# PETER JAMES LEARN

# CRASH'S LAW

FOR TWELVE MUSICIANS

WITH RECITATION
of Text by Emily Dickinson

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PETER JAMES LEARN

"Crumbling is not an instant's Act
A fundamental pause
Dilapidation's processes
Are organized Decays

'Tis first a Cobweb on the Soul
A Cuticle of Dust
A Borer in the Axis
An Elemental Rust-

Ruin is formal- Devil's work
Consecutive and slow-
Fail in an instant, no man did
Slipping- is Crash's law."

- Emily Dickinson

# CRASH'S LAW

INSTRUMENTATION

Trumpet 1 in B♭ (with mute)

Trumpet 2 in B♭ (with mute)

Saxophone (Alto and Baritone, 1 player)
(with cloth for muting)

Percussion 1
Vibraphone (4 medium mallets),
Triangle (preferably a large low-pitched one)

Percussion 2
Marimba (4 medium mallets, bass or cello bow)

Percussion 3
Glockenspiel (brass and plastic mallets), Tam tam,
Suspended Crash (stick and medium mallet)

Piano
(can be easily played by non-pianist)

Electric Guitar
(Amp, distortion, and delay effect pedals, or multi-processor (a POD, e.g.) and foot-board are needed. Guitar will need to shape dynamics over course of single notes, so foot pedal or use of knobs will be required)

