jack ballard, jr (ascap)

juxtaposition

Choir I
Violin 1 (section, plus solo violin)
Violin 2
Viola
Violoncello (section, plus solo 'cello)
Bass

Choir II
Violin 1
Violin 2
Viola (section, plus solo viola
Violoncello
Bass

Percussion (one player)
Vibraphone, Marimba, Sus Cym, Wind Chimes

Program Notes

jux•ta•po•si•tion (juk'stə pə zish'ən), n. an act or instance of placing close together or side by side, esp. for comparison or contrast. (Merriam)

I started "Juxtaposition" as with most of my pieces, with something highly organized, (in past compositions, it could be 12-tone, pandiatonic, thematic or stylistically driven. Then something happens: the more I work, the more it takes on a life of its own, and I follow along, writing as things change and develop. Ironically, it never wavered from the initial idea I had regarding symbolism.

I started by humming (without knowing it), the classical *Dies irae* motive and realized both its source and its potential as a *cantus firmus*. It also seemed appropriate to symbolize as a *requiem*, the death of both society and nature.

With the introduction of the *cantus*, we have the peaceful introduction of creation, not without its melancholia, but perfect. As civilizations encroach, there is wonderful potential as the introduction of more formal polyphonic writing integrates with the *Dies irae*, order without losing a sense of beauty. But time passes and "all creation groans, waiting [rebirth]." It does break down, bringing back the sense of balance and peace, without truly identifying as a narrative which is subjugated: nature or city and which is left. Is the ending a requiem for nature? Or for the city? Or peace for both? As one author stated, "There never need be a conflict."

Performance Notes

1. Stage considerations should be at the discretion of the conductor, but based on venue, acoustics, stage design/size. Possibilities include:
   a. Stereo (most effective with live acoustics)
   b. Traditional pre-tonal antiphonal (stage, balcony)
   c. Conventional, with assignments varying from stand to stand

2, Due to the variety of player skills, the conductor will wish to adapt to the ensemble's abilities. Some suggestions:

   a. Harmonics are written (intentionally) to be as sounded. If desired, they may be played *arco* as written, but *sul ponticello* for effect.
   b.Dynamics may be adjusted as needed, especially with regards to moving parts vs the *dies,* choir-to-choir, and ensemble to soloists. Within the parts, attention should be made to the balance between *ponticello* (a textural effect only), harmonics and soloists.
   c. Very high parts may be *8vB* if necessary, especially harmonics when practical; care must be taken in the middle section to prevent muddiness and maintain clarity of moving parts
   d. Placement of less/more skilled players will vary, of course. The director may wish to place (for example), advanced bassists in Choir II, as there are very high soli parts.

