

Notes from the Composer

Tremors was commissioned in 2005 for Bellissimo of Redlands Adventist Academy. The school's proximity to the San Andreas fault line was the inspiration for this original composition, which features a "rumbling" chromatic ostinato and intense, energized polyphony.

Care should be taken at all times to ensure a consistent pulse. The ostinato which begins in the bass line should always be noticeable, but not overpower the melody. This is particularly crucial in highly polyphonic sections, such as mm. 20-26, where the ostinato is in the high treble bells, augmented in the bass, and the main and secondary melodies are overlaid in between. In this section, the D2 and D3 mallet rolls must have more articulations than the triplets, and should be loud enough so as to be somewhat uncomfortably distracting. This holds true in the recapitulation as well.

The middle section alternates between f minor and A \flat Major, and is reflective of the aftermath and rebuilding following a major earthquake. It involves a sense of wandering, a mix of hope and hopelessness, before the next earthquake comes – more intense than the first. The recapitulation of the B section must not wane in tempo; the only relief is the sudden, unexpected end. The final three measures offer a shimmering glimmer of peace, with an unresolved final chord representing the uncertainty of what's to come...and when.

Churches with advanced ensembles may program this piece as a Lenten or Advent postlude under its subtitle, *With Fear and Trembling Stand*. The tumult of an earthquake is much like that of our wandering world (at any time in its history), and the glimmer of hope in the final three measures is not unlike that of the world awaiting the coming of Christ (whether His birth or His return): peaceful but mysterious anticipation.

While three percussion instruments are used, the parts may be played by two experienced percussionists if well choreographed. In the event that only one percussionist is available, the composer suggests the following concessions be made: in measures 14-15, omit the orchestral chimes; in measure 18, omit the tam tam; in measures 32-33, omit the orchestral chimes; and in measures 58-60 and 75-83, omit the bass drum.

In addition, if equipment and/or personnel circumstances require it, handbells of different tunings (such as Petit and Fritsen™) or timbres (such as Whitechapel™) may be used instead of the orchestral chimes.

Finally, in the event that only an 18-note set of orchestral chimes is available (as opposed to a 20-note set), measures 14, 46 and 76 indicate the necessary octave displacements with cue-sized notes. If a 20-note set is available, only play the higher-octave notes in these measures.

Musically yours,
Michael Glasgow

Full Score

Tremors

With Fear and Trembling Stand

5, 6 or 7 octaves
Handbells used: 57, (64), (71)

optional

optional

5 octave choirs omit notes in < >.
6 octave choirs omit notes in { }.

7 octaves
Handchimes used: 5

Michael J. Glasgow

Allegro con brio (♩ = 144)

Reproducible parts for orchestral chimes, tam tam and bass drum are printed on pages 22-26.
A handbell score including is available, code CGB618.

Copyright © 2009 Choristers Guild. All rights reserved. Printed in U.S.A.
Reproduction of all or any portion in any form is prohibited without permission of the publisher.

The CCLI license does not grant permission to photocopy this music.

Musical score for measures 4, 5, and 6. The score is in 3/4 time and B-flat major. It features three staves: a vocal line (treble clef), a piano line (treble clef), and a piano line (bass clef). The vocal line has rests in all three measures. The piano line (treble) contains chords and melodic fragments. The piano line (bass) features a complex rhythmic accompaniment with many beamed notes and plus signs below. Dynamics include *p* and *mp*.

Musical score for measures 7, 8, and 9. The score is in 3/4 time and B-flat major. It features three staves: a vocal line (treble clef), a piano line (treble clef), and a piano line (bass clef). The vocal line has rests in all three measures. The piano line (treble) contains chords and melodic fragments. The piano line (bass) features a complex rhythmic accompaniment with many beamed notes and plus signs below. Dynamics include *mf*. A fermata is present over the final note of measure 9.

Musical score for measures 10-12. The score is in 3/4 time and features a key signature of one flat (B-flat). It consists of three staves: a top staff with a treble clef, a middle staff with a percussion clef, and a bottom staff with a bass clef. Measure 10 shows a treble clef staff with a whole rest, a percussion staff with a whole rest, and a bass clef staff with a quarter rest followed by a quarter note G4. Measure 11 features a treble clef staff with a whole rest, a percussion staff with a whole rest, and a bass clef staff with a quarter note G4. Measure 12 continues with a treble clef staff with a whole rest, a percussion staff with a whole rest, and a bass clef staff with a quarter note G4. Dynamics include *f* and *ffp*. The bottom staff includes lower-octave alternate notes marked with a '+' sign.

