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# Rachel's Dance (as the Clock Unwinds)

For piano, harp and percussion (2 players)

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Jon Fielder

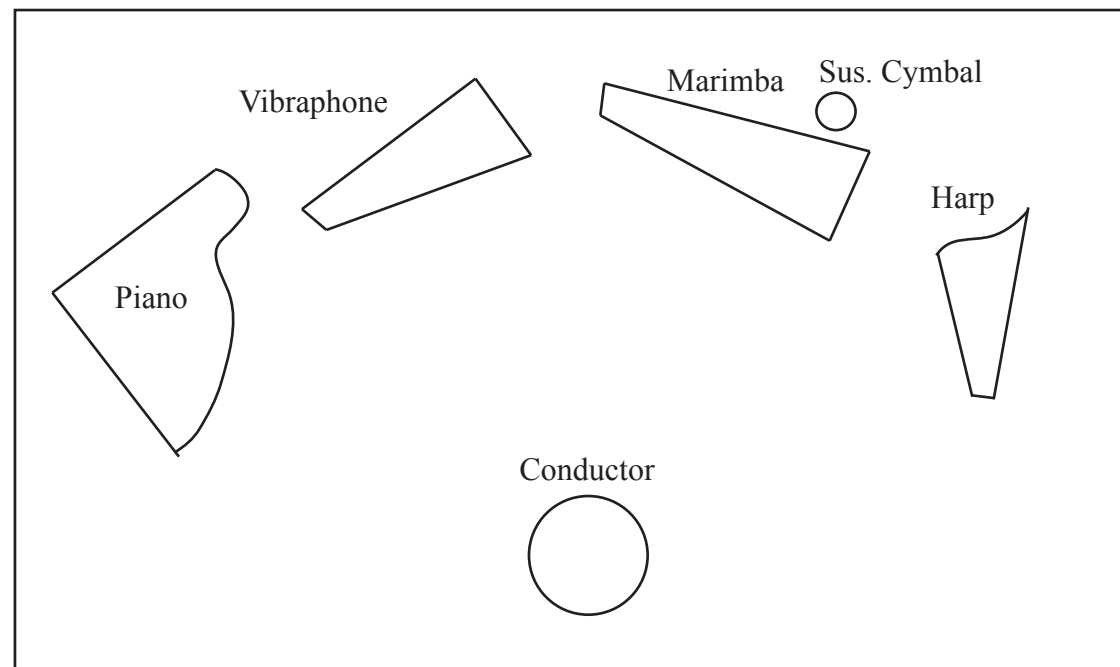
Program Note

*Rache's Dance (as the Clock Unwinds)* is a deeply personal piece in which I attempt to depict the effects of cancer cells on the human body. The basic principle behind the piece is that rapid uncontrollable multiplication of melodic material (cells) which leads to the eventual destruction of what was once a fully functioning organism. The piece unfolds in 2 halves, the first acting as an introduction of material and the start of the division of that material. As the second half develops, the ensemble begins to act less like an ensemble and more as autonomous voices leading to a climactic eruption, in which all unity is completely deconstructed, signifying the destruction of the organism. Following the climax is a brief coda, which reflects on gradual breakdown of the ensemble and contains the final unwinding the metaphorical clock.

*Rachel's Dance...* is dedicated in loving memory to my cousin, Rachel George Greenwalt, who passed away of cancer on December 10, 2011. Rachel was a loving mother and wife, an amazing human being and, above all, a fighter. Throughout her battle against cancer she remained positive, and the main regret I have is that I did not spend more time with her before she passed. Months after her passing I began reading the blog that she kept during her treatment and it was so inspiring to me that Rachel was able to stay so positive throughout the entire situation. The name of her blog was "Dancing to the Rhythm of a Ticking Clock," which I allude to through the title of this piece.

Performance Note

The ensemble should be situated in a manner that all performers can see each other to make ensemble communication and coordination easier throughout. The diagram below is a possible setup for the ensemble, although other configurations may be possible.



Score

# In Loving Memory of Rachel Greenwalt Rachel's Dance (as the Clock Unwinds)

For piano, harp and percussion (2 players)

Jon Fielder (b. 1986)

Andante (♩ = 64)

The score is written for five instruments: Vibraphone, Marimba & Suspended Cymbal, Harp, Piano, and Vibraphone (solo). The tempo is Andante (♩ = 64). The score is divided into two systems. The first system (measures 1-4) features the Vibraphone (Motor off) with dynamics *pp*, *mf*, and *pp*; Marimba & Sus. Cym. with dynamics *pp* and *mf*; Harp with dynamics *sfz* and *f*; and Piano with dynamics *ff*, *mf*, and *p*. The second system (measures 5-8) features the Vibraphone with dynamics *mf*, *pp*, *mp*, *mf*, *fp*, and *sfz*; Marimba with dynamics *fp*, *mf*, *pp*, *mf*, *p*, *pp*, *f*, and *pp*; Harp with dynamics *mf* and *pp*; and Piano with dynamics *sfz*, *p*, *f*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. A key signature change from two flats to one flat occurs between measures 4 and 5. A note indicates that all trills are half-step.

