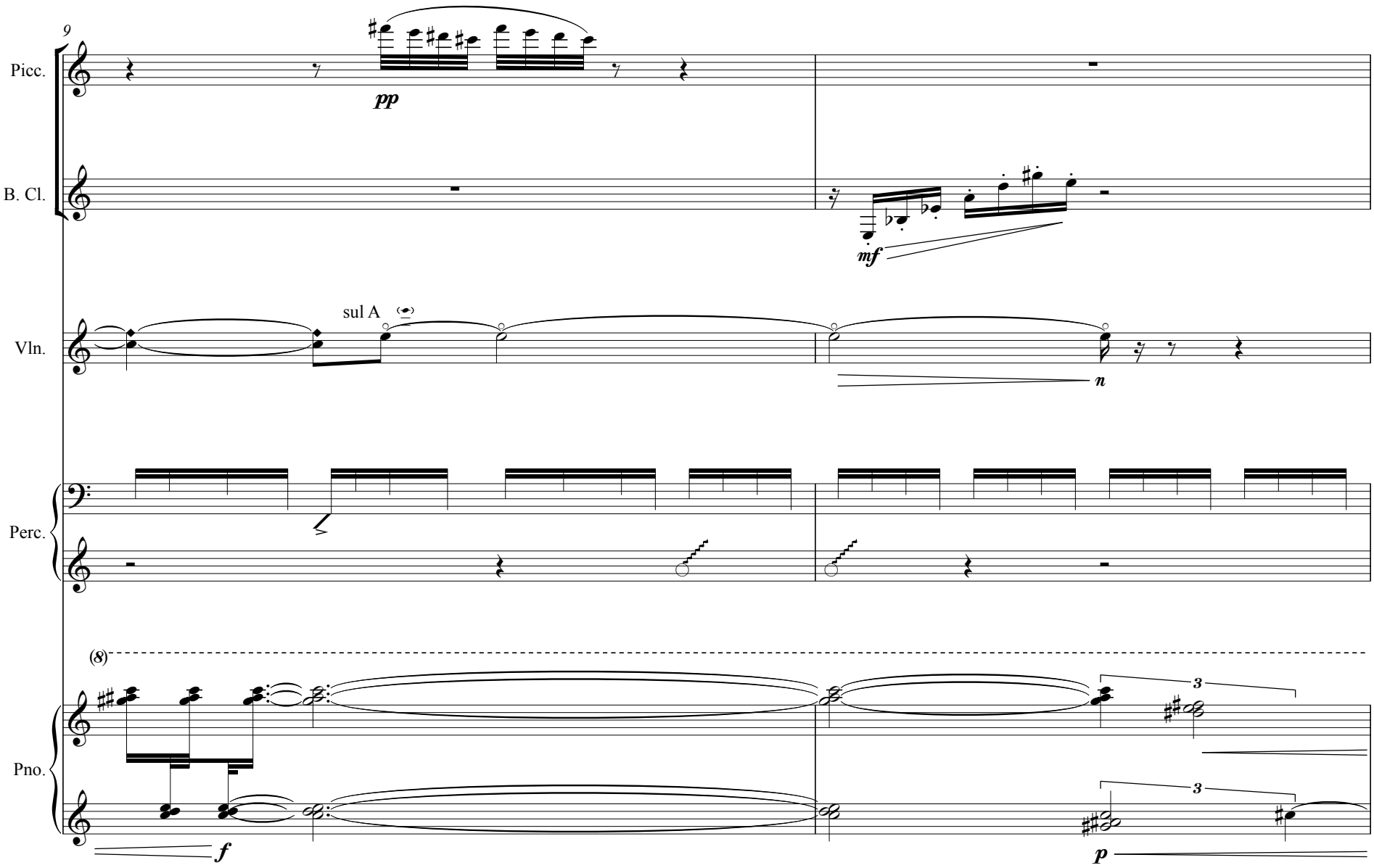
VI. "In all its raucous impudence
Life writhes, cavorts in pallid light..."

