

Nicolas Chuaqui

Convergence

For orchestra

FOR PERUSAL USE ONLY

Convergence was inspired by William Butler Yeats' 1919 poem, "The Second Coming"—in particular, the visceral imagery of its opening lines:

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Despite its pessimistic view of history and current events (Yeats was reacting against the Russian Revolution), the poem concludes with a glimpse of hope, whether ironic or sincere: an image of creation, rather than destruction:

And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

I have become fascinated with this seeming paradox of finding newness within something old, or creation within destruction. This concept has been found present through science (the "big bang" leading to our universe) and is also one of the central concepts of many religions, including Christianity (death leading to resurrection).

At its outset, *Convergence* paints the imagery of Yeats' scene; the natural order of things begins to break apart. We start to see all things converging toward a coming catastrophe. Time accelerates, building up intensity in waves. However, we begin to hear groups of these waves as part of a larger, rising wave; creation rises from destruction. We are floating through a series of windows, and as each one collapses, a new one is born.

Performance notes:

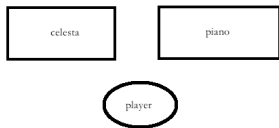
- Microtonal pitches are indicated in the following manner:

- # three-quarters sharp
- # sharp
- ‡ quarter sharp

- ♭ quarter flat
- ♭ flat
- ♭ three-quarters flat

- Normal bar cancellation of accidentals applies.

- The seating arrangement must allow for the keyboardist to play both the high register of the celesta and the low register of the piano at the same time:



- Glissandi last for the whole durations of the notes they attach to. In this example the glissando would start on the second A, and end just before the F♯:



- In the "quasi-glissando" passages, the small notes indicate approximate pitches. The gesture should retain the shape outlined. Regular-sized notes are treated as normal.

- Triangular noteheads in the section from [M] to [N] indicate "highest note possible."

Instrumentation:

2 flutes
1 piccolo
2 oboes
2 clarinets in B $\flat$
1 bass clarinet
2 bassoons
1 contrabassoon

3 horns
3 trumpets in B $\flat$
3 trombones (2 tenor, 1 bass)
1 tuba in BB $\flat$

timpani:  ; glissandi must be possible

percussion (3 players):

1: bass drum*, crotales (bowed and struck): , tom-toms (2, both high-pitched)*

2: tom-toms* played with timpani mallets, glockenspiel, bass drum*

3: bass drum*, tam-tam (bowed and struck), suspended cymbal

*shared among/between players

harp

piano, doubling celesta**

**The keyboardist plays piano and celesta simultaneously in sections of the score.

strings (double basses must have C extensions)

The score is notated in C, except for octave-transposing instruments.

Duration: 10 min.

Convergence

Nicolas Chuaqui (2016)

Misterioso $\text{♩} = 42$

A

Piccolo

Flutes 1.2.

Oboes 1.2.

Clarinets in B $\flat$ 1.2.

Bass Clarinet in B $\flat$

Bassoons 1.2.

Contrabassoon

Horns in F 1.2.3.

Trumpets in B $\flat$ 1.2.3.

Trombones 1.2.3.

Tuba

Timpani

Bass Drum

Percussion 2

3

Harp

D $\sharp$ C $\sharp$ B / E F G A

Piano

Misterioso $\text{♩} = 42$

Violin I div. a 2

Violin II div. a 2

Violas div. a 2

Cellos div. a 2

Basses div. a 2

[illegible]

23

Fl. 1.2.

Ob. 1.2.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1

Hp.

Pno.

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

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[illegible]

Fl. 1

Ob. 1

Cl. 1

B. Cl.

1

Bsn.

2

Cbsn.

Hn. 1

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1

Hp.

Pno.

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

pp

mp

mf

p

ppp

n

3

5

con sord.

senza sord.