Violin 1

Violin 2

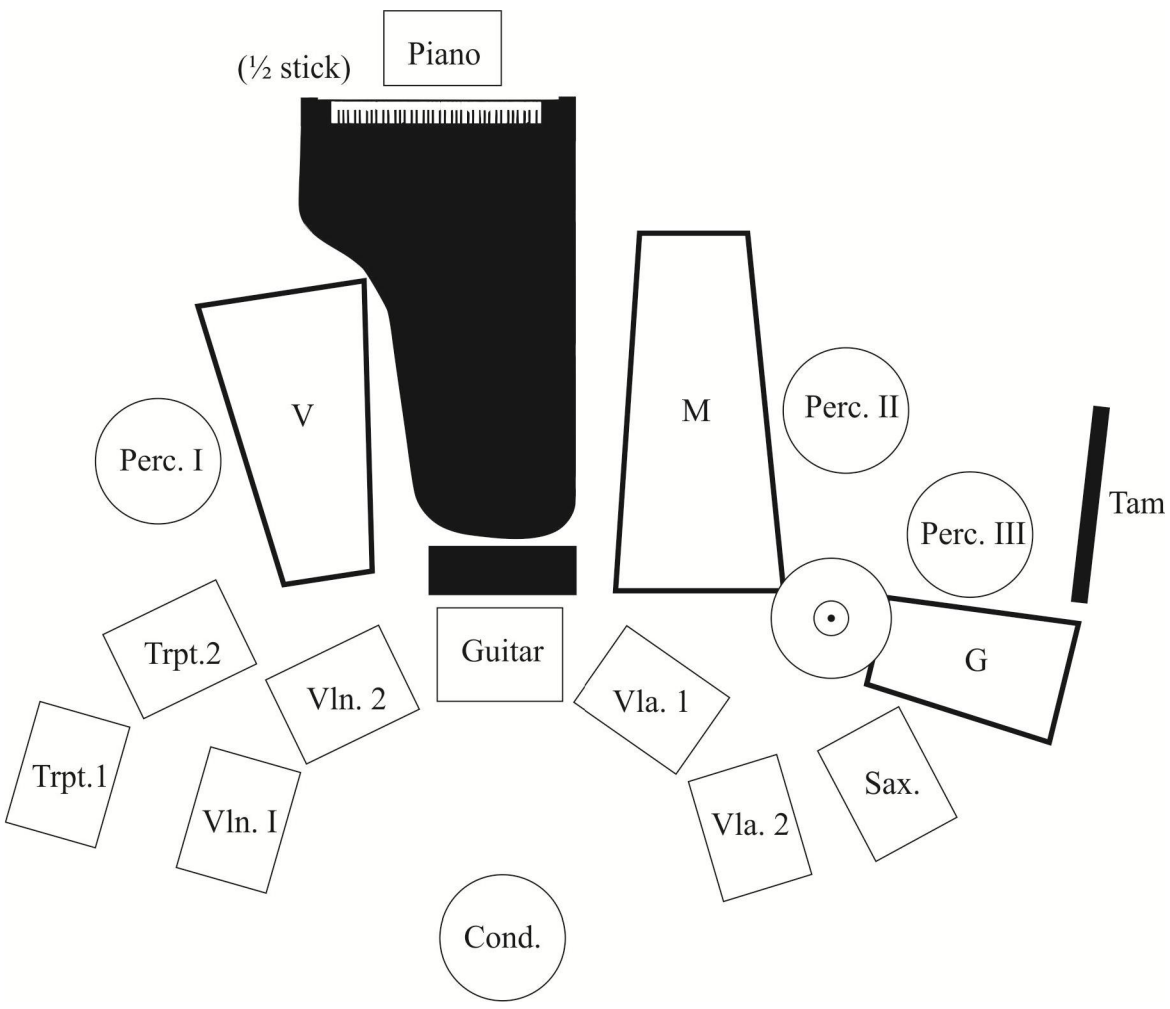
Viola 1

Viola 2

PERFORMANCE NOTES

- Depending on venue, the percussion might want to play a little louder than the given dynamics, fo the practical purpose of providing an ensemble pulse.
- Members of the ensemble will be directed to speak and whisper dramatically. All vocalizations should be loud enough to be clearly heard and understood over the instrumental texture. When a robust, declamatory effect is directed, clear enunciation is required. If any ensemble member is uncomfortable or timid in reading, their vocal part may be given to another.
- Guitarist is amplified, but ought not to overpower the ensemble. Even when distorted, guitarist should carefully adjust volume to match that of the rest of the texture. Marked decrescendos should be accomplished with the knob on the instrument or a foot pedal. Adjustably-paced delay effects are directed (quarter-note, triplet, at various tempi).
- Piano part is quite simple and can be performed by a non-pianist, but does require plucking strings inside the instrument.

SUGGESTED STAGE LAYOUT:



*Dedicated to Miami's Ensemble IBIS*

# CRASH'S LAW

PETER JAMES LEARN (b. 1982)
BMI
with text by Emily Dickinson

***Contemplative***

**T° I ♩ = 72**

Trumpet in B♭ 1

Trumpet in B♭ 2

Alto Sax.

Percussion 1 — Vibes: (med. mallets) — *mf* — Ped.

Percussion 2 — Marimba: (med. mallets) — *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Percussion 3

Piano

Guitar — **[Clean with rhythm pickups (mellow tone) and quarter-note delay]** — ***mp*** (Amp volume set to blend with acoustic instruments)

Violin 1 — *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Violin 2 — *mp* *mf* *mp*

Viola 1 — *mp* *poco* *mp*

Viola 2

9

A. Sx. — senza vib., blend with strings — *p* *mp*

Perc. 1 — (Ped.->) Ped. Ped.

Perc. 2 — *mf* *mp* *mf* *mp* *mf*

Gtr. — 1 (hold) 1 (hold)

Vln. 1 — *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. 2 — *mf* *mp* *mf*

Vla. 1 — *mf* *mp* *mf* *mp* *mf*

Vla. 2

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17

**A**

A. Sx. — *secco* — slap tongue (or dry stacc.) (match Vla. 2 Pizz.) — *pp* — *p*

Perc. 1 — Ped.

Perc. 2 — *mp*

Perc. 3 — Glockenspiel: (brass mallets) — *mf*

Pno. — *mf* — *mf*

Gtr. — *mf* — 1/2

Vln. 1 — *mf* — *p* — *mf* — *p* — *mf* — *p* — *mf*

Vln. 2 — *mf* — *p* — *mf* — *p* — *mf* — *p* — *mf*

Vla. 1 — *mf* — *p* — *mf* — *p* — *mf* — *p* — *mf*

Vla. 2 — pizz. — *mf*

24

**B**

B♭ Tpt. 1 — muted — *p* — *mf* — *p*

B♭ Tpt. 2 — muted — *p* — *mf* — *p*

A. Sx. — *p*

Perc. 1 — (Ped.->) — *mf* con ped. (each note/chord) — *f*

Perc. 2 — *mf*

Perc. 3

Pno.

