

Ryan Ayres

Refuge

for chamber orchestra

Performance notes:

Refuge is an extremely patient work. Great care must be taken to ensure that the tempo does not inadvertently increase or decrease over the course of the performance.

The trumpet requires a harmon mute. Changes of stem are indicated with the symbols '+' and 'o'. Where no symbol is given, the previous stem position applies.

Both percussionists require bows for their respective keyboard percussion.

The piano part is *una corda* throughout, even when marked at a loud dynamic. The lid should be set at full-stick.

The strings are to play as uninflected as possible (i.e. with minimal vibrato), similar to the performance practice in early music.

Program note:

Refuge (2019) is a lament for the loss of the familiar- a pining for comfort and security in the face of the Great Voids before us. Simple, unadorned, almost primal sonorities are enacted in a deliberate, even ritualistic set of actions. The same ground is trod over and over again; instinctual patterns of thought cycle back on themselves in a naïve attempt to preserve that which has already long since departed. The gray infiltrates all corners of memory and, with each attempt to reimburse it with the warmth and color of life, reasserts its chilling grip. With no warmth left behind, the only way is forward.

Instrumentation

Flute (doubling Piccolo)

English Horn

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

2 Percussion:

1: Bass drum, Vibraphone, Triangle

2: Tam-tam, Crotales, Glockenspiel

Piano

2 Violins

Viola

Cello

Contrabass

Refuge

Ryan Ayres

Unwavering $\text{♩} = 40$

A

Flute

English Horn

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Bass Drum

Vibraphone
med hard mallet
mf

Tam-tam

Crotales

Glockenspiel

A

Unwavering $\text{♩} = 40$

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabass

non vib. sempre

una corda sempre

p legato

tasto

pp

p

This page of a musical score contains the following instruments and parts:

- Fl.:** Flute, mostly silent with a few rests.
- Eng. Hn.:** English Horn, mostly silent.
- Cl.:** Clarinet, playing a melodic line with dynamics *n* and *p*.
- B. Cl.:** Bass Clarinet, mostly silent.
- Bsn.:** Bassoon, mostly silent.
- Hn.:** Horn, playing a melodic line with dynamics *n* and *p*.
- C Tpt.:** Cornet, mostly silent.
- Tbn.:** Trombone, playing a melodic line with dynamics *n*.
- Tba.:** Tuba, mostly silent.
- B. D.:** Bass Drum, mostly silent.
- Vib.:** Vibraphone, playing a rhythmic pattern of eighth notes.
- T.-t.:** Tom-tom, mostly silent.
- Crot.:** Crotales, mostly silent.
- Glock.:** Glockenspiel, mostly silent.
- Pno.:** Piano, playing a harmonic accompaniment with chords and moving bass lines.
- Vln. 1:** Violin 1, mostly silent.
- Vln. 2:** Violin 2, playing a melodic line with dynamics *p*, *n*, and *pp*.
- Vla.:** Viola, playing a melodic line with dynamics *pp* and *p*, including the instruction *tasto*.
- Vc.:** Violoncello, playing a harmonic accompaniment with chords.
- Cb.:** Contrabass, playing a melodic line with dynamics *p*.

16

Fl. *p*

Eng. Hn. *mp*

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

B. D.

Vib.

T. t.

Crot.

Glock.

Pno. *mp*

Vln. 1 *mp*

Vln. 2 *mp* ord.

Vla. *mp* ord.

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 16 through 22. The score is for a full orchestra. The woodwind section includes Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Bass Drum (B. D.), Vibraphone (Vib.), Tom-tom (T. t.), Crotonal (Crot.), and Glockenspiel (Glock.). The keyboard section includes Piano (Pno.). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time. Measure 16 starts with a key signature change to one sharp (F#). Dynamics include *p* (piano) for the Flute and *mp* (mezzo-piano) for the English Horn, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Flute part features a melodic line starting in measure 17. The English Horn part has a sustained melodic line. The Piano part provides harmonic support with chords and moving lines in both hands. The string parts play sustained chords and moving lines, with some parts marked 'ord.' (ordine).

B

23

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

B. D.

Vib.

T.-t.

Crot.

