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Contemporary Music Score Collection

Title
/ping/

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Publication Date
2020

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Peter Van Zandt Lane

/ping/

Composed for MOD[ular] Ensemble

For clarinet, alto saxophone, trombone,
percussion, piano, and electronics

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Peter Van Zandt Lane

/ p i n g /

(2016)

Composed for MOD[u l a r] Ensemble

Approximate Duration: 8′ 30″

Instrumentation:
- B♭ clarinet
- E♭ alto saxophone
- Trombone
- Percussion:
  [vibraphone, kick drum, timbales (2), call bell]
- Piano
- Electronics

PERFORMANCE NOTE:

All accidentals carry through the measure and apply only to the octave in which they appear. In highly chromatic passages, courtesy accidentals have been provided. All key signatures have been excluded, including parts for transposing instruments.

♩ = ♩ at all meter changes unless otherwise indicated.

Each player (including percussion) must occasionally play a call bell (requiring 5 total). These can be acquired at any office supply store. Although pitch is not specified, slight variation in pitch between bells is desirable. Each player must have their own call bell, conspicuously placed near their stand on a stool or music stand. Hitting the call bell is indicated in each part by a triangle (Δ) notehead.

NOTE ON ELECTRONICS:

The electronics cue part in the score provides boxed numbers associated with triggers in the provided Max patch (Max v.6 or later recommended). The "pingpatch.maxpat" file allows either the pianist, or a designated 6th musician to trigger electronic sounds through a 2-speaker system.

Two medium-sized (6-8'' preferably) high-quality speakers should be arranged as follows:
Left channel (output 1): underneath the vibraphone, facing upward toward audience at a 45° angle;
Right channel (output 2): underneath the piano, facing upward toward audience at a 45° angle.

The electronic sounds should balance evenly with the acoustic instruments. Staging should be arranged with adequate distance between the piano and vibraphone to achieve a strong antiphonal effect.

* cover art photography courtesy of NASA Johnson, provided via creative commons.

PROGRAM NOTE:

The word */ping/* can be used to describe the impulse used in active sonar to navigate, communicate, or detect objects under water. It may also refer to a software utility used to test the reachability of a host on an IP network. Or, onomatopoeically, a ping is simply a sound. All of these associations of /ping/ are at play in my piece. Electronic sounds bounce chords rapidly back and forth between percussion and piano. Pings signal incoming short virtuosic outbursts from soloists. Much of the piece is about sounds that are very short, yet have a series of consequences. Throughout */ping/*, the players run frantically through confused and rapidly changing modes, until at last arriving together –or syncing up– in a peaceful, unified place. */ping/* was composed for MOD[ular] ensemble at the University of Georgia.

TRANSPOSING SCORE

/ping/

composed for MOD[ular] Ensemble

Peter Van Zandt Lane

Spry, with precision ♩ = 116

B♭ Clarinet

Alto Sax

Trombone

CALL BELL
TIMBALES (2)
KICK DRUM
Percussion

VIBRAPHONE

Piano

ELECTRONICS

1

5

Cl.

Sax.

call bell

Tbn.

(call bell)

(timbales, wood sticks)

Perc.

Pno.

Elec.

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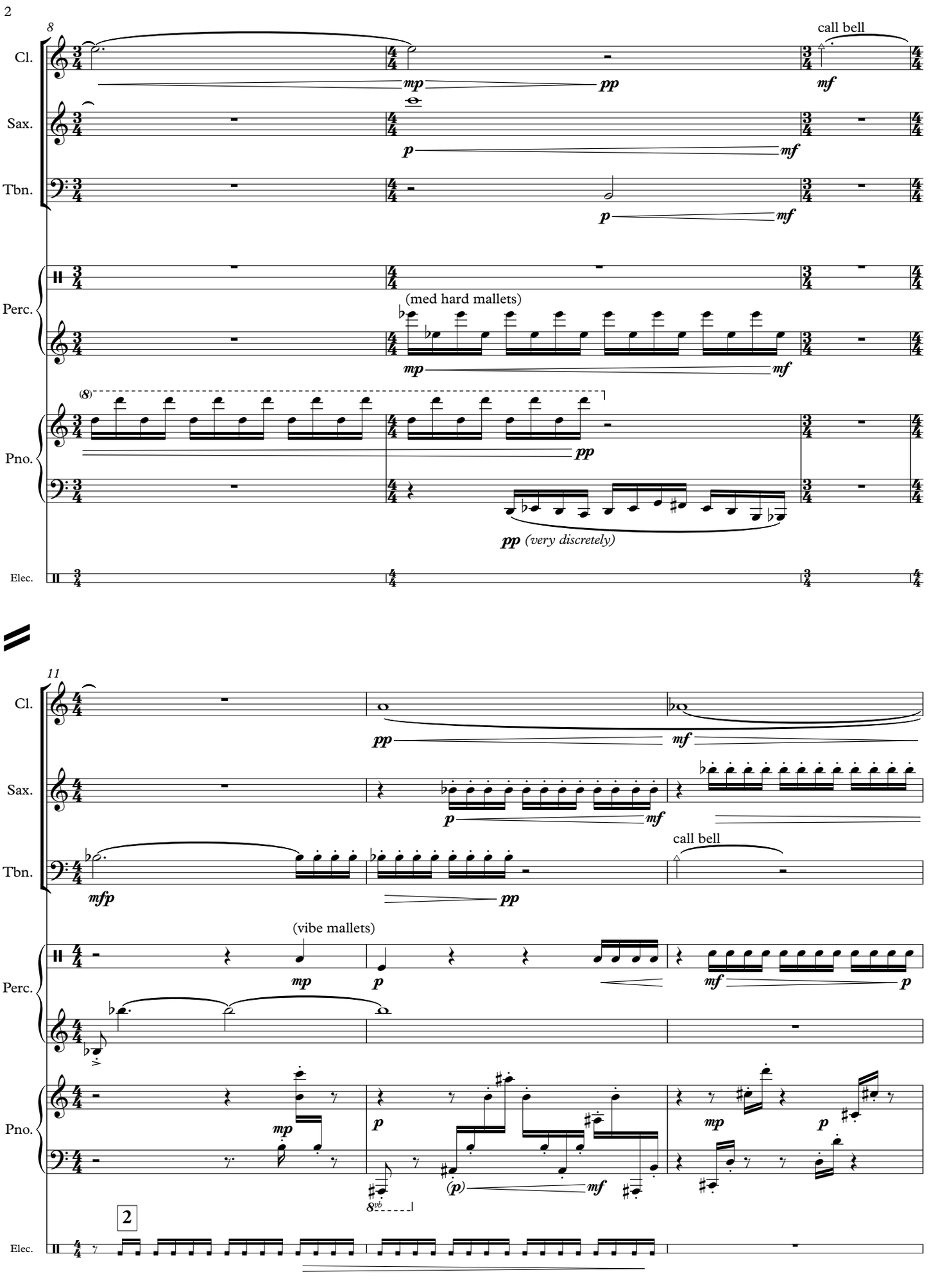
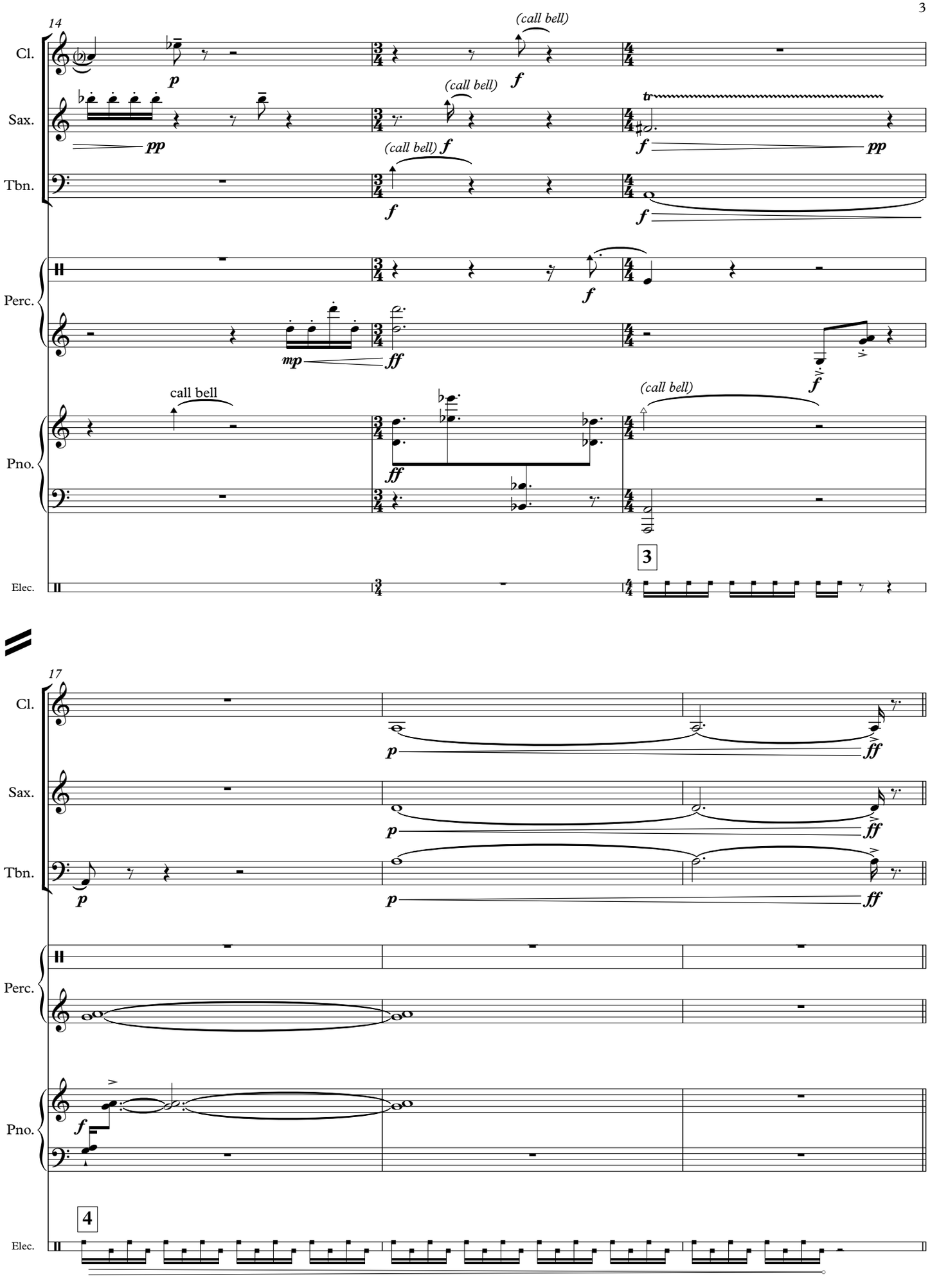
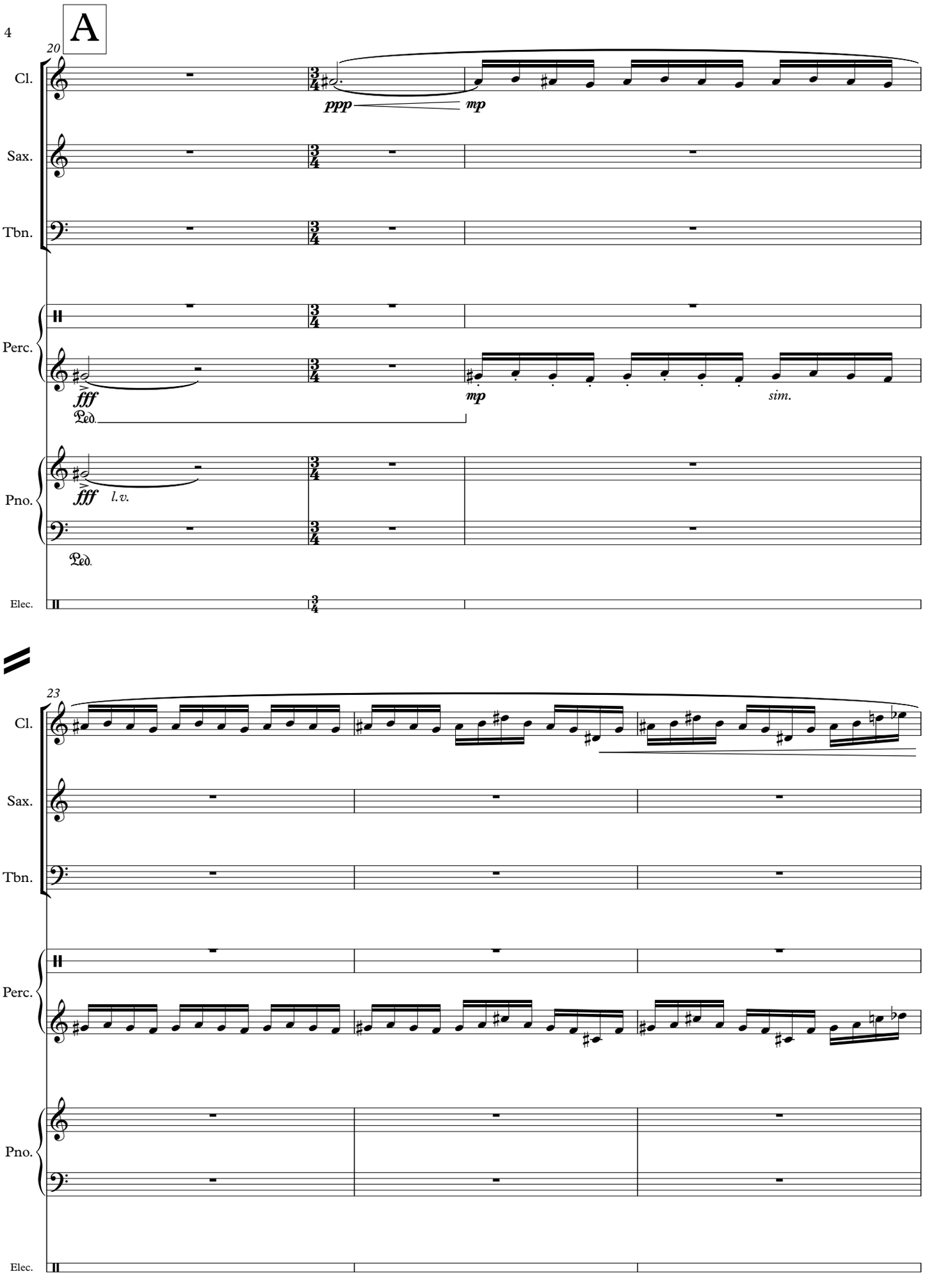
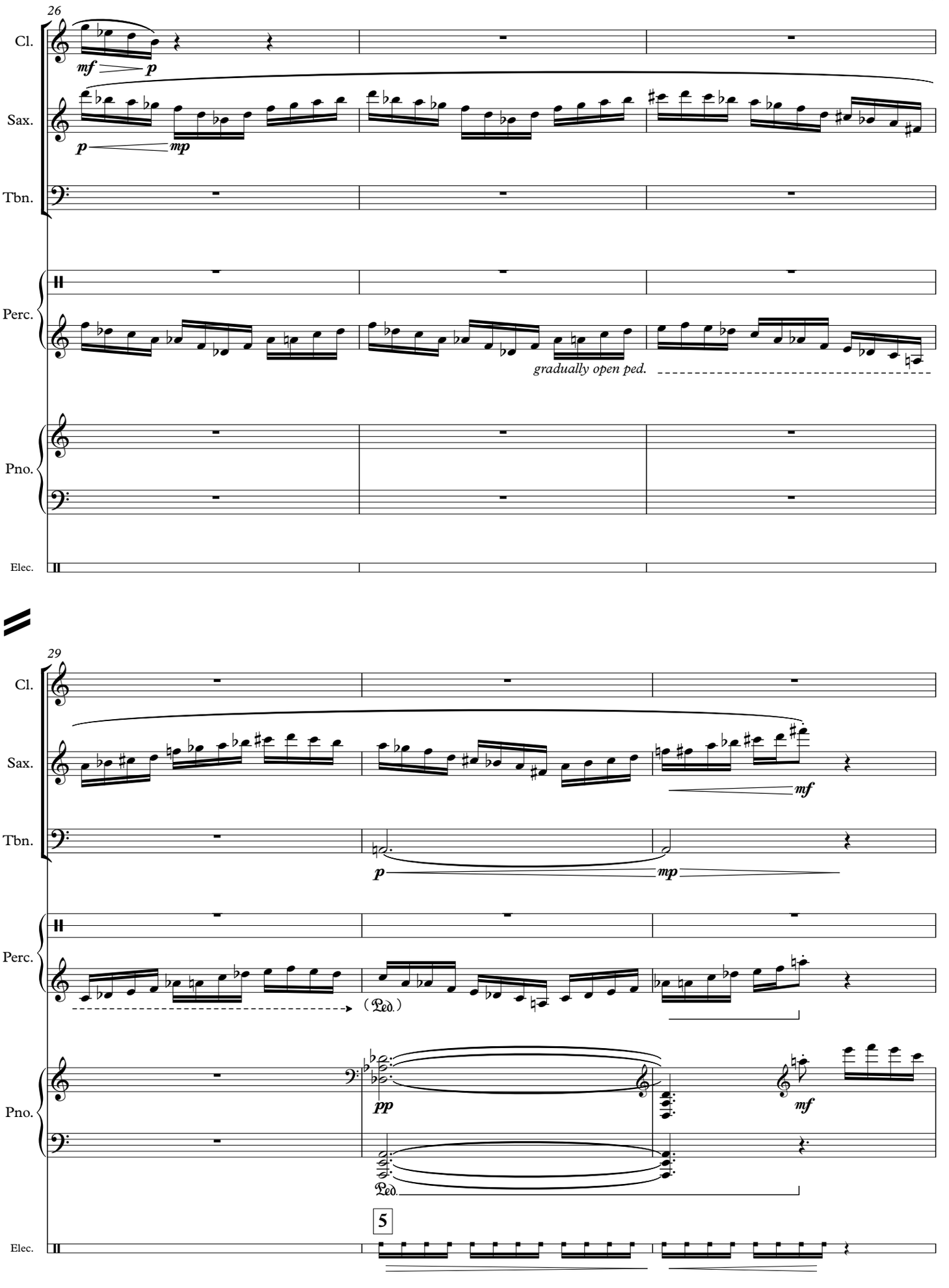
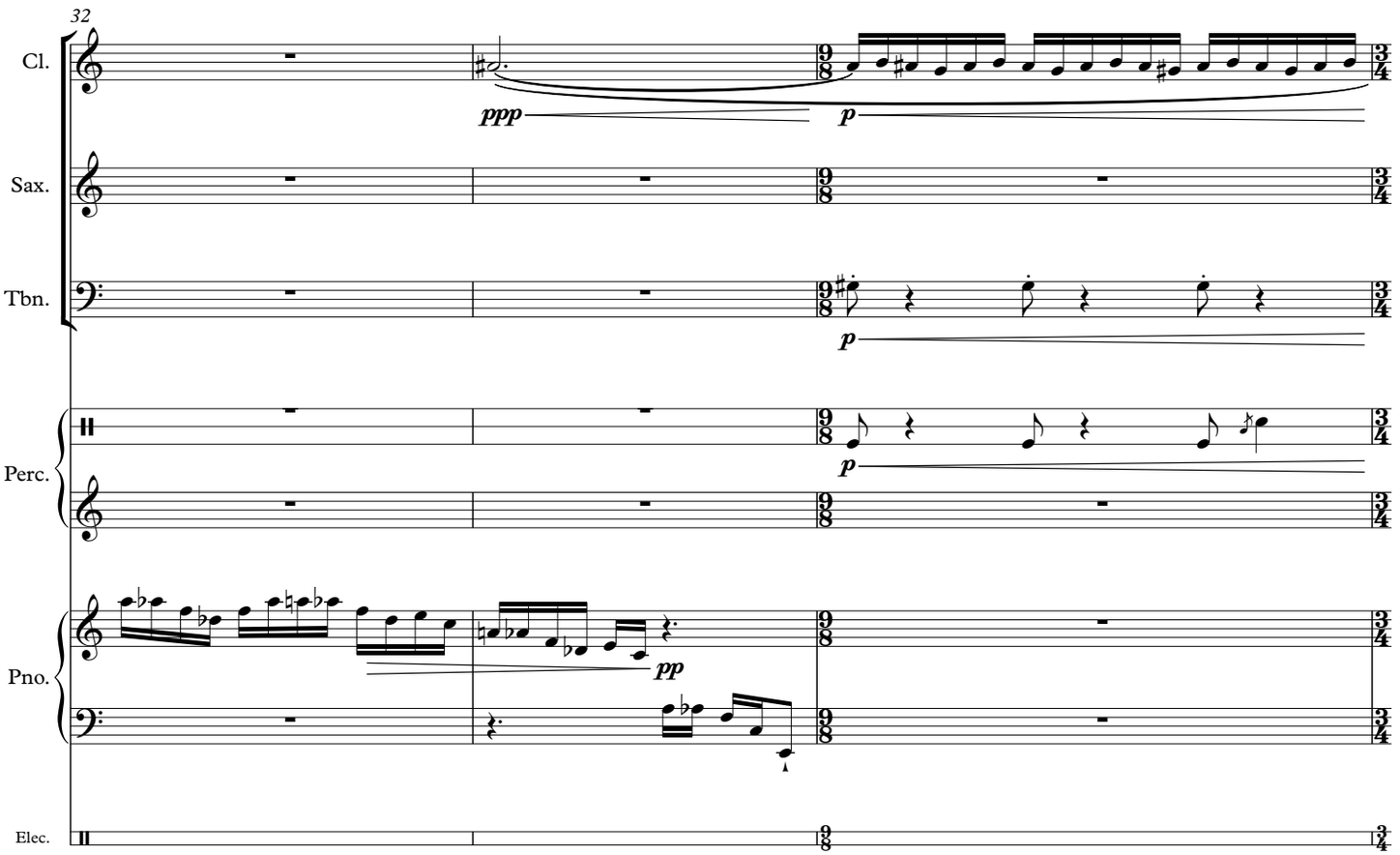
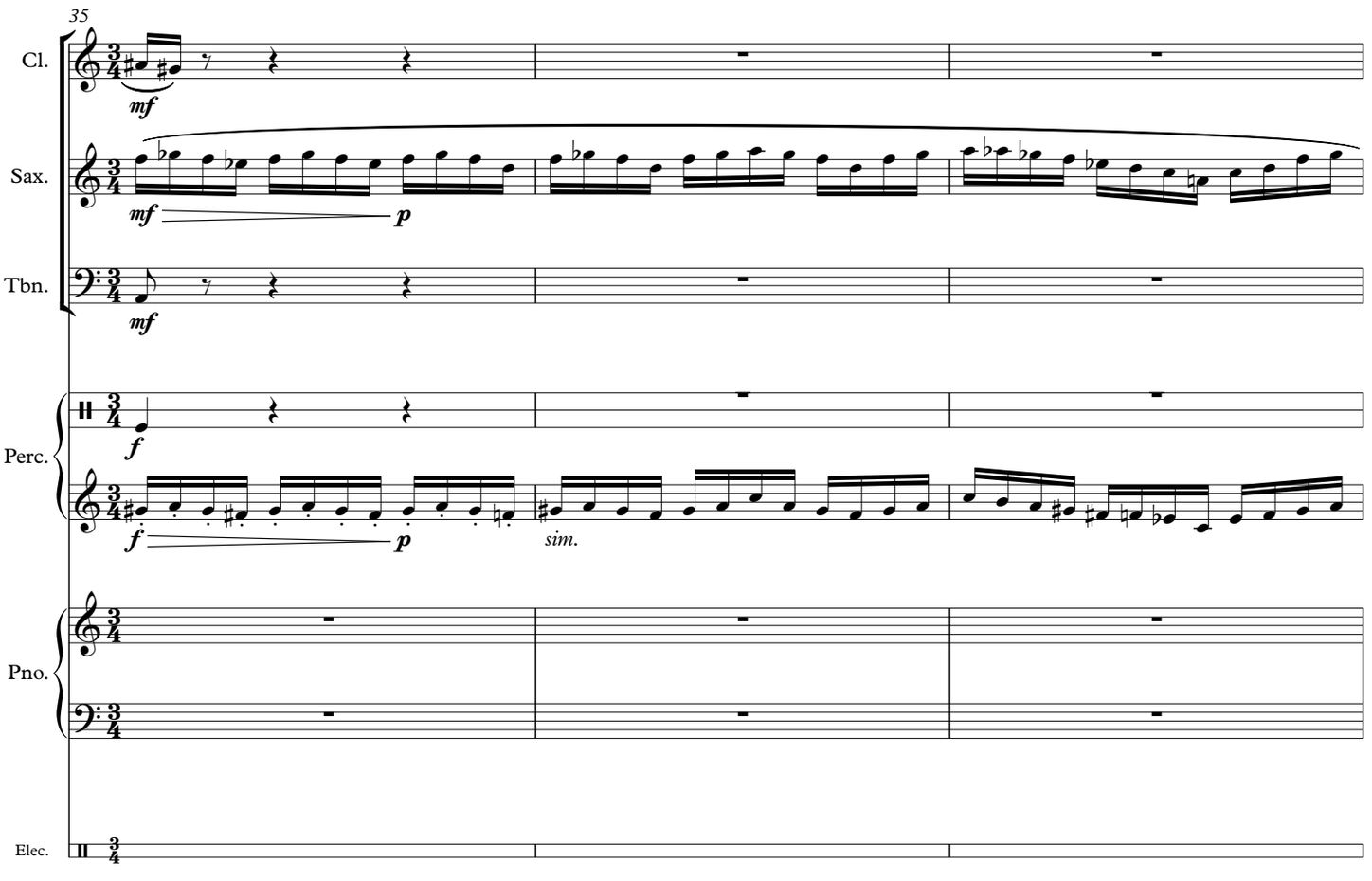