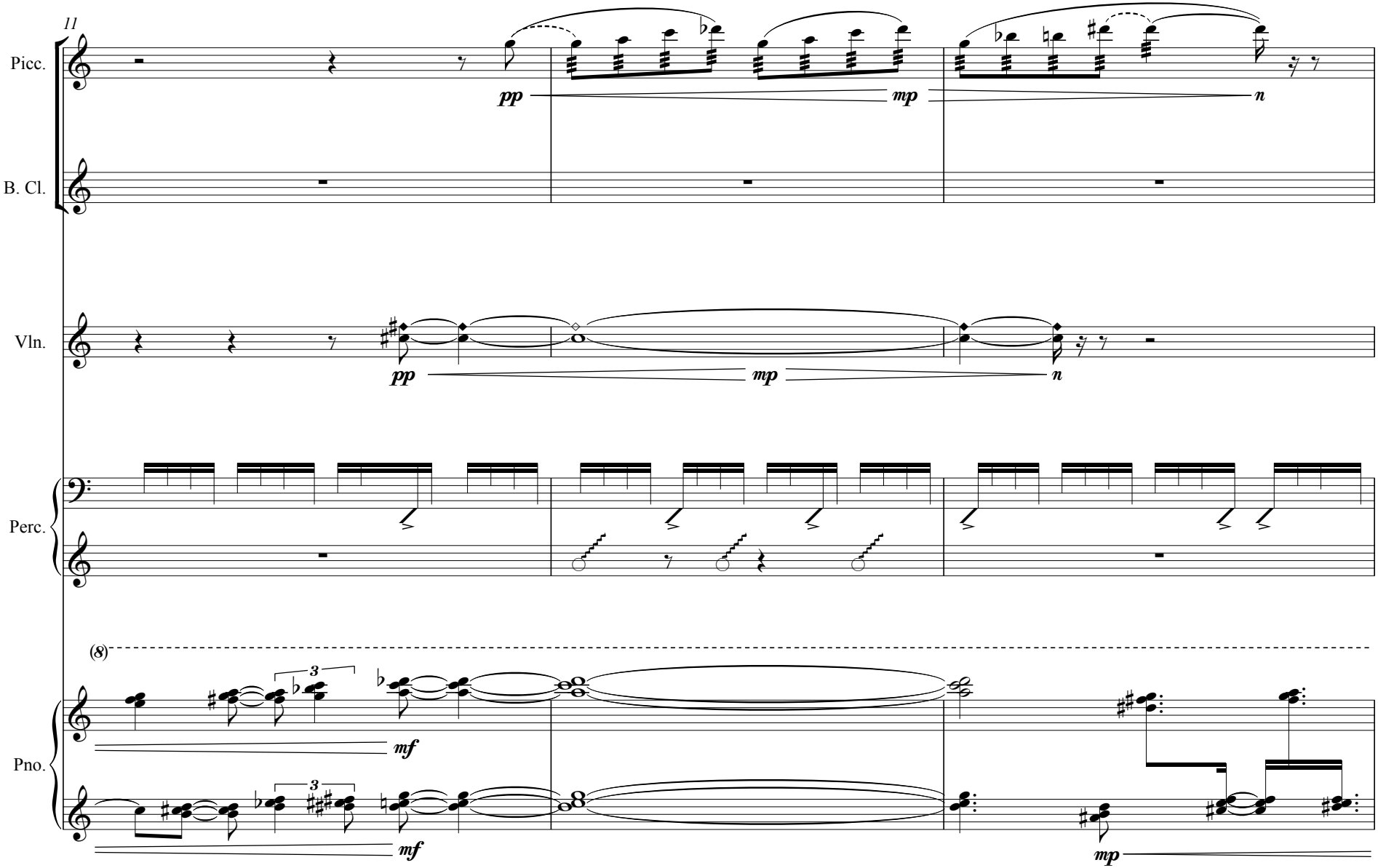
- Charles Baudelaire, trans. Shapiro




5
Picc.
ppp
mp
ppp
B. Cl.
mf
mf
tr
Vln.
ppp
mp
n
Perc.
Pno.
f
f


7
Picc.
B. Cl.
Vln.
Perc.
Pno.
ppp
mp
ppp
pp
mf
tr
ppp
mp
n
mp
mf
8va
mp


9
Picc.
pp
B. Cl.
mf
sul A
Vln.
n
Perc.
(8)
Pno.
3
3
f
p


11
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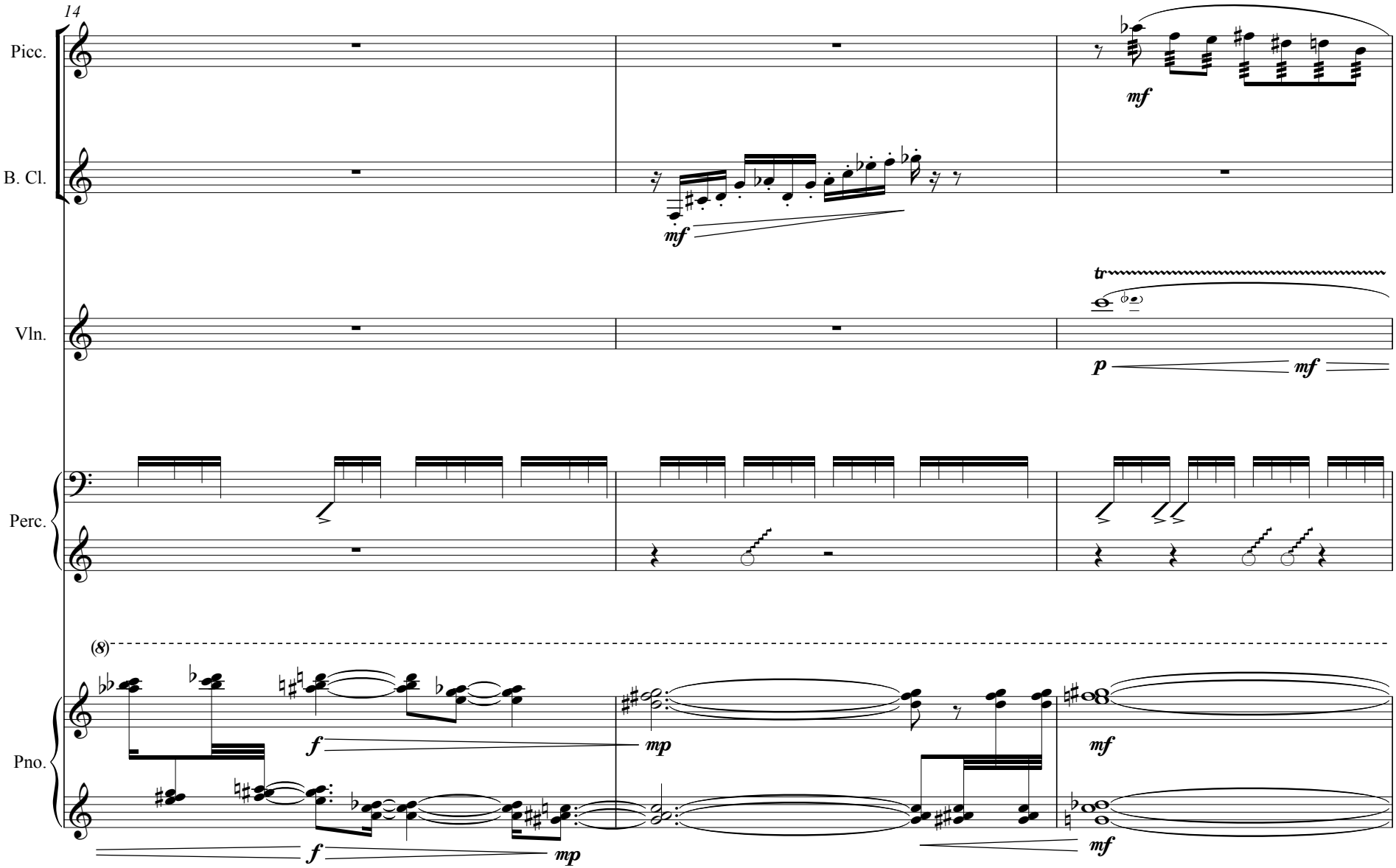
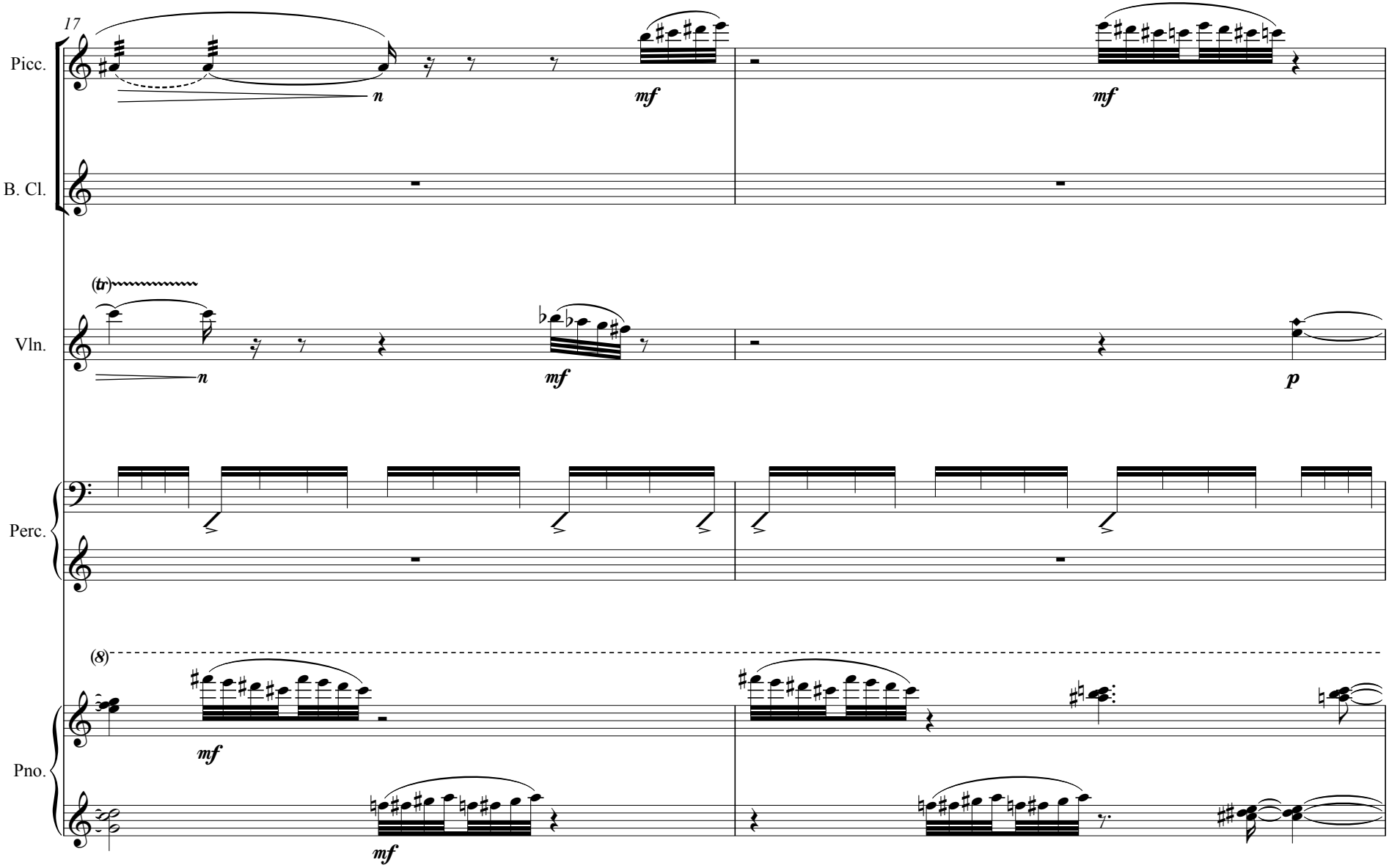
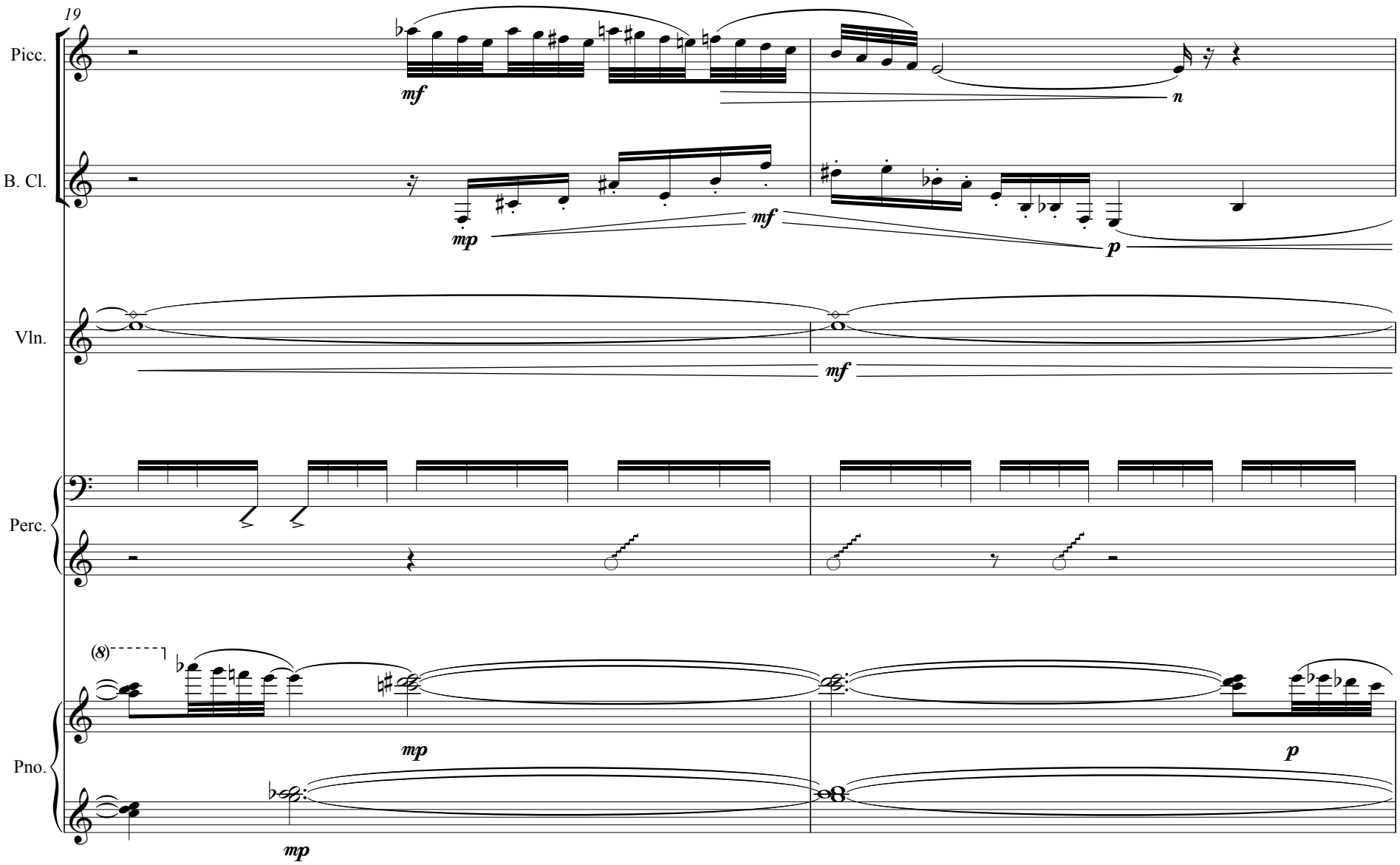
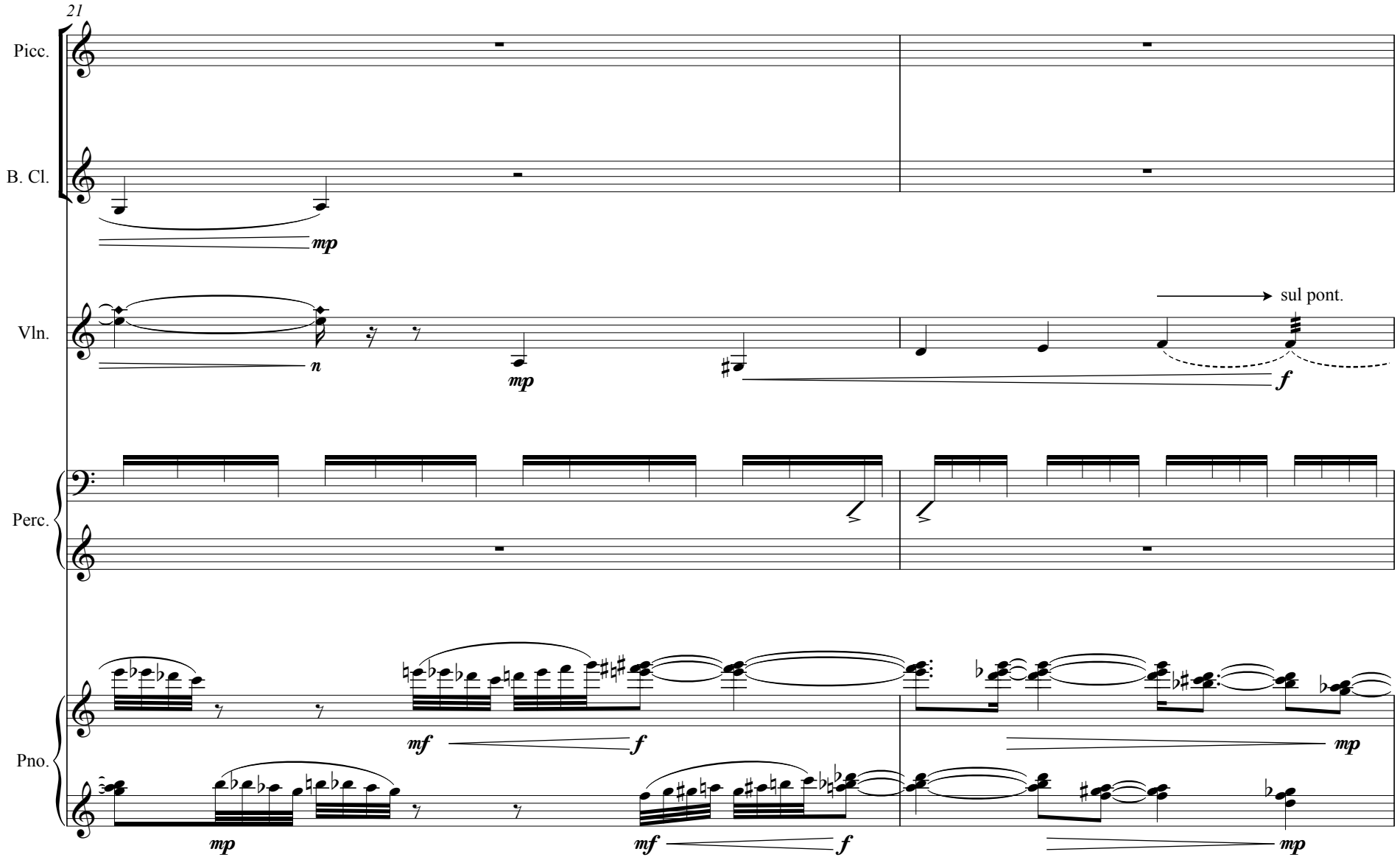
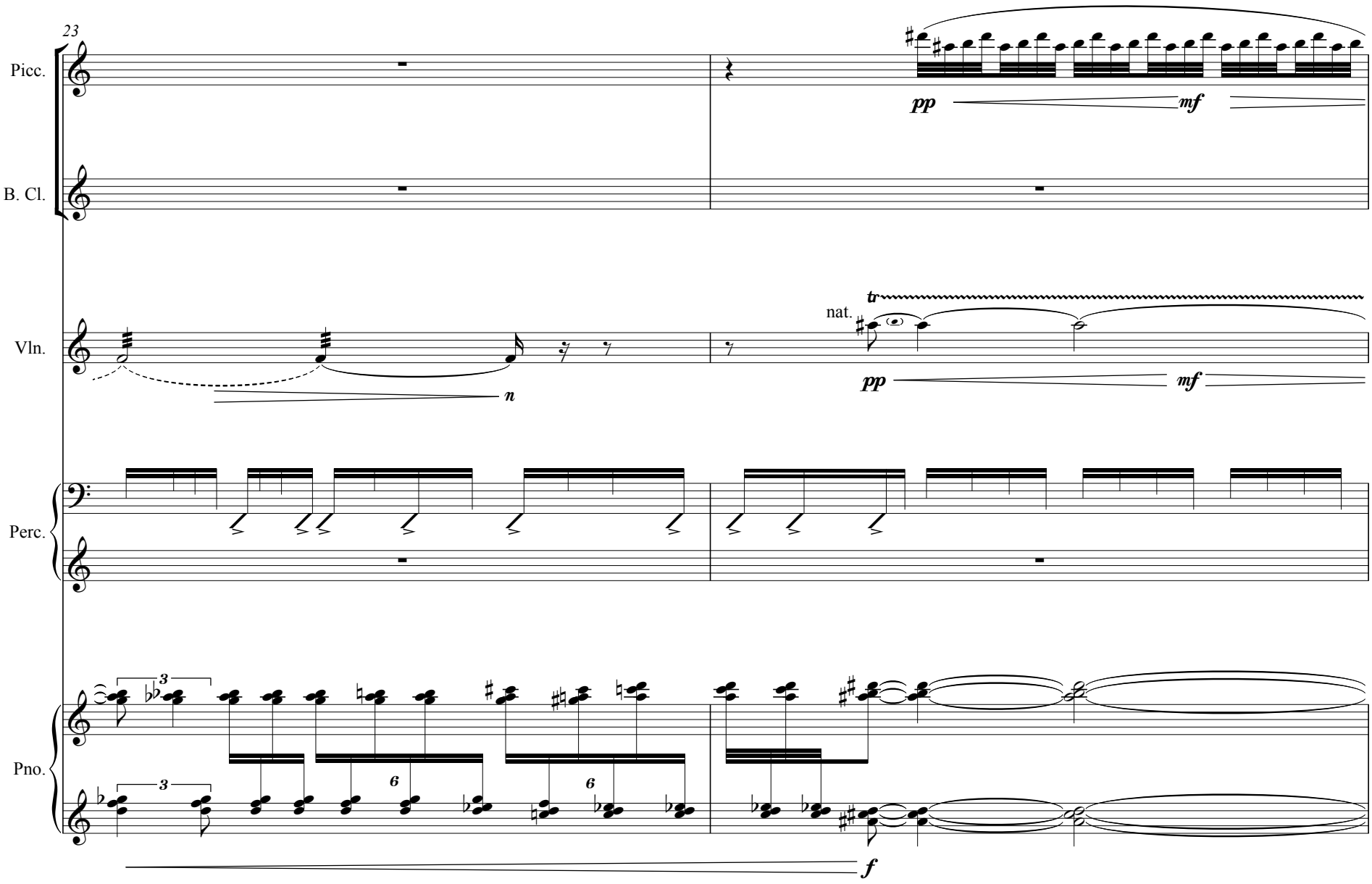
B. Cl.
Vln.
Perc.
Pno.
pp
mp
n
mf
(8)
3


