# Cogs

composed by Xena Derks performed by the Zuilens Fanfare Corps

## **NOTES AND ADDITIONAL INSTRUCTIONS**

This piece centers highly around the placing of musicians, based on the seating chart made available to me. The codes in brackets by each instrument are indications for the composer (how many musicians are part of this line, where in the band are they located.) It may be disregarded by players.

#### **SEATING**

Each instrument group with more than one part has an indicator attached (outside of the brackets.) This determines on which side of their section a musician should be placed **from the perspective of the conductor**. For instance: the left alto saxophones are placed in the middle of the band, to the right of the flügelhorns and to the left of the remaining alto saxophones, which circle to the right of the conductor and sit in front of the tenor, bariton and bass saxophones.

#### INDIVIDUAL PLAYERS

Parts of this piece call for individual players which would usually belong to a section to play single notes or short phrases on their own. These notes and phrases will be marked with a circled (1). How the notes and phrases are distributed is up to the discretion of the section players.

#### ABSTRACT EXPRESSION DIRECTIONS

Expression is rarely spelled out using typical parlance. Instead, an intuitive style is used inkeeping with the theme of the piece. These directions are, off course, open to interpretation- ideally the conductor's interpretation, not the player's, to maintain cohesion.

#### ATYPICAL INSTRUMENT SEATING

In line with the aformentioned focus on not just *what* sounds the audience hears, but *where* those sounds come from, some percussive elements ought to be moved around somewhat:

Vibraphone + Glockenspiel\* : Center front Wood blocks : Center back

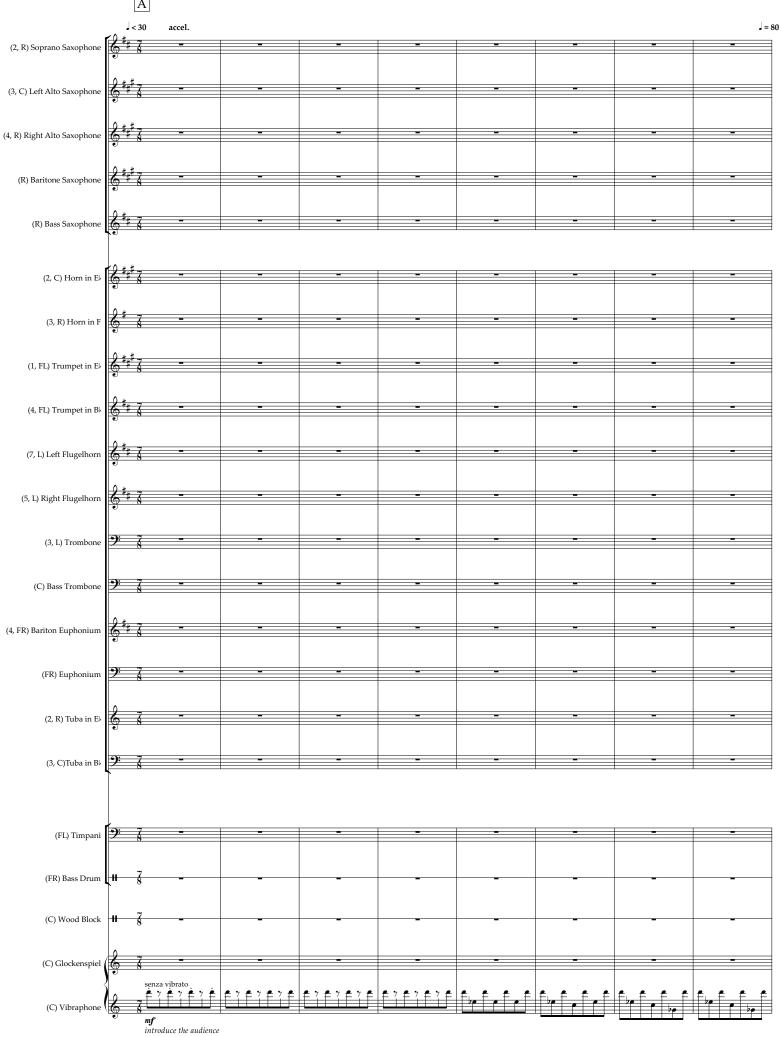
Bass drum : Far right, opposite the timpani

