

Candace Bustard

I AM REAL

*For Mixed Ensemble*

Full score

2022

## Instrumentation

Flute

French Horn in F

Guitar

Cello

Percussion 1: Vibraphone 1

Percussion 2: Vibraphone 2

Bass Drum

**Duration: 10'10**

## Program Notes

*I Am Real* is a through-composed work centered on themes of self and cognition. The piece opens with subtle textures calling to mind that of a whispered thought. The music expands into small gestures which are sometimes angular, melodic, and emotive. These gestures are representative of the emotions within our thoughts; with focused exploration on fear, doubt, grief, confusion disorientation, and overwhelm. The triplet motif acts as a stream of consciousness that exists through the piece. However, when the body is overwhelmed, as in the aleatoric section of m. 54, the string of consciousness disappears. The mind is overtaken with the percussion of a racing heart and a pounding head. Dark as this piece may seem, there is an underlying conflict towards hope and positivity. The tonal and atonal are engaged in battle, the section at m. 78 draws on the bi-tonal system, where major chords sometimes break through the darkness. The conclusion being that there will always be a positive where negativity rules, one just has to listen for it.

## Performance Notes

Guitar and Both Vibraphones: Unless otherwise articulated with staccato notation leave keys/string unmutued to continue the sound. (Vibraphone:) Minimal pedal changes should be done during the bowed vibraphone sections, unless the sound exceeds the the dynamic marking.

General

Aleiatoric sectioins are notated such that the vertical alignment indicates the relative timing. The conductor can use a stopwatch, or use approximate times to signal gestures.

# I AM REAL

for mixed ensemble

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**Senza Misura, Whispered thoughts**

10-12" | 3-5" | 10-12" | 3-5"

Flute

French Horn in F

Guitar ⑥ to D

Violoncello

Percussion 1 motor on low

Percussion 2 Ped. hand

finger tap 3

ppp

non-plucked ③ ④ P.M.

pp

5

Fl. aeolian ft. 15" 5" 10-12" 3" 15" air to pitch ft. ord. mp

F. Hn in F pp pp p

Gtr sim. P.M. golpe

Vc. pp pp sim. p

1 2 mallets, 1 bow arco ord. arco pp p

super ball pp p

I AM REAL

10

Fl. *ft.* *pp* *mp* *ft.* *overblow* 15"

F. Hn in F *3"* *ft.* *p*

Gtr *mf*

Vc. *pp* *p*

1 *ord. 3* *arco* *ord.* *mp*

2 *mp*

11

Fl. *A* *aeolian* *ft.* *p* *to air* *ft.* *mp*

F. Hn in F *gradually unmute and mute* *pp*

Gtr *p*

Vc. *mp*

1 *4 mallets* *p*

2 *Take Vib.* *arco* *motor on low Ped.* *p* *mp* *p* *mp*

15

Fl. *accel.*.....

F. Hn in F *ord.* *mp* *pp* *mp*

Gtr *mp*

Vc. *pp* *mp*

1 *mp* *pp*

2 Take Bd. *p*

18

Fl. *rit.*..... *mf* *mp* *accel.*..... to air

F. Hn in F

Gtr *ord.* *mf*

Vc. *mf* *p* *pizz.* *mf*

1 *mf* *motor off* *mf*

2 *mf* Take Vib.

**B**

21 .....Mania, ♩ = 80

The musical score for section B, measures 21-25, is arranged for a full orchestra. The tempo is marked as ♩ = 80. The score includes parts for Flute (Fl.), French Horn in F (F. Hn in F), Guitar (Gtr), Violin (Vc.), Violoncello (1), Vibraphone (Vib. arco), and Pedal (Ped.).

Measures 21-25:

- Fl.:** Measures 21-24 are rests. Measure 25 begins with a half note G4, marked *mp*.
- F. Hn in F:** Measures 21-24 are rests. Measure 25 begins with a half note G3, marked *n* (no breath) and *mp*.
- Gtr:** Features a continuous triplet eighth-note pattern throughout measures 21-25.
- Vc.:** Features a triplet eighth-note pattern throughout measures 21-25.
- 1:** Features a triplet eighth-note pattern throughout measures 21-25.
- Vib. arco:** Measures 21-24 are rests. Measure 25 begins with a half note G3, marked *p* and *Ped.* (pedal). The dynamic changes to *mp* in measure 25.
- 2:** Features a half-note pattern throughout measures 21-25, marked *mf*.