14
Picc.
B. Cl.
Vln.
Perc.
Pno.
mf
mf
tr
p
mf
(8)
f
mp
mf
f
mp
mf


17
Picc.
B. Cl.
Vln.
Perc.
Pno.
(tr)
(8)
n
mf
p


19
Picc.
mf
n
B. Cl.
mp
mf
p
Vln.
mf
Perc.
(8)
Pno.
mp
p
mp


21
Picc.
B. Cl.
mp
Vln.
n
mp
sul pont.
f
Perc.
Pno.
mf
f
mp
mp
mf
f
mp


23
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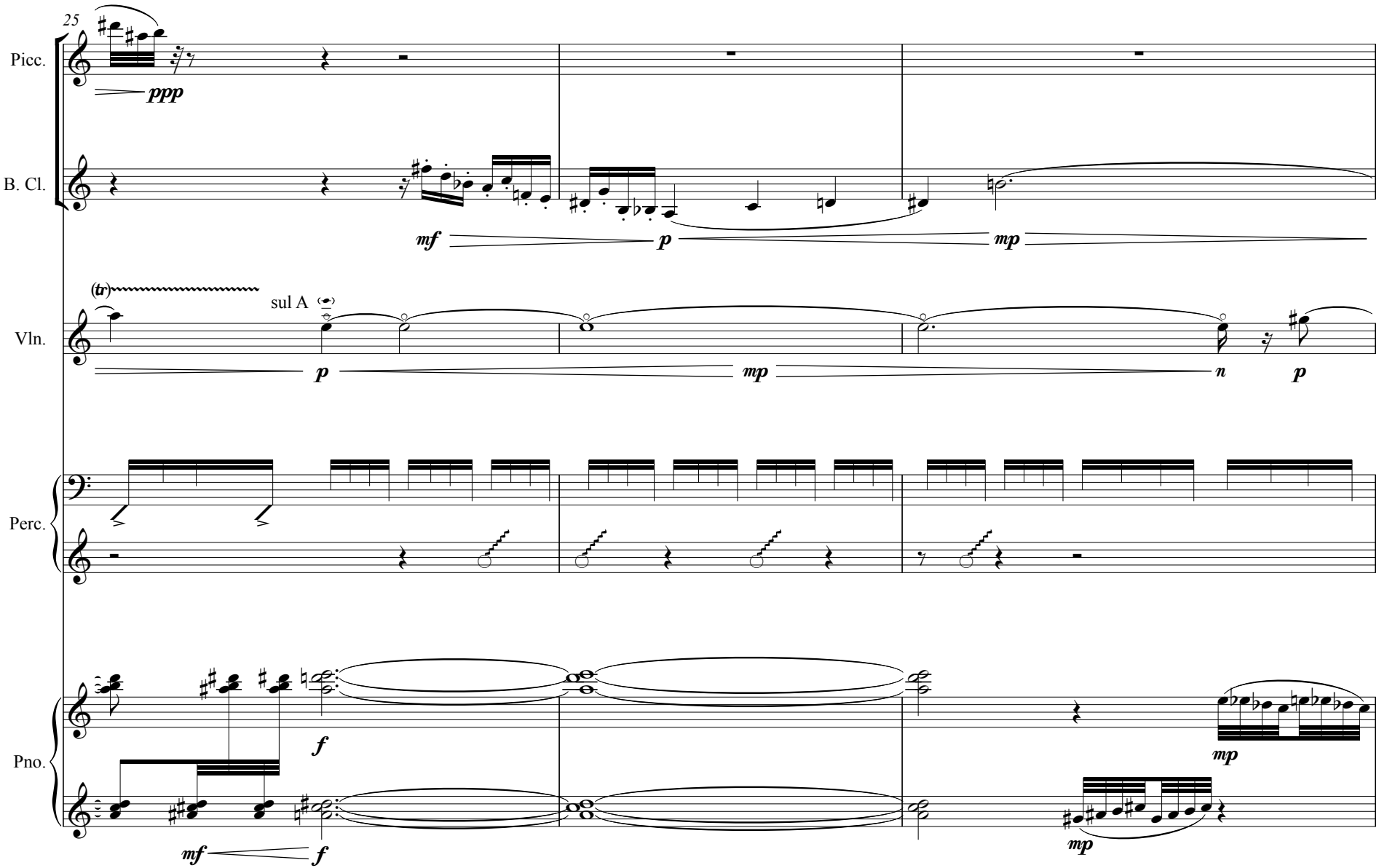
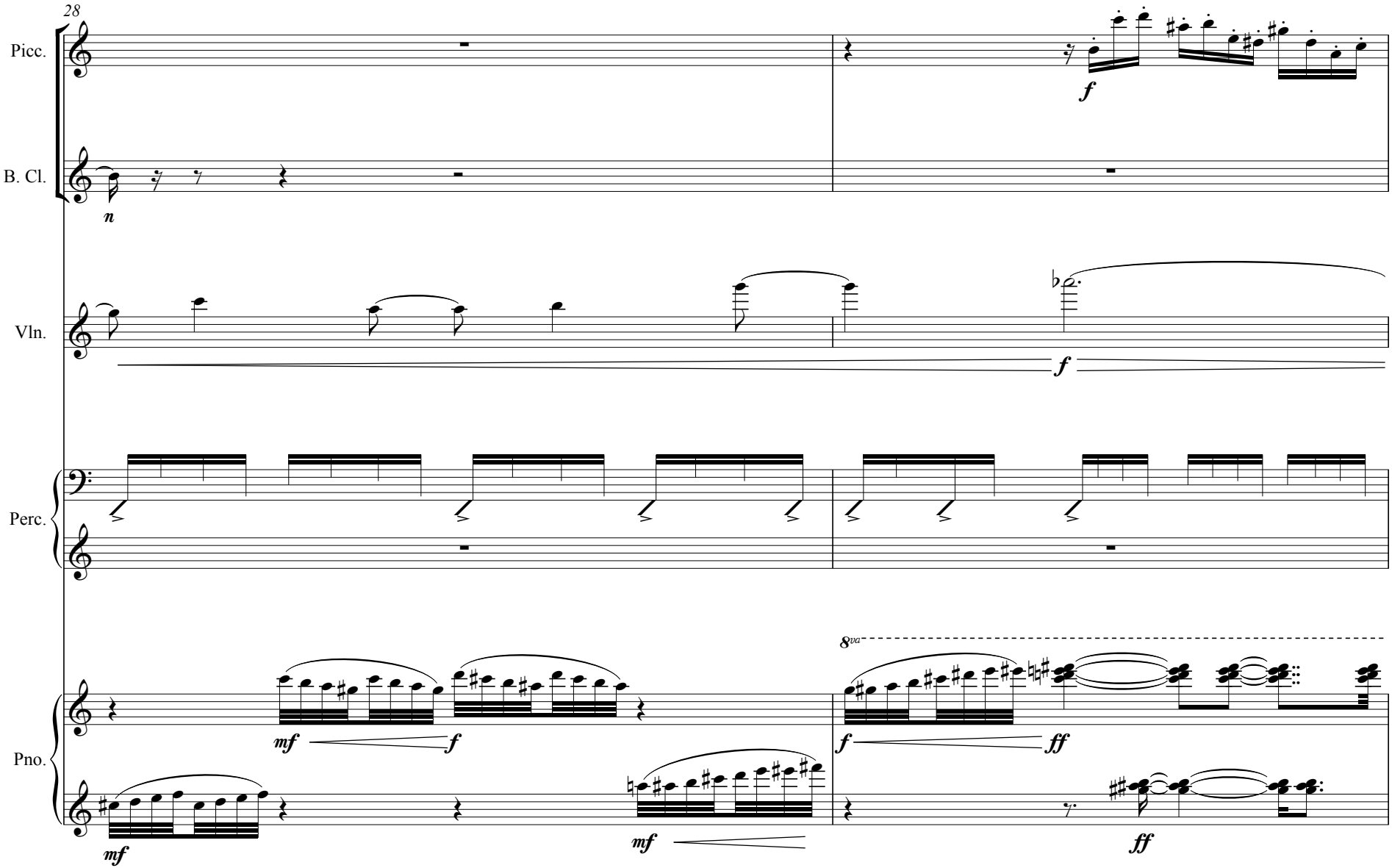
B. Cl.
Vln.
Perc.
Pno.
pp
mf
nat.
tr
n
3
6
f


25
Picc.
ppp
B. Cl.
mf
p
mp
(tr)
sul A
Vln.
p
mp
n
p
Perc.
Pno.
f
mp
mf
f
mp


28
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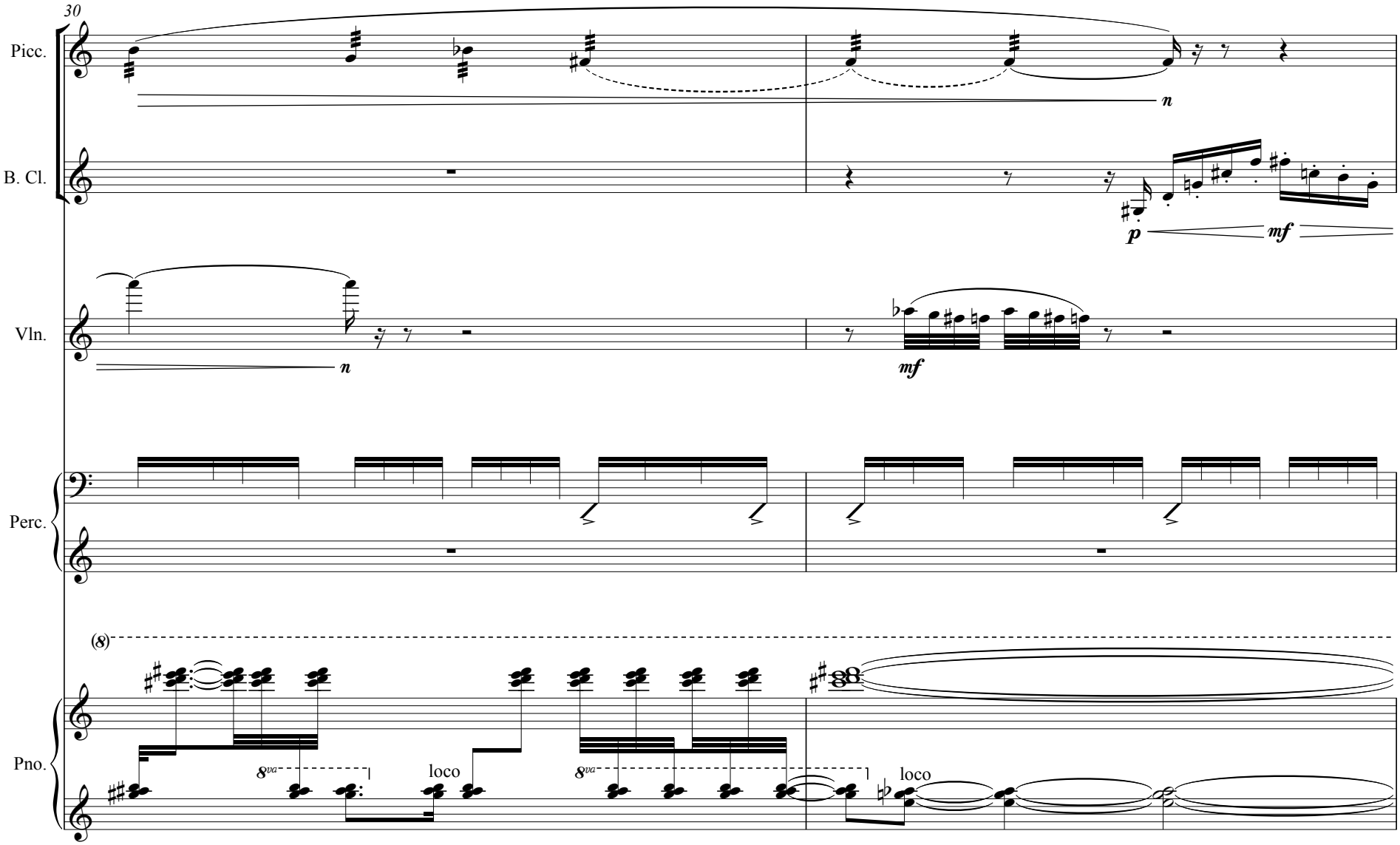
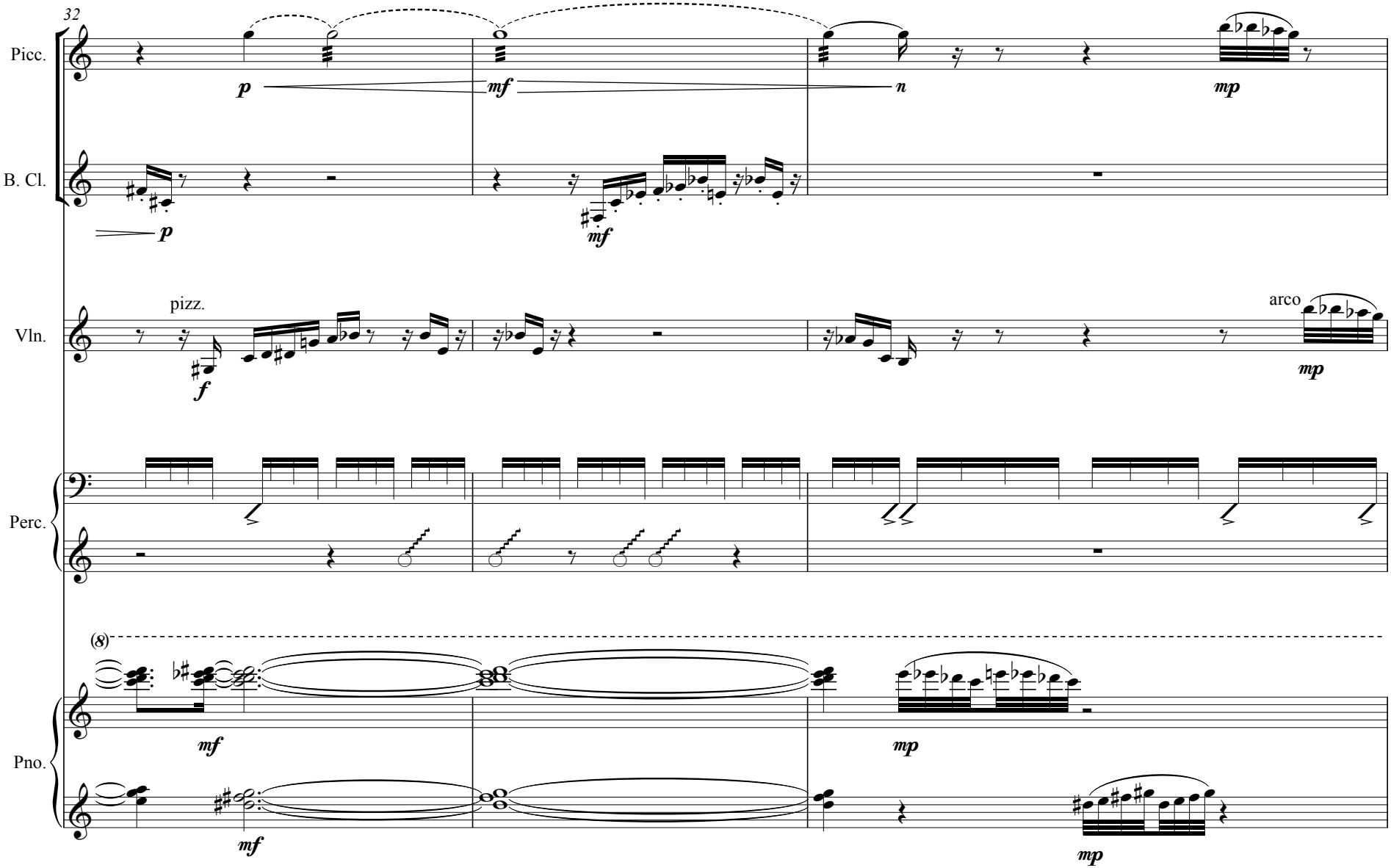
B. Cl.
Vln.
Perc.
Pno.
n
f
mf
f
mf
mf
8va
f
ff
ff