8
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
call bell
mp
pp
mf
p
(med hard mallets)
(8)
pp (very discretely)
11
mfp
(vibe mallets)
2
(p)
8vb

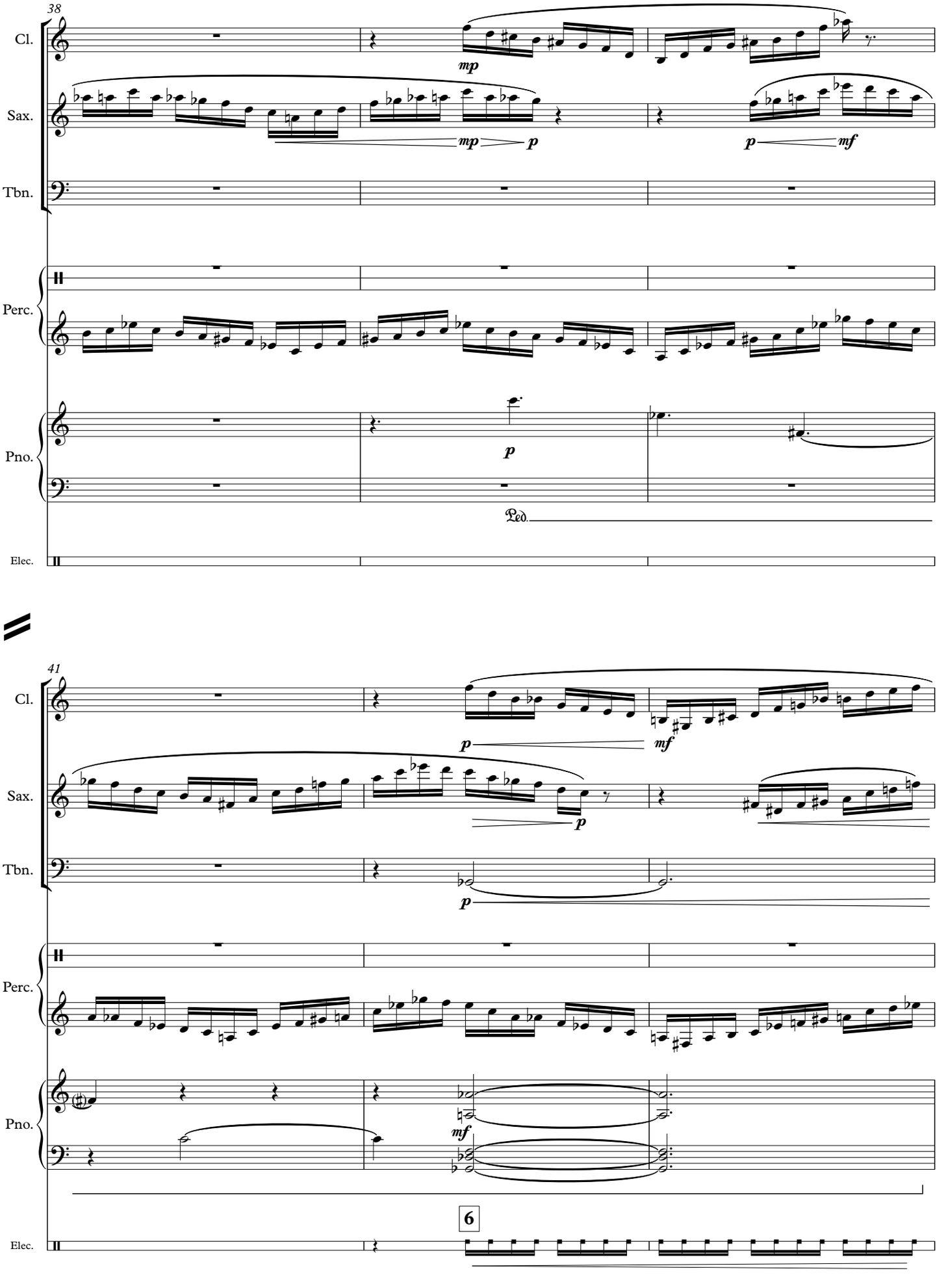

14
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
(call bell)
call bell
3
17
4

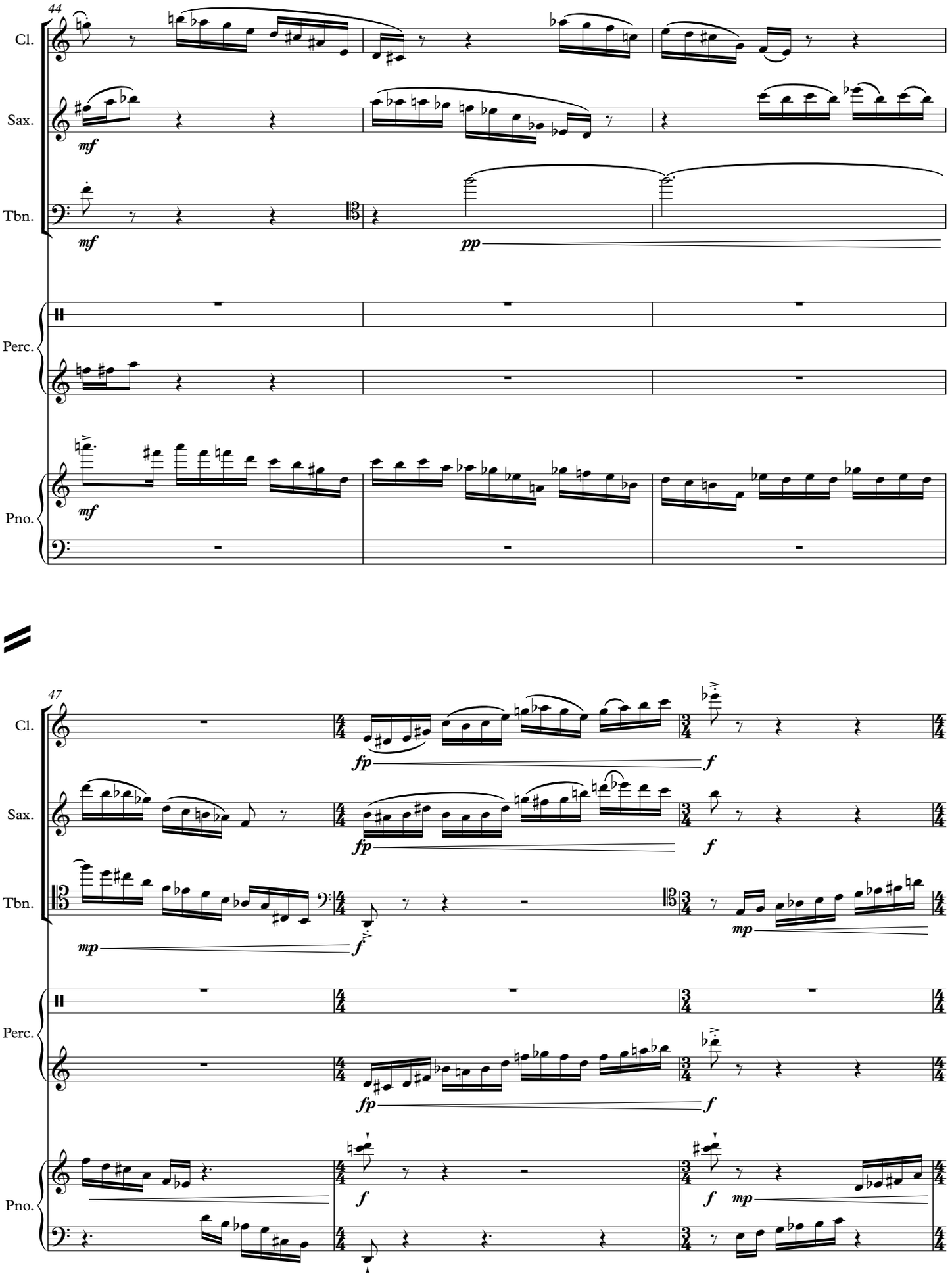

A
20
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
ppp
mp
fff
Ped.
mp
sim.
fff
l.v.
Ped.
23
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.

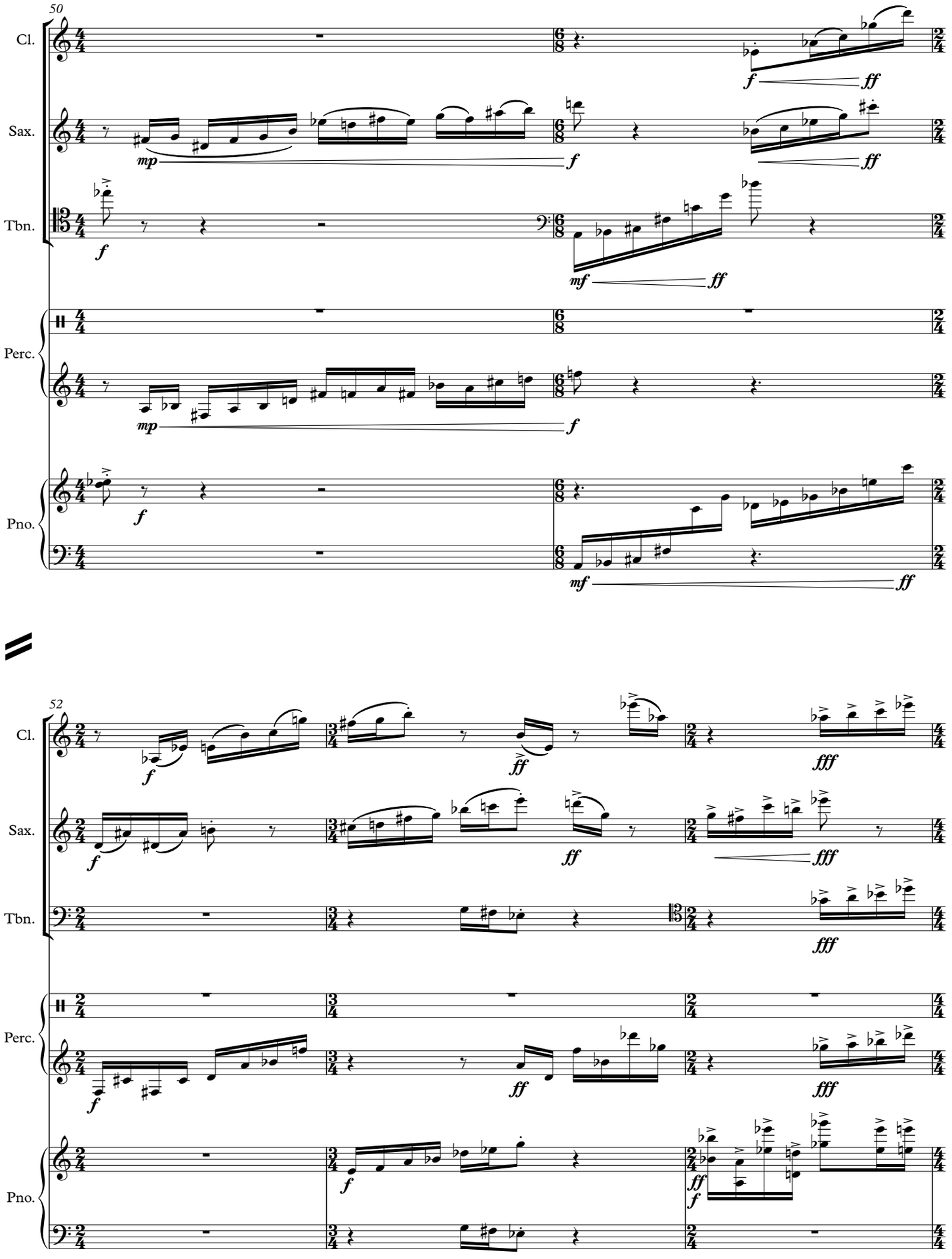

26
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
mf
p
p
mp
gradually open ped.
29
mf
p
mp
(Ped.)
pp
mf
Ped.
5

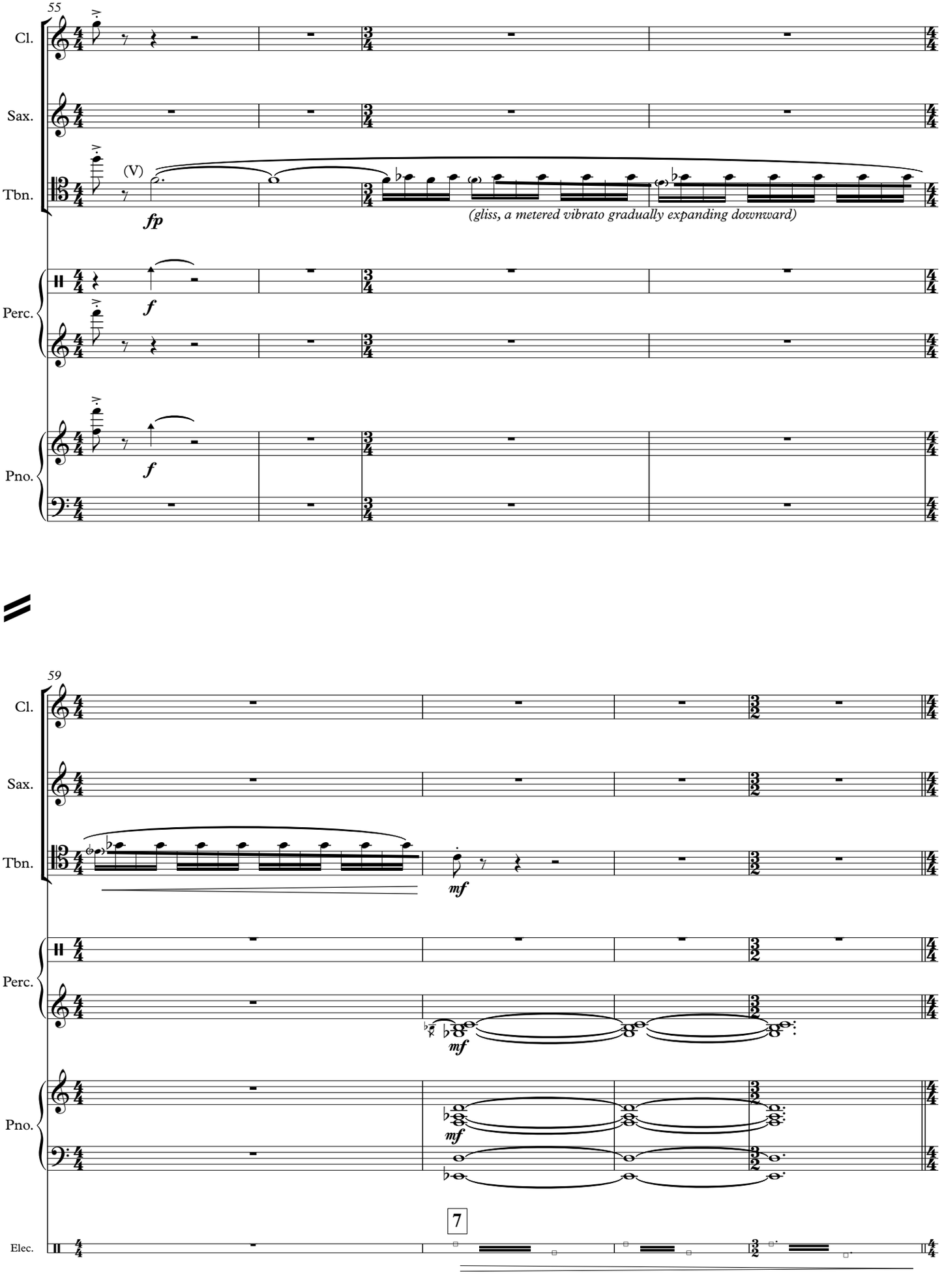

32
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
ppp
p
pp

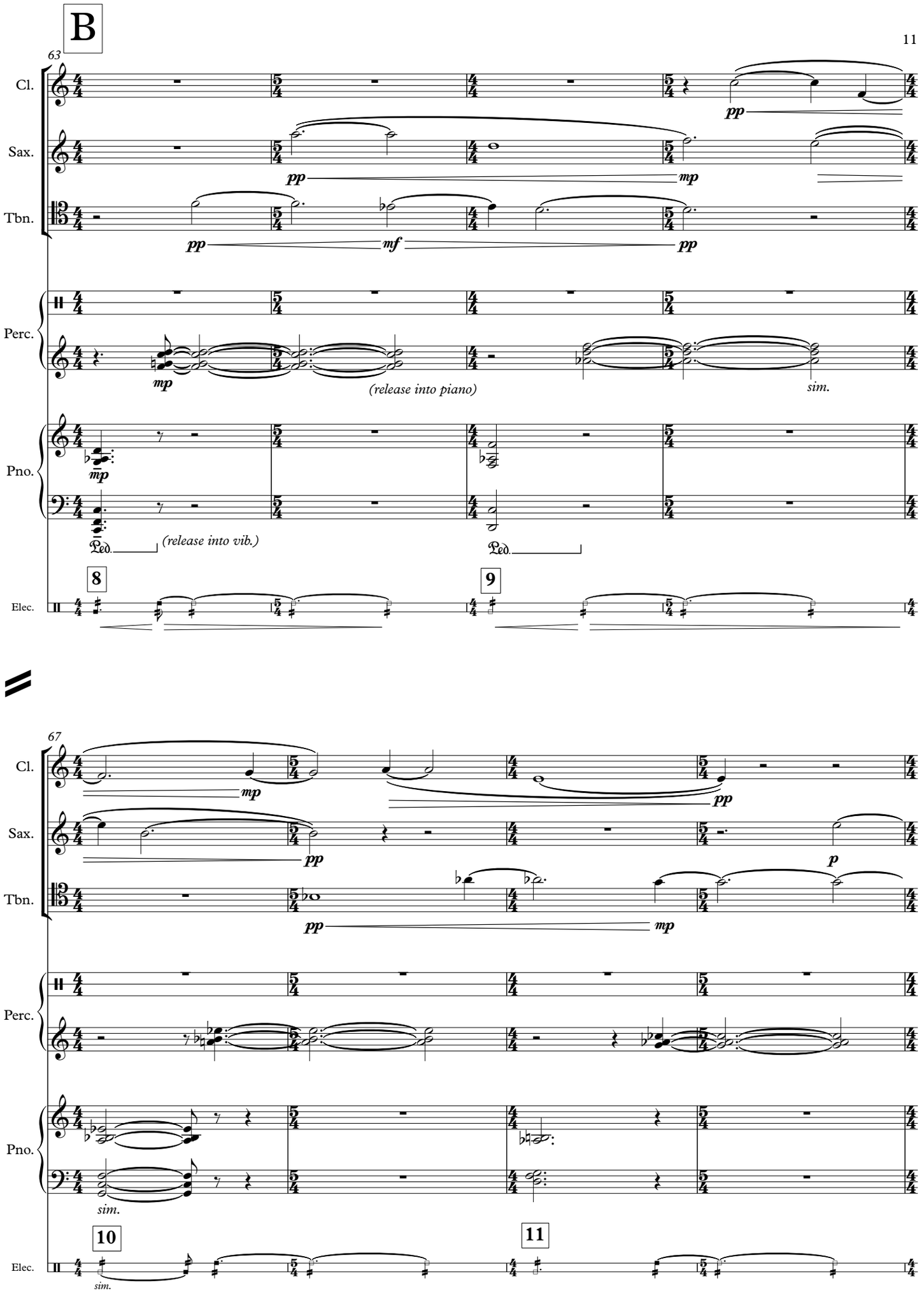

35
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
mf
p
f
sim.

