

Neither Separated, Nor Undone

chamber orchestra accompaniment

Composed By Derrick Skye

Text By Derrick Skye

Commissioned By
Cecilia Chorus of New York

+

Cantori New York

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Instrumentation

SATB
+ Children’s Choir

Flute / Piccolo

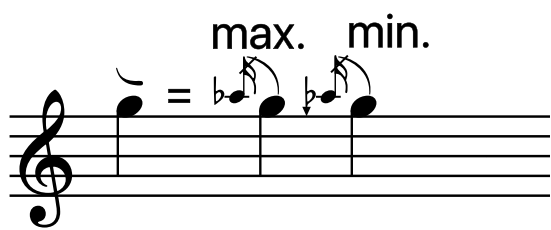
Violin I
Violin II
Viola
Violoncello
Contrabass (with low C extension)

Percussion (1player)

Doumbek
Cabasa (on foot pedal)
Vibraphone
Thai gong tuned to E3
Low Field Drum (with snares off)
Suspended Cymbal

Neither Separated, Nor Undone navigates the complexities of shifting and at times contradictory opinions an individual may hold over the course of their lifetime. The piece is influenced by rhythmic phrases found in music of the *Ewe* people of Ghana, compound meters found in Eastern European folk music, and the radif system in Persian classical music. From Persian classical music in particular, the piece uses the *Darâmad*, *Gushe Goshâyesh*, and *Gushe Dâd* of *Dastgâh-e Mâhur*.

Technique



Blink Symbol: This score uses a “blink” symbol (see figure above) to indicate a type of ornamentation where a note is approached from above with a rapid grace note, that is between a half step and quarter step above the main note. The grace note should not be accented. The main note should also be unaccented, unless specifically notated with an accent mark. It should be thought of as a quick flick of the finger. I have notated “blinks” that are larger than a half step, or from a different direction, with a grace note. However, these grace notes should be played in the same style as the “blink” symbol ornamentation. This type of ornamentation can be found in several flute and string traditions, including the Bulgarian *kaval*, Indian *bansuri*, and Dagomba flutes of Northern Ghana, as well as the bowed Iranian *kamacheh*, Korean *haegeum*, and in Bulgarian vocal techniques.

Grace Notes:

All grace notes should be played unaccented unless specifically marked with an accent. This includes the Blink symbol.

Performance Notes

Direction 1

A molto rubato espressivo that should be treated with rhythms as approximate. These sections do not need to be rhythmically exact. These phrases are inspired by the freeness of improvisation. However, one must be careful to keep up with the overall pacing. Only the written pitches (including the Blink Symbol ornament described above) should be played. For western classical string instruments, sometimes direction 1 will be marked as “play with little to no vibrato”.

Direction 2

At your own pace and independent from performers around you, slowly slide back and forth between the given pitches in free meter. For voices, use staggered breathing throughout the section.

Direction 3

As fast as you can, whisper any text already sung, not in unison with performers next to you.

Direction 4

As individuals, improvise pizzicato within the stemless graphic’s pitch range, while varying improvised rhythms between fast and slow.

Direction 5

Slowly and at your own individual pace, bend this pitch up and down. Do not sync with your neighbor. Use no more than a half-step distance from the written pitch.

Neither Separated, Nor Undone

Resonating with the warmth of sun rays
the cool air of winter, neither undone

Complex, our sensations,
ideas juxtaposition
rain and sunshine quickly spun
neither to be separated, nor undone

deep within a moment
a common recognition,
many opposing beliefs
at home in one opinion

comfortable and complex
a common human condition
so common in one
afford to all
no monolithic wall
deliverance

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[illegible]

18 19 20 21

A. de de de da da de de de de de de de de

T. de de de da da de de de de de de de de

B. de do da da de de de de de de de de

C.C. de de de da da de de de de de de de de

Vln I

Vln II

Solo Vla

gli altri

1 unis.

Vc. 2 unis.

D. B.

Fld. Dr.

18 19 20 21