Juxtaposition

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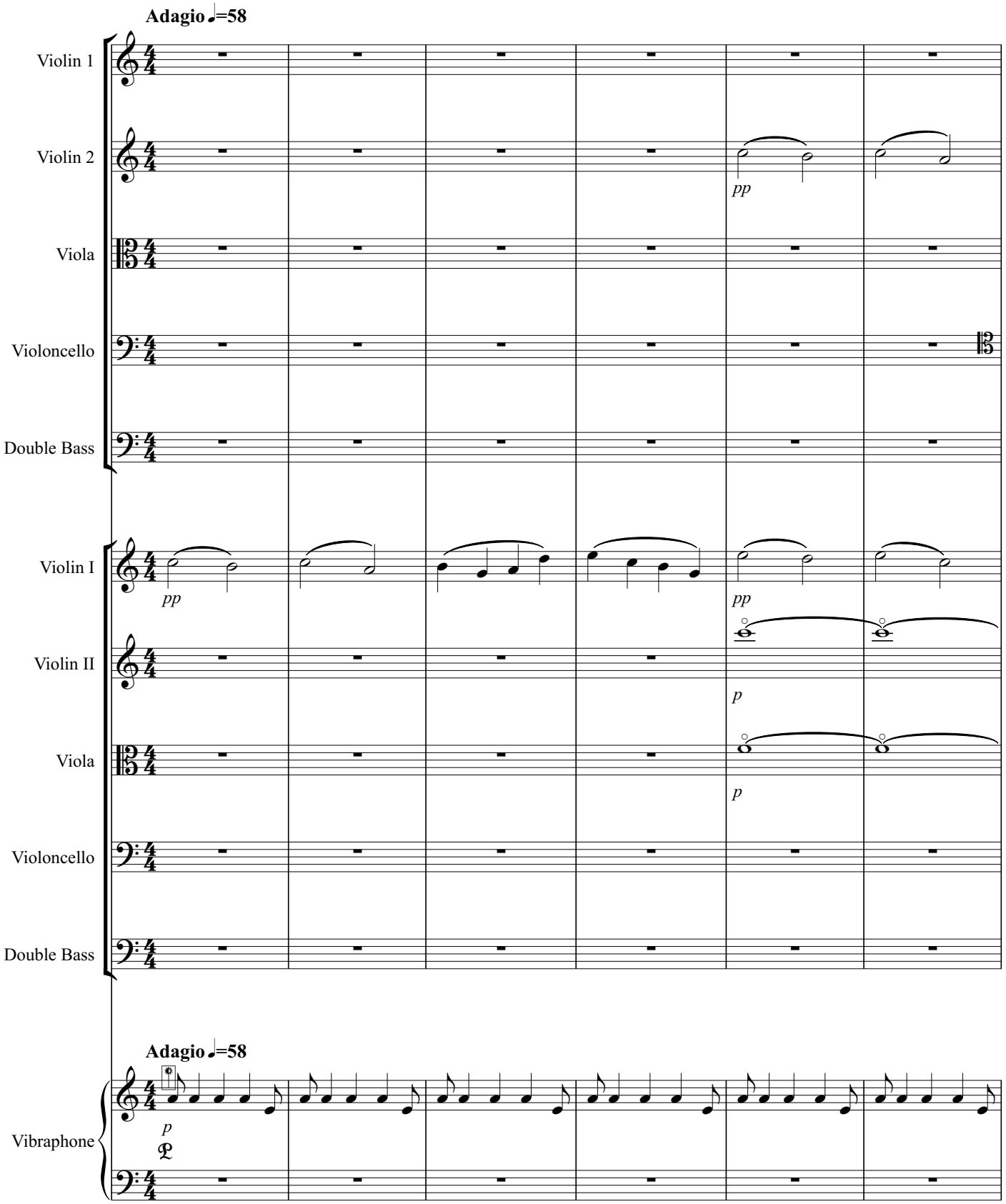
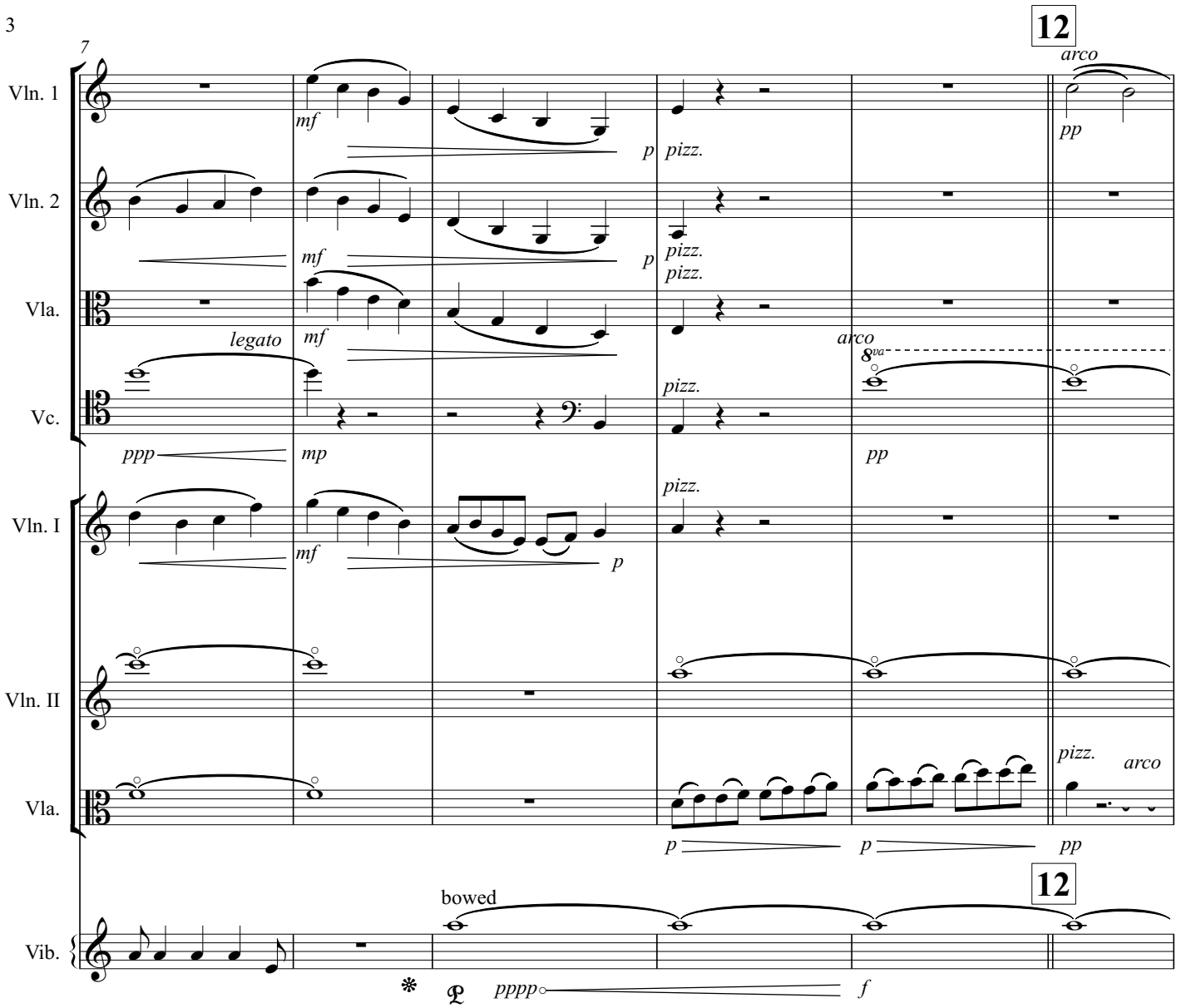