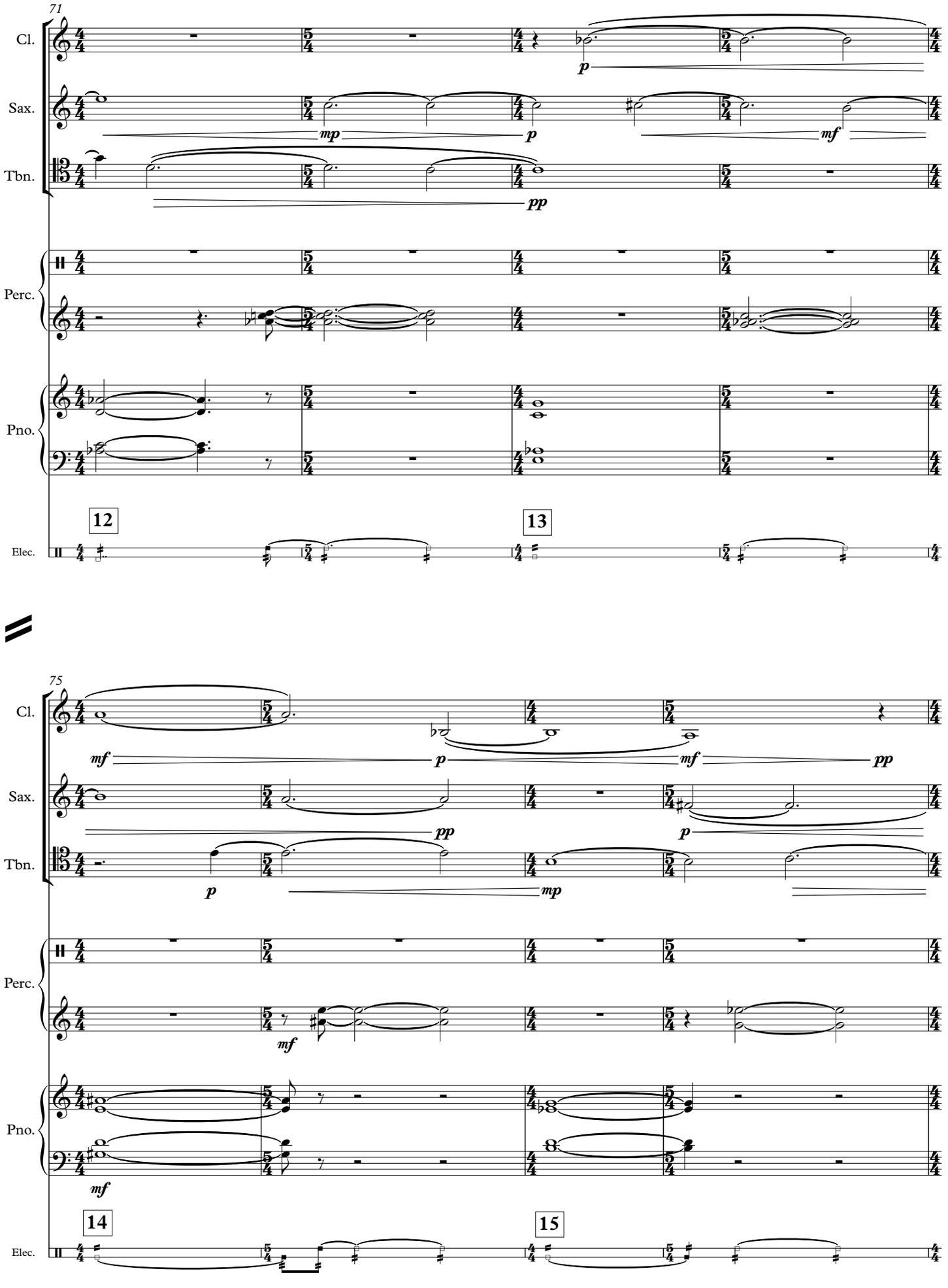

38
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
mp
mp
p
p
mf
p
Ped.
41
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
p
mf
p
p
mf
6

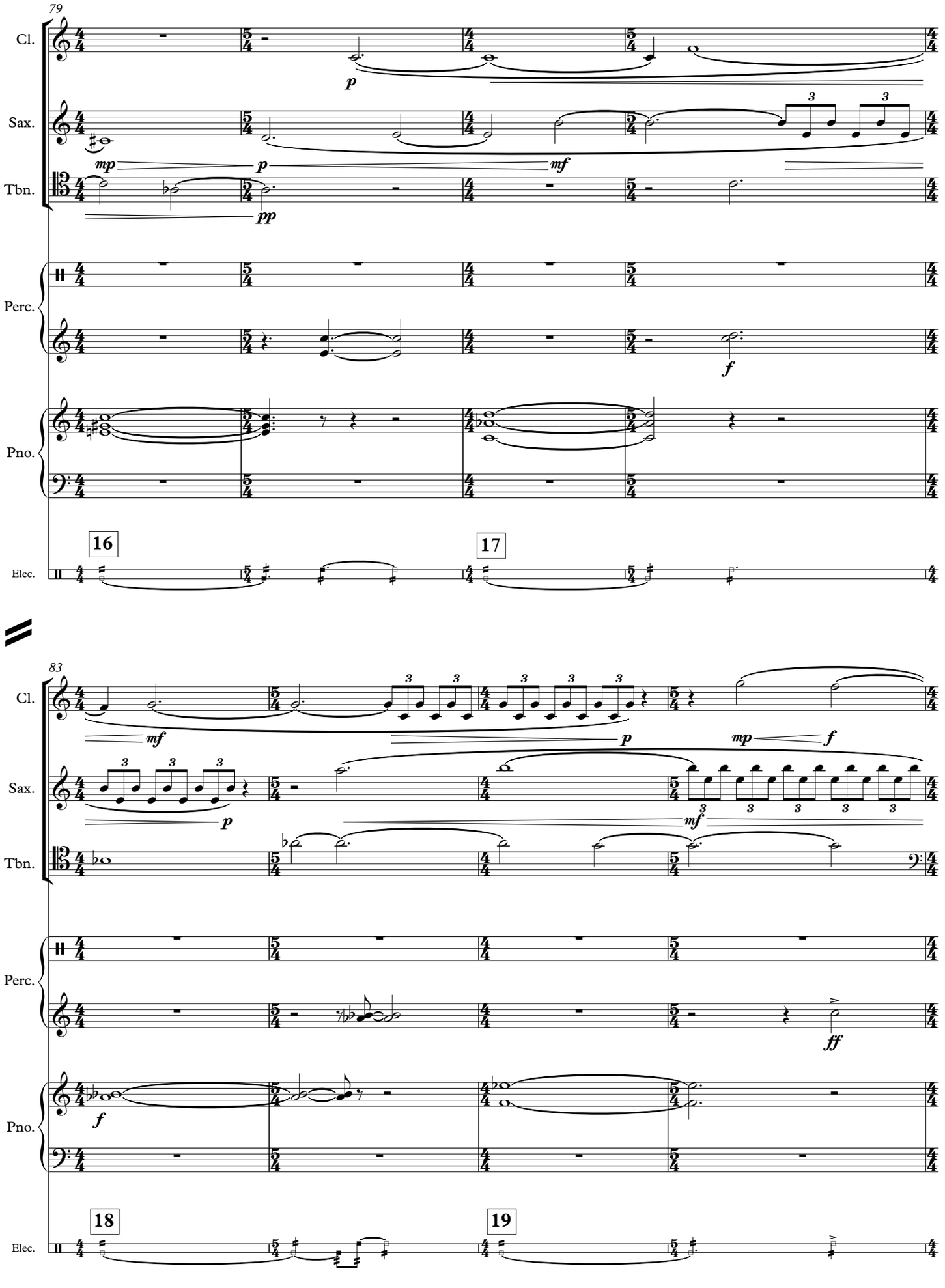

44
Cl.
Sax.
Tbn.
Perc.
Pno.
mf
pp
47
fp
f
mp

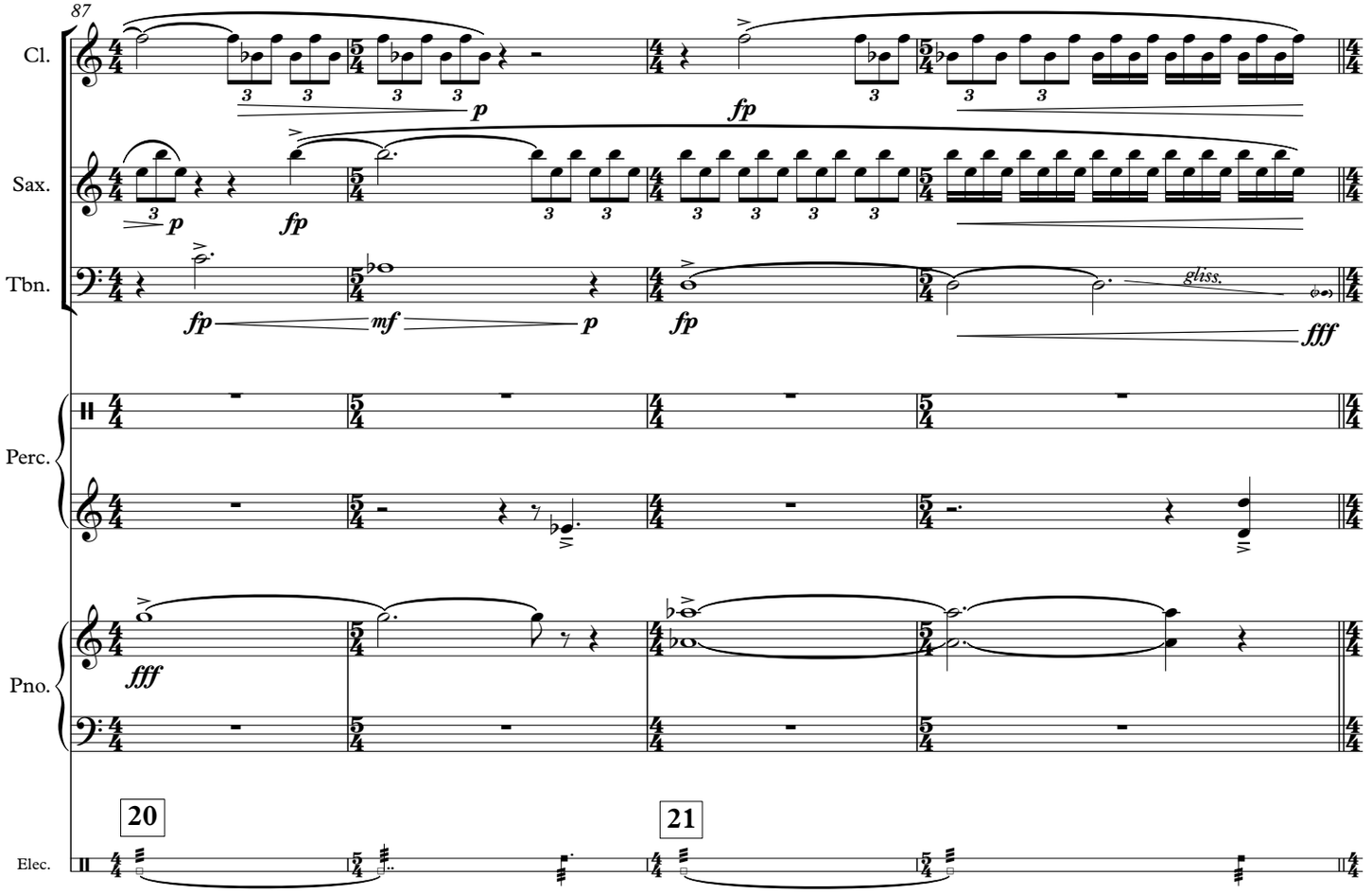

50
Cl.
Sax.
Tbn.
Perc.
Pno.
52
Cl.
Sax.
Tbn.
Perc.
Pno.

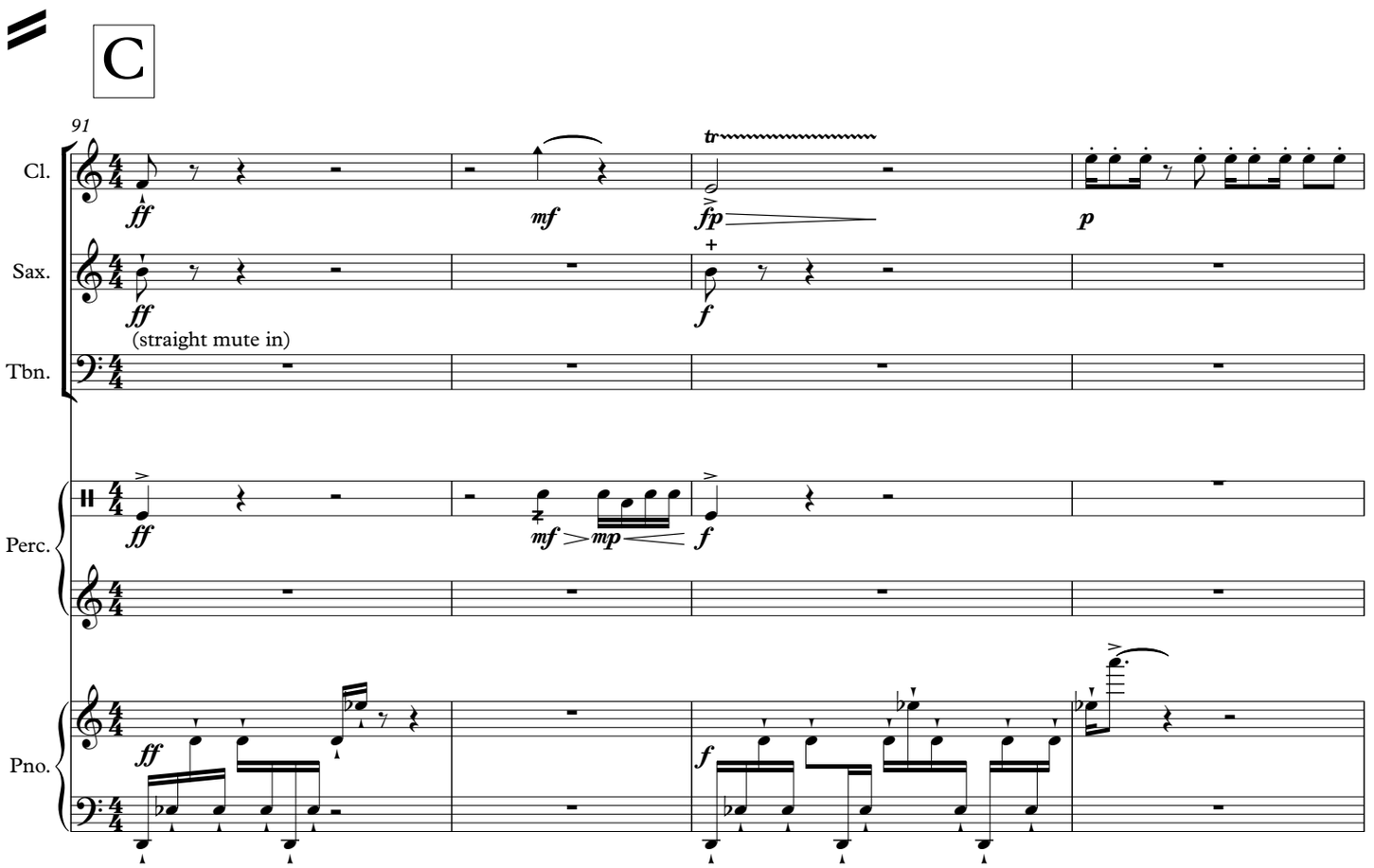

55
Cl.
Sax.
Tbn.
(V)
fp
(gliss, a metered vibrato gradually expanding downward)
Perc.
f
Pno.
f
59
Cl.
Sax.
Tbn.
mf
Perc.
mf
Pno.
mf
7
Elec.

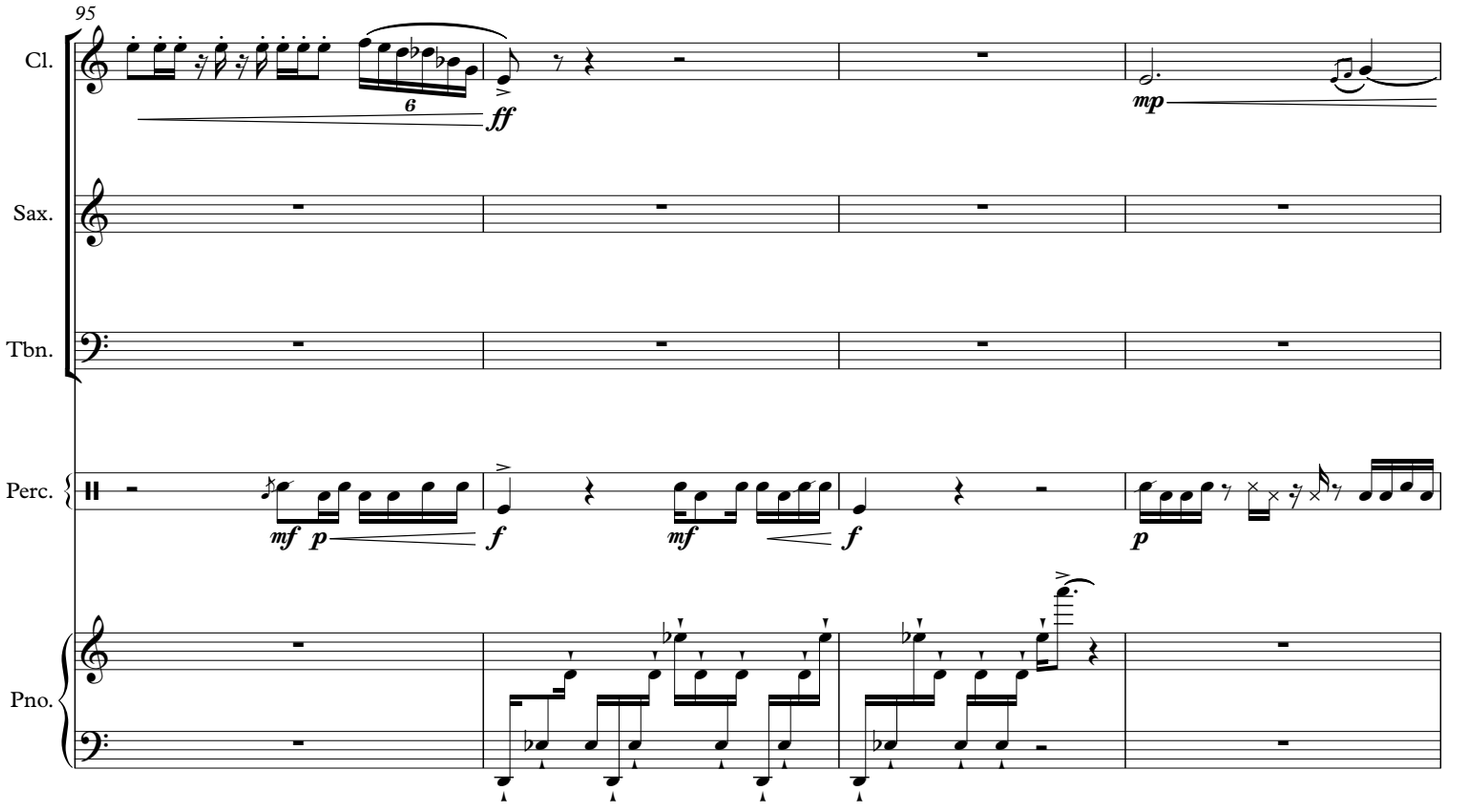

B
63
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
pp
mp
mf
(release into piano)
sim.
(release into vib.)
Ped.
8
9
67
10
11

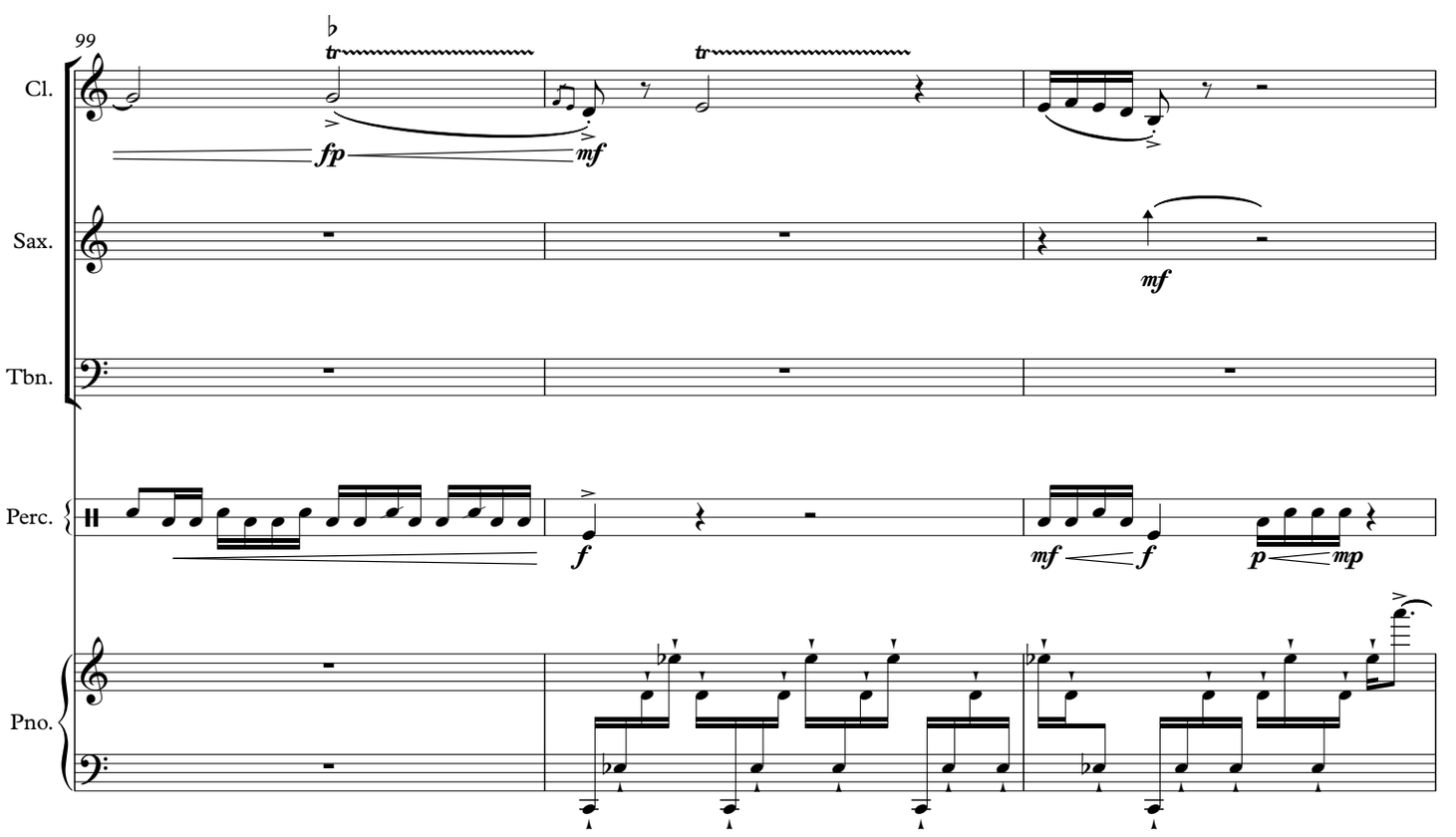

71
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
p
mp
p
mf
pp
12
13
75
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
mf
p
mf
pp
pp
p
p
mp
mf
mf
14
15