30
Picc.
B. Cl.
Vln.
Perc.
Pno.
n
p
mf
(8)
8va
loco


32
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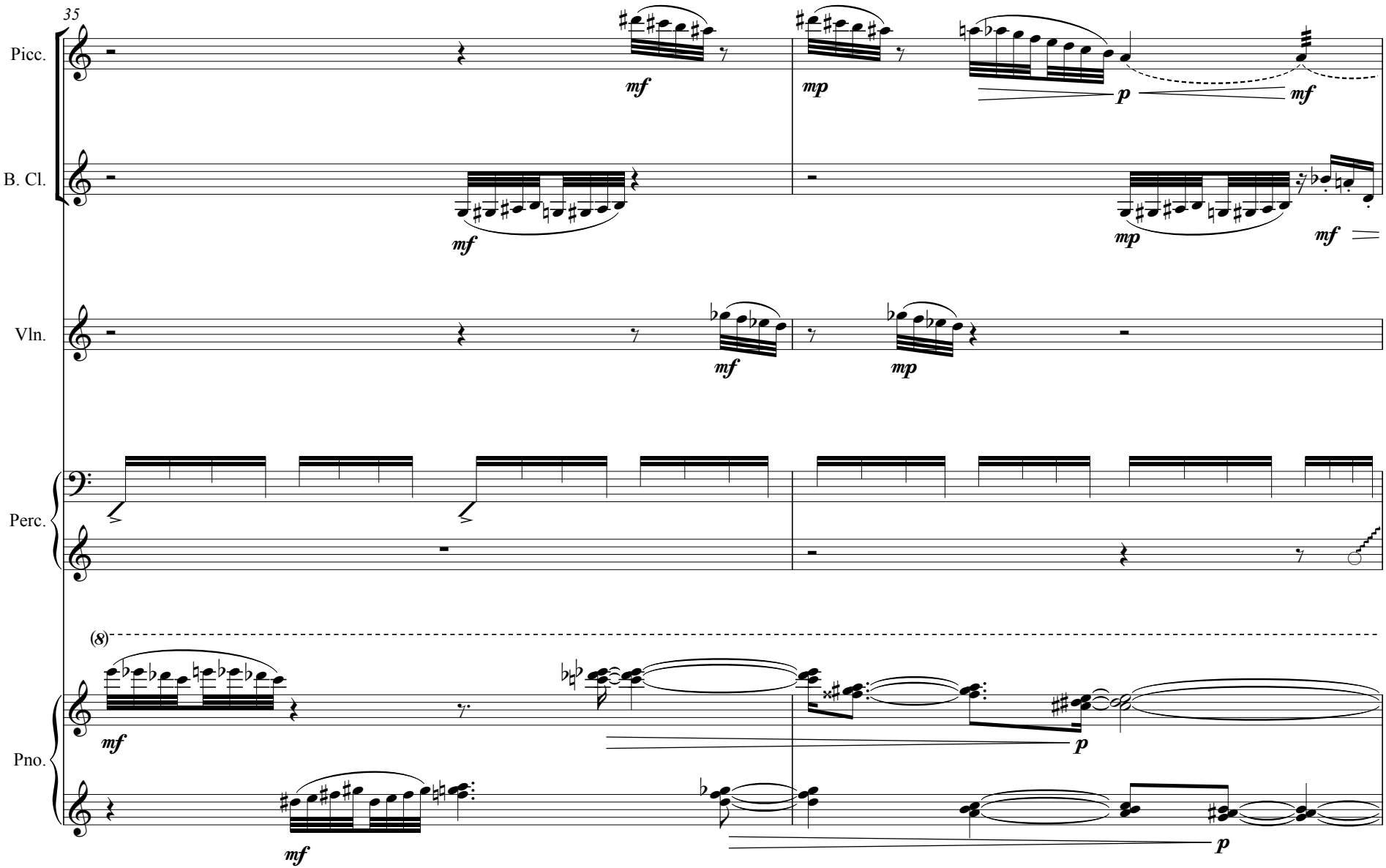
B. Cl.
Vln.
Perc.
Pno.
pizz.
arco
(8)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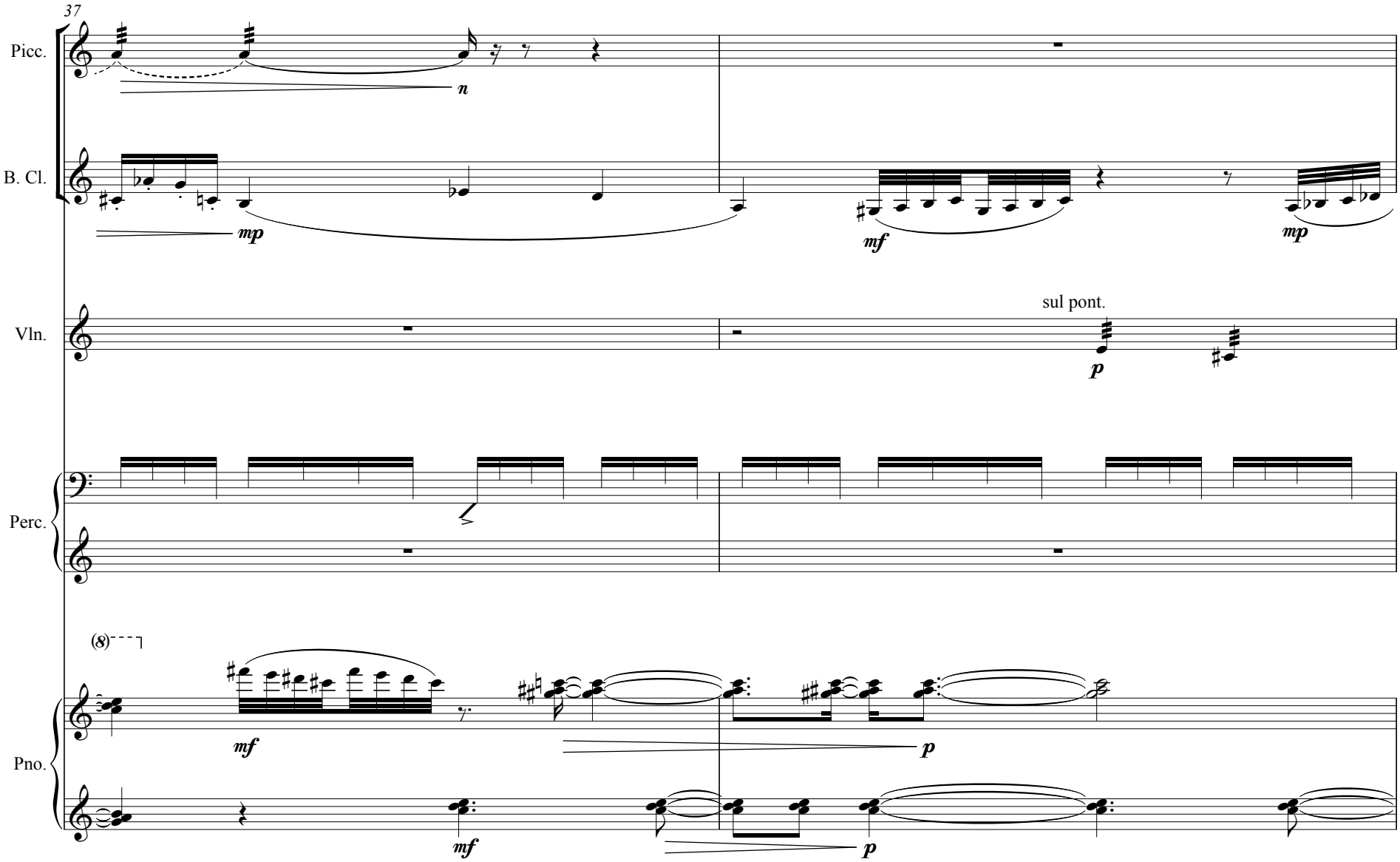
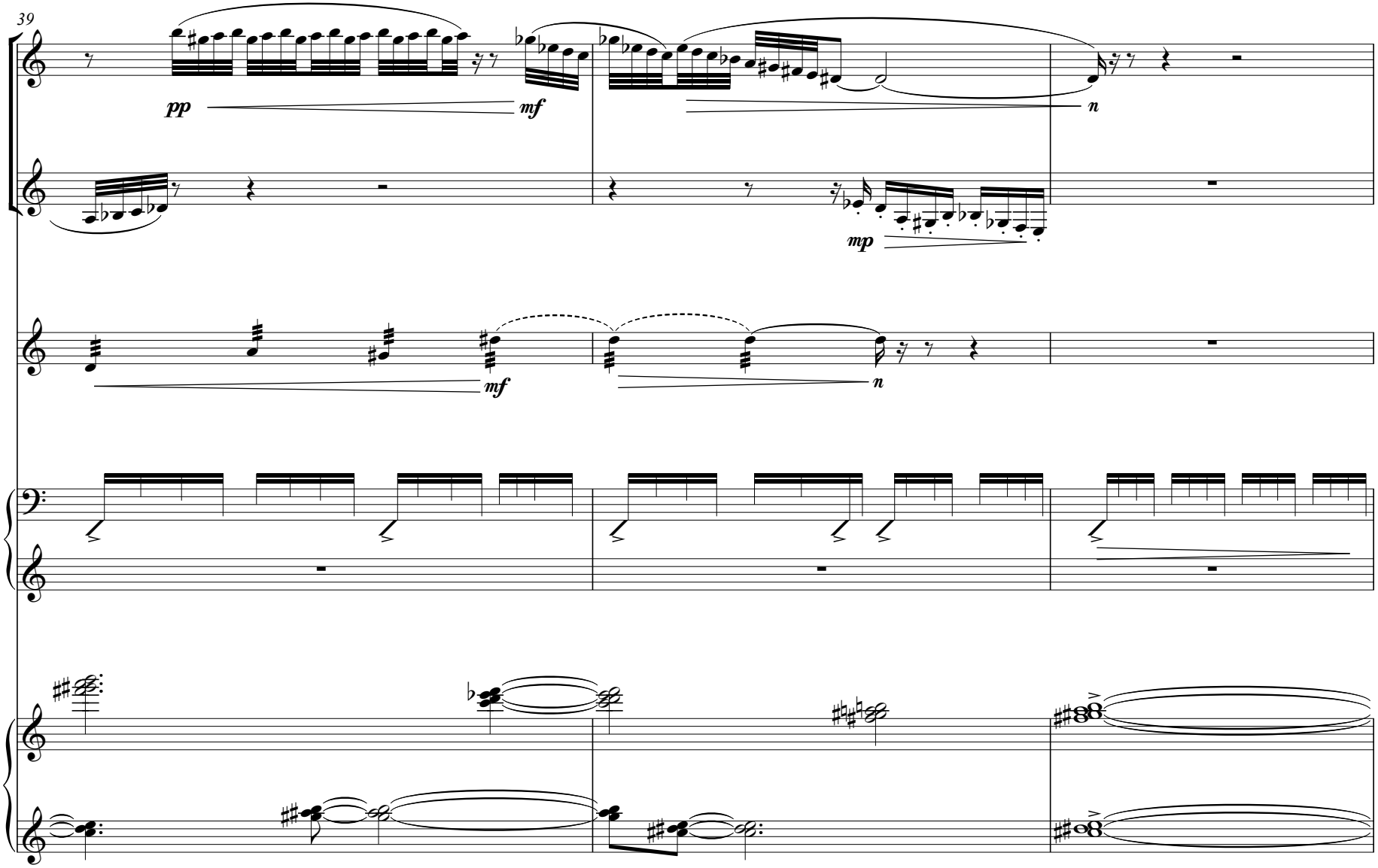
B. Cl.
Vln.
Perc.
Pno.
(8)
mf
mp
p
mf