Gtr. — 8va — *mf* — [Lead pickups, brighter tone] (no delay) — loco — *mf*

Vln. 1 — *p* — *mf* — *mp* — *f* — *p* — *mp* — *f*

Vln. 2 — *p* — *mf* — *mp* — *f* — *mp* — *f*

Vla. 1 — *p* — *mf* — *poco* — *mf* — *p*

Vla. 2

30

B♭ Tpt. 1
B♭ Tpt. 2
A. Sx.
Perc. 1
Perc. 2
Gtr.
Vln. 1
Vln. 2
Vla. 1

34

C

B♭ Tpt. 1
B♭ Tpt. 2
A. Sx.
Perc. 1
Perc. 2
Perc. 3
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

not muted
not muted
no ped.
(dead-stick)
arco

40

**D**

***Semplice***

B♭ Tpt. 1
B♭ Tpt. 2
A. Sx.
Perc. 1
con ped. (each note/chord)
Perc. 2
Take bows
Perc. 3
to Tam
Vln. 1
Vln. 2
Vla. 1
Stand Up
Vla. 2

45

A. Sx.
Perc. 1
Perc. 2
Bowed:
Gtr.
Clean, bright
Vln. 1
Vln. 2
INTONE DRAMATICALLY:
solo
Crumbling is not an instant's Act...
A fundamental pause...
Dilapidation's proceses...
Are organized Decays.
Sit
Vla. 1
Vla. 2

**E**

***Ritmico, energetic***

**To II** ♩ = 90

51

Perc. 1

Perc. 2

Perc. 3

Pno.

Gtr.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

*mf* (no ped.) *f*

Marimba: (med. mallets)

*mf* *f*

Tam: to Glock.

*mf*

8va

*mf* *f*

**Cut in delay, triplet rhythm**

*f* *pp*

solo

*ff*

55

B♭ Tpt. 1

B♭ Tpt. 2

A. Sx.

Perc. 1

Perc. 2

Pno.

Gtr.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

*f* *mf*

*mf*

pizz.

59

A. Sx.
Perc. 1
Perc. 2
Pno.
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

p mf f arco f

63

B♭ Tpt. 1
B♭ Tpt. 2
A. Sx.
Perc. 1
Perc. 2
Pno.
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

mf f p mf f p mf pizz.

67

B♭ Tpt. 1
A. Sx.
Perc. 1
Perc. 2
Pno.
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

71 **F**

B♭ Tpt. 1
B♭ Tpt. 2
A. Sx.
Perc. 1
Perc. 2
Perc. 3
Glockenspiel:
(match piano in this section)
Pno.
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
arco

75

B♭ Tpt. 1
B♭ Tpt. 2
A. Sx.
Perc. 1
Perc. 2
Perc. 3
Pno.
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

79

G **Suddenly unrestrained**

Switch to Baritone
Baritone Sax. *secco*
Ped.
Crash cymbal:
(at edge, with stick)
(l.v.)
Cut delay effect
(not as loud as strings)

84

B♭ Tpt. 1
muted
fp pp fp pp fp pp

B♭ Tpt. 2
muted
fp pp fp pp fp pp

Bari. Sx.

Perc. 1
(Ped.->)

Perc. 2

Pno.
f

Gtr.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

89

B♭ Tpt. 1
fp pp fp fp fp fp

B♭ Tpt. 2
fp pp fp fp fp fp

Bari. Sx.
slap tongue
(or secco stacc.)
f mf f mf

Perc. 1
(Ped.->)

Perc. 2

Pno.

Gtr.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

94

**H**

B♭ Tpt. 1
B♭ Tpt. 2
Bari. Sx.
Perc. 1
(Ped.->)
con ped. (each note/chord)
Perc. 2
Pno.
Gtr.
**Cut in heavy distortion/overdrive (but still matching strings)**
Vln. 1
Vln. 2
Vla. 1
Vla. 2

97

B♭ Tpt. 1
B♭ Tpt. 2
Bari. Sx.
Perc. 1
Perc. 2
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

100

B♭ Tpt. 1
B♭ Tpt. 2
Bari. Sx.
Perc. 1
Perc. 2
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

103

insert cloth into bell:

**rit.**

l.v.

(slide)

**I** ***Solemn***

107 **To I** ♩ = 72

INTONE DRAMATICALLY:

'Tis first a Cobweb on the Soul...

INTONE DRAMATICALLY:

A Cuticle of Dust...

B♭ Tpt. 1

B♭ Tpt. 2

*pale, flautando*

Bari. Sx.

Triangle:

Perc. 1

Perc. 2

(med. mallet, on bell)

Perc. 3

Pno.

(softer than Marimba.)

INTONE DRAMATICALLY:

A Borer of the Axis

Gtr.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

113

**J**

An Elemental Rust

B♭ Tpt. 1

B♭ Tpt. 2

**Switch to Alto**
(keep cloth in Bari.)

Bari. Sx.

Vibes:

Perc. 1

Ped.

Perc. 2

To tam, quickly:

Tam tam:

Perc. 3

(bring this out)

Pno.