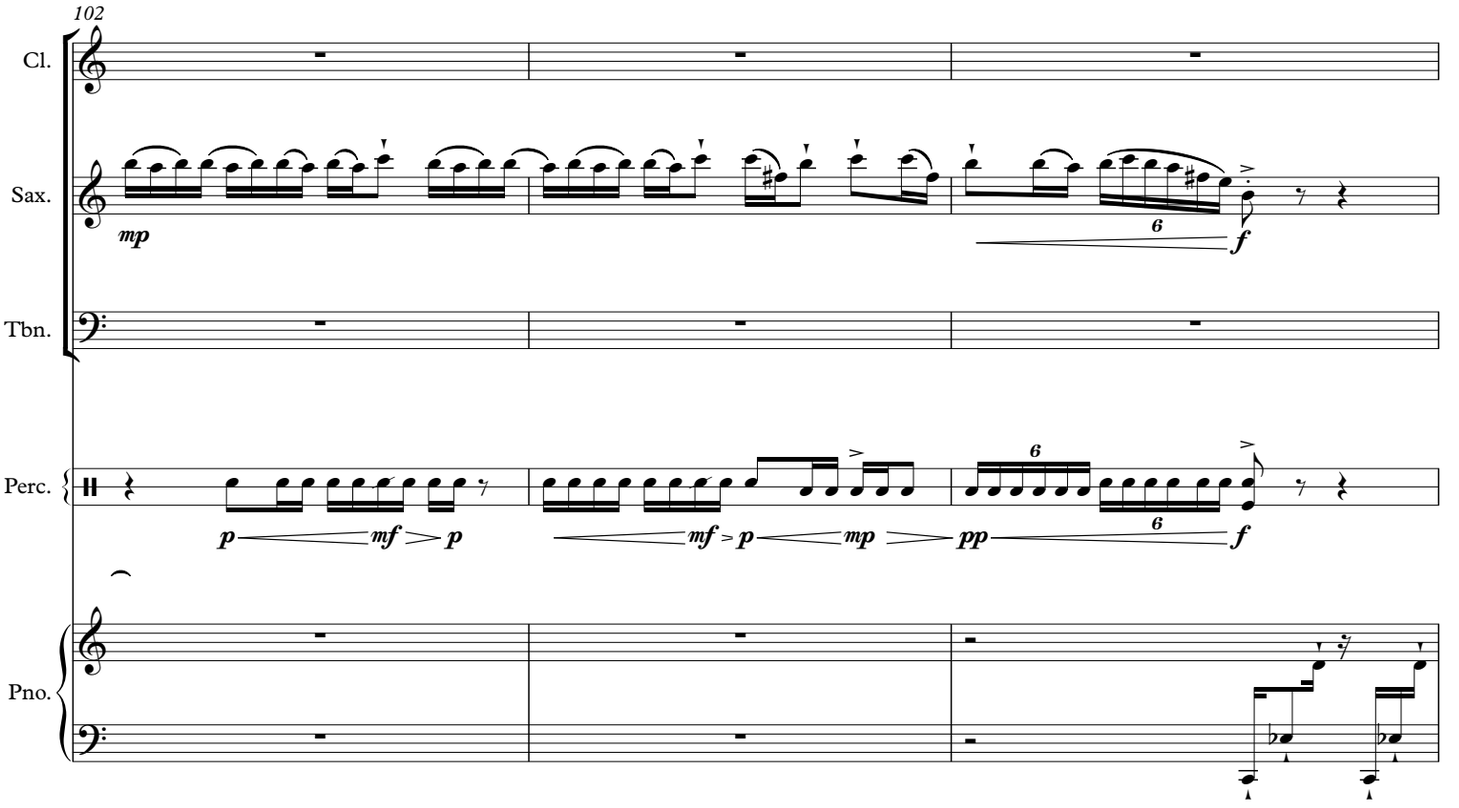

79
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
16
17
83
18
19

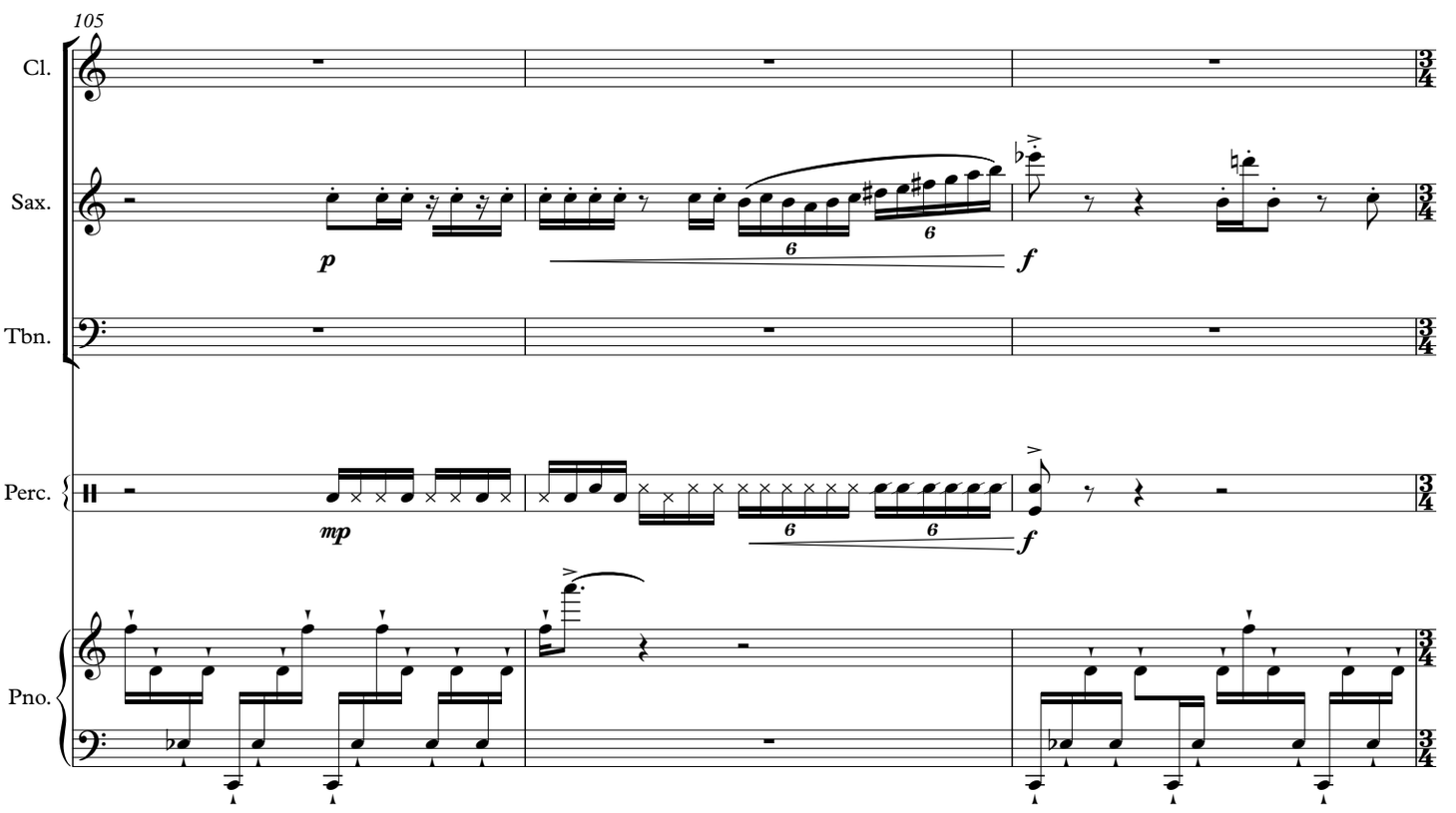

87
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
fp
p
mf
fff
gliss.
20
21


C
91
Cl.
Sax.
Tbn.
Perc.
Pno.
ff
mf
mp
f
p
tr
(straight mute in)

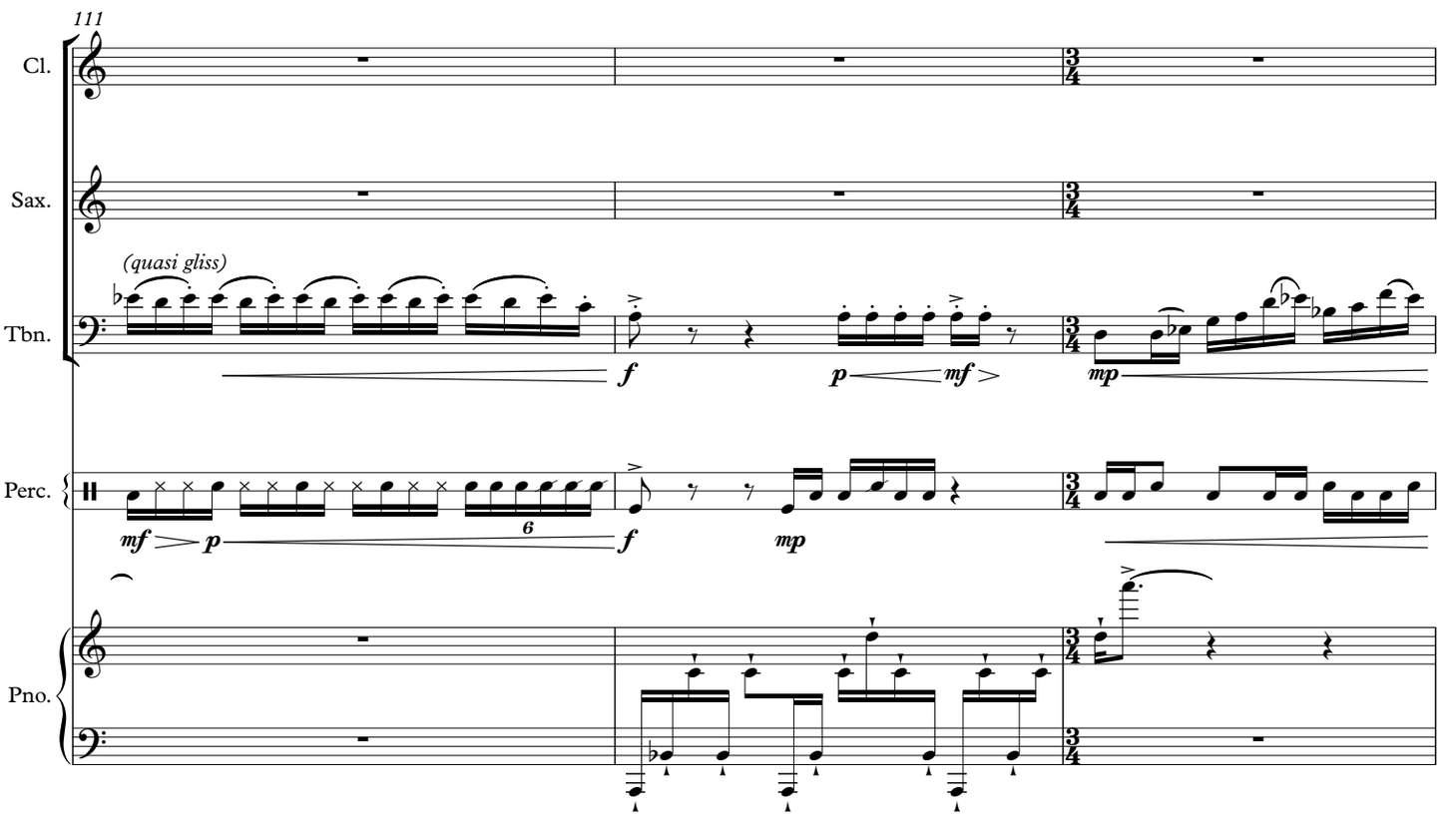

95
Cl.
Sax.
Tbn.
Perc.
Pno.
6
ff
mp
mf
p
f
mf
f
p

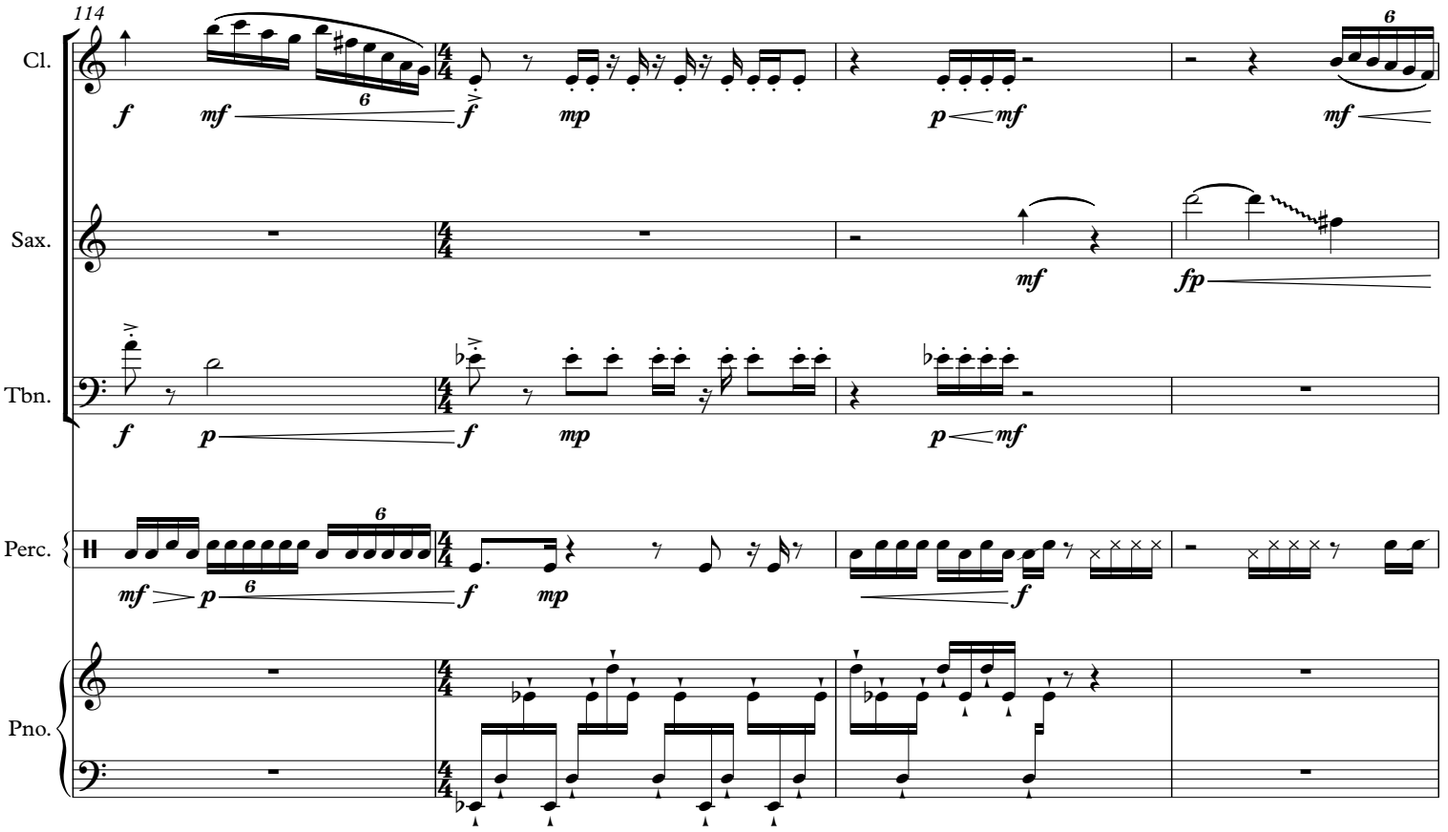

99
Cl.
Sax.
Tbn.
Perc.
Pno.
tr
fp
mf
tr
mf
f
mf
f
p
mp

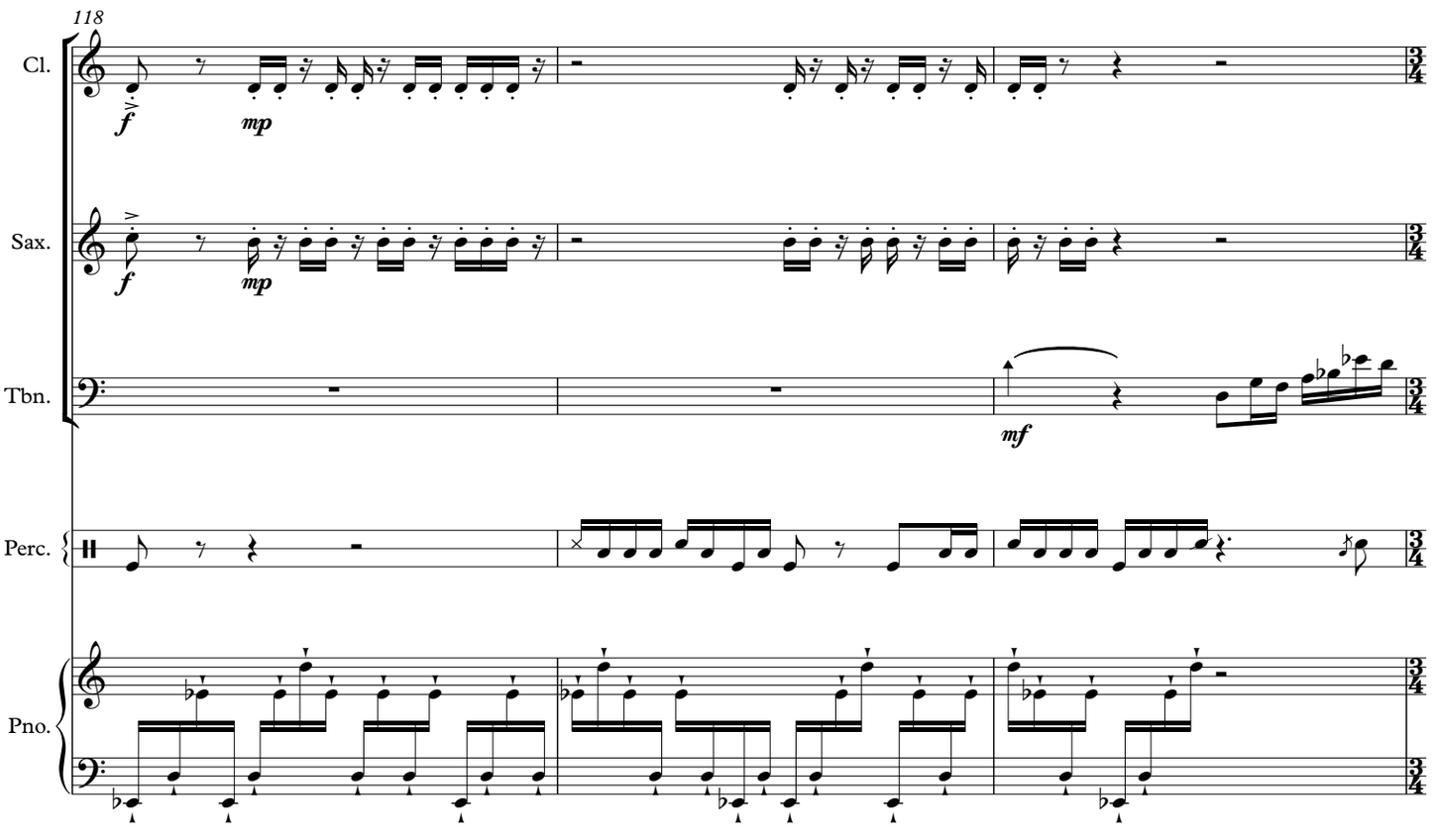

102
Cl.
Sax.
Tbn.
Perc.
Pno.
mp
f
p
mf
p
mf
p
mp
pp
f

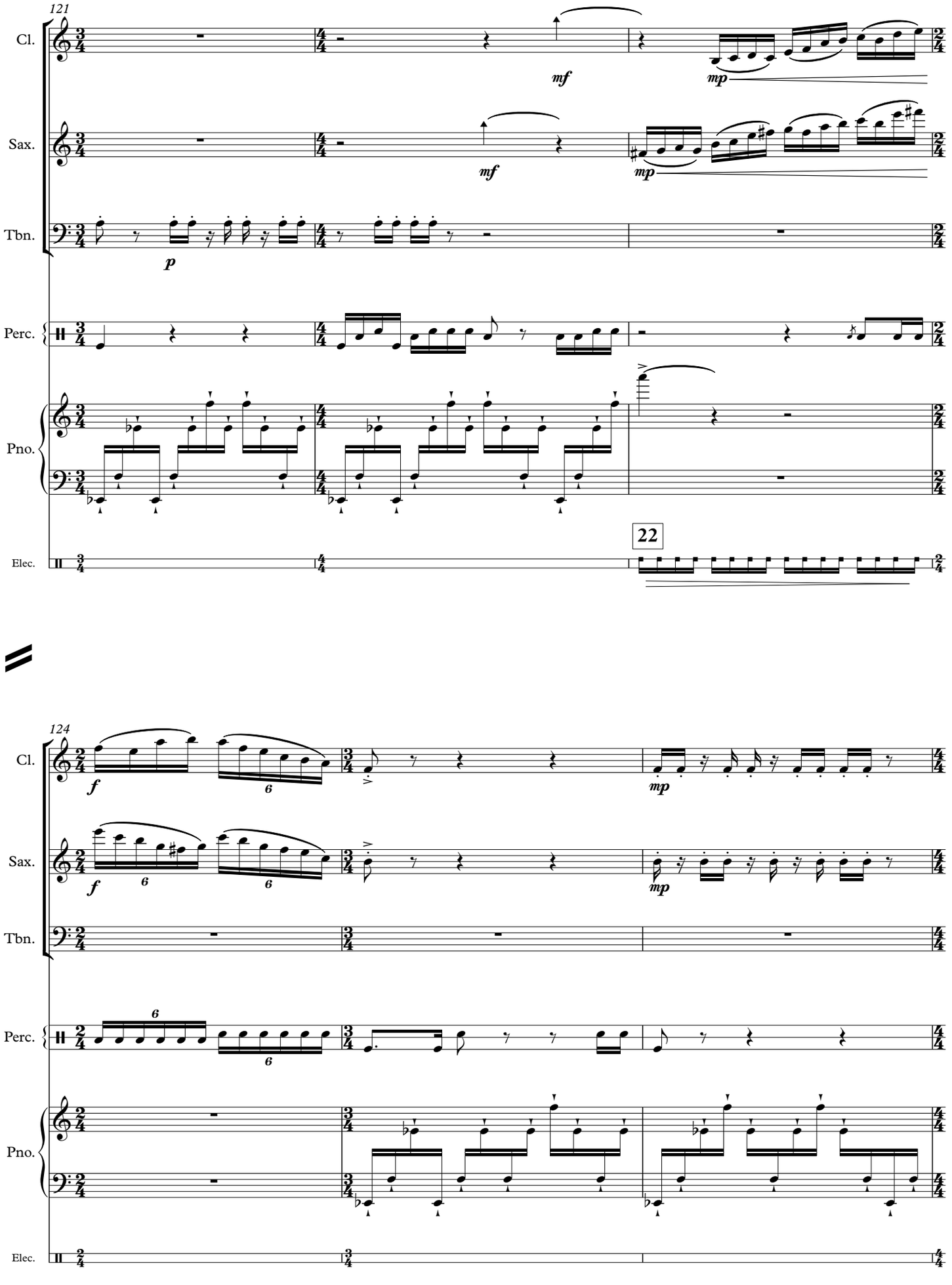

105
Cl.
Sax.
Tbn.
Perc.
Pno.
p
f
mp
f

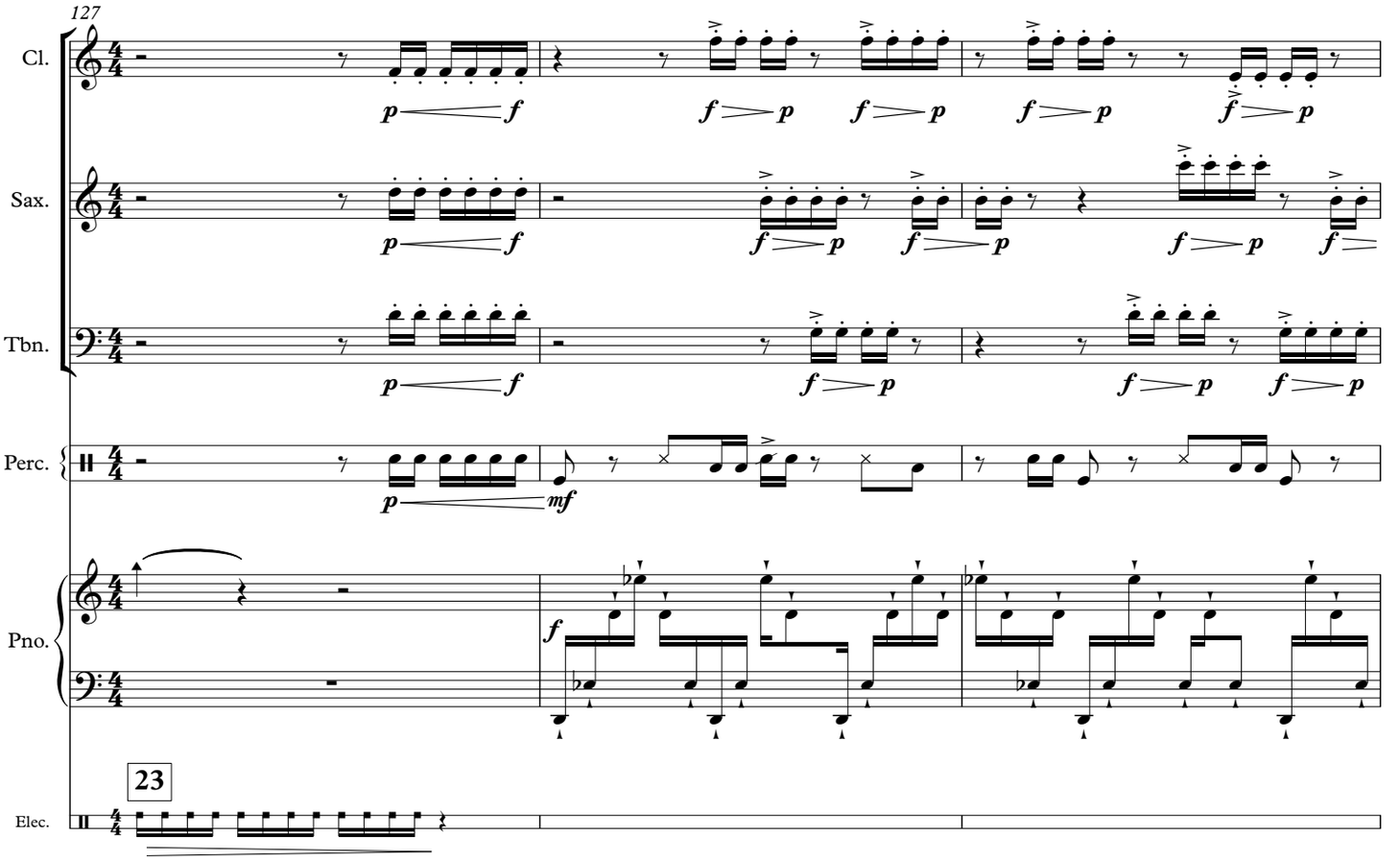
108
Cl.
Sax.
Tbn.
Perc.
Pno.
tr
(straight mute)