37
Picc.
n
B. Cl.
mp
mf
mp
Vln.
sul pont.
p
Perc.
(8)
Pno.
mf
p
mf
p


39
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pp
mf
n
B. Cl.
mp
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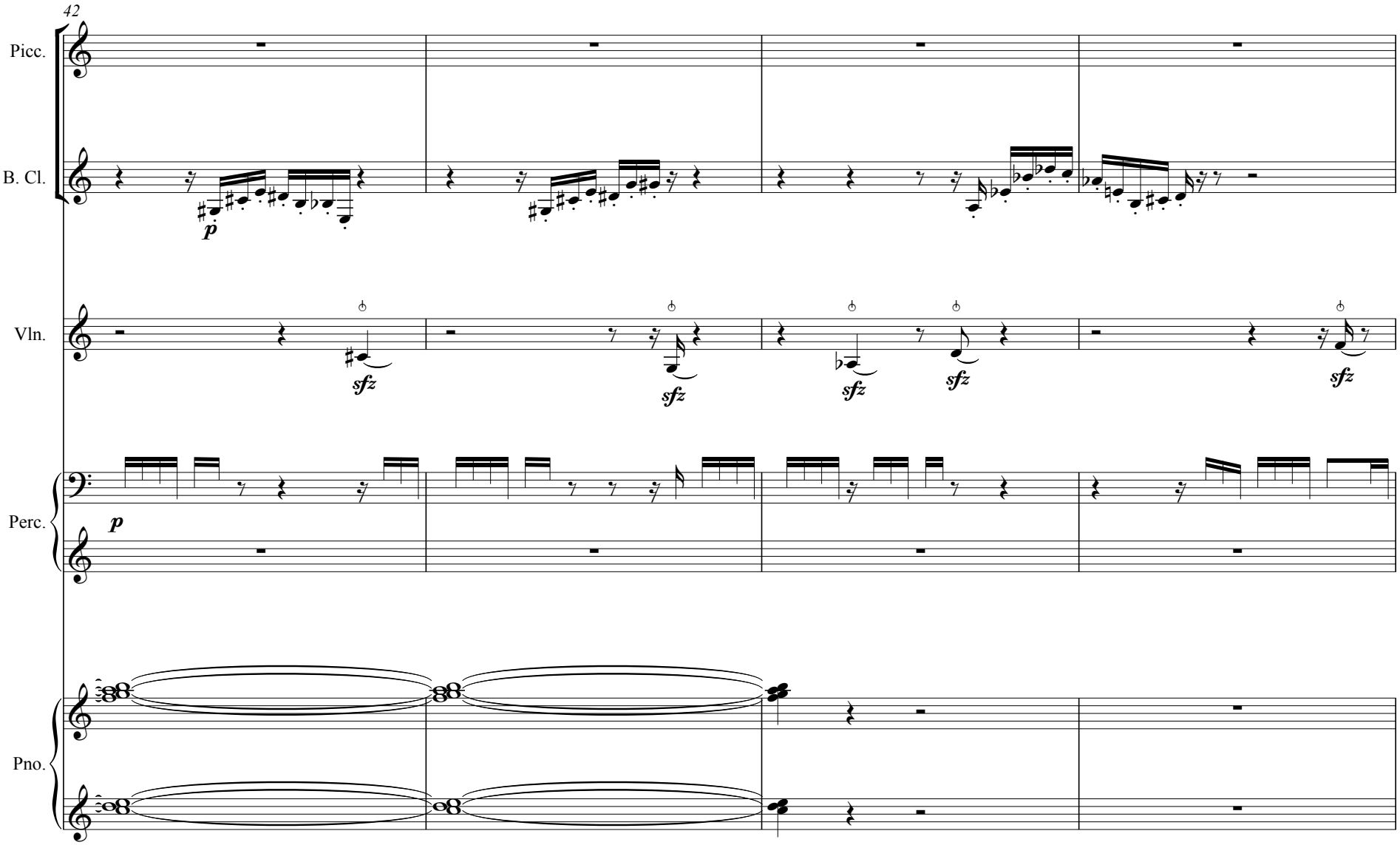
mf
n
Perc.
Pno.


42
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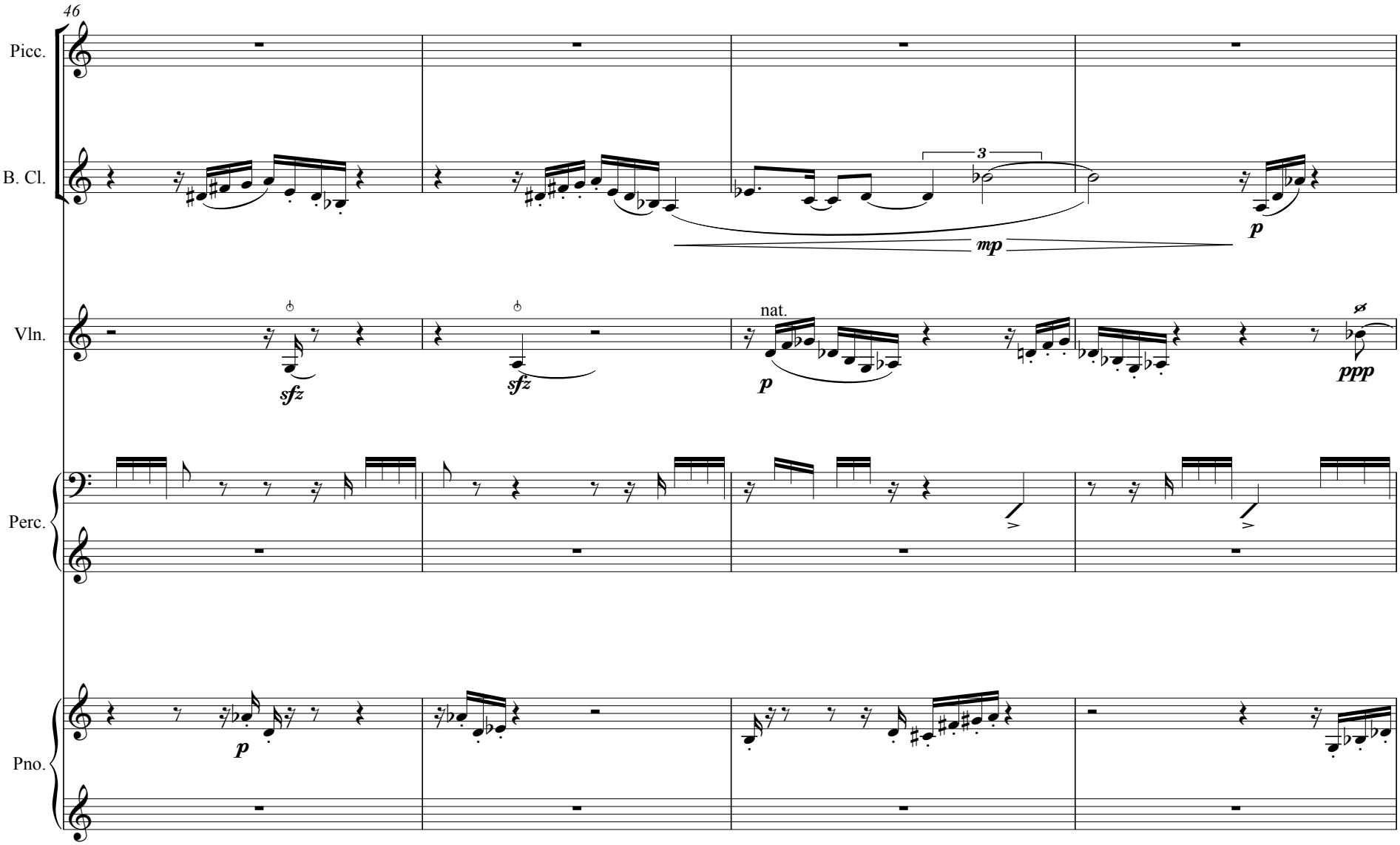
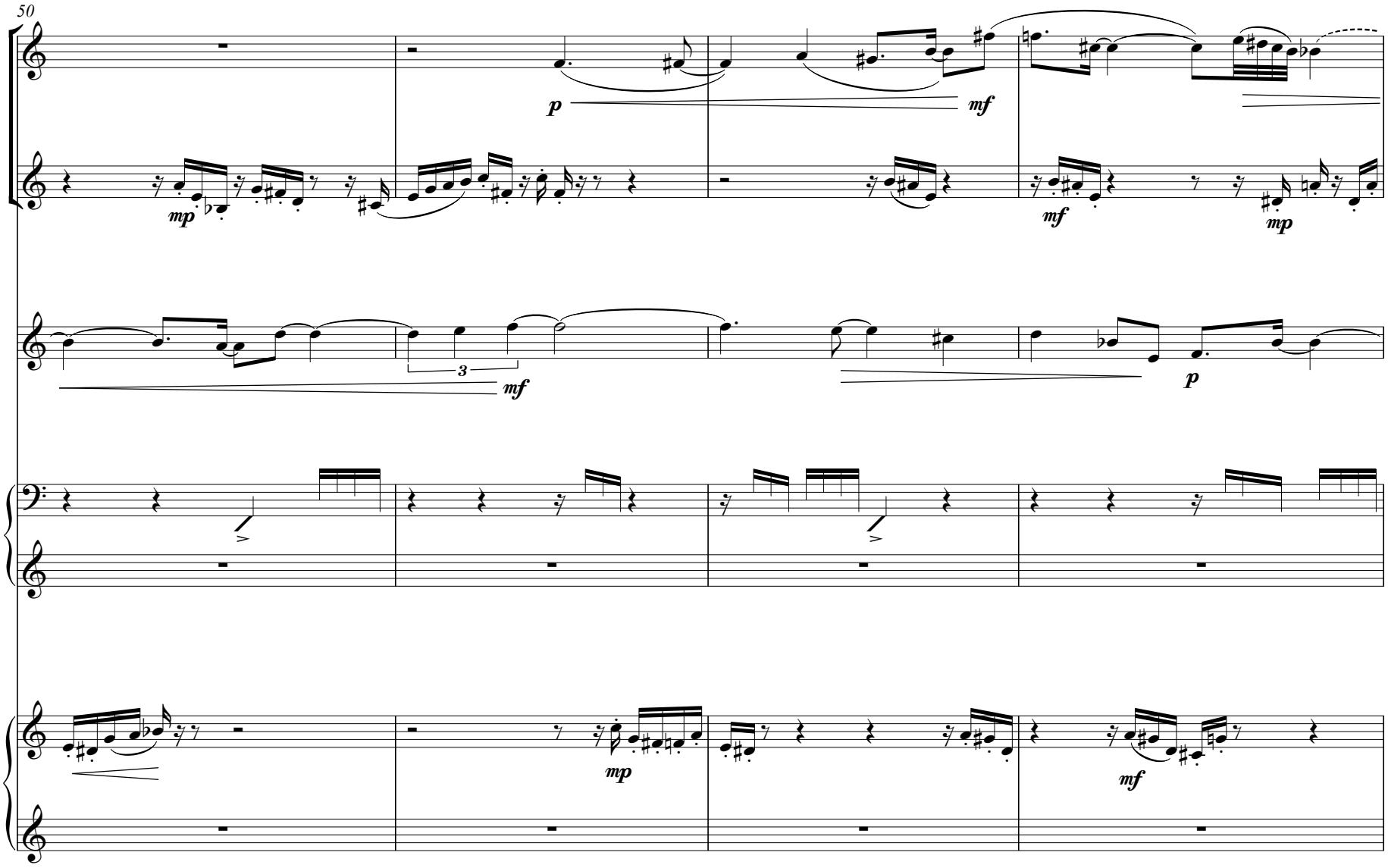
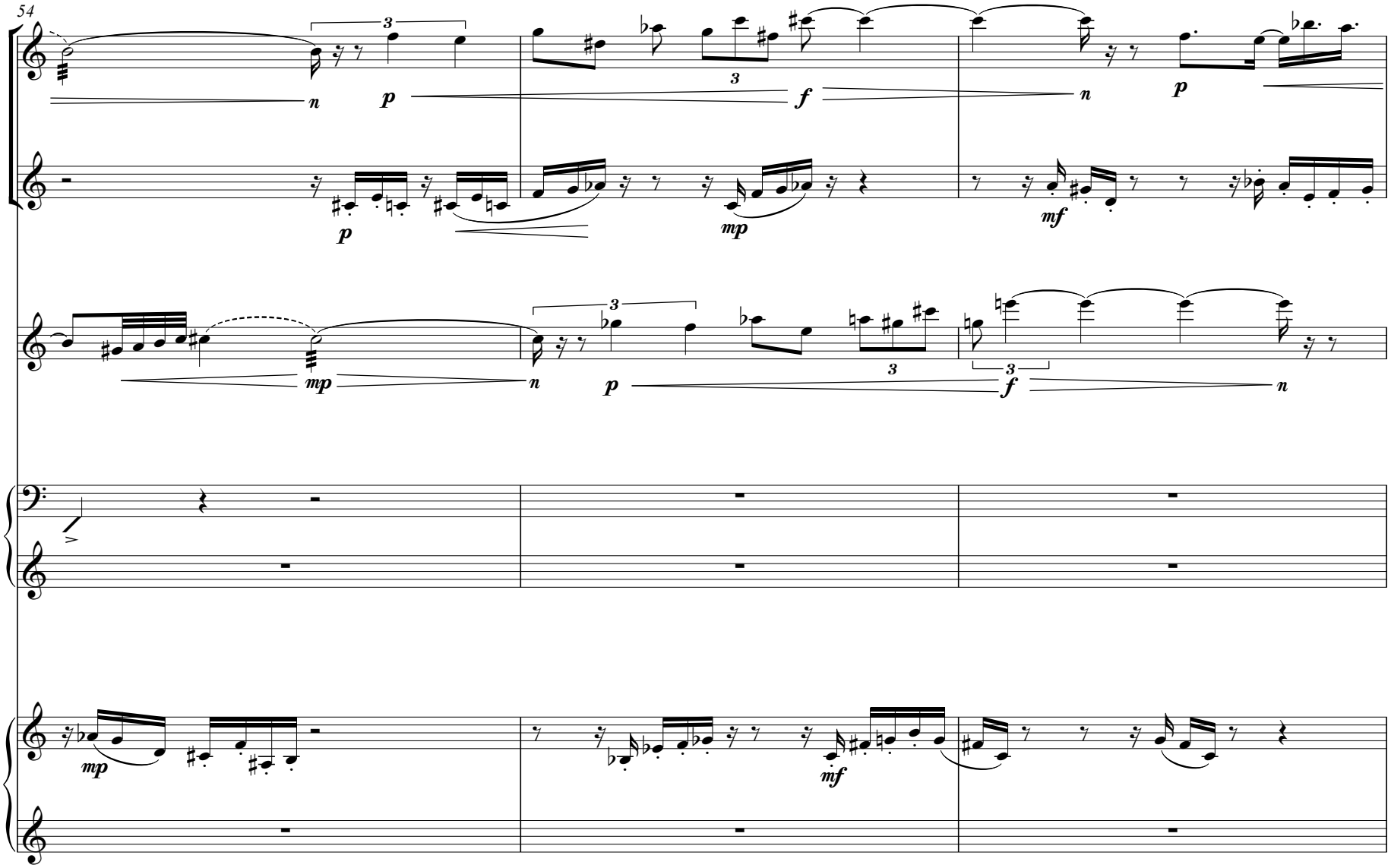
B. Cl.
Vln.
Perc.
Pno.
p
sfz
sfz
sfz
sfz
sfz
p