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

very soft mallet

Tam-tam

Crotales

Glockenspiel

harmon mute

arco

small stick

mf

p

n

pp

f

legato sempre

30

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

B. D.

Vib.

T.-t.

Crot.

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

tr

mp

n

mp

n

mp

n

p

mp

n

p

mp

p

mf

stick

p

arco

p

mf

C

37

FL. *p* *n* *f* *tr*

Eng. Hn. *f*

Cl. *mp* *n* *f*

B. Cl. *n* *f*

Bsn. *n* *f*

Hn. *mp* *ff*

C Tpt. *n* *mf*

Tbn. *f*

Tba. *f*

B. D. *mf*

Vib. *mf*

T.-t.

Crot. *arco* *p* *mf* *p* *f*

Glock. *mf*

Pno. *f*

Vln. 1 *p* *pp* *n* *f*

Vln. 2 *p* *pp* *n* *f* *legatissimo*

Vla. *p* *pp* *n* *f*

Vc. *p* *pp* *n* *f*

Cb. *p* *n* *f*

C

44 (tr)

Fl. *n* *mp* *mf* *n*

Eng. Hn. *n* *mp*

Cl. *n* *mp* *mf* *n*

B. Cl. *n* *mp* *mf*

Bsn. *n* *mp* *mf* *n*

Hn. *n* *mp* *mf* *n*

C Tpt. *n* *mp* *mf* *n*

Tbn. *n*

Tba. *n* *mp* *n*

B. D. *mf* *mp*

Vib. *mp*

T.-t.

Crot. *arco* *p* *f* *arco* *p*

Glock. *mp*

Pno. *p*

Vln. 1 *n* *mf* *mp* *n* *mp* *n*

Vln. 2 *p*

Vla. *n* *mf* *mp* *n* *mp* *n*

Vc. *n* *mf* *mp* *n* *mp* *n*

Cb. *n* *mp* *p* *n*

51

FL. *mf* *n* *mf* *f* *mf*

Eng. Hn. *mf* *n*

Cl. *mp* *mf* *n* *mf* *n* *mf* *f* *mf*

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

Bsn. *mp* *mf* *n* *mf* *n* *mf* *f* *mf*

Hn. *mf* *f* *mf*

C Tpt. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Tba. *mp*

B. D. *mf*

Vib. *mp*

T.-t.

Crot. *f* *arco* *p* *f*

Glock. *mp*

Pno. *Ped.*

Vln. 1 *mp* *mf* *n* *mf*

Vln. 2 *mf* *n* *mf*

Vla. *mp* *mf* *legatissimo* *mp*

Vc. *mp* *mf* *n* *mp*

Cb.

58

Fl. *n*

Eng. Hn.

Cl. *n*

B. Cl. *n*

Bsn. *n*

Hn. *n*

C Tpt. *n*

Tbn. *n*

Tba. *n*

B. D.

Vib. *mp* *p* take bow

T.-t.

Crot. *arco* *p < f* struck *mf*

Glock. *p*

Pno. *legato* *f*

Vln. 1 *tasto* *n* *p* *molto tasto* *n* *pp* *ord.* *n* *f*

Vln. 2 *tasto* *n* *p* *molto tasto* *n* *pp* *ord.* *n* *f*

Vla. *n* *f*

Vc. *tasto* *n* *p* *molto tasto* *n* *pp* *ord.* *p* *f*

Cb. *mf* *mp* *p* *n* *pp* *ord.* *n* *f*

D

65 *legatissimo*

Fl. *mf* *mp*

Eng. Hn. *n* *mp* *f*

Cl. *n* *mf* *n*

B. Cl. *n* *mf* *n*

Bsn. *n* *mp* *f* *n*

Hn. *f* *n* *mp* *mf*

C Tpt. *n* *mf* *n* *mp*

Tbn. *n* *mf* *n*

Tba. *n* *mf* *n*

B. D.

Vib. *arco* *p* *f* *p* *f* *p* *f* *p* *f*

T.-t.

Crot.