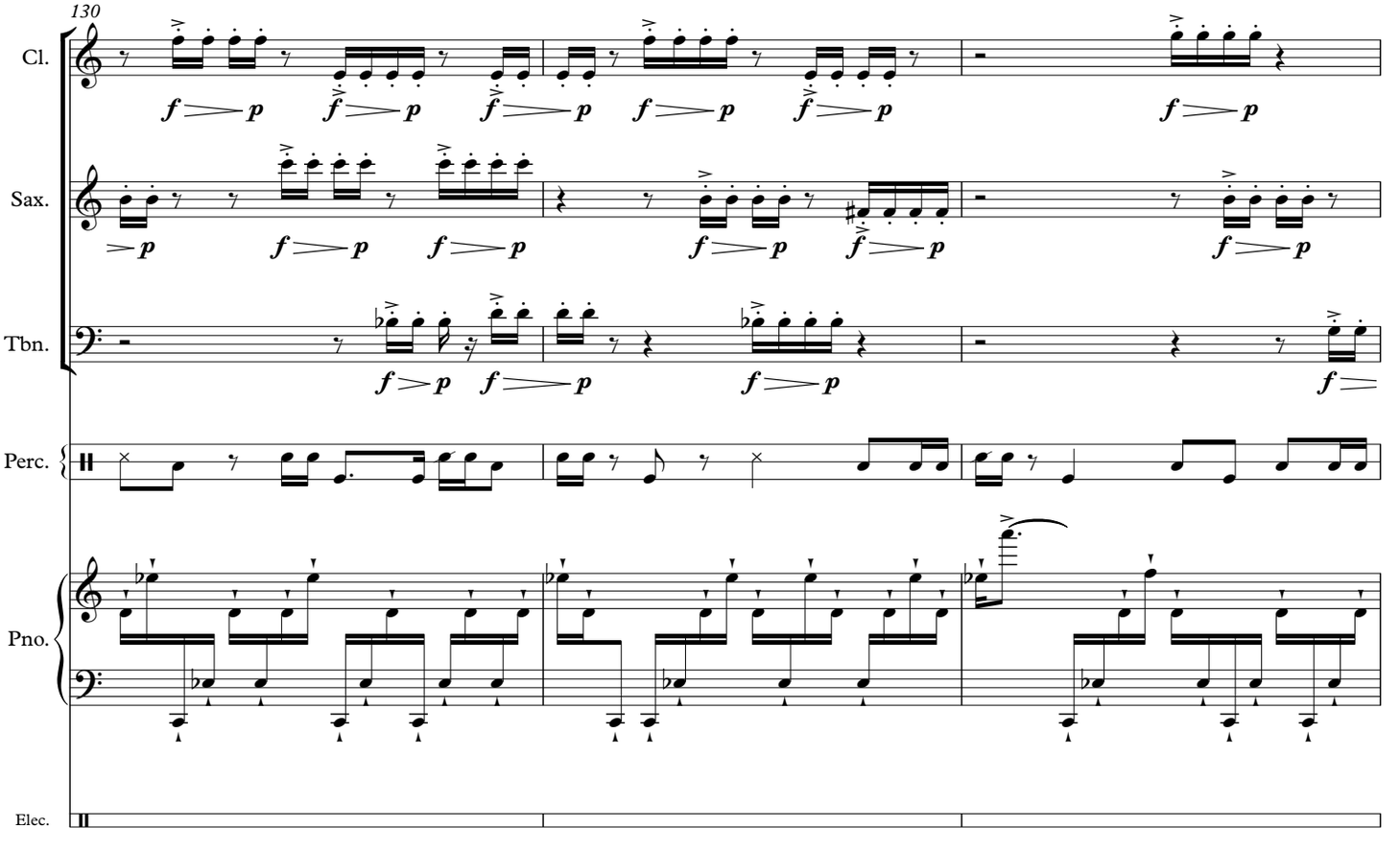

111
Cl.
Sax.
Tbn.
Perc.
Pno.
(quasi gliss)

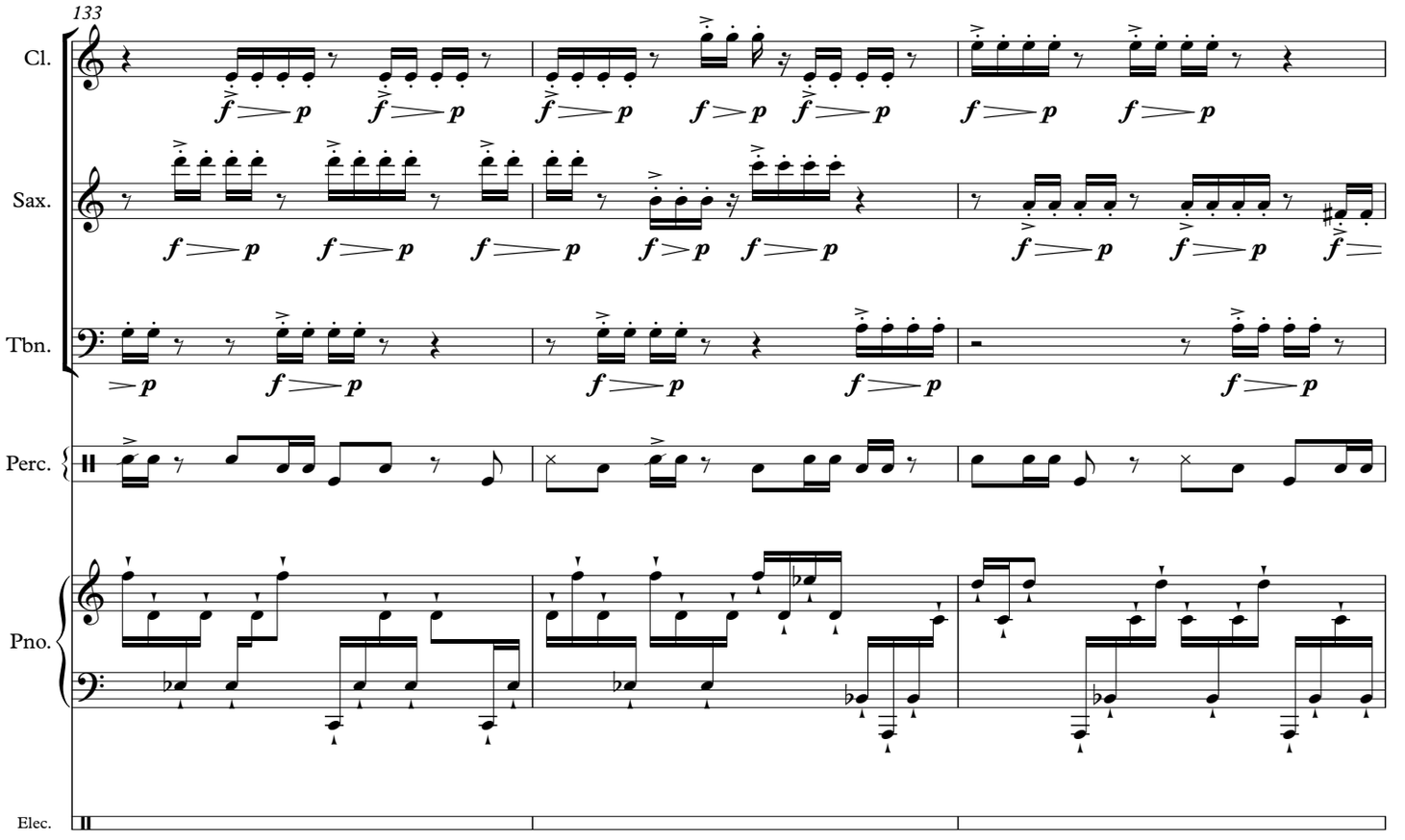

114
Cl.
Sax.
Tbn.
Perc.
Pno.
f
mf
mp
p
fp
6

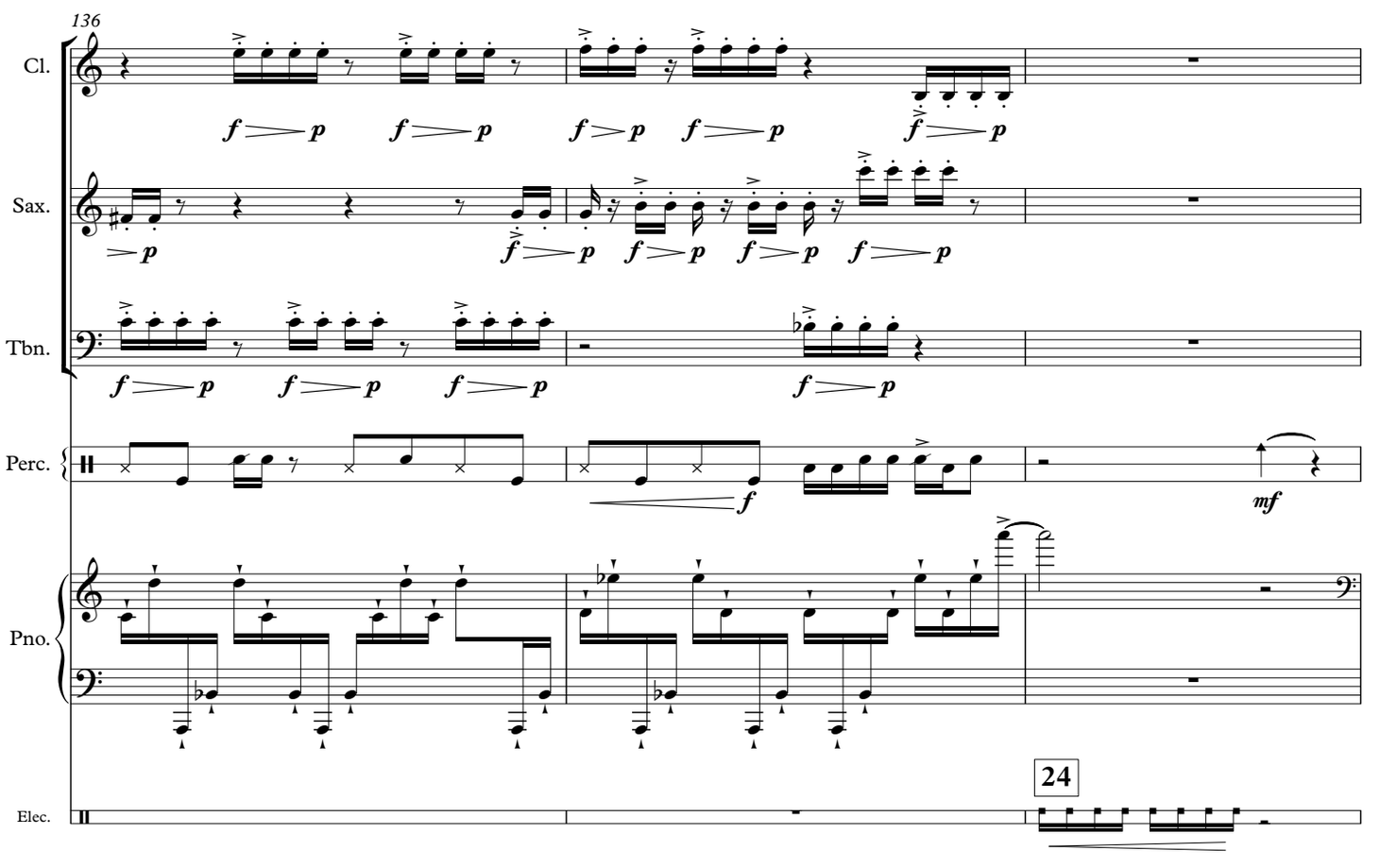

118
Cl.
Sax.
Tbn.
Perc.
Pno.
f
mp
mf

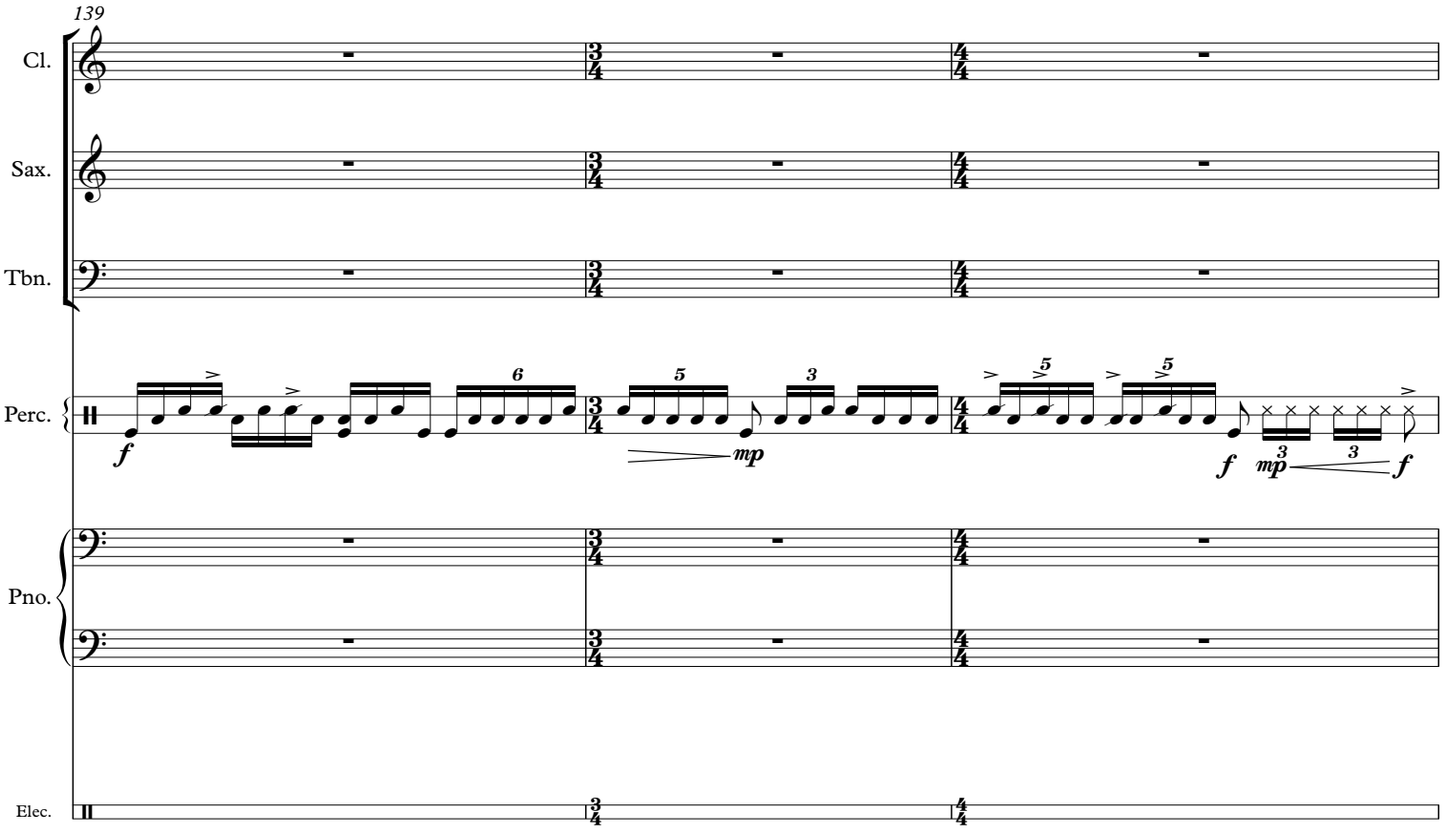

121
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
mf
mp
p
22
124
f
6

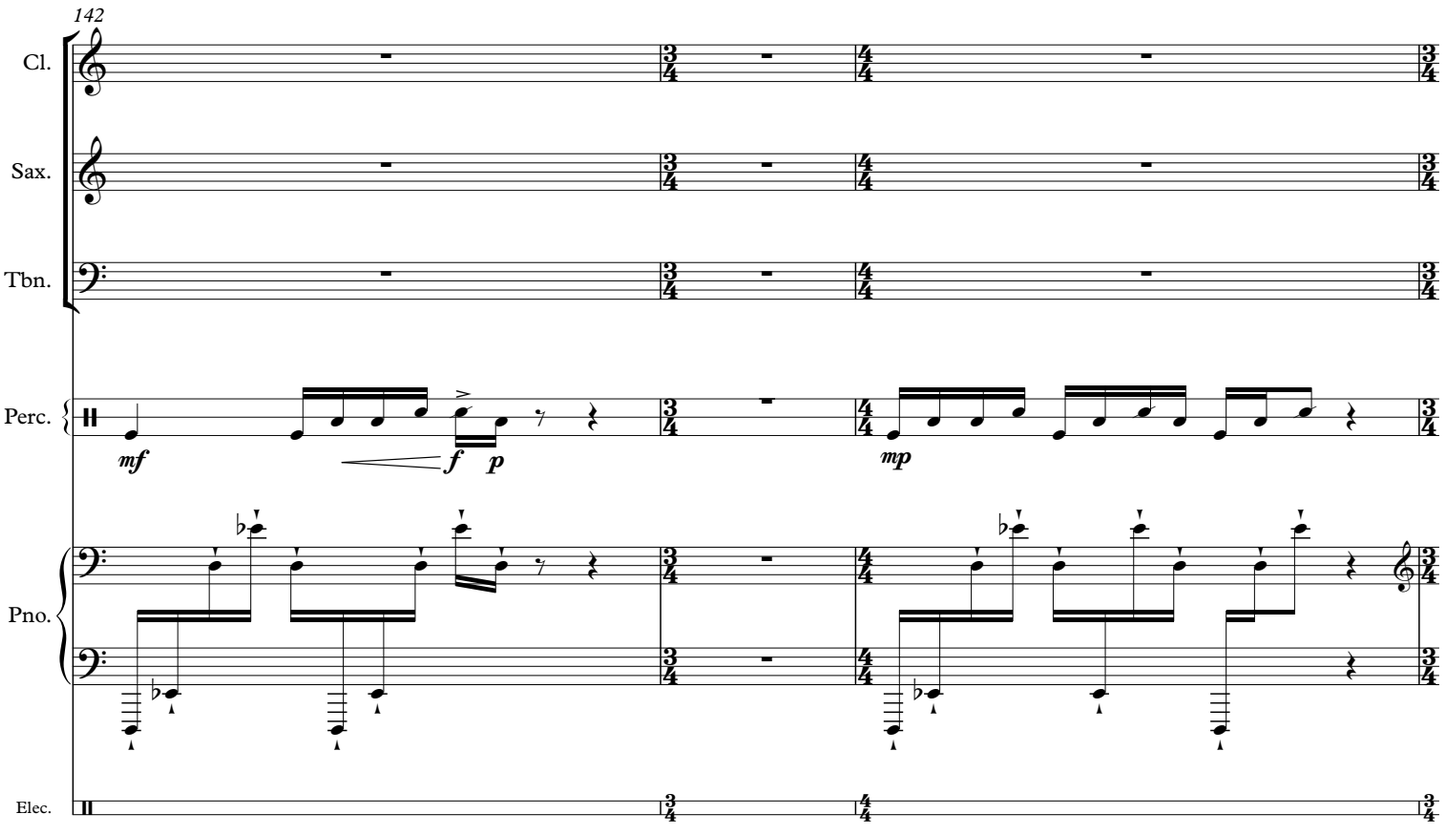

127
Cl.
Sax.
Tbn.
Perc.
Pno.
23
Elec.

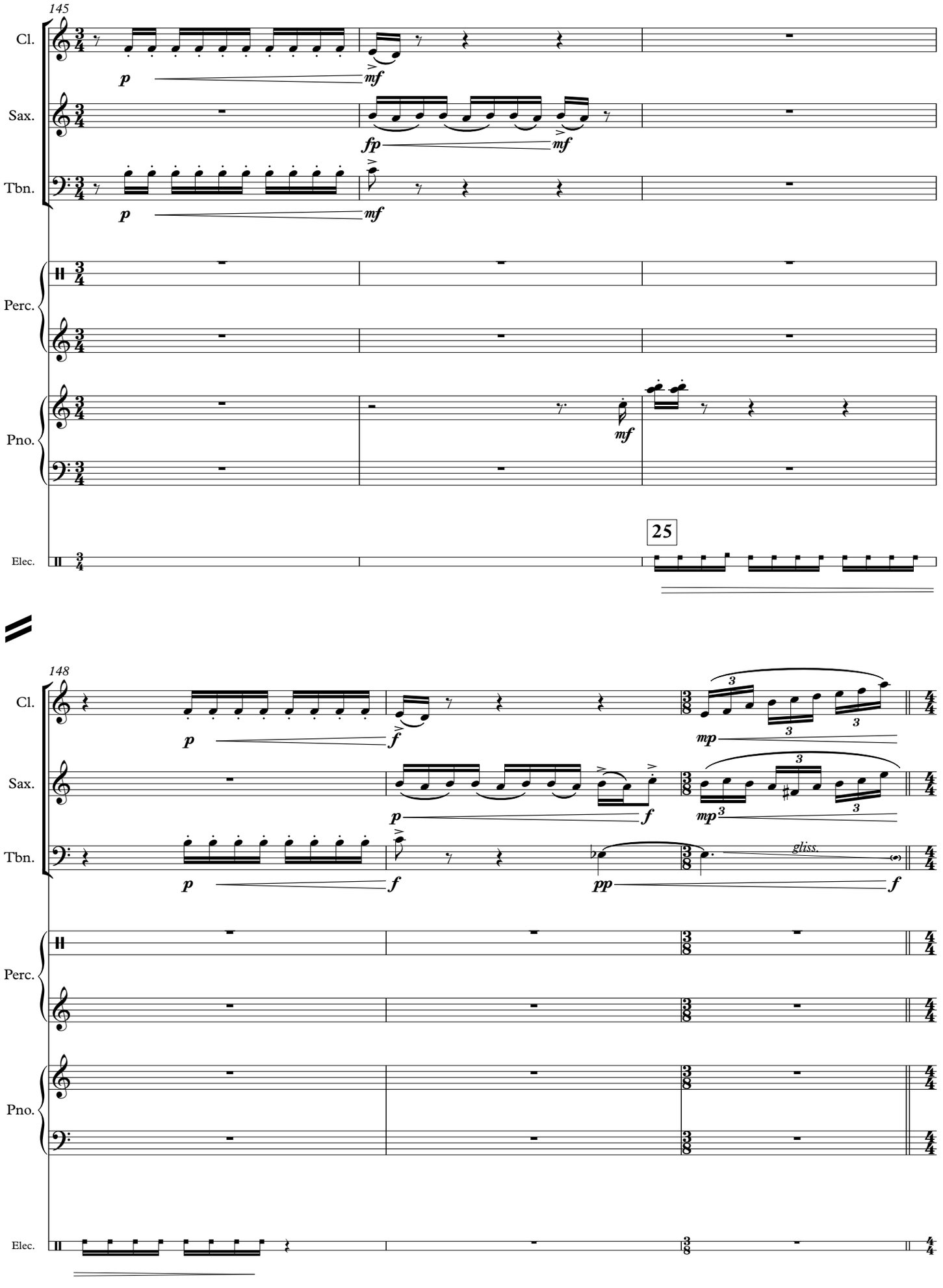

130
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.