46
Picc.
B. Cl.
3
mp
p
Vln.
sfz
sfz
nat.
p
ppp
Perc.
Pno.
p


50
Picc.
B. Cl.
Vln.
Perc.
Pno.
p
mf
mp
mf
mp
3
mf
p
mp
mf


54
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B. Cl.
Vln.
Perc.
Pno.
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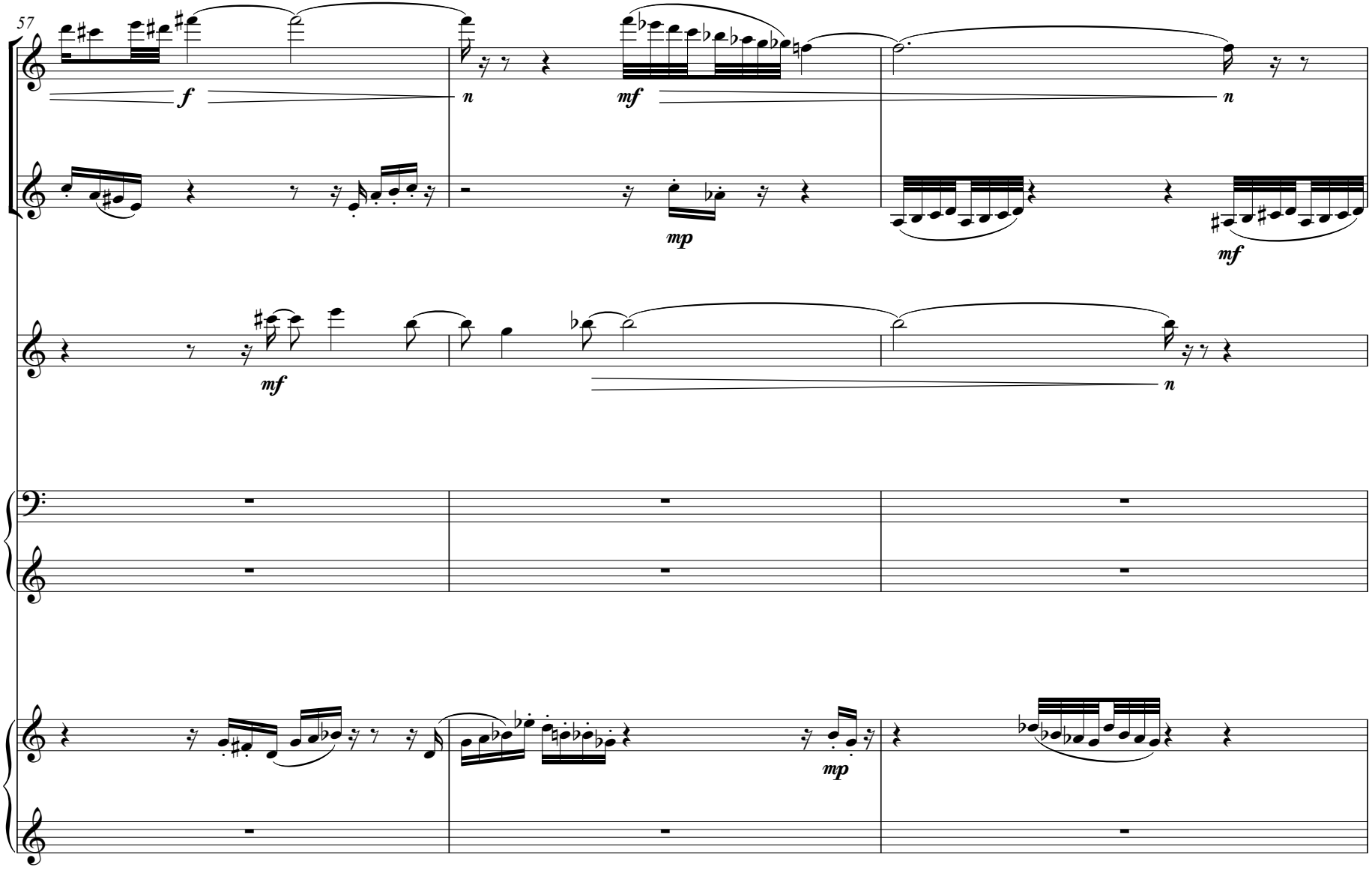
p
f
mp
mf
3