Vln. 1

Vln. 2

solo

Vla. 1

Vla. 2

120

Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla. 1

(Ped.->)
mp p mf p Ped.
mf mp mf mp

126 K

A. Sx.
Perc. 1
Perc. 2
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

solo
mp mf p
mp p mf l.v. Ped. Ped. Ped.
HEAVY DISTORTION
mp mf l.v.
mp mf
mf f mf mp mf
mf f mf mp mf

132

Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla. 1
Vla. 2

mf (no ped.) mf
mp f pp
mp f pp
poco mp f solo p mf
mf p

137

A. Sx.
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla. 1

(match vla. 1 as much as possible)
p mf p **Switch to Baritone** (quick!)
f mf f
f mf f
f p

141

(cloth in bell)

Bari. Sx.
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla. 1
Vla. 2

145 **L**

(con ped., each note)

149

spicc.

153

**M**

B♭ Tpt. 1 — not muted — *mf* *p* — *mf* *p*

B♭ Tpt. 2 — not muted — *mf* *p*

Bari. Sx. — remove cloth from bell — *mf* — *p* *mf* *p*

Perc. 1

Perc. 2

Pno.

Gtr. — **[Rhythm pick-ups, eighth-note delay]** — *mf*

Vln. 1

Vln. 2 — *f* *mf* *f*

Vla. 1 — ord. — *f* *mf* *f* *mf* — *f*

Vla. 2 — *f*

157

B♭ Tpt. 1 — *mf* *p*

B♭ Tpt. 2 — *mf* *p* *mf* *pp*

Bari. Sx. — *mf* *p* *mf* *p* *mf* *pp*

Perc. 1 — *mf* *f* Ped. — Ped. Ped. Ped. — *mf* *f* *ff* Ped. Ped. Ped. *mf* Ped.

Perc. 2

Pno. — *mf* *f*

Gtr. — *mf* *f* — 1/2

Vln. 1 — *ff*

Vln. 2 — *ff*

Vla. 1 — *ff*

Vla. 2 — *ff*

161 **Switch to Alto**

**accel.**

A. Sx.

Perc. 1 — *f* *ff* Ped. Ped. Ped. *mf* *f* *mf* Ped. *f* Ped.

Perc. 2 — *mf*

Perc. 3 — Crash cymbal: (mallet, on bell) *f*

Pno. — 8va l.v.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

**N**

165 **To II** ♩ = 90

Perc. 1 — *mf* (no ped.) *ff* *f* *accent upper voice* *mf* Ped.

Perc. 2 — *ff* *p* (stick, at edge) *accent upper voice* *f*

Perc. 3 — *sfz*

Pno. — *mf*

Gtr. — **[Heavy distortion, rhythm rock sound. Reverb to taste.]**

Vln. 1 — *p* *ff* etc. *

Vln. 2 — *p* *ff* etc. *

Vla. 1 — *p* *ff* etc. *

Vla. 2 — *p* *ff* etc. *

* Down-bow everything when practical in this section.

171

*accent upper voice*

Perc. 1

Ped.

*f*

(no ped.)

*mf*

*f*

Ped.

Ped.

Perc. 2

*(accent upper voice)*

*mf*

*f*

*mf*

*ff*

Pno.

*f*

Gtr.

*mf* *f*

*mf* *f*

*ff* (matching strings)

Vln. 1

Vln. 2

Vla. 1

Vla. 2

**O** *(accent upper voice)*

177

Perc. 1

*ff*

(no ped.)

Ped.

*f*

Ped.

Ped.

*ff*

(no ped.)

Perc. 2

*(accent upper voice)*

*f*

*ff*

*f*

Pno.

8va

loco

Gtr.

Vln. 1

*f*

*ff*

Vln. 2

Vla. 1

Vla. 2

(Through m.183, down-bow everything as practical)

182

Perc. 1
Perc. 2
Pno.
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

ff (no ped.) Ped. Ped. Ped. Ped. Ped.
8va
loco
n
f pizz. f pizz. f pizz. f

**P** ***Reverently***

186 **rit.** **To I** ♩ = 72

B♭ Tpt. 1
B♭ Tpt. 2
A. Sx.
Perc. 1
Perc. 2
Perc. 3
Pno.
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

mp mf p
l.v. pp Ped.
(8va) mf pp
Glockenspiel: mf
[Clean with triplet delay] l.v. f
arco p mf
3

**Q**

195 ***Placid, pale***

B♭ Tpt. 1
B♭ Tpt. 2
A. Sx.
Perc. 1
Perc. 2
Perc. 3
Pno.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