133
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.


136
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
mf
24


139
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
f
mp
f
mp
f


142
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
mf
f
p
mp


145
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
25
148
gliss.

D

151

Cl.

Sax.

Tbn.

Perc.

Pno.

Elec.

f

ppp

mp

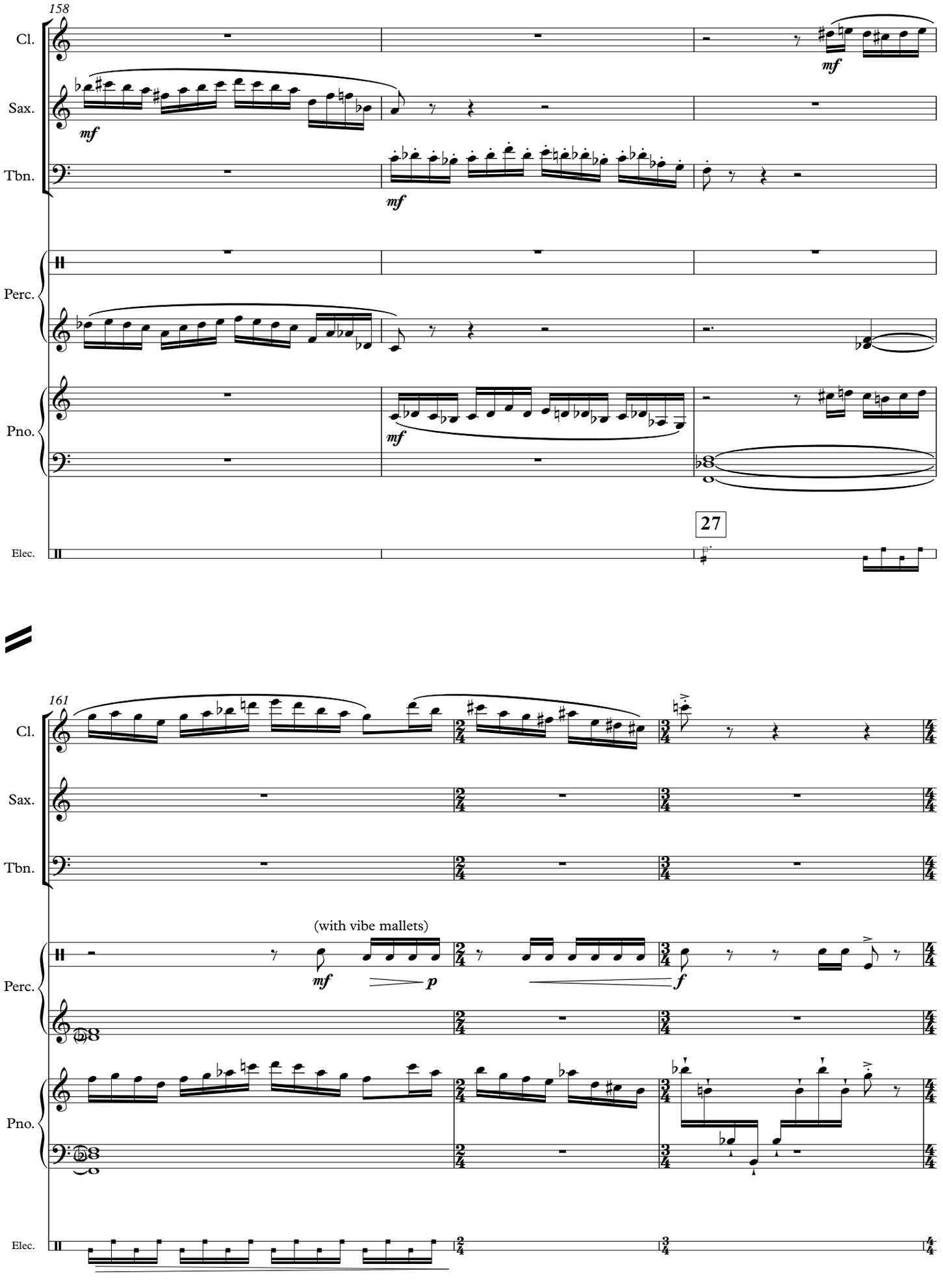
mute out

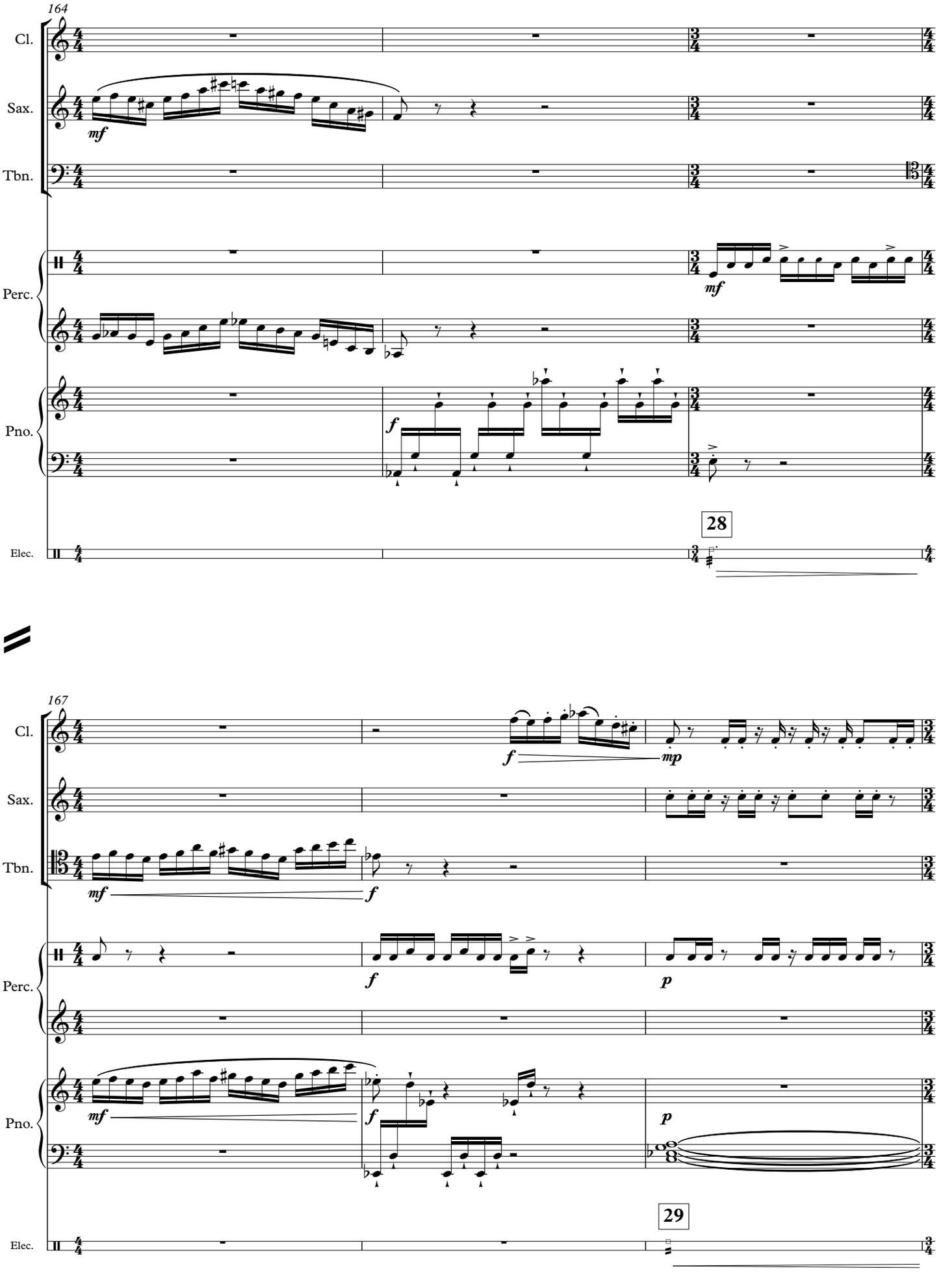
Ped.

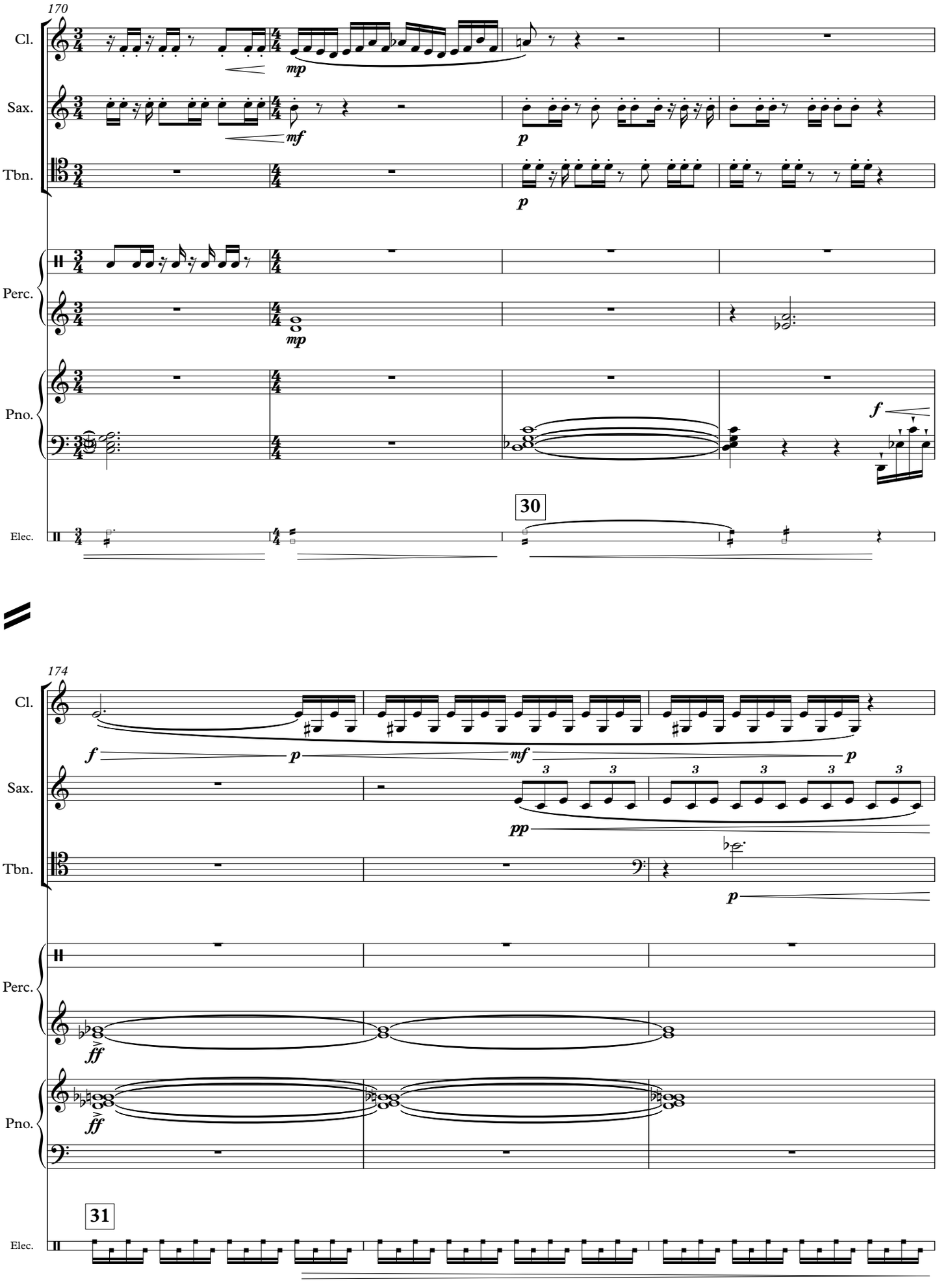
26

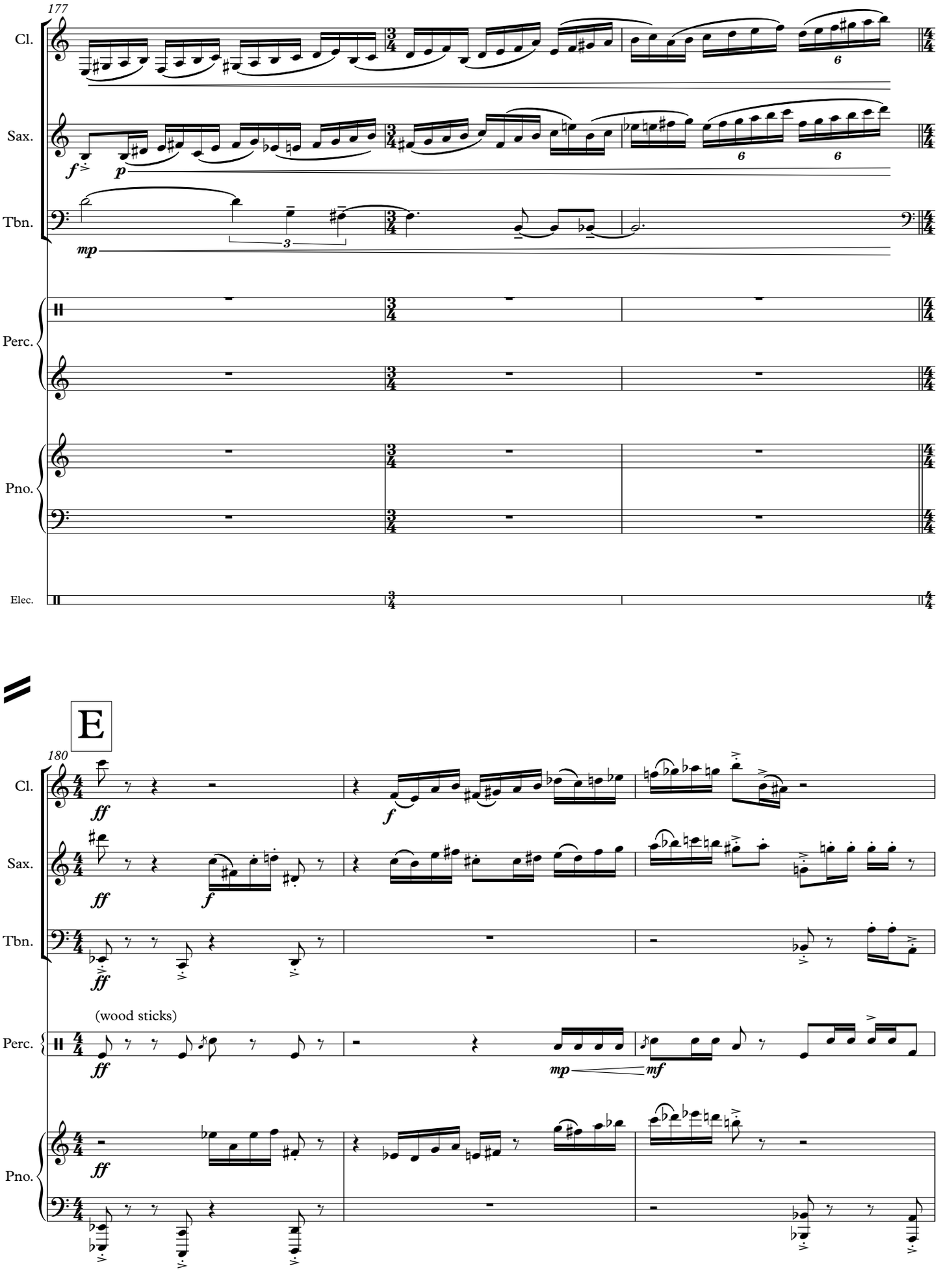
155

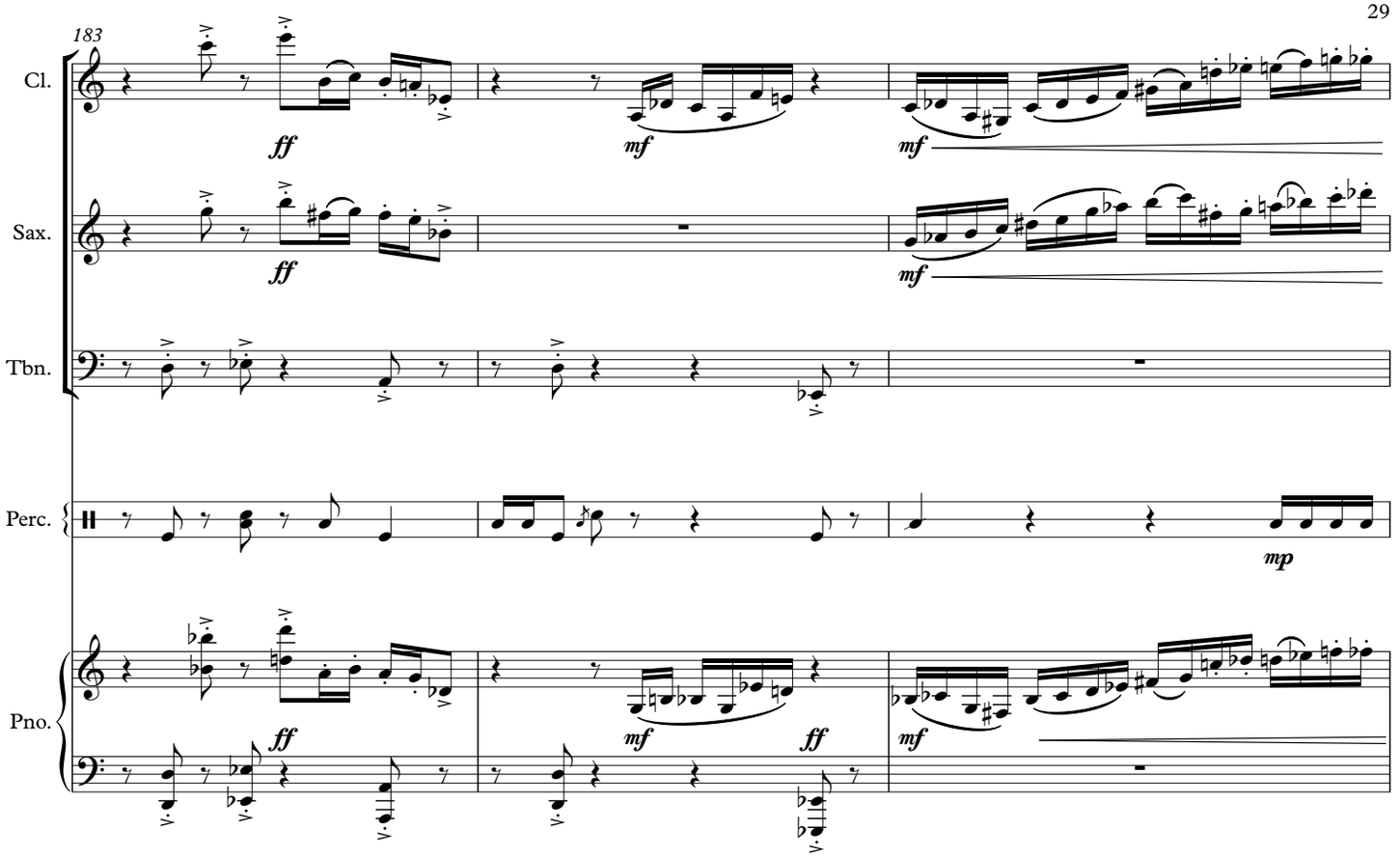
f

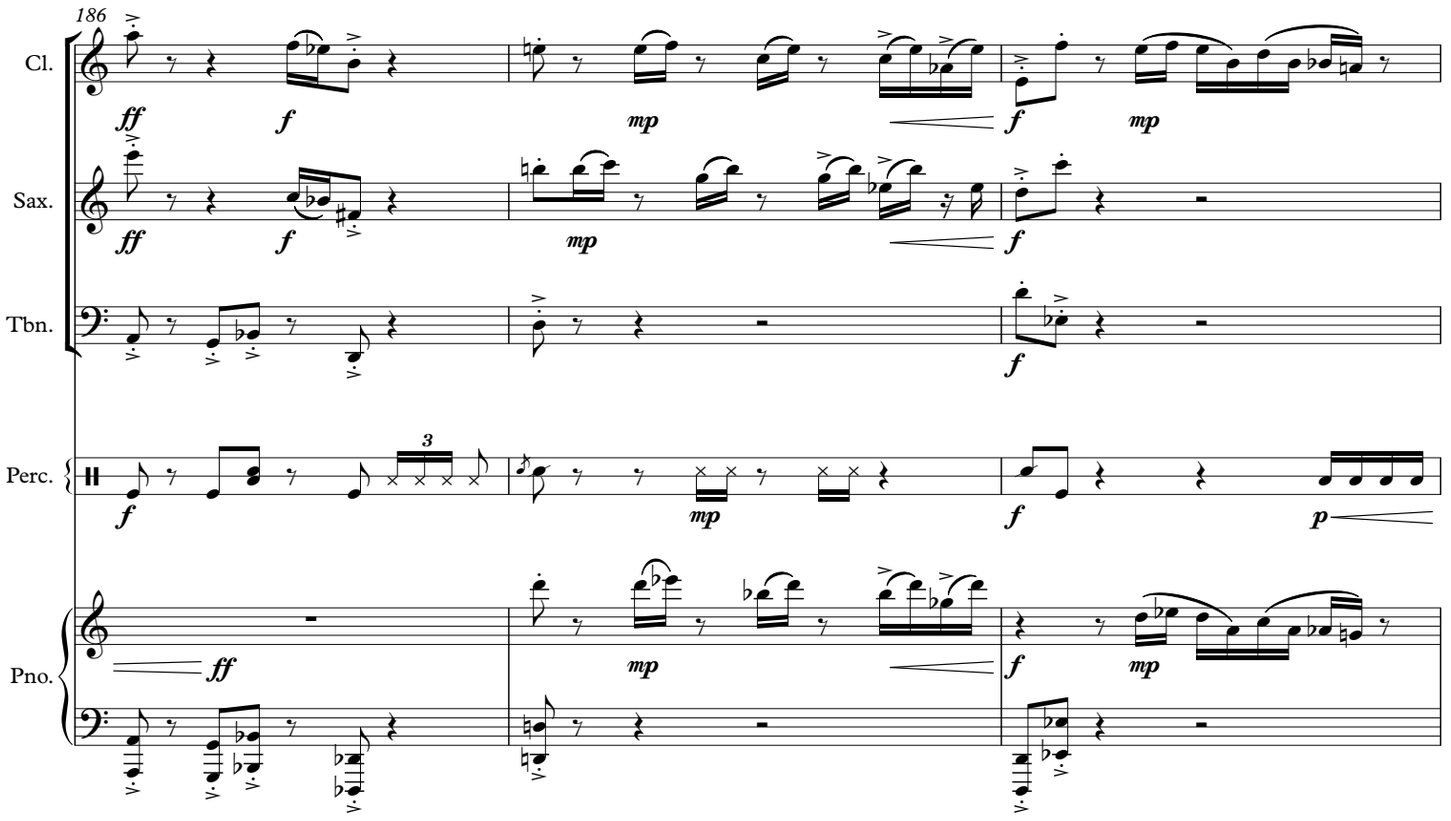

158
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
mf
27
161
(with vibe mallets)
p
f