29

Fl. *f* *mp* *p* *f* *mf*

F. Hn in F *mp* *mf*

Gtr *mp* *mf*

Vc. *mp cresc.* arco

1 *pp*

2 *p* *mp* *mf*

33

Fl. *p* *sfz* *ft.*

F. Hn in F *p* *mf*

Gtr *mp* *mf*

Vc. *mp* *mf*

1 *mp* *mf*

2 *f* Take Bd. *f*

5/4 4/4 5/4 4/4 5/4 4/4 5/4 4/4 5/4 4/4

35 **C**

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

F. Hn in F

Gtr

Vc.

1 *f*

2 **Bd.** *mp*

---

38

Fl. *fp* *mf*

F. Hn in F *f* *gliss.* *mf*

Gtr

Vc.

1 *mp* *mf*

2 *edge* *mp*



41 *8va*

Fl. *f* *sfz*

F. Hn in F *f* *mp*

Gtr *f* *mp*

Vc. *f* *mp*

1 *f* *mf*

2 *p* *f* *p* *f* *p* *f*

44

Fl. *sfz* *mf cresc.* *sim.*

F. Hn in F *mf*

Gtr *mp* *mf*

Vc. *mf*

1 *fp* *mf*

2 *p* *f* *p* *f* *mp* *f* *mp* *f*

47

Fl.

F. Hn in F

Gtr

Vc.

1

2

50

Fl.

F. Hn in F

Gtr

Vc.

1

2

center

*mp cresc.*

*f*

*mp*

*f*

*fp*

*mf*

*mf*

*f*

*mf*

*f*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*f cresc.*

*rag. 3*

*mf*

*f cresc.*

*f cresc.*

*mp*

*f cresc.*

52

Fl.

F. Hn in F

Gtr

Vc.

1

2

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

54

Fl.

F. Hn in F

Vc.

2

Overwhelm

45-50"

32-35"

45-50"

8"

10-15"

10"

8"

5"

edges to center 7"

aeolian

ft.

*pp*

*ff*

*p*

*ff*

*p*

*p*

chain

attach chain

55

Fl.

F. Hn in F

Gtr

Vc.

2

**D**

rit.....

aeolian

aeolian to air

Ss! → shh

*mp* → *p*

gradually mute

*mf*

*ppp*

*p*

golpe

*mp*

arco

*pp*

*f dim.*

*pp*

60 **Whispered Thoughts**, ♩ = 60

Fl. *mp* *pp* aeolian

F. Hn in F t! k! t! k! t! t! sh! *pp*

Gtr *p* *p* *mp*

Vc. *p* *pp*

1 1-2 bows motor on low arco *8va* *pp* Ped.

2 *p*

65 *ft.* *p* *mp* air to aeolian *ft.* *ft.*

F. Hn in F *pp*

Gtr 3 3 3

Vc. *pp cresc.*

1 *pp* *mp* 4 mallets ord.

2

68 Asynchronous

Fl. *p* *mf* *pp* ft.

F. Hn in F *p* *mp* *p*

Gtr.

Vc. *mp* pizz.

1 *p* *mp* *pp*

2 *p* *mp* *pp*

70

Fl. overblow ↑ *ft.* *pp* ft.

F. Hn in F *mp* *mf* 3

Gtr. *f* *mp* 3

Vc. arco *tr* *pp* *mp* sul pont.

1 *mf* *pp* 3

2 *mf* *pp* 3

73

Fl. *mf* *mp* *ft.* *mf*

F. Hn in F *mp* *mf* *pp* *mp* *mf*

Gtr *mf* *mp* *p* *mf*

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

1 *mf* *p*

2 *mf* *p*

overblow

rasg. 3

rasg.