Glock. *mf*

D

Pno. *mf* *mp* *p* *Ped.*

Vln. 1 *n* *mf* *n*

Vln. 2 *n* *mf* *n*

Vla. *mp*

Vc. *n* *mf* *n*

Cb. *n* *mf* *n*

71

FL. *mp*

Eng. Hn. *n mp n mp n mf*

Cl. *mp n mp n mp*

B. Cl. *mp n mp n mp*

Bsn. *mp n mp n mf > mp*

Hn. *n mp n mp n mp*

C Tpt. *mf*

Tbn. *mp n mp n mp*

Tba. *mp n mp n mp*

B. D. *p n mp*

Vib. *p < f p < f*

T.-t. (stick) *mp*

Crot. *mf mp*

Glock. *mf*

Pno. *mp p legato sempre mp*

Vln. 1 *mp n mp pp mp*

Vln. 2 *mp n mp pp mp*

Vla. *3 3*

Vc. *mp n mp pp mp*

Cb. *p*

Detailed description: This page of a musical score covers measures 71 to 75. It features a variety of instruments including woodwinds (Flute, English Horn, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba), percussion (Bass Drum, Vibraphone, Tom-tom, Crotales, Glockenspiel), piano, and strings (Violins 1 & 2, Viola, Violoncello, Contrabass). The score is written in 4/4 time, with some measures in 2/4 and 3/4. Dynamics range from piano (*p*) to fortissimo (*f*), with many passages marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The woodwinds and strings play sustained, melodic lines, while the percussion provides rhythmic accents. The piano part features a *legato sempre* section. The Viola part has a complex triplet-based rhythmic pattern.

77

To Picc. **E**

Fl. *n p mfp n*

Eng. Hn. *n p mfp n*

Cl. *mf p*

B. Cl. *n p mfp n f*

Bsn. *n p mfp n f*

Hn. *n p mfp n mf f n*

C Tpt. *mfp n*

Tbn. *n p mfp n mf n*

Tba. *n mf*

B. D. *mf*

Vib. *p < f* take mallets *mp* mallets

T.-t.

Crot. *f*

Glock. *mf*

E

Pno. *p f mf*

Vln. 1 *n p mfp n f*

Vln. 2 *n p mfp n f*

Vla. *n mf f*

Vc. *n p mfp n f*

Cb. *n p mfp n f*

F

83

Picc. *mp* *n*

Eng. Hn.

Cl. *n* *mf* *n* *p*

B. Cl. *n* *p*

Bsn. *n* *p*

Hn. *mp* *n*

C Tpt.

Tbn. *mp*

Tba. *n* *mp* *n*

B. D. *mp*

Vib.

T.-t.

Crot. *mp* *mp*

Glock. *p* *mp*

Pno. *mp* **F**

Vln. 1 *n* *mp* *pp*

Vln. 2 *n* *mp* *pp*

Vla. *n* *mp* *pp*

Vc. *n* *mp* *pp*

Cb. *n* *mp* *pp*

Piccolo

90

Picc. *mp* *n* *mp*

Eng. Hn.

Cl. *n*

B. Cl.

Bsn.

Hn. *p* *n*

C Tpt.

Tbn. *n* *p* *n*

Tba.

B. D.

Vib.

T.-t.

Crot.

Glock.

Pno.

Vln. 1 *n*

Vln. 2 *n*

Vla. *n*

Vc. *n*

Cb. *n*

96

Picc. *n* *mfp* *n*

Eng. Hn. *mp*

Cl. *mp* *non dim.* *n*

B. Cl. *p* *n*

Bsn. *n < mf* *mp* *n*

Hn. *n < mf* *stopped* *open* *mfp* *n*

C Tpt. *mfp > n* *mfp* *n*

Tbn. *mp* *non dim.* *n*

Tba.

B. D.

Vib. *cresc. poco a poco*

T.-t.

Crot. *mf* *cresc. poco a poco*

Glock. *mf* *cresc. poco a poco*

Pno. *cresc. poco a poco*

Vln. 1 *mp* *non dim.* *cresc. poco a poco*

Vln. 2 *mp* *non dim.* *cresc. poco a poco*

Vla. *mp* *non dim.* *cresc. poco a poco*

Vc. *mp* *non dim.* *cresc. poco a poco*

Cb. *n* *mp* *cresc. poco a poco*

102

Picc. *mfp* *n*

Eng. Hn. *n*

Cl. *mf* *mp* *n*

B. Cl.

Bsn. *mf* *mp* *n*

Hn. *mfp* *n*

C Tpt. *mfp* *n* to open

Tbn. *mp* *n*

Tba. *p* *n*

B. D.

Vib.