8va

8vb

FOR PERSAL USE ONLY

This page contains the musical notation for measures 46 through 50 of a symphony. The instrumentation includes woodwinds (flutes, oboes, clarinets, bassoons, contrabassoon), brass (horns, trumpets, trombones, tuba), percussion (timpani, bass drum), harp, piano, and string sections (violins I & II, viola, cello, double bass). The key signature has one flat (F major or D minor) and the time signature is 7/4. Measure numbers 46, 48, and 50 are indicated at the top of their respective systems. Dynamic markings include mezzo-forte (mf), forte (f), piano (p), mezzo-piano (mp), pianissimo (pp), and sforzando (sfz). Performance instructions like 'con sord.' (with mutes) and 'Div. a 3' (divided by three) are present. A rehearsal mark 'C' appears above measure 49. A large diagonal watermark reading 'PREVIEW ONLY' is overlaid on the score.

53

1 Fl. *p* *pp* *f* *mf* *f* *p*

2 *mp* *mf* *p* *mp* *mf* *mp* *pp* *ppp* *mf*

Ob. 1 *mf* *f* *mp* *mf* *f* *mf* *p* *pp* *f*

1 Cl. *pp* *ppp* *mp* *p* *mp* *pp*

2 *pp* *mp* *pp* *pp* *mp* *pp* *pp* *pp*

B. Cl. *pp* *mp* *pp* *pp* *mp* *pp* *pp* *pp*

1 Bsn. *p* *pp* *mp* *pp* *mp* *pp*

2 *pp*

Hn. 1 *pp* *p*

2 *pp* *mp* *mp* *pp* *mp*

Tpt. 1 *p* *mp*

Tbn. 1 *p*

Perc. 1 *p* *mp* *n* *p* *mp* *n*

Hp. *pp* *p* *pp* *mp* *p*

Pno. *pp* *p* *pp* *p* *mp* *p*

Vln. I div. a3 *p* *mf* *p* *p* *mf* *p* *p* *f* *p*

Vln. II div. a2 *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *p*

Vla. div. a2 *pp* *mp* *pp* *n* *mp* *pp*

Vc. div. a2 *p* *pp* *mp* *n* *pp* *p* *mp* *n* *pp*

Db. div. a2 *p* *mp* *n* *p* *mp* *n*

D accel.

[illegible]

D accel.

[illegible]

E Più mosso ♩ = 54

Violin I
div. a3

Violin II
div. a3

Viola
div. a2

Violoncello
div. a2

Double Bass
div. a2

Double Bassoon

Sul A

pppp

84

Picc. *f* *pp* *f* *mf* *p* *f* *mf* *p*

1 Fl. *mf* *pp* *pp* *p* *pp* *ppp*

2 Fl.

Ob. 1.2.

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

1 Hn. *p* *p* *mf* *p* *p*

2 Hn.

1 Tpt. *p*

2 Tpt. *p*

Tbn. 1 *p* *mf* *p*

Tba.

Hp. *f* *f*

Cel. *mf* *pp* *

Vln. I div. a3 *pp* *pp* *p*

Vln. II div. a3 *pp* *pp* *mp* *pp* *p*

Vla. div. a2 *mp* *pp* *pp* *mp* *pp* *mp* *pp*

Vc. div. a2 *pp* *pizz.* *f*

Db. div. a2 *p*

G

92

Picc. *mf*

1 *p* *mf* *p*

2 *pp* *mf* *p*

Ob. 1 *pp* *p* *pp* *mp* *pp* *ppp*

Cl. 1, 2.

B. Cl.

Bsn. 1, 2.

Cbsn.

Hr. 1 *f* *pp*

2 *f* *pp*

Trpt. 1 *f* *pp* *pp* *p* *pp*

2 *f* *pp*

Tbn. 1

Tba.

Hp.