INTONE DRAMATICALLY: *f*
Ruin is formal -
INTONE DRAMATICALLY: *mf*
and slow ...
INTONE DRAMATICALLY: *mf*
Consecutive ...
Triangle: (preferably a large, low-pitched one)
*p*
INTONE DRAMATICALLY: *mf*
Devil's work ...
*p*
**Finger-mute string, pitched thunk**
*mf*
Ped.
senza vib.
*mp* *p* *mp* *p* *mp*
senza vib.
*mp* *p* *mp*
senza vib.
*mp* *p* *mp* *p* *mp*
pizz.
(open)
*mp*

201

A. Sx.
Perc. 1
Perc. 3
Pno.
Gtr.
Vln. 1
Vln. 2
Vla. 1
Vla. 2

no man did ...
Fail in an instant,
*mp* *stage whisper*
Slip-ping,
*p*
*mp*
Slip-ping,
*mp* *stage whisper*
Slip - ping,
*p*
( Ped.->)
**[Clean with triplet delay]**
*mp*
*p* *mp* *p* *mp*
*p* *mp* *p* *mp*
*p* *mp* *p*
*mp* *stage whisper*
Slip - ping,
pizz.
*mf*

206

B♭ Tpt. 1: *mf* Slip - ping, — *mf* Slip - ping,

B♭ Tpt. 2: *mf* Slip - ping,

Perc. 1: *p* — *p* *mf*

Perc. 2: Slip - ping,

Perc. 3: *mp* Slip - ping, *p* — *mf* Slip - ping, *p*

Gtr.: *p*

Vln. 1: *p* *mp* *p* *p* *mp*

Vln. 2: *p* *mp* *p* *mp* *p*

Vla. 1: *mp* *p* *mp* *p* *mp*

Vla. 2: pizz. Slip-ping, — *mf* pizz. Slip - ping,

211 **R**

B♭ Tpt. 1: (loud, hissing) *f* Slip - ping! Is Crash's Law.

B♭ Tpt. 2: *mf cresc.* Slip - ping, — (loud, hissing) *f* Slip - ping! Is Crash's Law.

A. Sx.: *mf cresc.* Slip - ping, — (loud, hissing) *f* Slip - ping! Is Crash's Law.

Perc. 1: *cresc.* Slip-ping, — (loud, hissing) *f* Slip - ping, Slip - ping! Is Crash's Law.

Perc. 2: (loud, hissing) Slip - ping! Is Crash's Law.

Perc. 3: *mp* — *mf cresc.* Slip - ping, — *f* (loud, hissing) Slip - ping, Slip - ping! Is Crash's Law. (Glock.)

Pno.: (loud, hissing) *f* Slip - ping! Is Crash's Law.

Gtr.: *mp* — (loud, hissing) *f* Slip - ping! Is Crash's Law.

Vln. 1: *p* *mp* *p* *pp* Is Crash's Law. ord. *p*

Vln. 2: *mp* *p* *pp* Is Crash's Law. ord. *p*

Vla. 1: *p* *pp* Is Crash's Law. ord. *p*

Vla. 2: *cresc.* Slip - ping, Slip - ping, *f* (loud, hissing) Slip - ping, Slip - ping! arco ord. *p*

* Loud, hissing half-voice, ominous and menacing.

216 **S**

B♭ Tpt. 1 — muted — *p* *mf* *mp*

B♭ Tpt. 2 — muted — *p* *mf* *mp*

Vibes:

Perc. 1 — *mp* Ped.

plastic mallets

Perc. 3 — *mp*

Pno. — 8va — *p* (quieter then vibes)

Vln. 1 — *mp* *p* *mf* *mp*

Vln. 2 — *mp* *p* *mf* *mp*

Vla. 1 — *mp* *p* *mf* *mp*

Vla. 2 — *mp* *p* *mf* *mp*

221 ***Rit. morendo***

B♭ Tpt. 1 — *p* *p* *pp*

B♭ Tpt. 2 — *p* *p* *pp*

cloth in bell:

A. Sx. — *p* *pp*

Perc. 1 — (Ped.->) *f* *pp* *mp* Ped.

Triangle:

Perc. 2

Perc. 3 — *f* *mp*

(8va)

Pno. — *pp* *mp*

Gtr. — *mf*

Vln. 1 — *f* *mf* *pp*

Vln. 2 — *f* *mf* *pp*

Vla. 1 — *f* *mf* *pp*

Vla. 2 — *f* *mf* *pp*

- MEA HABITANT IN SEPULCRUM. February 2014, Miami.