### **FINAL NOTE**

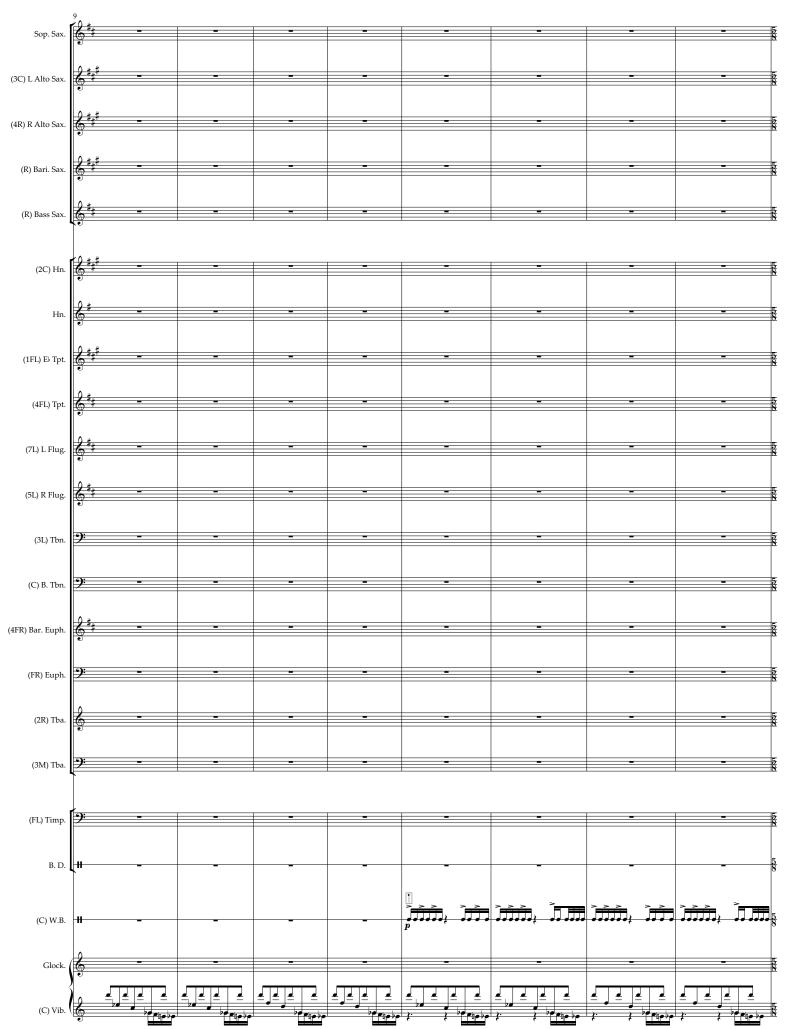
Thank you all for your patience, it allowed me to make this piece into what I wanted it to be. Above all, thank you all for taking the time and effort to perform something I created. It's very humbling to work on a piece that so many people will work together on to bring to life. I wish you the best of luck with practice and am excited to see you perform live!