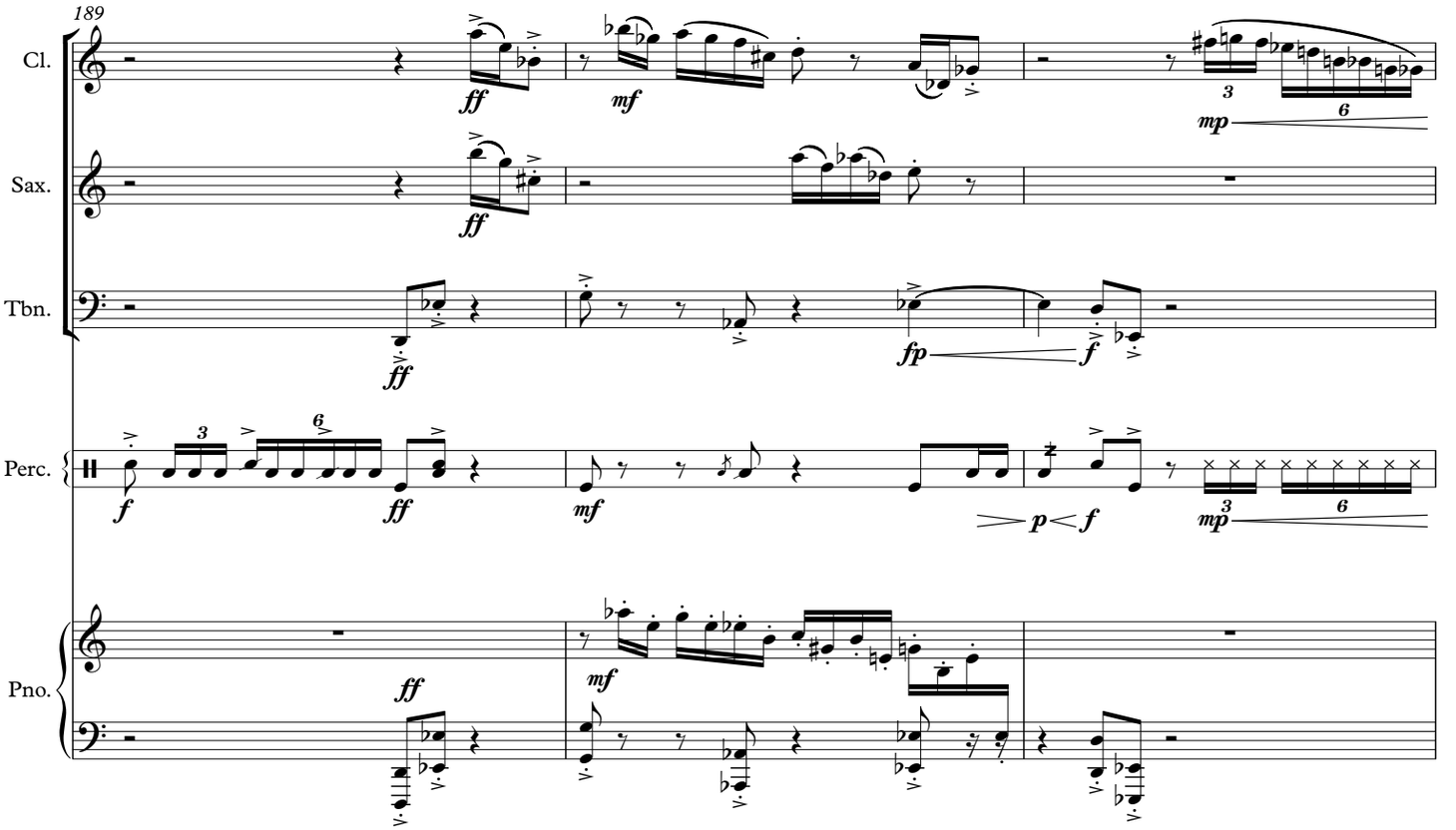

164
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
mf
f
28
167
mp
p
29

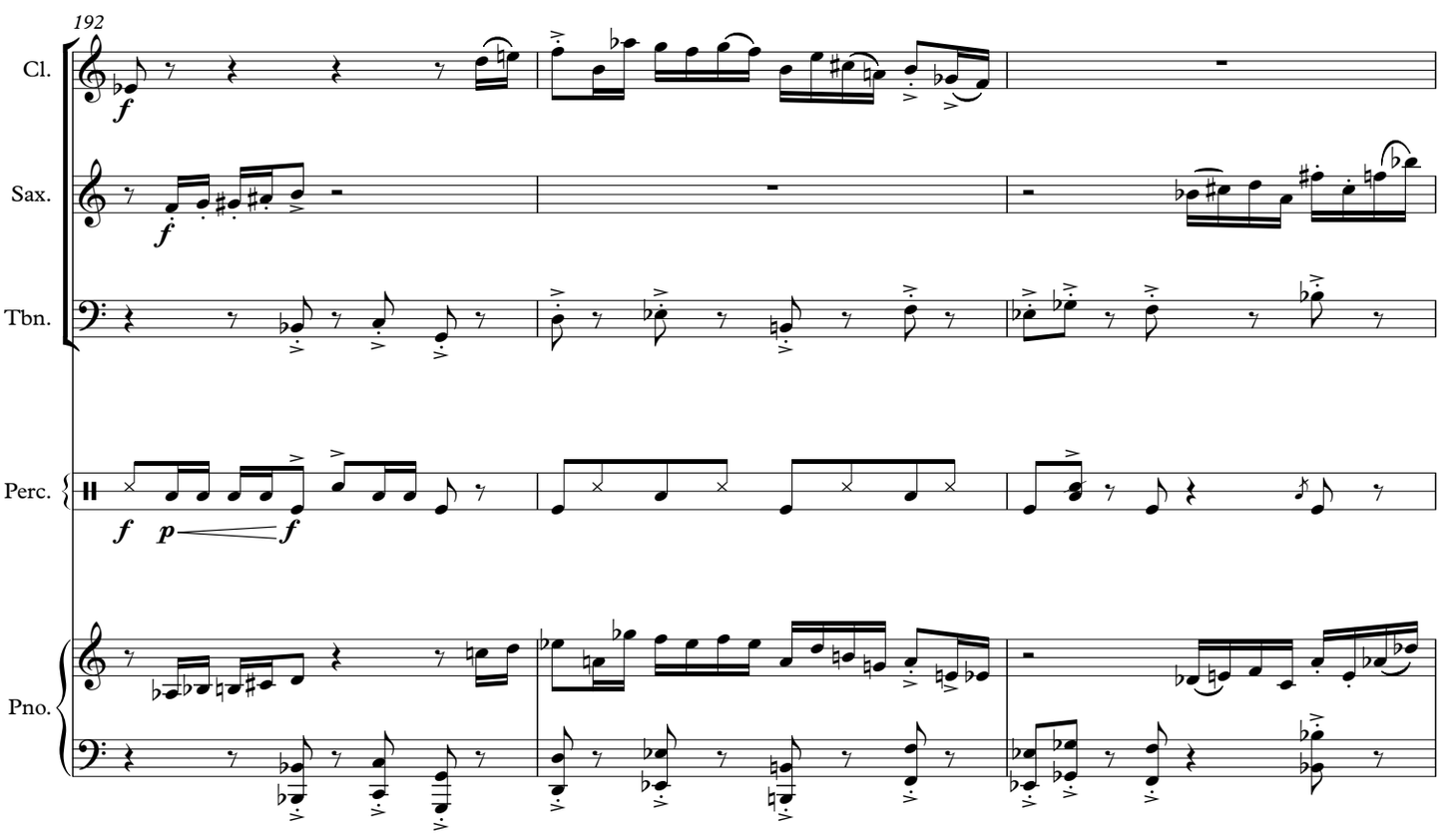

170
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
30
174
31


177
Cl.
Sax.
Tbn.
Perc.
Pno.
Elec.
E
180
(wood sticks)


183
Cl.
Sax.
Tbn.
Perc.
Pno.
ff
mf
mp


186
Cl.
Sax.
Tbn.
Perc.
Pno.
ff
f
mp
p
3


189
Cl.
Sax.
Tbn.
Perc.
Pno.
ff
mf
mp
fp
f
p


192
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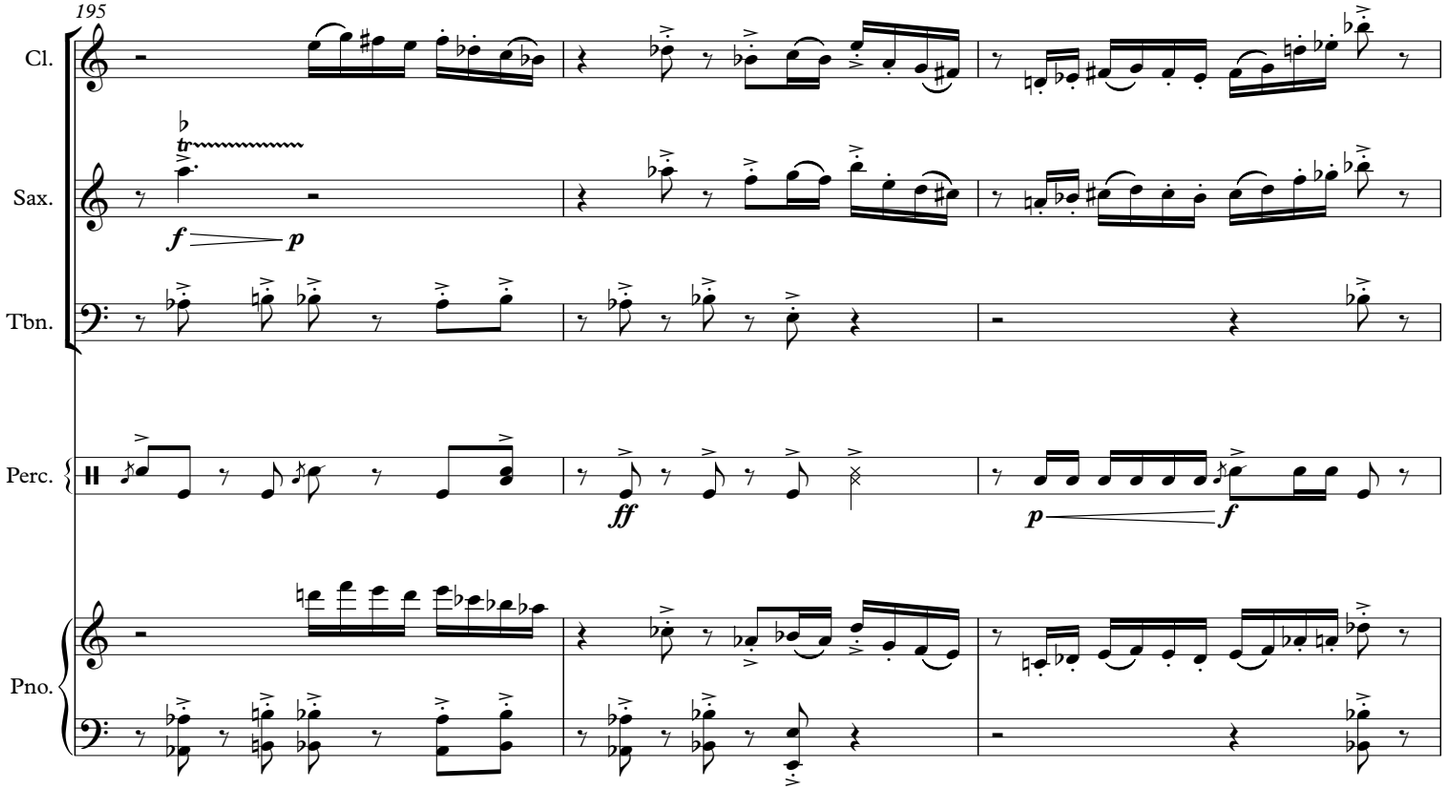
195
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Sax.
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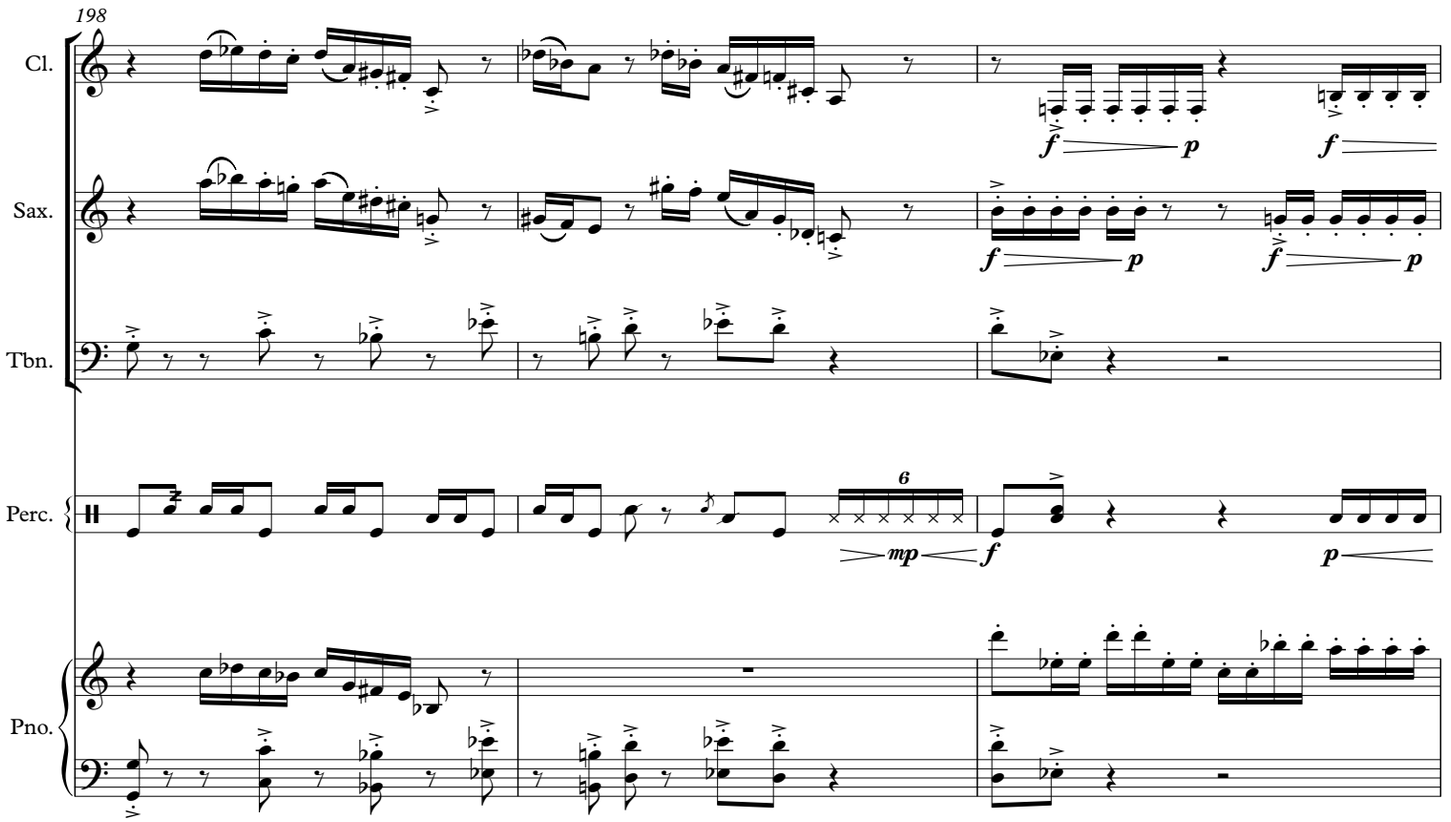
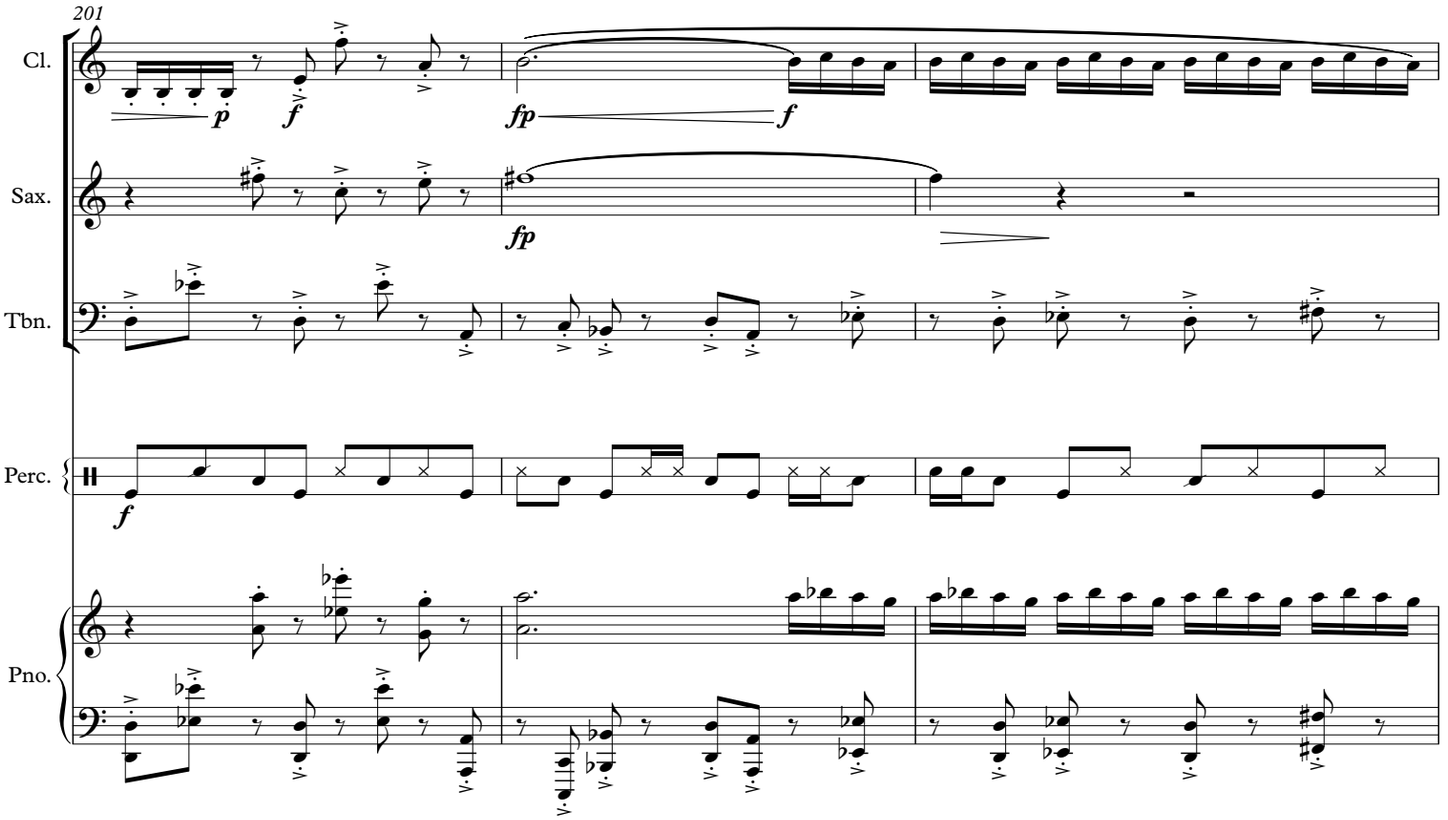
ff
p
f


198
Cl.
Sax.
Tbn.
Perc.
Pno.
f
p
f
p
f
p
f
p
6
mp
f
p


201
Cl.
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Pno.
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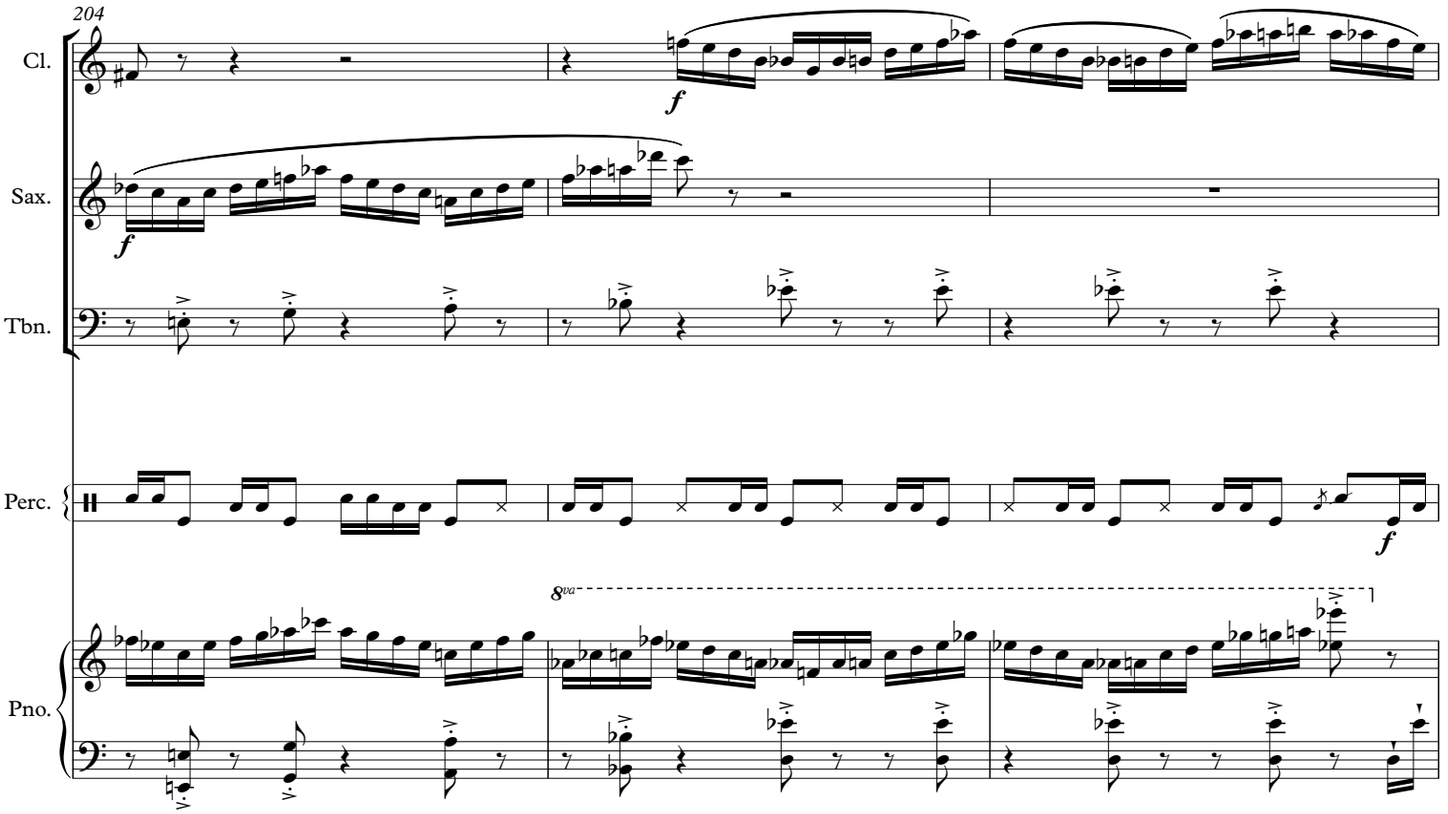
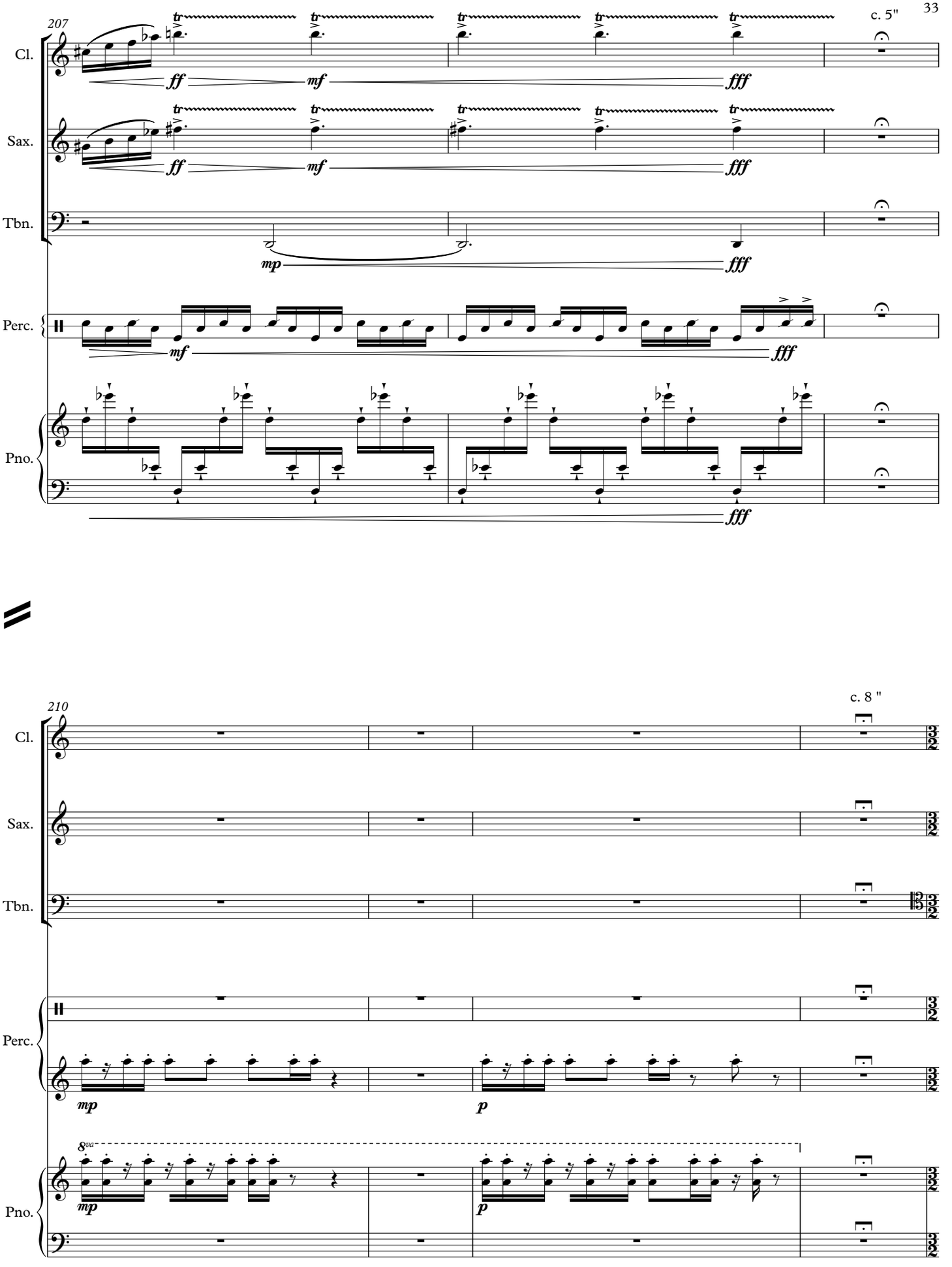
f
fp
f
fp
f


