

# Vigils

for concert band

Michael Shun

## **Instrumentation:**

Flute

Oboe

B $\flat$  Clarinet 1

B $\flat$  Clarinet 2

Bass Clarinet in B $\flat$

Bassoon

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophones

E $\flat$  Baritone Saxophone

B $\flat$  Trumpet 1

B $\flat$  Trumpet 2

F Horn

Trombone

Euphonium

Tuba

Percussion 1: timpani, glockenspiel

Percussion 2: marimba, big triangle (w/ chime mallet, or large triangle beater)

Percussion 3: vibraphone, suspended cymbal (w/ yarn mallets, brushes, triangle beater)

Percussion 4: bass drum, mark tree

Percussion 5: tubular chimes, big triangle (w/ chime mallet, or large triangle beater)

### About the piece:

*Vigils* was written shortly after news of the fire at the Notre Dame Cathedral in France broke out. Videos of crowds singing French hymns in front of the cathedral went viral, and being raised Catholic I was touched by the feeling of community they shared over a cultural icon. At the same time, I thought of the traditional Gregorian chant *Regina Caeli* sung at Easter and compared the people of France's vigil in mourning with Mary's vigil for rejoicing. After hearing similarities in the French hymn *Salve Marie* and *Regina Caeli*, I had the musical materials in mind. To reinforce these materials and pay homage to the rich history Notre Dame provided the Western Musical tradition, this piece is meant to evoke chant and organum-like textures throughout.

Although *Vigils* was inspired by the events in France, the main message I hoped to capture in this piece is the juxtaposition of tragic loss and the manifestation of hope as a result of a community's shared experience.

# Vigils

Michael Shun

**Solemn**  $\text{♩} = 88$  **rall.** **a tempo** **rall.** **a tempo**

Flute

Oboe

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpets 1 & 2 in B $\flat$

Horn in F

Trombone

Euphonium

Tuba

Percussion 1  
Timpani  
D, A, C, D

Percussion 2  
Marimba  
medium-soft yarn mallets

Percussion 3  
Suspended Cymbal  
slow scrape w/ triangle beater

Percussion 4  
Mark Tree

Percussion 5  
Tubular Bells

brushes

*p* *mp* *mf*





Fl. *mf* *mf* *mf* *f*

Ob. *mf* *mf* *mf* *f*

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

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

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

Bsn. *mf* *mf* *mf* *f*

Alto Sax. *f* *f* *f* *f*

Ten. Sax. *f* *f* *f* *f*

Bari. Sax. *mf* *mf* *mf* *f*

Tpt. 1,2 *f* *f* *f* *f*

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

Tbn. *mf* *mf* *mf* *f*

Euph. *f* *f* *f* *f*

Tba. *mf* *mf* *mf* *f*

Perc. 1 (Timp.) *f* *f* *mp* *f* *sfz*

Perc. 2 (Mba.) *f* *f* *f* *f* *sfz*

Perc. 3 (sus. cym.) *f* *f* *f* *p* *sfz*

Perc. 4 (B. D.) *f* *f* *mp* *f* *sfz*

Perc. 5 (tub. bell) *mf cresc.* *f* *dim.*

34

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *p*

Bsn. *p*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *p*

Tpt. 1,2 *p* (a2) *mp*

Hn. *p*

Tbn. *p*

Euph. *p*

Tba. *p*

Perc. 1 (Timp.) *p* *pp*

Perc. 2 (Mba.) *p* *pp*

Perc. 3 (sus. cym.)

Perc. 4 (B. D.) *p* *pp*

Perc. 5 (tub. bell) *p*

To Glock.

To Tri.

To Vib.

To Mk. Tr.

To Tri.

42 **uplifting**  
(♩ = 84)

Fl. *p distant*

Ob. *mf* (triplets)

Cl. 1 *pp* *mp* (trills)

Cl. 2 *pp* *mp* (trills)

B. Cl. *p*

Bsn. *p*

Alto Sax. *mf* (triplets)

Ten. Sax. *mf* (triplets)

Bari. Sax. *p*

Tpt. 1,2 *mf* (+ straight mutes (tpt. 1 only)) *a2 (tpt. 1 con sord.)*

Hn. *mf* (triplets)

Tbn. *p distant* (triplets)

Euph. *p distant* (triplets)

Tba. *p distant* (triplets)

Perc. 1 (Glock.) **Glockenspiel** (always let ring)

Perc. 2 (Tri.) **Triangle (with chime mallet)** *p* (always let ring)

Perc. 3 (Vib.) **Vibraphone** medium mallets *p* (always let ring)

Perc. 4 (Mk. Tr.) **Mark Tree** (quickly brush top half only) *p* (always let ring) (full) *ped. ^*

Perc. 5 (Tri.) **Triangle (with chime mallet)** *p* (always let ring)



51 52 59

Fl. *mf* *p*

Ob. *mf* *p*

Cl. 1 *mp* *mf* *p*

Cl. 2 *p* *pp sparse*

B. Cl. *p* *p*

Bsn. *p* *p*

Alto Sax. *mp*

Ten. Sax. *p* *p*

Bari. Sax. *p* *p*

Tpt. 1,2 *mp* <sup>a2</sup>

Hn. *mf*

Tbn. *p* *mf*

Euph. *p* *mf*

Tba. *p* *mf*

Perc. 1 (Glock.) *p*

Perc. 2 (Tri.) *p* *mf*

Perc. 3 (Vib.) *(full)* *(quickly brush bottom half only)*

Perc. 4 (Mk. Tr.) *p*

Perc. 5 (Tri.) *p* *mf*

59

60

Fl. *p sparse* *mp* *mf*

Ob. *p sparse* *mp* *mf*

Cl. 1 *pp sparse* *p* *p*

Cl. 2 *p* *p*

B. Cl. *p* *p*

Bsn. *p* *p*

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

Tpt. 1,2 *p*

Hn. *p*

Tbn. *p*

Euph. *p*

Tba. *p*

66

Perc. 1 (Glock.) *p* repeat freely, gradually crescendo to *mf* by m. 64 *(mf)* *f*

Perc. 2 (Tri.) *f*

Perc. 3 (Vib.) *p* repeat freely, gradually crescendo to *mf* by m. 64 *(mf)* *f*

Perc. 4 (Mk. Tr.) *mf* *f* To B. D.

Perc. 5 (Tri.) *f*

(short) 72 slowing gradually until the end

68

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1,2

Hn.

Tbn.

Euph.

Tba.

(short) 72 slowing gradually until the end

Perc. 1 (Glock.)

Perc. 2 (Tri.)

Perc. 3 (Vib.)

Perc. 4 (B. D.)

Perc. 5 (Tri.)

Bass drum

to Mark tree

Mark tree