Cel. *pp* *p* *pp* *pp*

G *arco* *pp* *n*

Vln. I div. a3 *mp* *pp* *mp* *pp* *n*

Vln. II div. a3 *mp* *pp* *mp* *pp*

Vla. div. a2 *pp* *p* *pp*

Vc. div. a2 *pp* *p* *pp* *pp* *p*

Db. div. a2 *pp* *p* *pp* *p* *mp*

99

Picc. *p* *mf* *mp* *pp* *mf* *f*

1 *p* *mp* *p* *mf* *p* *pp*

Hr. 2 *p* *mp* *p* *mf* *p* *pp*

Ob. 1.2.

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

Hr. 1. *p* *mp* *p* *mf* *p*

1 *p* *mp* *p* *mf* *p*

2 *p* *mp* *p* *mf* *p*

Tbn. 1 *p* *mp* *p*

Tba.

Hp. *f*

Cel. *mp* *pp* *pp*

Vln. I div. a3 *pp* *f* *pp*

Vln. II div. a3 *pp* *mp* *pp*

Vla. div. a2 *pp* *mp* *pp*

Vc. div. a2 *p* *pp* *pp* *p* *pp*

Db. div. a2 *pp* *p* *pp* *pp* *p* *pp*

H

H

[illegible]

113

I

Picc. *pp*

1 *p* 6 6

Fl. 2 *p* *n* *f subito* *p sempre* 6 6 *f subito* 3 3

Ob. 1 *mp* *p* *pp* *p* *pp*

Ob. 2 *mf* *f* *mf* *mf* 3 3 *f* 3

Cl. 1.2. *mp* *p*

Bsn. 1 *mp* *p*

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Perc. 2 Glockenspiel *mf* 3 3

Hp. *p*

Cel. *p* 5 5 5 5 5 5 6 *mf* 3 5

* *I* *

Vln. I div. a3 *ppp* 3

Vln. II div. a3 *ppp* 3 *p* *n*

Vla. div. a2

Vc. div. a2 *ppp* *pp*

Db. div. a2 *p* *ppp* *arco* *p* *ppp*

118

Picc. *f* *ff*

Fl. 1 *ppp sempre*

Fl. 2 *ppp sempre*

Ob. 1 *mf* *f* *p* *f*

Ob. 2 *mf* *f* *p*

Cl. 1 *mf* *f* *f*

Cl. 2 *p* *mp* *p* *mf* *f* *ppp sempre*

B. Cl. *p* *mp* *p* *f*

Bsn. 1 *f*

Hr. 1 *p*

Hr. 2 *p*

Hr. 3 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p* *mp* *p* *mp*

Tbn. 2 *p* *mp* *p* *p* *mp*

Tbn. 3 *p* *mp* *p* *p* *mp*

Perc. 1 (Glock.) *f*

Perc. 2 *mp* *ff*

Cel. *mp*

Vln. I div. a3 *ppp sempre*

Vln. II div. a3 *ppp sempre*

Vla. div. a2 *ppp sempre*

Vc. div. a2 *ppp sempre*

Db. div. a2 *p* *ppp* *mf* *f*

J Tempo primo ♩ = 42
121

This page contains musical staves for measures 121 through 126. The instruments listed on the left are Piccolo, Flute 1 & 2, Oboe 1, Clarinet 1 & 2, Bassoon 1, Contrabassoon, Horn 1, 2, & 3, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Tuba, Percussion 1 & 2, Harp, and Cello.

The score includes various dynamics such as *pp*, *p*, *mp*, *f*, and *ff*. It also features articulation marks like accents (>) and slurs. A large diagonal watermark reading "SAMPLE ONLY" is overlaid across the center of the page.