T.-t.

Crot.

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

2/4

G

107

Picc. *fp* *n* *f* *n* *mf*

Eng. Hn. *f* *n* *mf*

Cl. *fp* *n* *f* *n* *mf*

B. Cl. *n* *mf*

Bsn. *fp* *n* *f* *n* *mf*

Hn. *legatissimo* *p* *ff* *n* *mf*

C Tpt. *legatissimo* *p* *f* *n*

Tbn. *f* *n* *mf* *3* *3*

Tba. *f* *n* *mf*

B. D. *f* *mf*

Vib. *f*

T.-t. *small hard felt mallet, near edge* *mf*

Crot. *ff* *mf*

Glock. *f* *mp*

Pno. *legato sempre* *ff* *mf* *mp*

Vln. 1 *fp* *ff* *mp*

Vln. 2 *fp* *ff* *mp*

Vla. *fp* *ff* *mp*

Vc. *fp* *ff* *mp*

Cb. *fp* *ff* *mp*

113

Picc. *n mp n mf mp*
 Eng. Hn. *n mp n mf mp*
 Cl. *n mp n mf mp*
 B. Cl. *n mp n mf mp*
 Bsn. *n mp n mf mp*
 Hn. *n mp n*
 C Tpt. *mp n mp n mfp*
 Tbn. *n mp n mf mp*
 Tba. *n*
 B. D. *mp mp*
 Vib. *mf mf mf*
 T.-t. *mp*
 Croc. *mf*
 Glock. *mp*
 Pno. *non dim.*
 Vln. 1 *n mp n mf mp*
 Vln. 2 *non dim. mp n mf mp*
 Vla. *n mp n mf mp*
 Vc. *n mp n mf mp*
 Cb. *n mp n mf mp*

119

Picc. *n* *f* *n*

Eng. Hn. *n* *f* *n*

Cl. *n* *f* *n*

B. Cl. *n* *pp* *mp* *f*

Bsn. *n* *f* *n*

Hn. *f* *n*

C Tpt. *n* *p* *mf* *harmon mute*

Tbn. *n*

Tba.

B. D. *n* *f*

Vib. *mf* *f*

T.-t.

Crot. *f* *f*

Glock. *mp* *mf*

Pno.

Vln. 1 *n* *f* *n* *mp* *f*

Vln. 2 *n* *f* *n* *mp* *f*

Vla. *n* *f* *n* *mp* *f*

Vc. *n* *f* *n* *mp* *f*

Cb. *n*

125 **H** *legatissimo*

Picc. *f* *mf* *mp*

Eng. Hn. *f* *n* *mp*

Cl. *f* *n* *p* *mf*

B. Cl. *n* *ff* *n* *mp*

Bsn. *ff* *n* *mp*

Hn. *f* *ff* *mp* *n* *mp*

C Tpt. *n* *ff* *open* *mp*

Tbn. *ff* *n* *mp*

Tba. *ff* *n*

B. D. *ff* *mp*

Vib. *ff* *take bow* *arco* *take mallets* *p < f*

T.-t. *large gong beater* *f*

Crot. *p*

Glock.

Pno. *ff* *mp*

Vln. 1 *n* *ff* *n* *mp*

Vln. 2 *n* *ff* *n* *mp*

Vla. *n* *ff* *n* *mp*

Vc. *n* *ff* *n* *mp*

Cb. *ff* *n* *mp*

131

I

Picc. *n*

Eng. Hn. *n*

Cl. *n*

B. Cl. *n*

Bsn. *n*

Hn. *n*

C Tpt. *n*

Tbn. *n*

Tba.

B. D. Triangle *f*

Vib. mallets *p*

T.-t.

Crot. *mf*

Glock.

Pno. *pp* *ppp*

Vln. 1 *pp* *n*

Vln. 2 *pp* *n*

Vla. *pp* *n*

Vc. *n*

Cb. *n*