Musical score for measures 13-15. The score is in 3/4 time and features a key signature of one flat (B-flat). It consists of three staves: a top staff with a treble clef, a middle staff with a percussion clef, and a bottom staff with a bass clef. Measure 13 shows a treble clef staff with a whole rest, a percussion staff with a whole rest, and a bass clef staff with a quarter note G4. Measure 14 features a treble clef staff with a whole rest, a percussion staff with a whole rest, and a bass clef staff with a quarter note G4. Measure 15 continues with a treble clef staff with a whole rest, a percussion staff with a whole rest, and a bass clef staff with a quarter note G4. Dynamics include *mp*, *ff*, and *ff Red.*. The bottom staff includes lower-octave alternate notes marked with a '+' sign. A section marked 'Sk' (Skat) is indicated in measure 14. A section marked 'TD sub. mp' (Tutti) is indicated in measure 15.

*Throughout the piece, lower-octave alternate notes are provided (in cue size) for smaller sets of orchestral chimes. The upper notes are preferred, if available. Play only one (not both) of the octave notes.

Orchestral Chimes

Tremors

With Fear and Trembling Stand

Michael J. Glasgow

Allegro con brio (♩ = 144)

13 14 16 3

19 21 11

32 Moderato (♩ = 96) 34 6 40

43

48 50 2 52

53 54 3 57 58 2

ff Ped. *f* Ped. *mf* Ped. *f* Ped. *mf* Ped. *accel.*

*Throughout the piece, lower-octave alternate notes are provided (in cue size) for smaller sets of orchestral chimes. The upper notes are preferred, if available. Play only one (not both) of the octave notes.

Permission is granted to the original purchaser to reproduce this part.

Copyright © 2009 Choristers Guild. All rights reserved. Printed in U.S.A.

Tam tam

Tremors

With Fear and Trembling Stand

Michael J. Glasgow

Allegro con brio (♩ = 144)

Moderato (♩ = 96)

Allegro con brio (♩ = 144)

Subito adagio (♩ = c. 60)

Permission is granted to the original purchaser to reproduce this part.

Copyright © 2009 Choristers Guild. All rights reserved. Printed in U.S.A.

Bass Drum

Tremors

With Fear and Trembling Stand

Michael J. Glasgow

Allegro con brio (♩ = 144)

The musical score for Bass Drum is written on a single staff with a 4/4 time signature. It consists of several measures with various dynamics and articulations:

- Measures 1-3: A triplet of quarter notes, marked *p*.
- Measures 4-5: A quarter note, marked *mp*.
- Measures 6-7: A quarter note, marked *mf*.
- Measures 8-13: A quarter rest, followed by a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest, all marked *f*.
- Measures 14-19: A quarter note, marked *ffp*, followed by a quarter note, a quarter note, a quarter note, and a quarter note, all marked *mp*.
- Measures 20-23: A quarter note, marked *mf*, followed by a quarter note, a quarter note, and a quarter note, all marked *mf*.
- Measures 24-26: A quarter note, marked *ff*, followed by a quarter note, a quarter note, and a quarter note, all marked *ff*.
- Measures 27-31: A quarter note, marked *ff*, followed by a quarter note, a quarter note, a quarter note, and a quarter note, all marked *ff*.
- Measures 32-34: A quarter note, marked *ff*, followed by a quarter note, a quarter note, and a quarter note, all marked *ff*.
- Measures 35-36: A quarter note, marked *mp*, followed by a quarter note, a quarter note, and a quarter note, all marked *mp*.
- Measures 37-41: A quarter note, marked *mp*, followed by a quarter note, a quarter note, a quarter note, and a quarter note, all marked *mp*.
- Measures 42-56: A quarter note, marked *mp*, followed by a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note, all marked *mp*.
- Measures 57-61: A quarter note, marked *mp*, followed by a quarter note, a quarter note, a quarter note, and a quarter note, all marked *mp*.

Permission is granted to the original purchaser to reproduce this part.

Copyright © 2009 Choristers Guild. All rights reserved. Printed in U.S.A.