76

Fl. *mf* *p* *ft.*

F. Hn in F *p*

Gtr *p*

Vc. *p*

1

2 *mf* *p*

rasg. 3

**E** Confused Grief

78

Fl. *ft.* *p* *mp* *ft.*

F. Hn in F *mf*

Gtr *pp*

Vc. *vib.* *mf* *mf*

1 *arco* *8va* *mp*

2 *p* *mp* edges to center center to edge

83

Fl. *p*

F. Hn in F *mf* *3* *3*

Gtr *mp*

Vc. *f* *p* *mf* *3* *3*

1 *mf*

2 *p* *mp* center to edge *3*

aeolian  
ft.

86

Fl.

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

F. Hn in F

*mp*

Gtr

*p* *mp*

golpe

Vc.

*p* *mp* *f*

1

*p* *mf*

2

*mf* *p* *mf* *p*

edge

90

Fl.

*mf* *mp*

F. Hn in F

*mf* *mp*

Gtr

*mf* *mp*

Vc.

*p*

3 mallets

1

*mf* *p*

2

*mf* *p* *mp*

*mf*

Detailed description: This page of a musical score for 'I AM REAL' contains two systems of music, numbered 86 and 90. The first system (86) features a Flute (Fl.) part with 'aeolian' and 'ft.' markings, a French Horn in F (F. Hn in F) with triplet patterns, a Guitar (Gtr) with 'golpe' (percussion) and triplet patterns, a Violoncello (Vc.) with a triplet and dynamic markings *p*, *mp*, and *f*, and two Percussion (Perc) parts (1 and 2) with various rhythmic patterns and dynamics. The second system (90) continues with the Flute, French Horn, Guitar, and Percussion parts, including a '3 mallets' instruction for Percussion 1. Dynamics range from *mp* to *mf* and *p*. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.



93

Fl.

F. Hn in F

Gtr

Vc.

1

2

96

Fl.

F. Hn in F

Gtr

Vc.

1

2

*f* *mp* *mf* *mf* *cresc.* *mf cresc.* *cresc.* *mp* *cresc.* *f*

98

Fl.

F. Hn in F

Gtr

Vc.

1

2

100

Fl.

F. Hn in F

Gtr

Vc.

1

2

*mf*

*mf dim.*

*f*

*f*

**F** Melancholy, Emotional

102

Fl. *mp* *p*

F. Hn in F *p* *pp* *mp*

Gtr *pp* *mp*

Vc. *pp*

1 *pp* *mp*

2 *pp*

106

Fl. *mp*

F. Hn in F *mf* *mp*

Gtr *mp*

Vc. *mf* *mp*

1 *p* *mf*

2 *mp* *mf*

Take Vib. Vib. arco

Ped.

111

Fl. *ft.*

F. Hn in F

Gtr

Vc.

1

2

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

*mf* *ppp* *p*

*golpe*

gradually mute

115

Fl. *ft.*

F. Hn in F

Gtr

Vc.

1

2

*mf* *p* *pp*

*mf* *pp* *mf*

*p* *pp*

*mf*

*8va*

**G** Focus and Reflect

to air

ft.

gradually mute

sul pont, soften bow pressure

119

Fl. aeolian ft. *p*

F. Hn in F *p*

Gtr *mp* *pizz.* *arco* *p*

Vc. *mp* *p*

1 *p* *mp*

2 *p* *mp*

122

Fl. aeolian *pp*

F. Hn in F

Gtr *tamb.* *tamb.*

Vc. *p sim.*

1 *mp*

2 Take Bd. Bd. *p* *mf* *pp*

124

Fl. *mp* *mf*

F. Hn in F *mf* *mp* ord. breath sound →

Gtr *mf*

Vc. *mp* *mf*

1 *mp* *mf*

2 *mf*

---

126

Fl. *ft.* *shhh* *ft.* *aeolian* *mp*

F. Hn in F

Gtr *mp*

Vc. *mf* *mp* *mp*

1 *2 mallets* *mp* *p*

2 *finger taps, like rain, randomly* *mp*

129

Fl. aeolian ft. *p* *pp* *pp* to air

F. Hn in F ord. *p* *pp* *pp* breath sound

Gtr. *ppp* sul pont, release bow pressure P.M.

Vc. *pp*

1. 1-2 bows arco *p* *pp*

2. *p* *p*