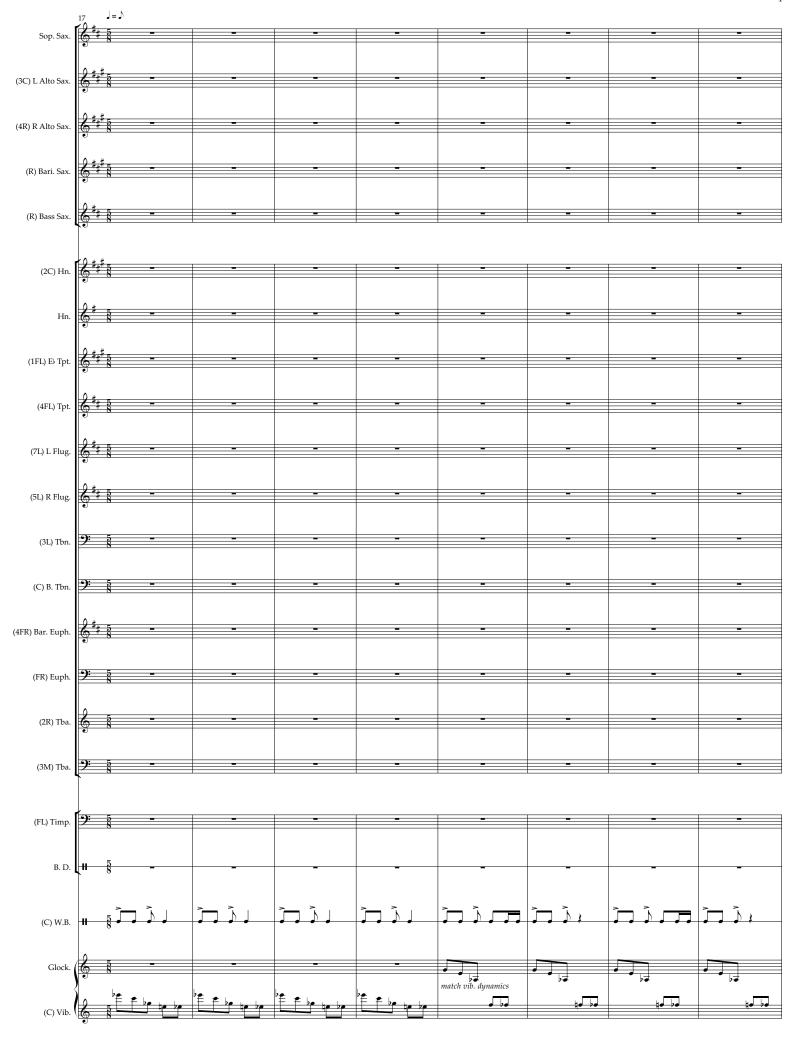
- Xena			

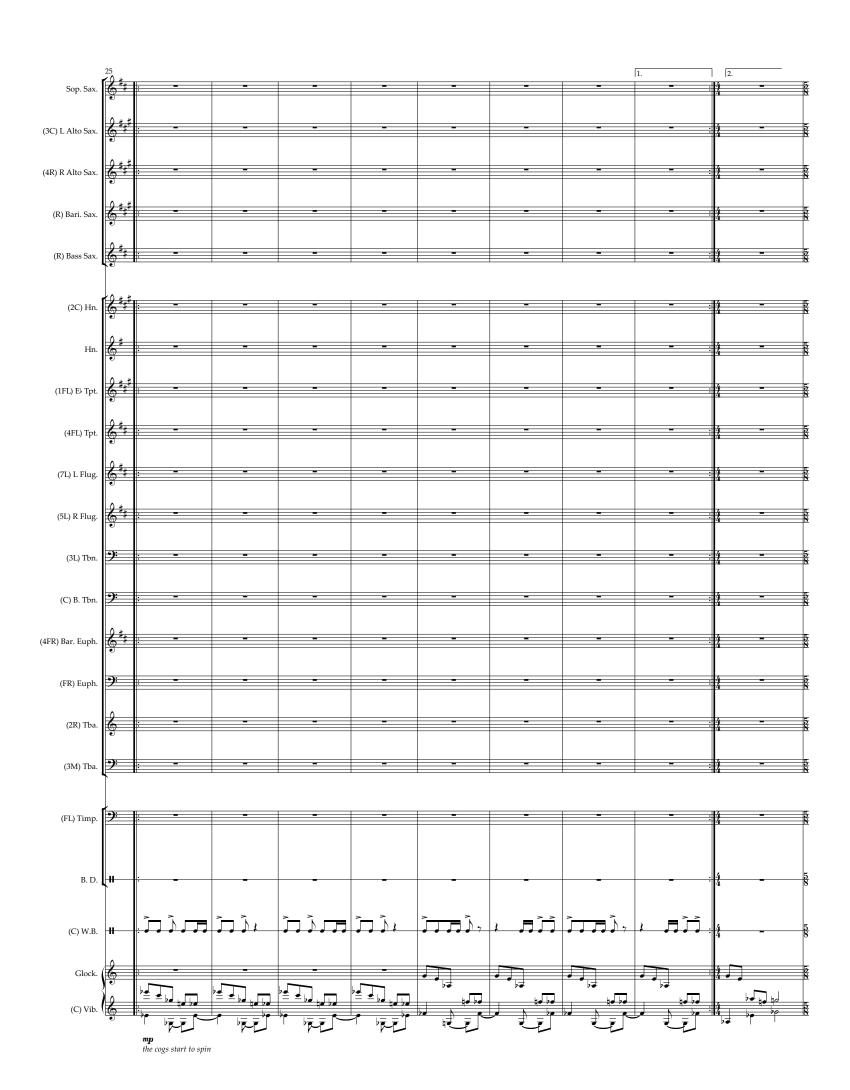
<sup>\*</sup> this combination is a matter of necessity, due to the vibraphone's upper pitch limit. It would be ideal to meld the tone of these instruments as much as possible. If another instrument taking the glockenspiel's place would allow for this, then it's encouraged to use that instrument instead.



transition from staccato to mezzo legato along with accel.