J Tempo primo $\text{♩} = 42$

Vln. I
div. a3
ppp sempre

arco
ppp sempre *pp*

Vln. II
div. a3
ppp sempre

Vla.
div. a2

Vc.
div. a2
ppp sempre

Db.
div. a2
ppp sempre
p sempre

[illegible]

134

Picc. *p* *pp*

1 Fl. *pp* *p* *pp*

2 Fl.

1 Ob. *f* 5

2 Ob. *f*

1 Cl. *ppp* *sempre*

2 Cl. *mf* *f* 3 3 *f* 3

B. Cl. *f* *mf* *f* 5 5

1 Hn. 2 *p* 3

3 Hn. 2 *p* *mf* *p*

1 Tpt. 2 *p* *mf* *p* 3 3

3 Tpt. 2 *p* *f* *mp* *f* *p*

1 Tbn. *p* *f* 3 *mp* *f* *p*

2 Tbn. *p* *f* *mp* *f* *p*

Tba.

Perc. 1 *swr*

Hp. *swr*

Pno. *swr*

Vln. I div. a3

Vln. II div. a3 *mp* *mf* *ppp* *sempre*

Vla. div. a2 *n*

Vc. div. a2 3

Db. div. a2

K

Più mosso $\text{♩} = 54$

$$o = 54$$
$$o = 54$$

Page 20

144

accel.

L Poco più $\text{♩} = 60$

Picc.

Fl. 1

Ob. 1.2.

Cl. 1.2.

B. Cl.

Cbsn.

1

Tpt. 2

3

Tbn. 1.2.3.

Tba.

Timp.

1

Perc. 2

3

Hp.

Pno.

Vln. I div. a3

Vln. II div. a3

Vla. div. a2

Vc. div. a2

Db. div. a2

149

Picc.

1

Fl.

2

Ob. 1. 2.

Cl. 1. 2.

B. Cl.

1

Bsn.

2

Cbsn.

1

Tpt. 2.

3

1

Tbn. 2.

3

Tba.

Timp.

(Crot., struck)

1

Perc. 2.

3

Hp.

Pno.

Vln. I div. a3

Vln. II div. a3

Vla. div. a2

Vc. div. a2

Db. div. a2

153

molto accel.
quasi-glissando

Picc. *f* *f* *f*

1. Fl. *f* *f* *f*

2. Fl. *f* *f* *f*

Ob. 1.2. *f* *f* *f*

Cl. 1.2. *f* *f* *f*

B. Cl. *f* *f* *f*

Bsn. 1.2. (1.) *mp* *f* *f*

Cbsn. *mp* *f* *f*

Hn. 1. *f* *f* *f*

1. *f* *f* *f*

Tbn. 2. *f* *mp* *f*

3. *f* *f* *f*

Tba. *f* *mp* *f*

Timp. *f*

Perc. 2. *f* (Tam-tam, struck) To Cymbal *mf*

3. *mf*

Pno. *cresc.* *cresc.*

molto accel.

Vln. I div. a3 *cresc.* *mp* *f*

Vln. II div. a3 *cresc.* *mp* *mf*

Vla. div. a2 *p* *f* *f*

Vc. div. a2 *f* *p* *f*

Db. div. a2 *p* *f* *f*

M Prestissimo ♩ = 90

156

Picc. *f* *ff* *mf* *ff*

Fl. 1 *f* *ff* *mf* *ff*

1 *f* *ff* *mf* *ff*

Ob. 2 *f* *ff* *mf* *ff*

1 *f* *ff* *mf* *ff*

Cl. 2 *f* *ff* *mf* *ff*

B. Cl. *f* *ff*

Bsn. 1, 2. *f* *ff*

Cbsn. *f* *ff*

1 *f* *ff*

Hn. 2 *f* *ff* *p*

3 *f* *ff* *p*

Tpt. 1 *f* *ff* *p*

1 *f* *ff* *p*

Tbn. 2 *f* *ff* *p*

3 *f* *ff* *p*

Tba. *f* *ff* *p*

Timp. *f* *ff*

1 *f* *ff*

Perc. (Bass Drum) *f* *ff*

Hp. *ff*

Pno. *ff*

M Prestissimo ♩ = 90

Vln. I div. a3 *f* *ff* *p*

(8) *mf* *f* *ff* *p*

Vln. II div. a3 *f* *ff* *f* *ff*

Vla. div. a2 *f* *ff*

Vc. div. a2 *f* *ff* *f* *ff*

Db. div. a2 *f* *ff* *n*

Tutti Div. a 2

gsw- (Bb)