57
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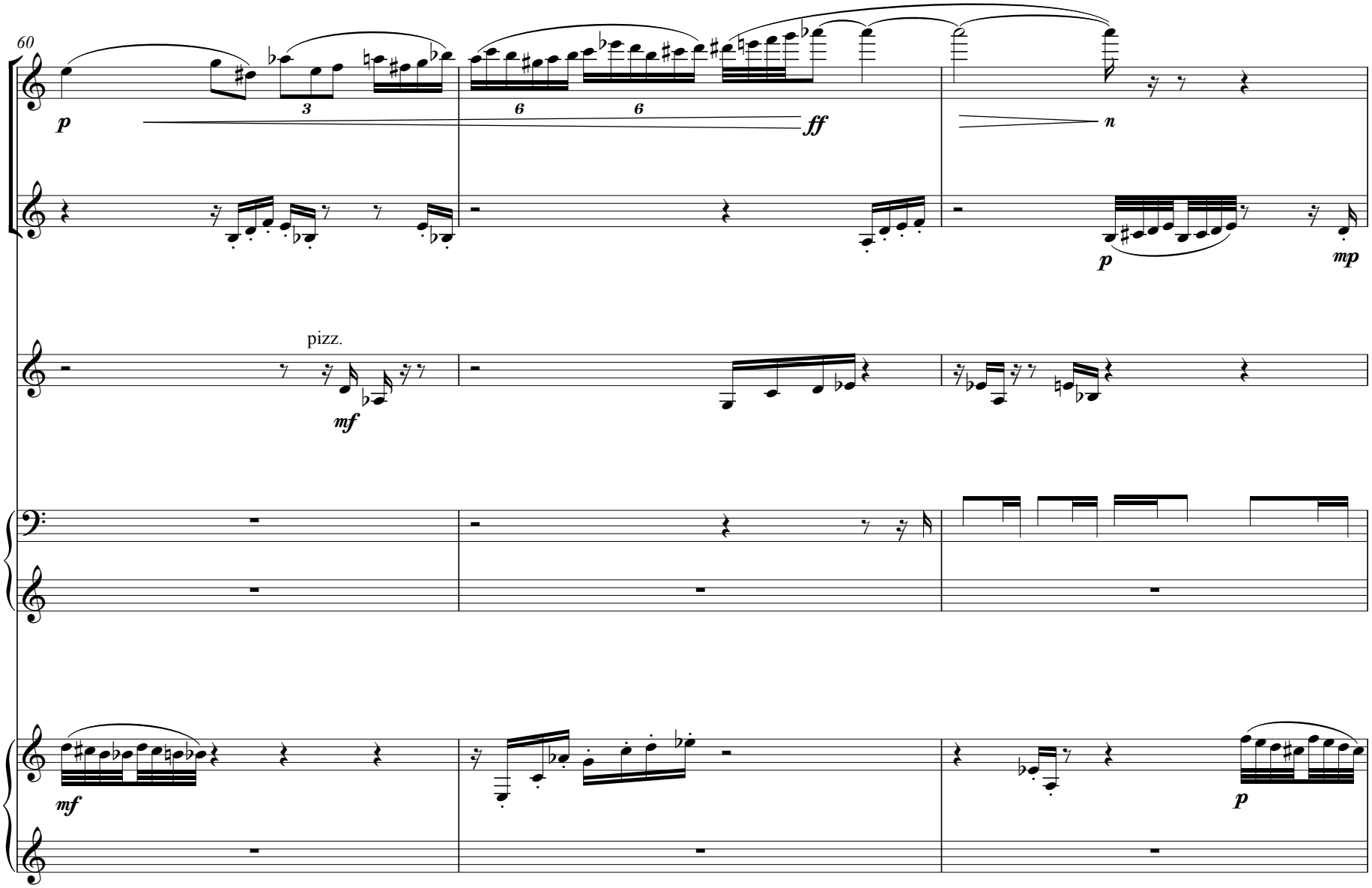
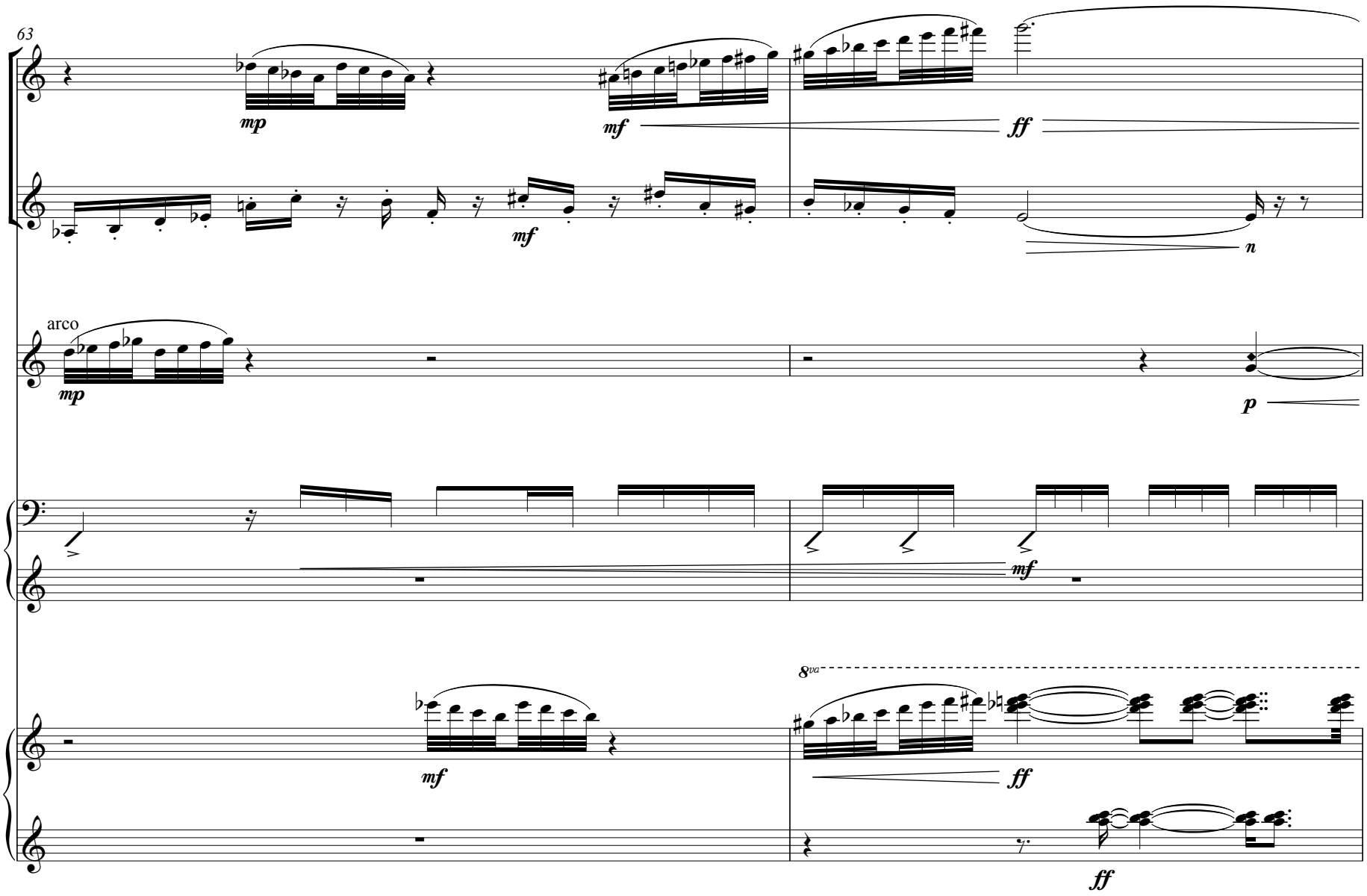
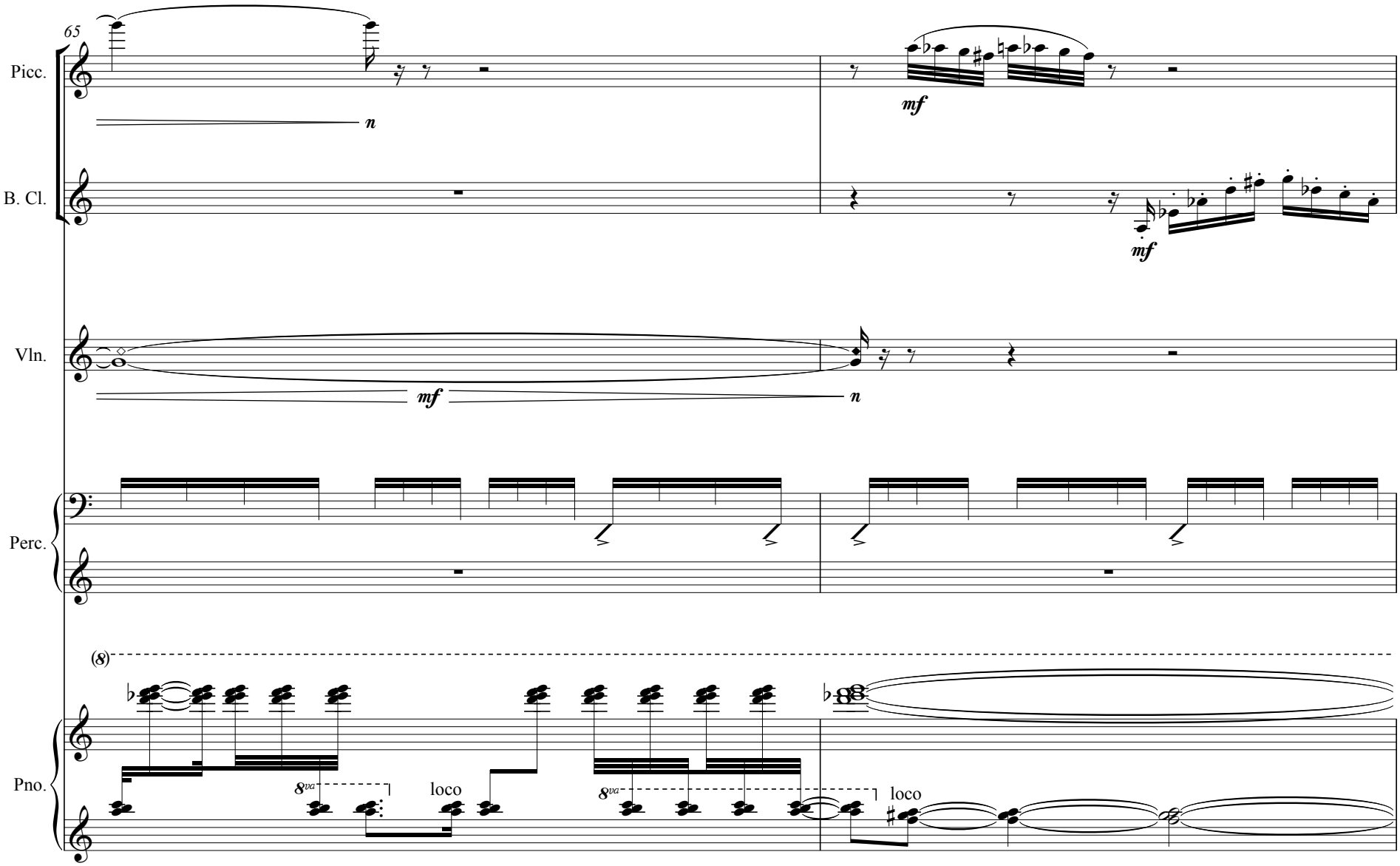
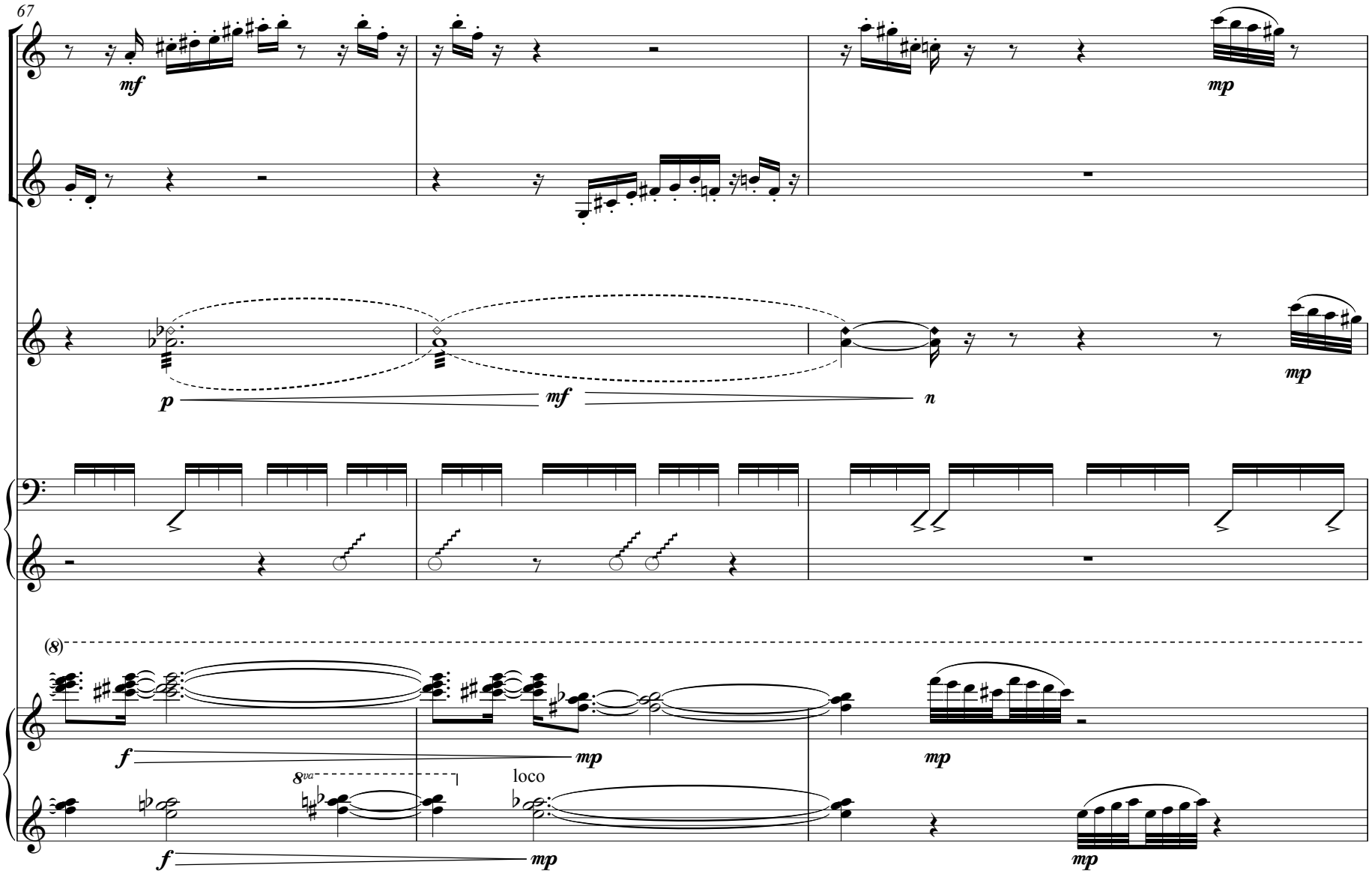
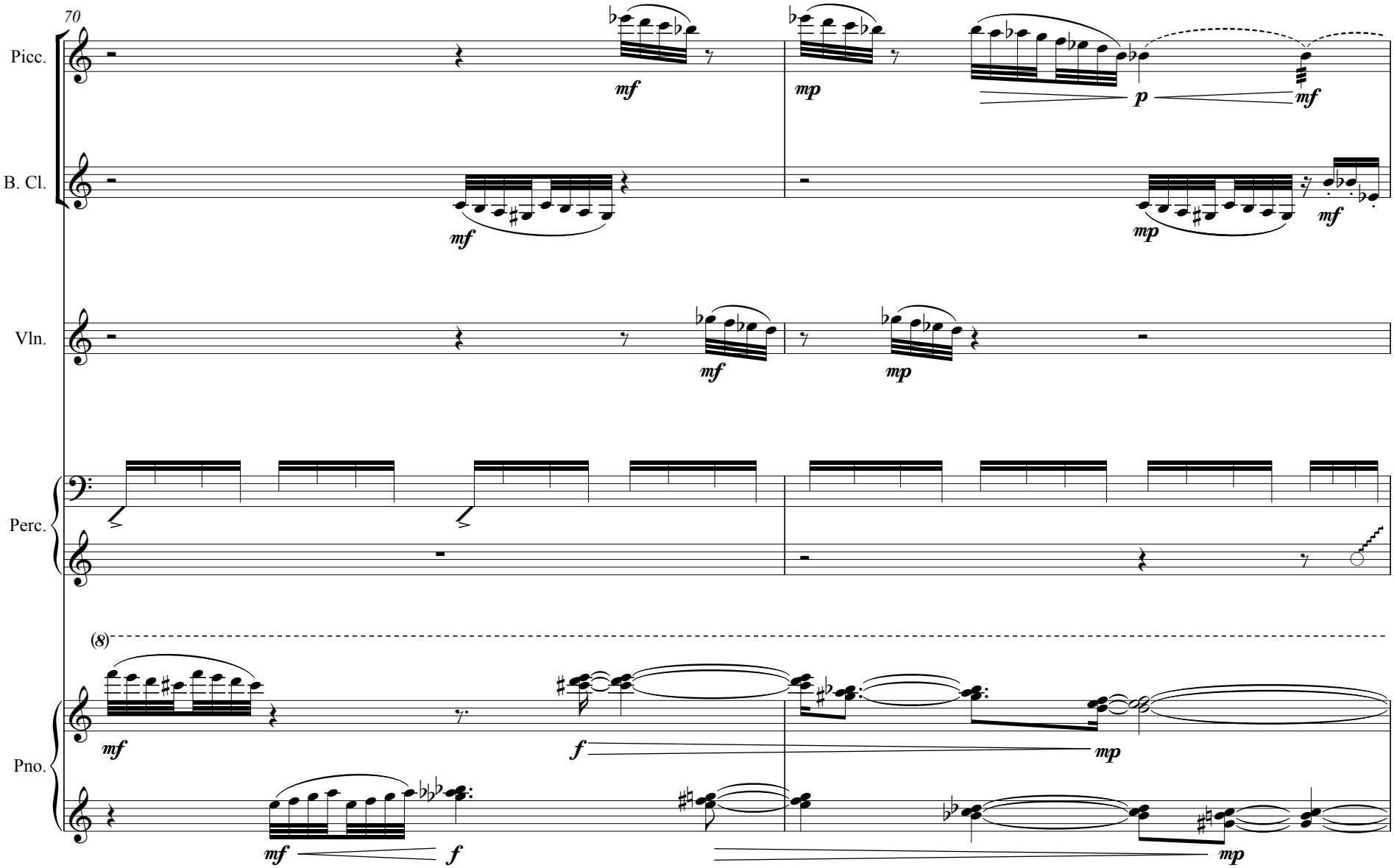
B. Cl.
Vln.
Perc.
Pno.
f
n
mf
n
mp
mf
mf
n
mp