Vib. *p* *f* *pp* *mp pp* *pp*

Mrb. *f* *mp* *pp* *p*

Hp. *fp* *f* *sfz* *p*

Pno. *p* *f* *p* *p* *mf* *p*

**Moto Perpetuo, l'istesso tempo**

Vib. *ppp* *mp* *f* *fp* *f*

Mrb. *f* *pp* *p* *mf* *pp* *sfz* *f*

Hp. *mf* *pp* *sfz* *mp*

Pno. *mf* *pp* *sfz* *mp* *sfz* *mp*

21

Vib. *mf* *f* *pp* *f* *f* *mp* *sfz* *mp* *p*

Mrb. *p* *sfz* *f* *p* *f* *sfz* *p*

Hp. *sfz* *f* *mf* *sfz*

Pno. *f* *mp* *sfz* *mp*

F<sub>b</sub>  
B<sup>#</sup>

24

Vib. *p* *f* *accel.* **Molto piu mosso** (♩ = c. 112)

Mrb. *mf* *fp* *sfz*

Hp. *sfz*

Pno. *f*

Vib. *sfz* *mp*

Mrb. *p* *mp*

Hp. *mp*

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

*leg.*

Vib. *pp* *mf* *pp* *f*

Mrb. *pp* *mf* *f*

Hp. *sfz* *mf*

Pno. *pp* *mf* *p* *mf* *pp*

*leg.*

40

Vib. *p* *mf*

Mrb. *p* *mf*

Hp. *p*

Pno. *p* *mf* *f*

*mp* 3 3 3 3

Moderately with energy (♩ = c. 80)

45

Vib. *f* *rit.* *fp* *mf* *p*

Mrb. *f* *pp* *pp* *ppp* *p* *mf*

Hp. *f* *pp* *sfz*

Pno. *f* *pp* *mf*

End roll on downbeat of measure

6

Vib. *pp* *mf* *pp* *sfz* *p* *mf* *p* *ppp* *mf*

Mrb. *p* *f* *fp*

Hp. *f*

Pno. *p* *mf* *p* *f* *p*

Vib. *mp* *pp* *pp* *f* *fp* *mf*

Mrb. *fp* *p*

Hp. *pp* *mf*

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



Faster (♩ = 120;  $\frac{6}{8}$  =  $\frac{4}{4}$ )

64

Vib. *mp* *f* *f* *mf*

Mrb. *mf* *f* *f*

Hp. *mp* *f*

Pno. *f*

70

Vib.

Mrb.

Hp. *f* *pp*

Pno. *p* *mf* *f* *p* *mf*

76

Vib. *p* *p* *f* *fp*

Mrb. *mp* *fp* *mf* *pp* *f*

Hp. *mp* *f* *p*

Pno. *p*

82

Vib. *f* *fp* *f* *fp* *mp* *f* *p* *mf*

Mrb. *fp* *f* *fp* *f* *mp* *f* *p* *mf*

Hp. *sfz* *sfz* *mp* *mf* *f* *sfz*

Pno. *sfz* *sfz* *p* *mf* *f* *mp*

88

Vib. *ff* *mp* *f* *fp* *mf*

Mrb. *mp* *f* *p* *ff*

Hp. *f* *mf* *p* *f*

Pno. *f* *fp* *f* *p* *fp*

(8<sup>b</sup>)

94

Vib. *f* *mp* *mf* *f* *ffp* *ff*

Mrb. *p* *cresc.* *f* *ff* *pp*

Hp. *sfz* *p* *cresc.* *f* *ff*

Pno. *mf* *f* *mp* *ff*

Suspended Cymbal

(No pedal change)

L.V.

Thunder

8<sup>b</sup>

**Freely with Frenetic Energy** (System = c. 30")

Players should play freely without aligning rhythmically with other voices. All players repeat system 3 times, with the fermata on the third repeat only! When players complete final repeat, hold fermata and watch conductor for the downbeat of the next measure

Vib. *ff* (Throughout) 3rd time only

Mrb. *ff* (Throughout) 3rd time only

Hp. *ff* (Throughout) Thunder 8vb 3rd time only

Pno. *ff* (Throughout) 8vb 3rd time only

Ped. down through repeat

**Freely** (c. 10" to double bar) Voices should not align rhythmically. The result should be a cacophonous ritardando

**Somber, Reflective** (♩ = 58)

Vib. *ff* *mf* *mp* *p* *p*

Mrb. *ff* *mf* *mp* *p* Suspended cymbal *mp* *pp*

Hp. *ff* *p* *mp*

Pno. *ff* no diminuendo *ff* *ff* *ff* *ff* *ff* *ff* Piano should bleed into vibraphone entrance on beat 3

107

Vib. *pp* *mf* *mf* *pp*

Mrb. *mp* *mp* *pp*

Hp. *mp* *mf* *mp* *mf sub.* *pp senza cresc.*

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

*mf* (*8<sup>vb</sup>*)

Ped. up on beat 1

117

Vib. *mp* *fp* *mf* *f* *mf* *mp* *p* *pp*

Mrb. *mf* *fp* *f* *f* *mp* *p* *pp*

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

Pno. *p* *ff* *f* *mf* *mp* *p* *p*

*8<sup>vb</sup>*

Allow sound to evaporate fully before releasing pedal