To Tom-toms

[illegible]

[illegible]

N Broadly ♩ = 60

167

Picc. *mf* *fff sempre*

Fl. 1,2. *mf* *fff sempre*

Ob. 1,2. *mf* *fff sempre*

1. *mf* *fff sempre*

Cl. 2. *mf* *fff sempre*

B. Cl. *mf* *fff sempre*

Bsn. 1,2. *mf* *fff sempre*

Cbsn. *mf* *fff sempre*

1. *mf* *fff sempre*

Hn. 2. *mf* *fff sempre*

3. *mf* *fff sempre*

Tpt. 1,2,3. *mf* *fff sempre*

1,2. *mf* *fff sempre*

3. *mf* *fff sempre*

Tbn. *mf* *fff sempre*

Tba. *mf* *fff sempre*

Timp. *p* *fff sempre*

1. *fff sempre*

Perc. 2. *fff*

3. *fff*

Cel. *fff sempre*

Pno. *fff sempre*

N Broadly ♩ = 60

Vln. I div. a2 *mp* *fff sempre*

Vln. II div. a2 *fff sempre*

Vla. div. a2 *mf* *fff sempre*

Vc. div. a2 *fff sempre*

Db. div. a2 *mf* *fff sempre*

171 $\text{♩} = 120$ $\text{♩} = 42$ Tempo primo

Picc.

Fl. 1.2.

Ob. 1.2.

1. Cl.

2. Cl.

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1.2.

Tpt. 1.

1.2. Tbn.

3. Tbn.

Tba.

Timp.

1. Perc. 2. (Bass Drum)

3. Perc. 3. (Tam-tam, struck)

Hp.

Cel.

Pno.

[illegible]

177

P

Picc.

Fl. 1.2.

Ob. 1.2.

Cl. 1.2. (2.)

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1.2.

Tpt. 1.2.3.

1.2.

Tbn.

3.

Tba.

Timp.

1

Perc. 2

3

Hp.

Cel.

Pno.

Vln. I div. a2

Vln. II div. a2

Vla. div. a2

Vc. div. a2

Db. div. a2

184

Picc.

Fl. 1.2.

Ob. 1.2.

Cl. 1.

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1.2.3.

Hp.

Cel.

Pno.

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

Q

Q

pp

mp

ppp sempre

con sord.

ppp sempre

con sord.

ppp sempre

lv

*

191

Picc.

Fl. 1.2.

Ob. 1.2.

Cl. 1

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1.2.3.

Hp.

Pno.

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

pp *p* *mp* *p* *mp* *mf*

con sord.
ppp *p* *ppp sempre*

con sord.
ppp *p* *ppp sempre*

con sord.
ppp *p* *ppp sempre*

con sord.
ppp *p* *ppp sempre*

199

R

Picc.

Fl. 1.2.

Ob. 1.2.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1.2.3.

Hp.

Pno.

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

pp

mp

f

p

solo

mp

solo

p

mp

p

mp

con sord.

ppp

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

[illegible]

224

accel.

$\text{♩} = 100$

Picc.

Fl. 1.2.

Ob. 1.2.

Cl. 1.2.

B. Cl.

Bsn. 1.2.

Cbsn.

Hn. 1.2.3.

Tpt. 1.2.3.

Tbn. 1.2.3.

Tba.

Timp.

Perc. 1.2.3.

Hp.

Pno.

Vln. I
div. a2

Vln. II
div. a2

Vla.
div. a2

Vc.
div. a2

Db.
div. a2

p

Sul C

Sul C

Sul E

Sul E