204
Cl.
Sax.
Tbn.
Perc.
Pno.
f
f
f
8va


207
c. 5"
Cl.
Sax.
Tbn.
Perc.
Pno.
ff
mf
fff
mp
210
c. 8 "
8va

F **relaxed, with connectivity** ♩ = 52

214

(metered 𝅘𝅥𝅯s, with electronics)

Cl.

ppp p ppp p ppp

placid, with only subtle shaping

(metered 𝅘𝅥𝅯s, with electronics)

Sax.

ppp p ppp

placid, with only subtle shaping

Tbn.

ppp p ppp

Vib.

pp non cresc, al fine

Pno.

pp non cresc, al fine

32 33

Elec.

218

Cl.

ppp p ppp p ppp

Sax.

p ppp p ppp

Tbn.

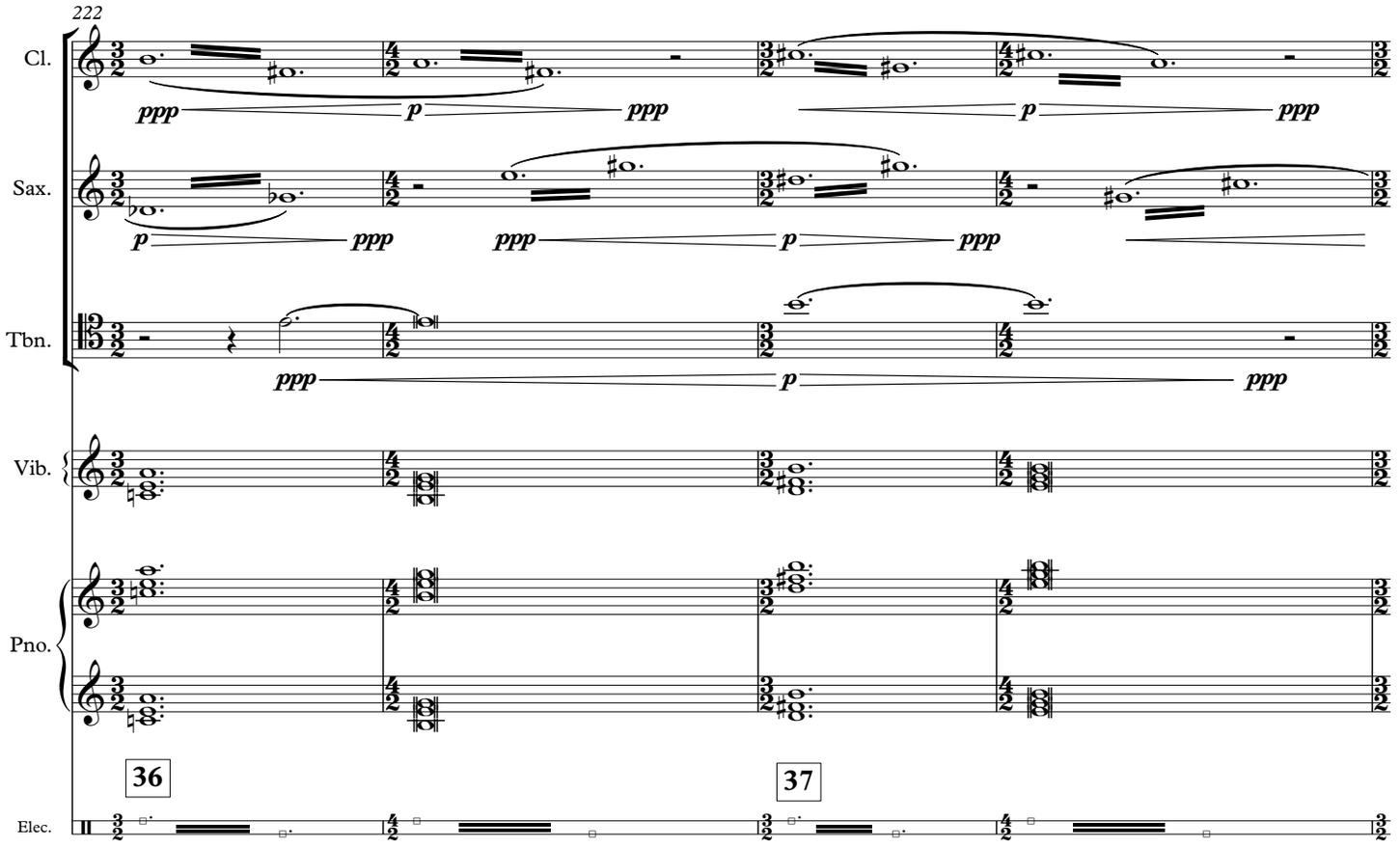
ppp p ppp

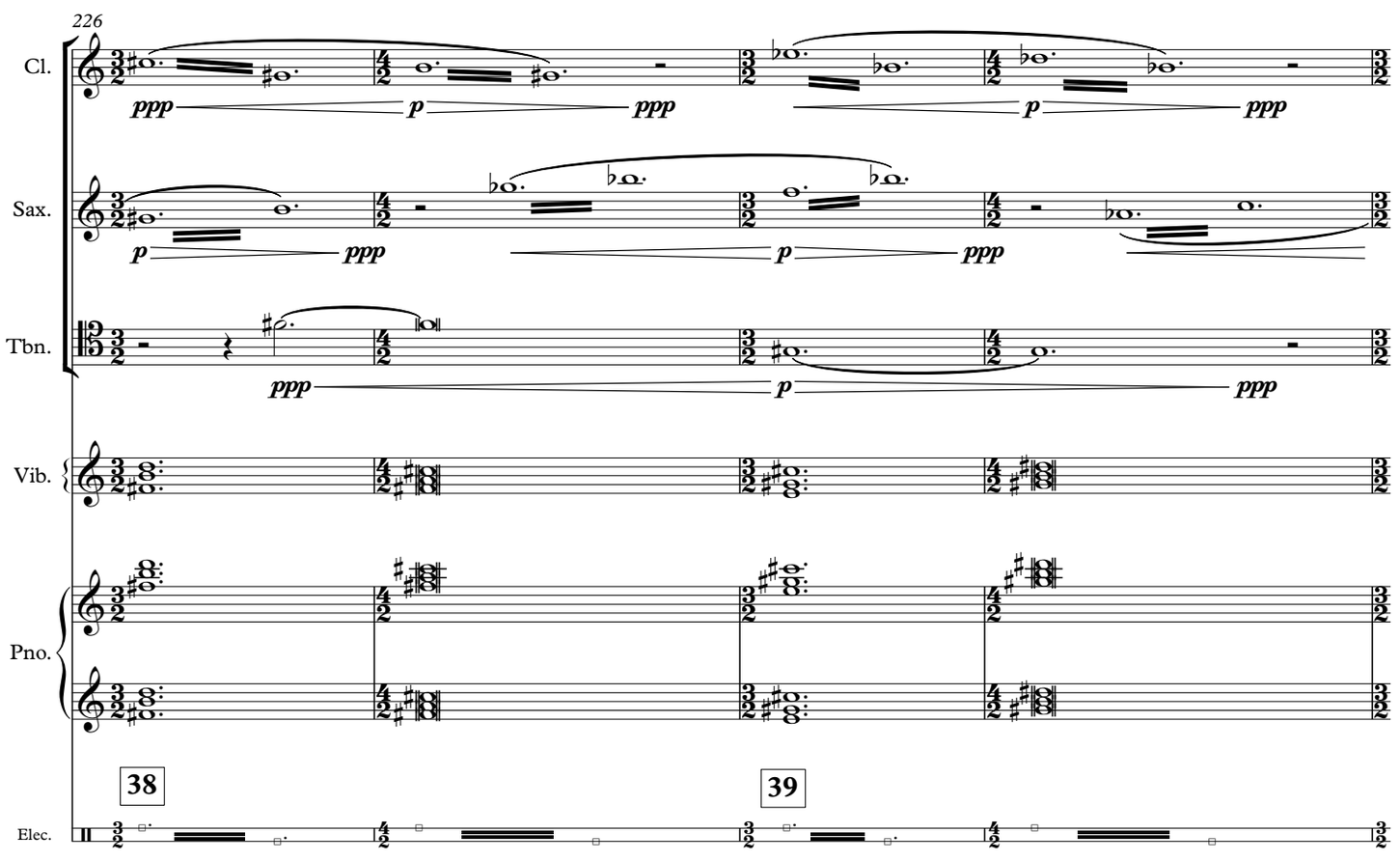
Vib.

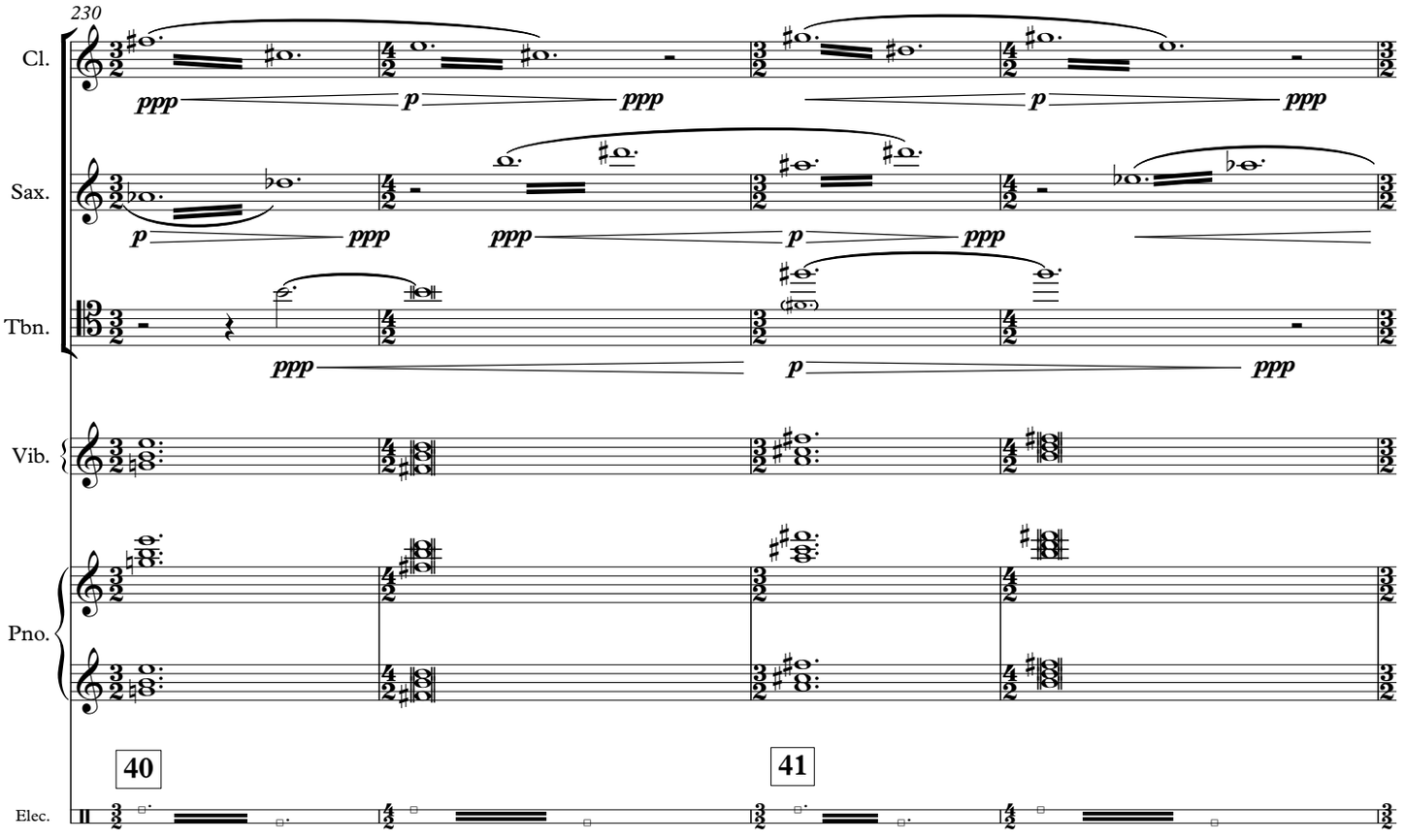
Pno.

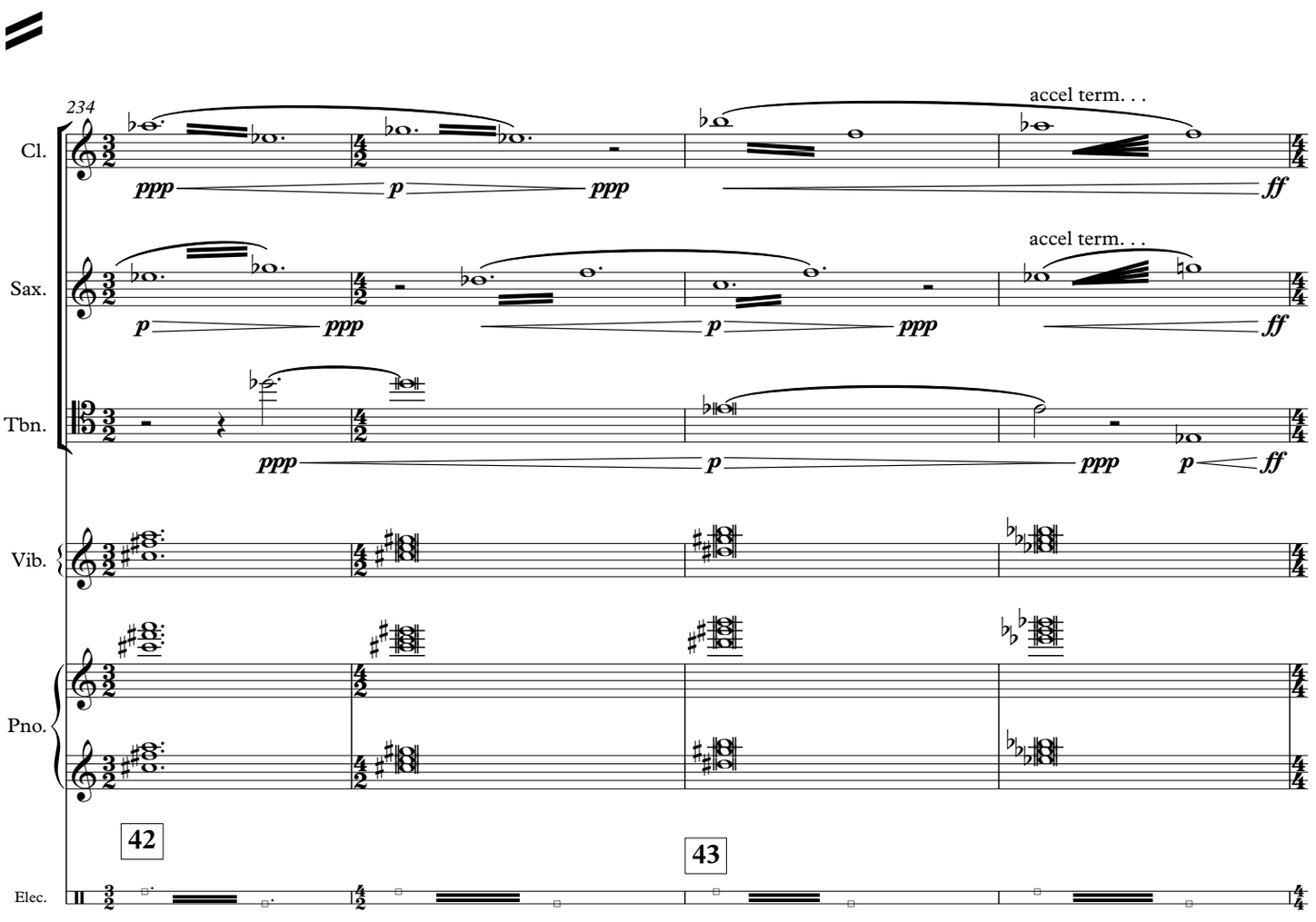
34 35

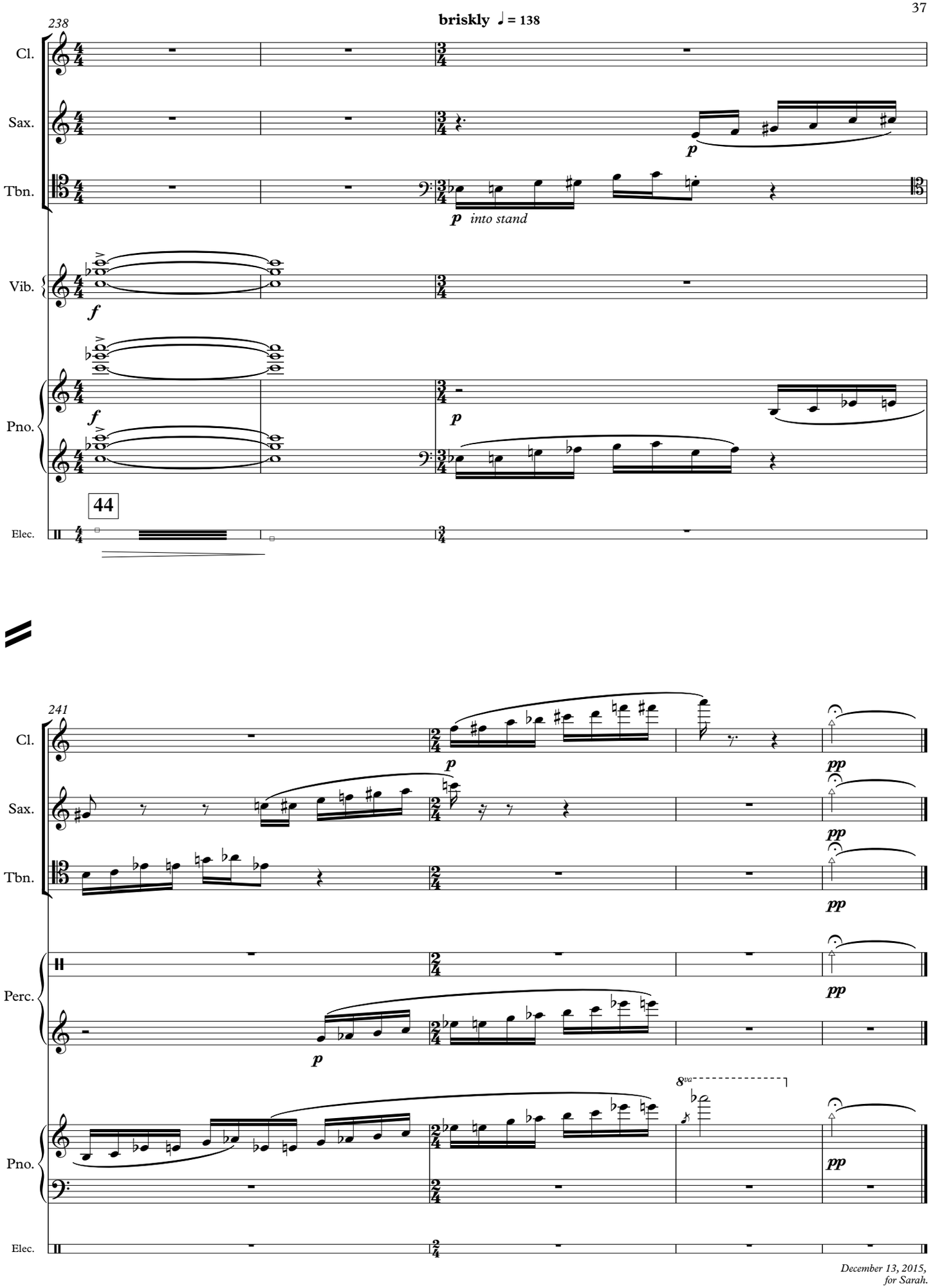
Elec.


222
Cl.
Sax.
Tbn.
Vib.
Pno.
Elec.
ppp
p
ppp
36
37


226
Cl.
Sax.
Tbn.
Vib.
Pno.
Elec.
ppp
p
ppp
38
39


230
Cl.
Sax.
Tbn.
Vib.
Pno.
Elec.
40
41


234
Cl.
accel term. . .
Sax.
accel term. . .
Tbn.
Vib.
Pno.
Elec.
42
43


briskly ♩ = 138
238
Cl.
Sax.
Tbn.
p into stand
Vib.
f
Pno.
44
Elec.
241
pp
Perc.
8va
December 13, 2015,
for Sarah.