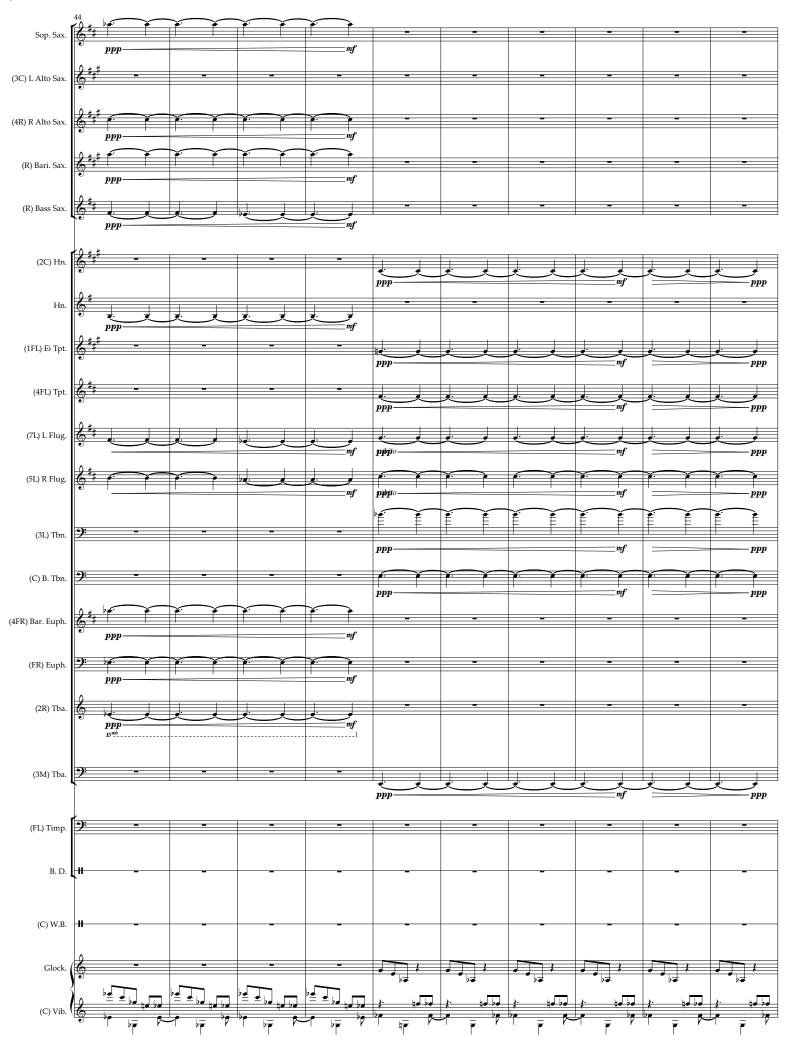


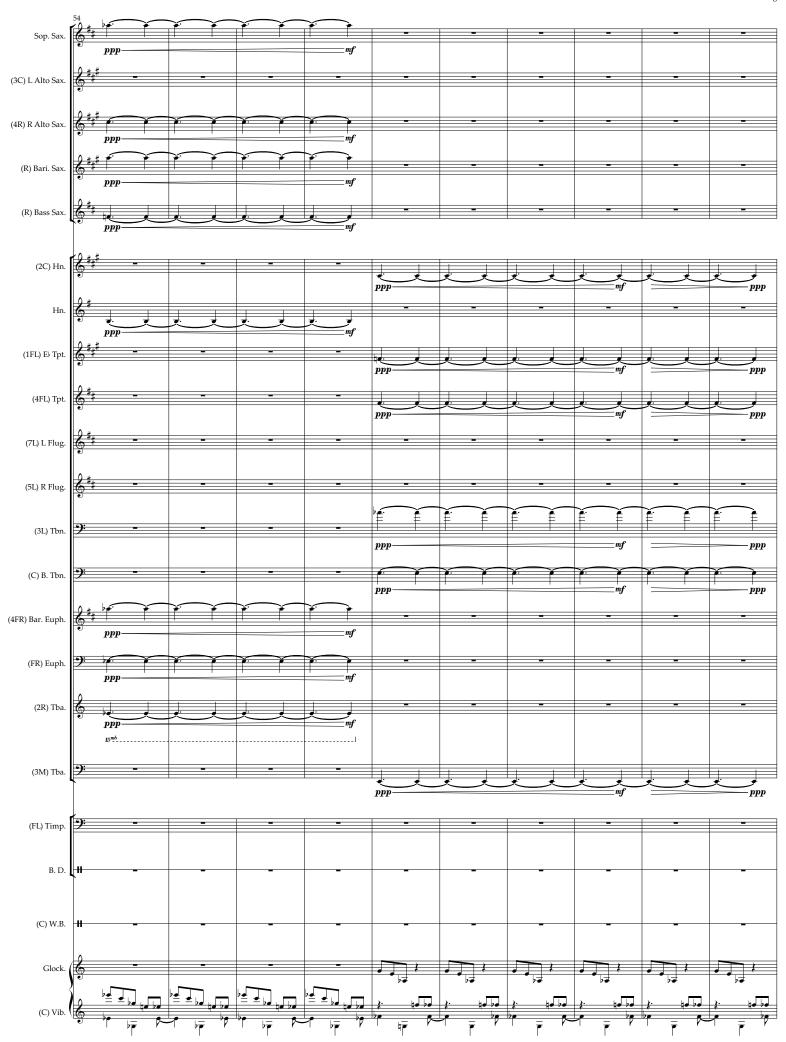


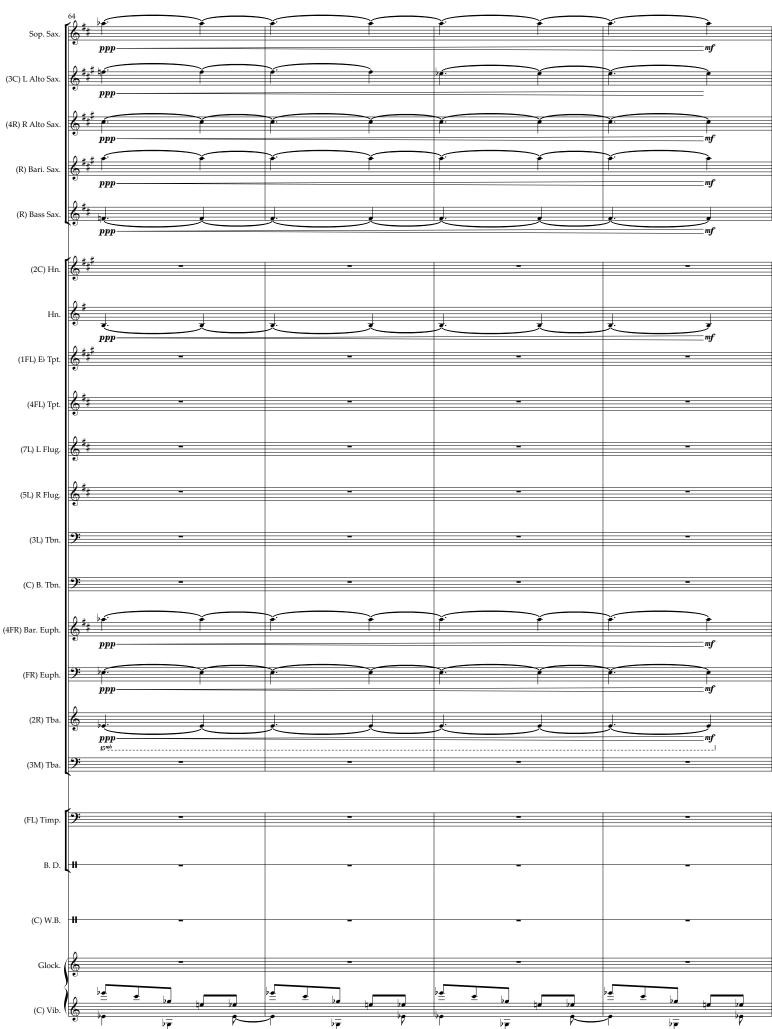


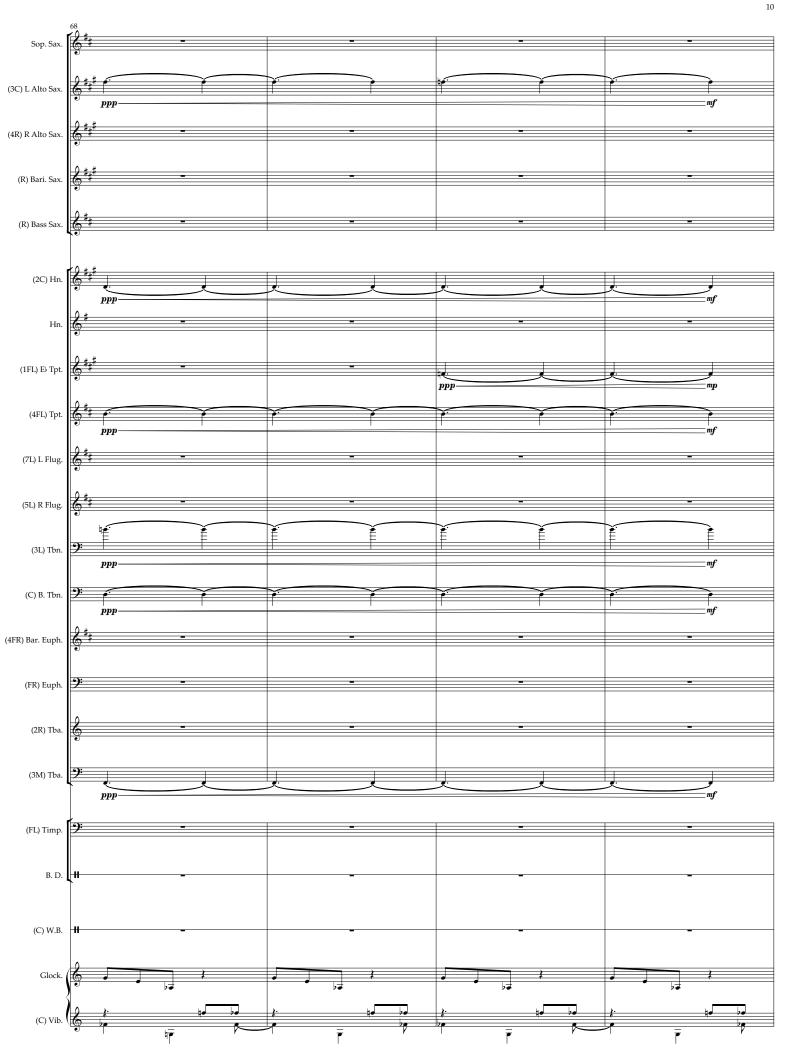


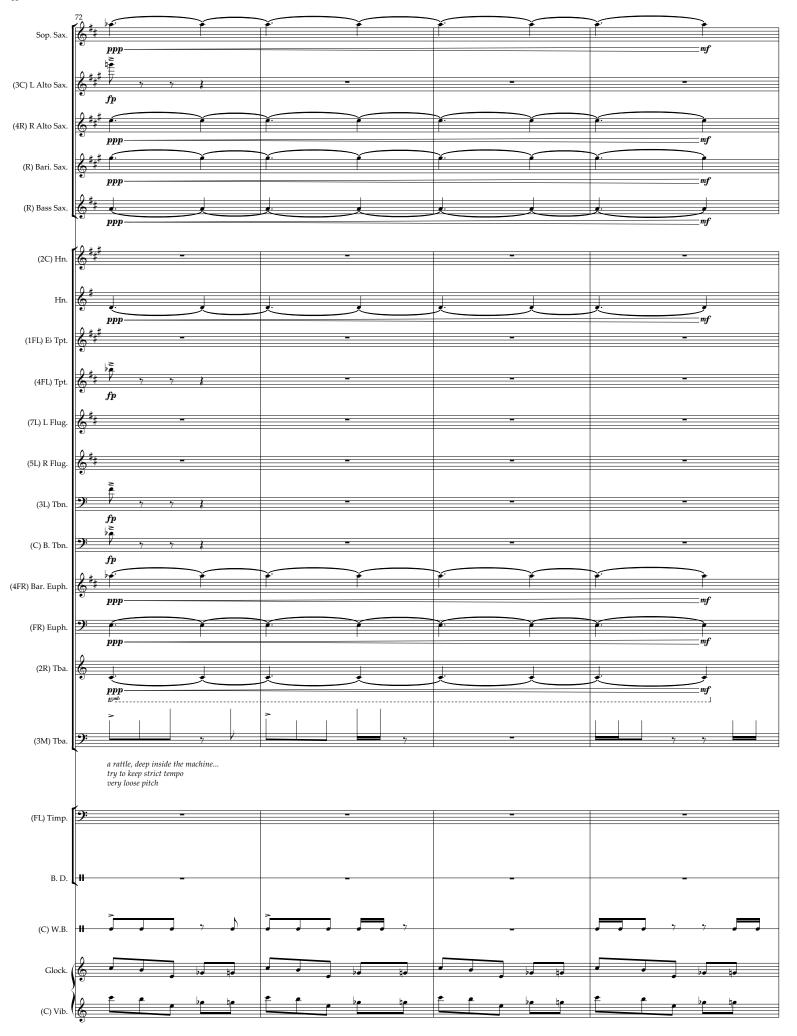