60
Picc.
B. Cl.
Vln.
Perc.
Pno.
pizz.
p
ff
n
mf
mp


63
Picc.
mp
mf
ff
B. Cl.
mf
n
arco
Vln.
mp
p
Perc.
mf
Pno.
mf
8va
ff
ff


65
Picc.
B. Cl.
Vln.
Perc.
Pno.
mf
n
8va
loco


67
Picc.
B. Cl.
Vln.
Perc.
Pno.
mf
mp
p
mf
n
mp
(8)
f
mp
mp
8va
loco
f
mp
mp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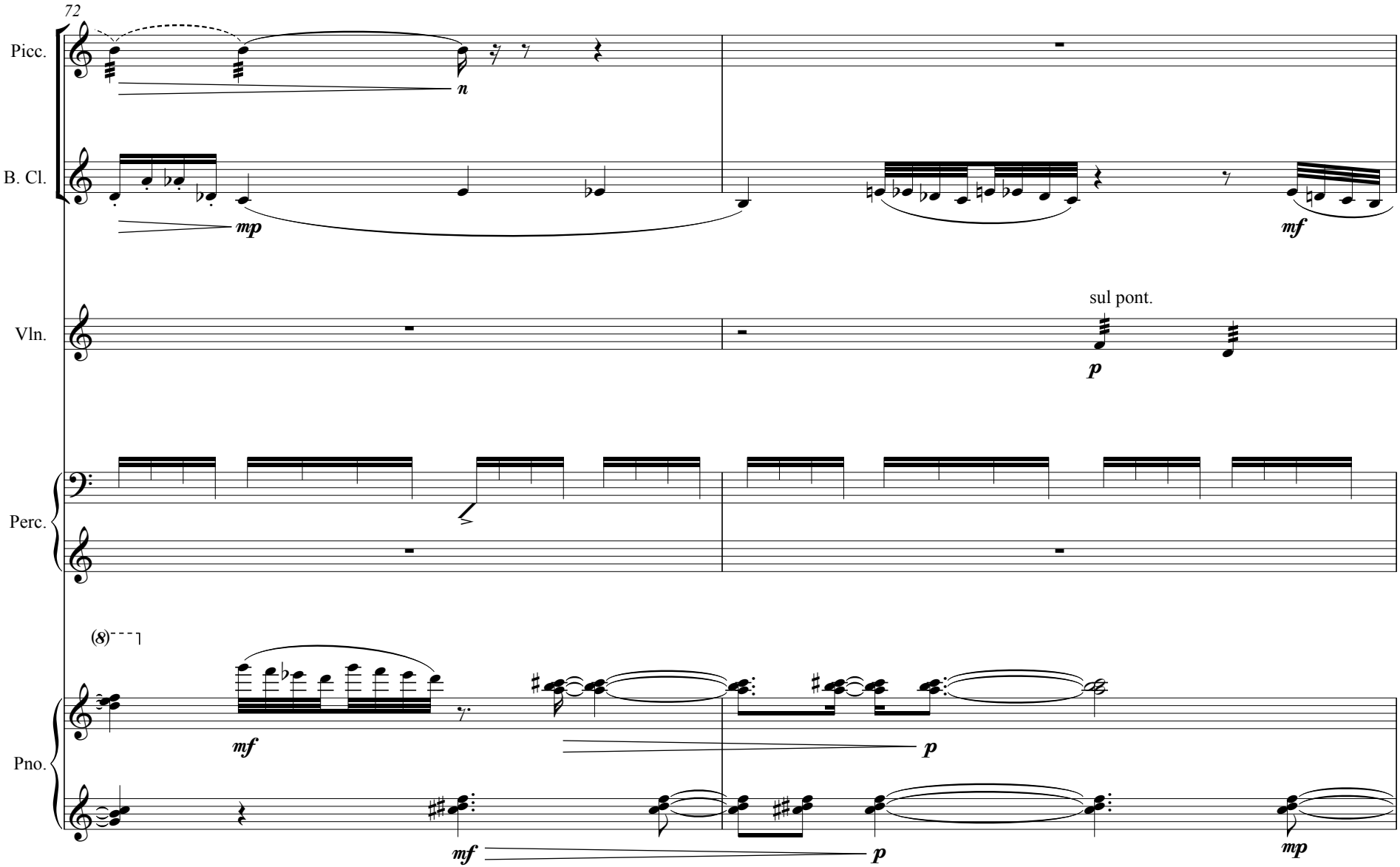
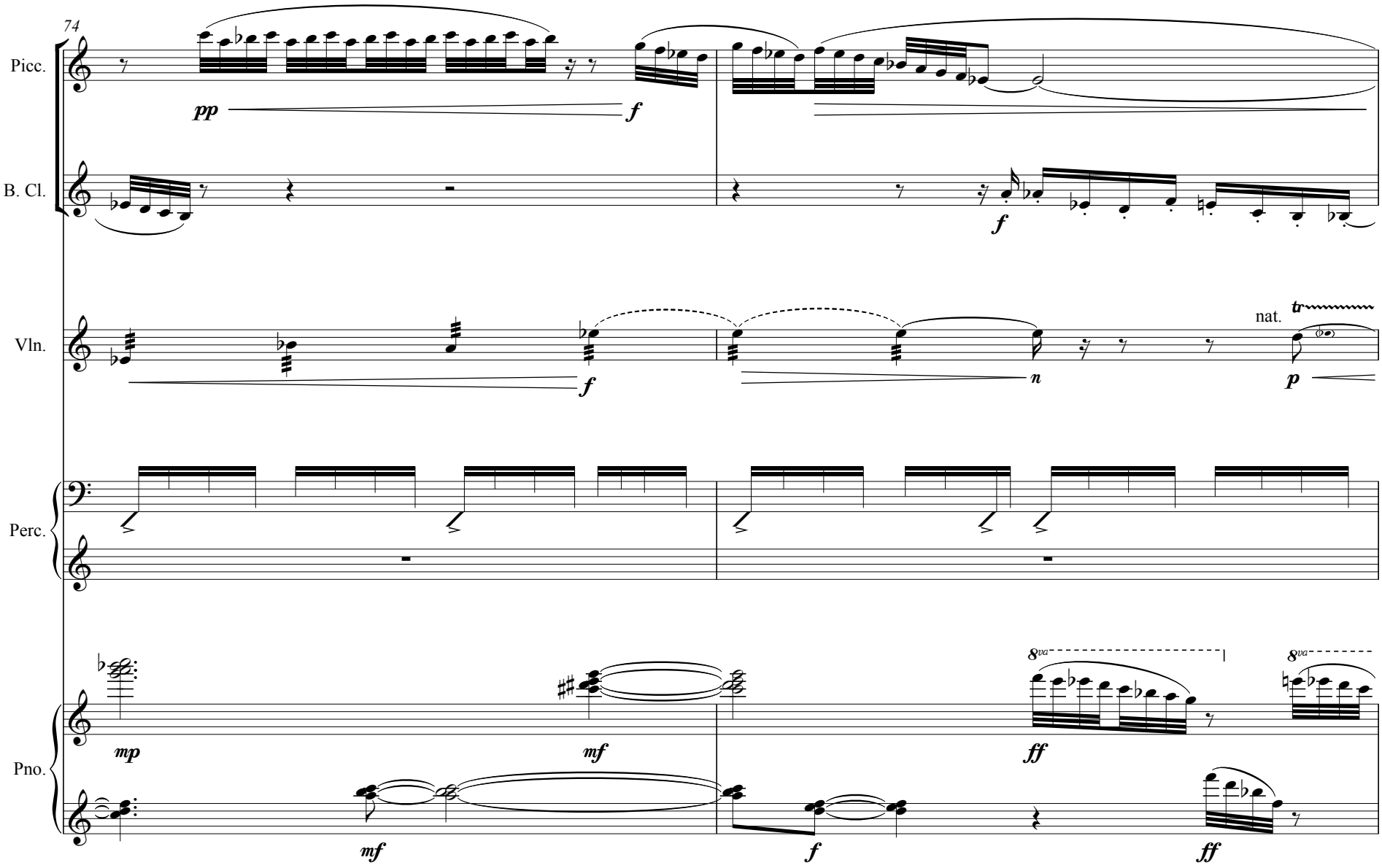
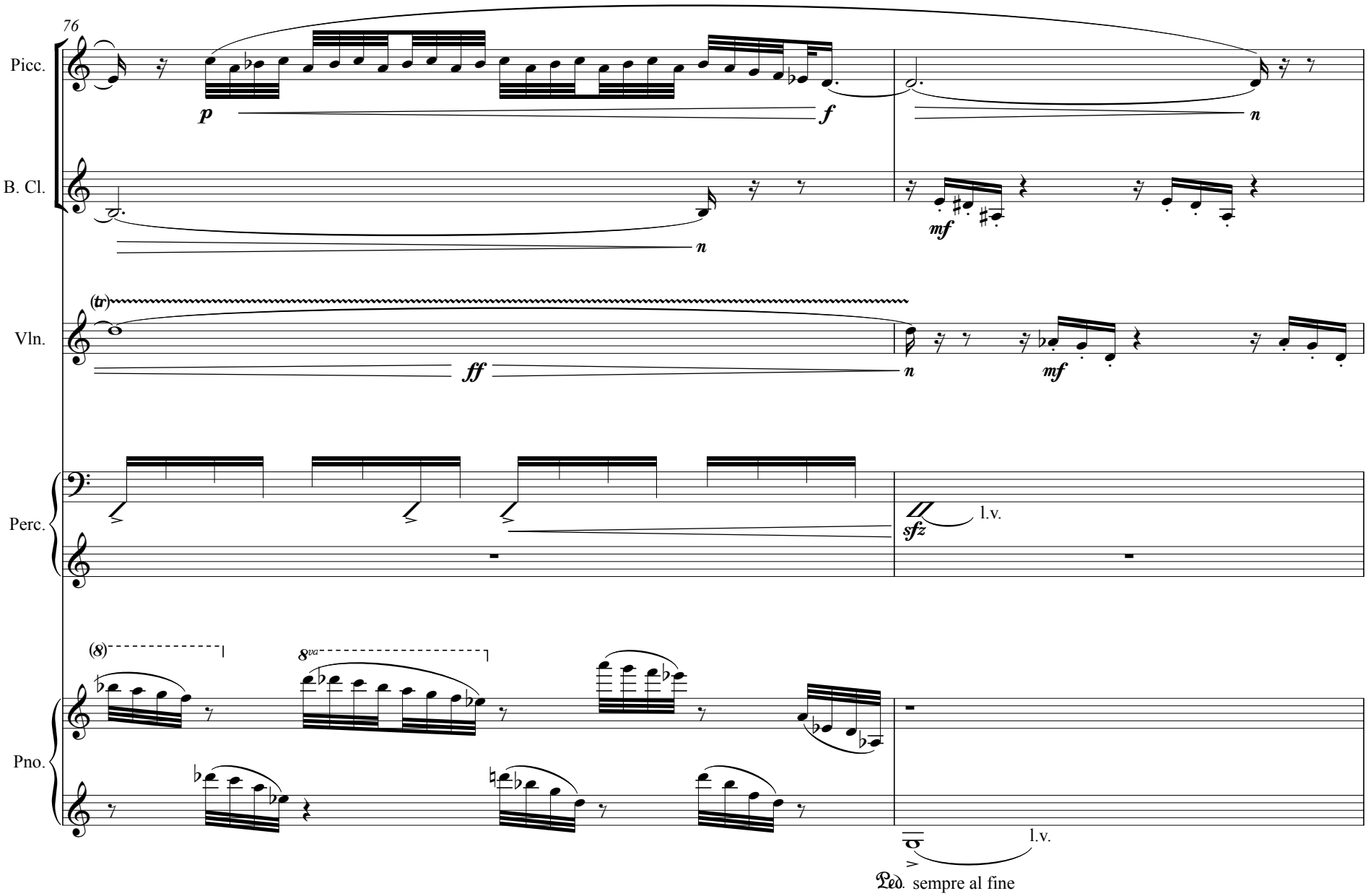
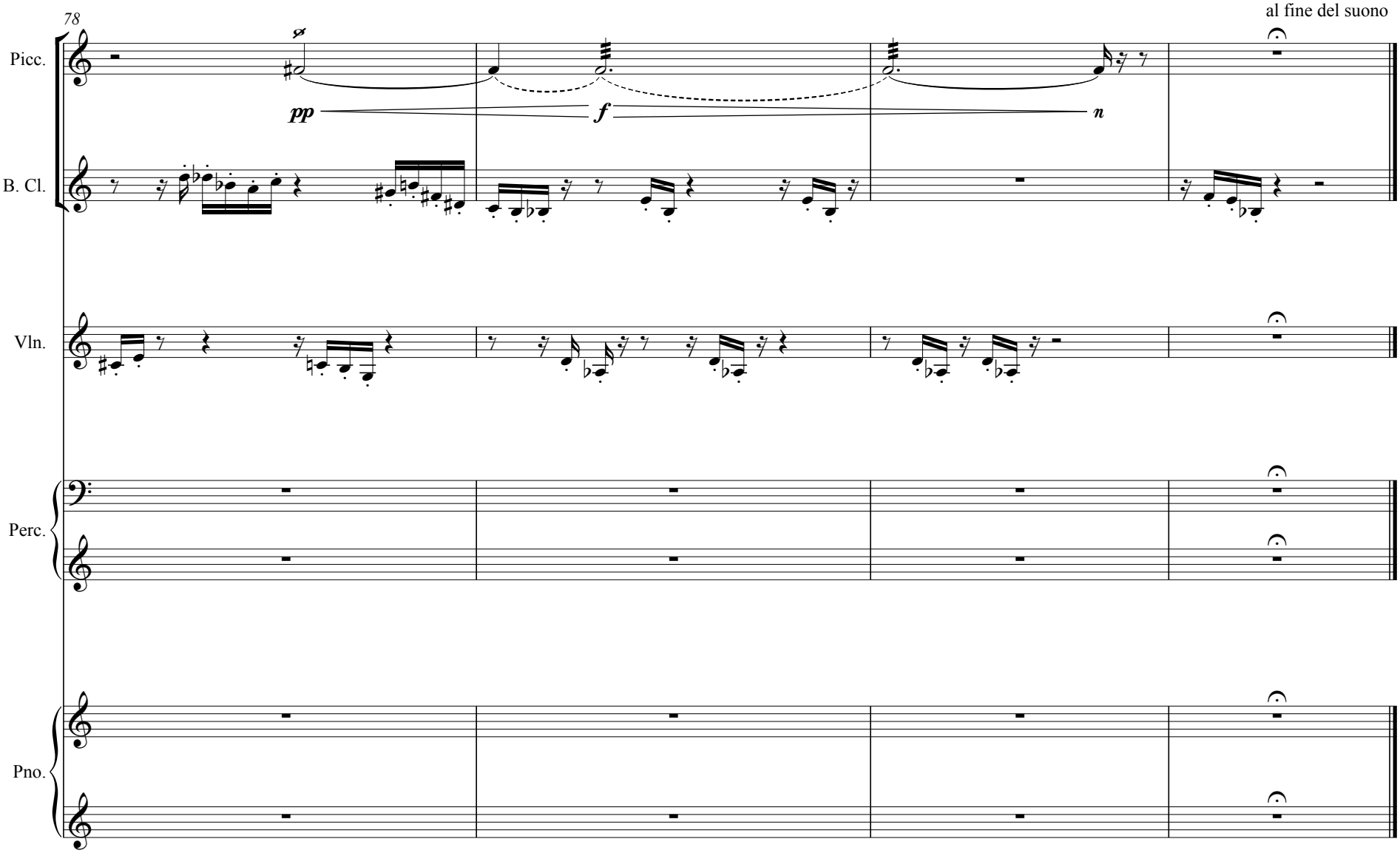
Pno.
(8)
mf
mp
p
f


72
Picc.
n
B. Cl.
mp
mf
Vln.
sul pont.
p
Perc.
(8)
Pno.
mf
p
mf
p
mp


74
Picc.
B. Cl.
Vln.
Perc.
Pno.
pp
f
f
f
n
nat.
tr
p
mp
mf
mf
f
8va
ff
8va
ff


76
Picc.
B. Cl.
Vln.
Perc.
Pno.
p
f
n
mf
(tr)
ff
sfz
l.v.
(8)
8va
Ped. sempre al fine



completed Feb. 1, 2008
Iowa City, IA