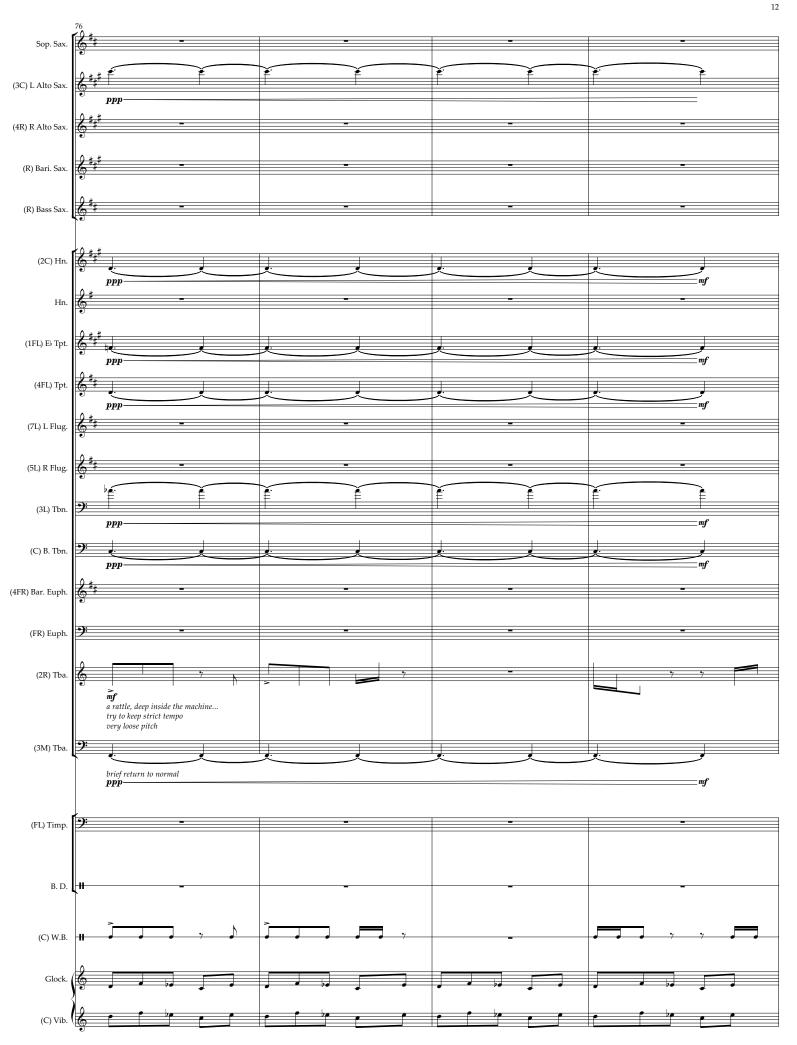


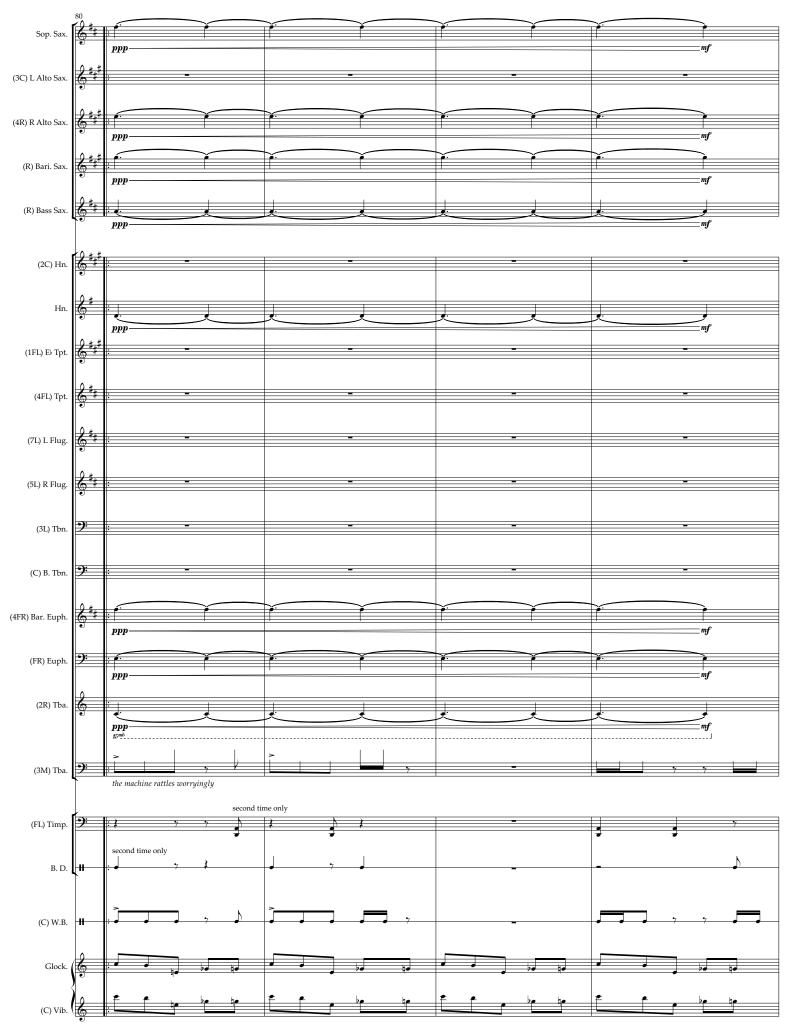


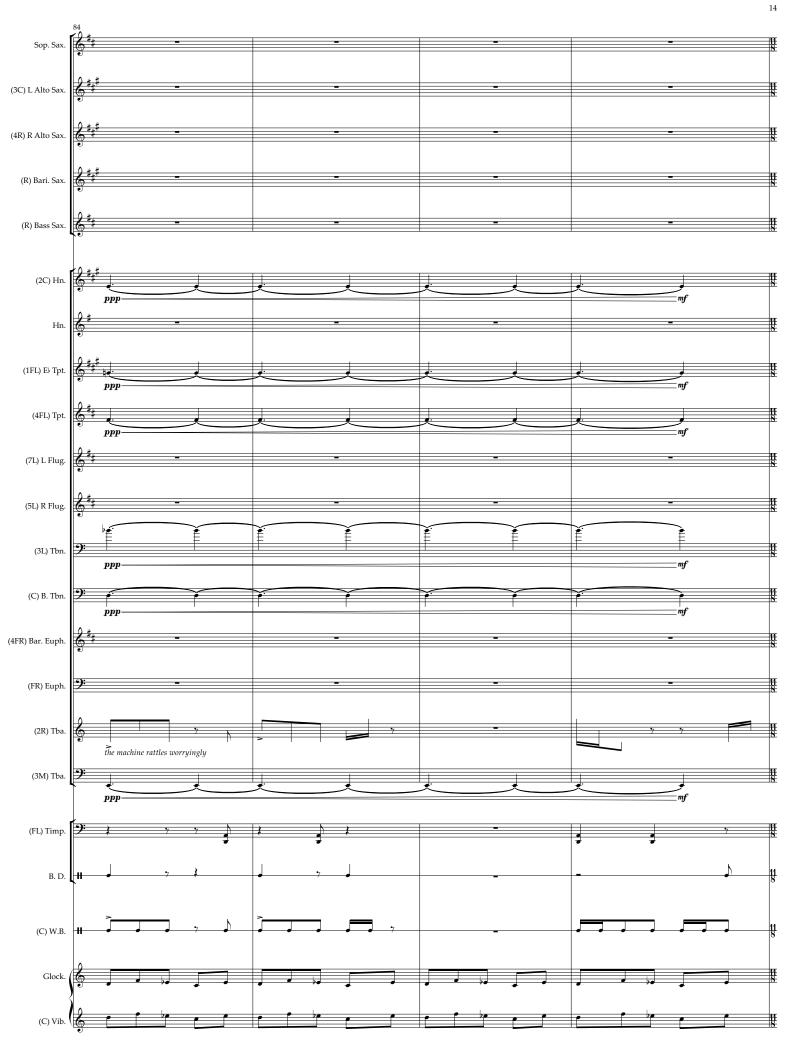
















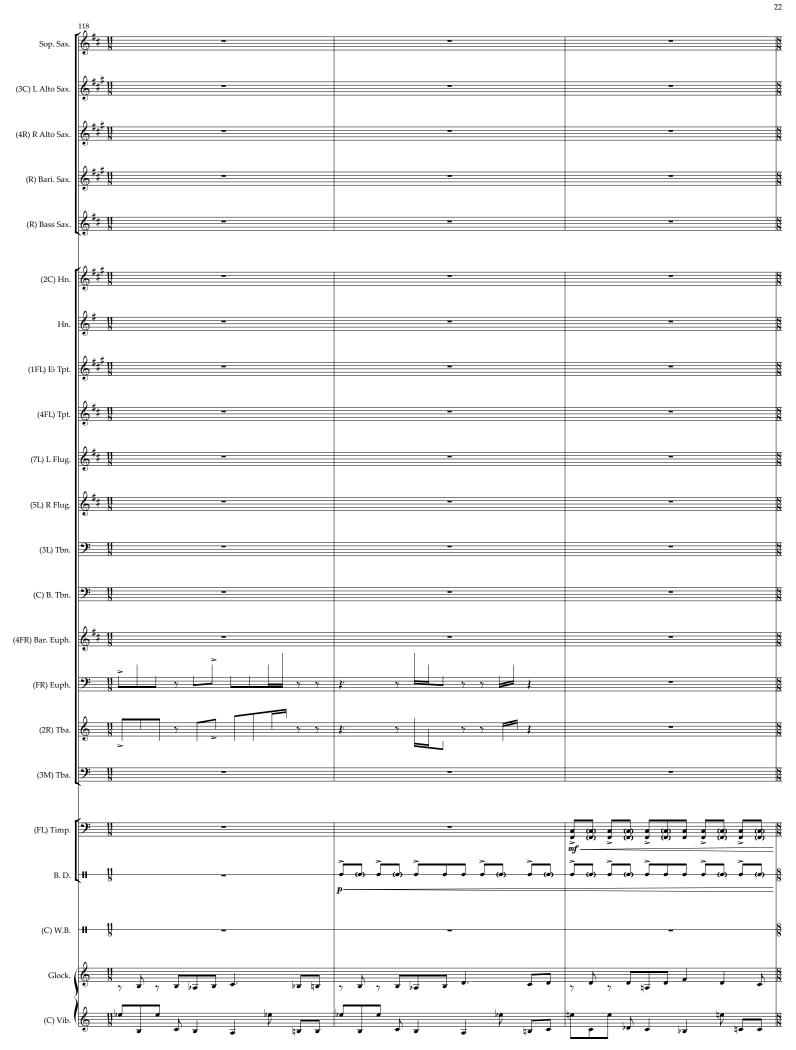


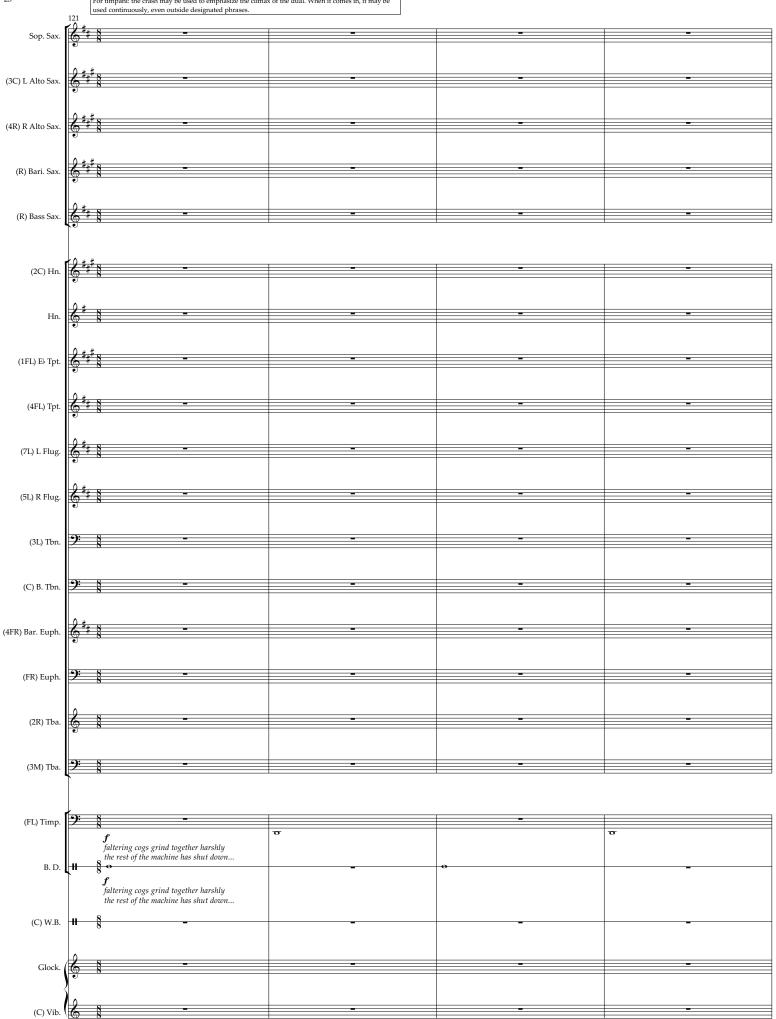


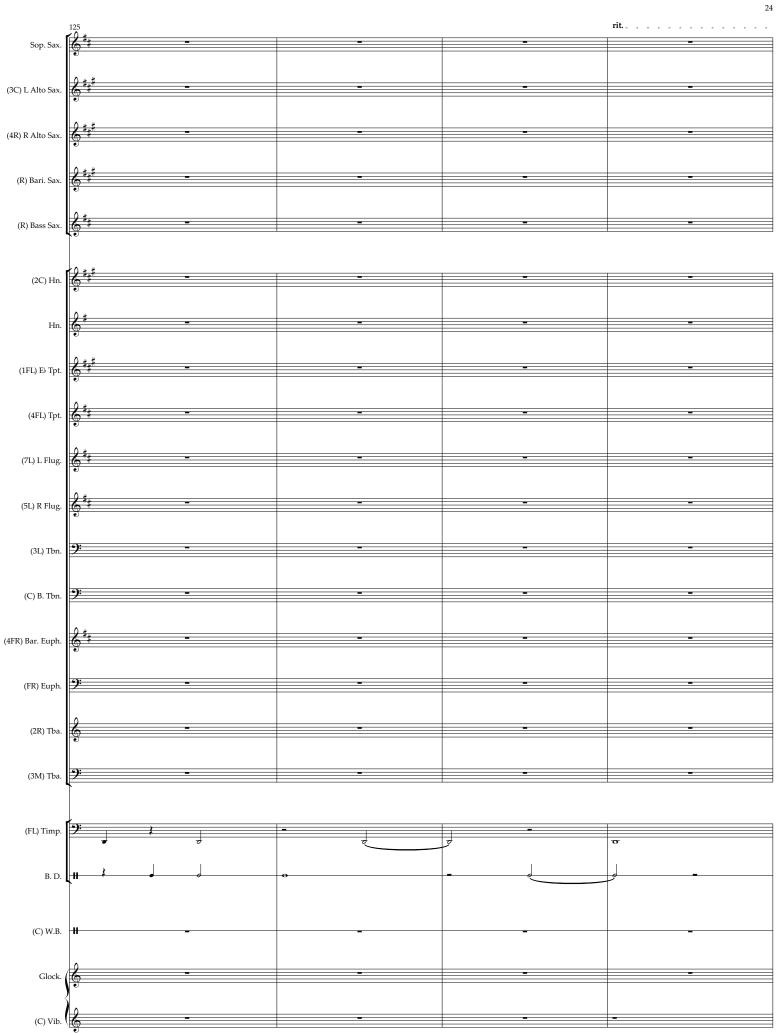












As the climactic battle closes, take a second to let the final crash hit ring out. Depending on the tail, this may take a good amount of time.

Instrumentalists "look" at the fading echos, as if a bird was flying overhead, until the room finally falls quiet and everyone puts their instruments down.

Until the the final echos, musicians and the conductor must maintain a posture that suggests the piece is not over. Only when the sound has fully faded may the audience be clued in to the conclusion of the piece.