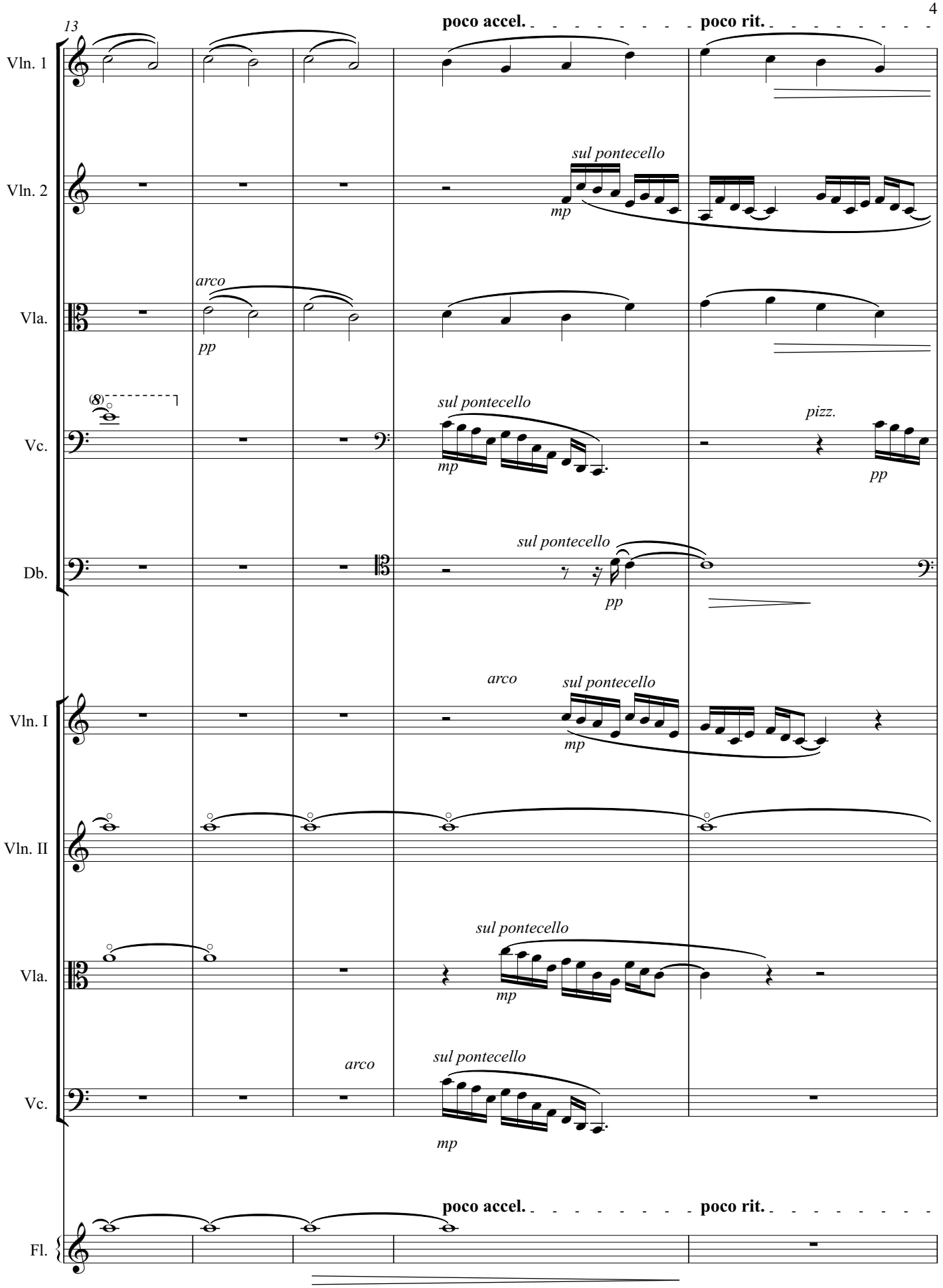
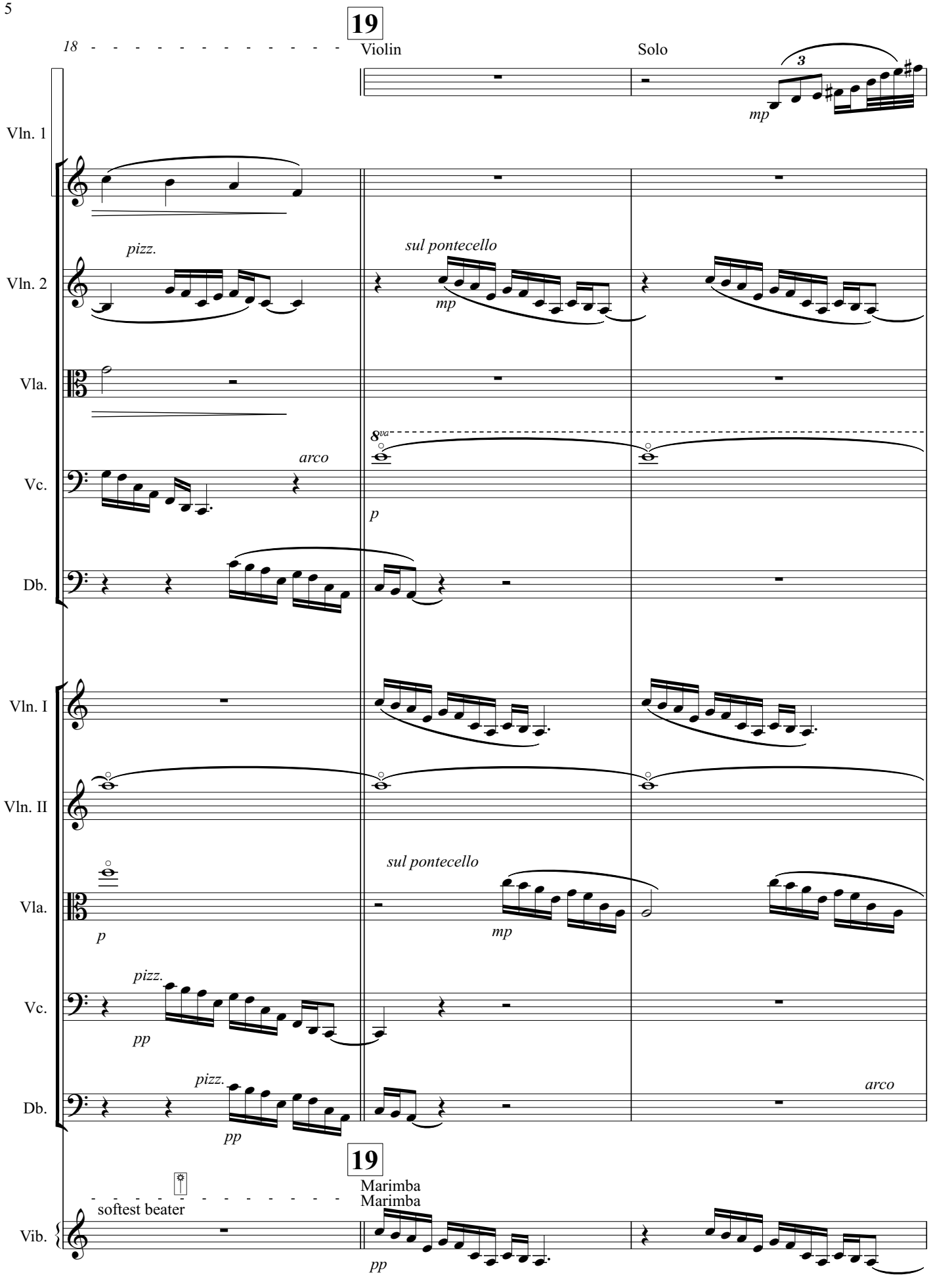
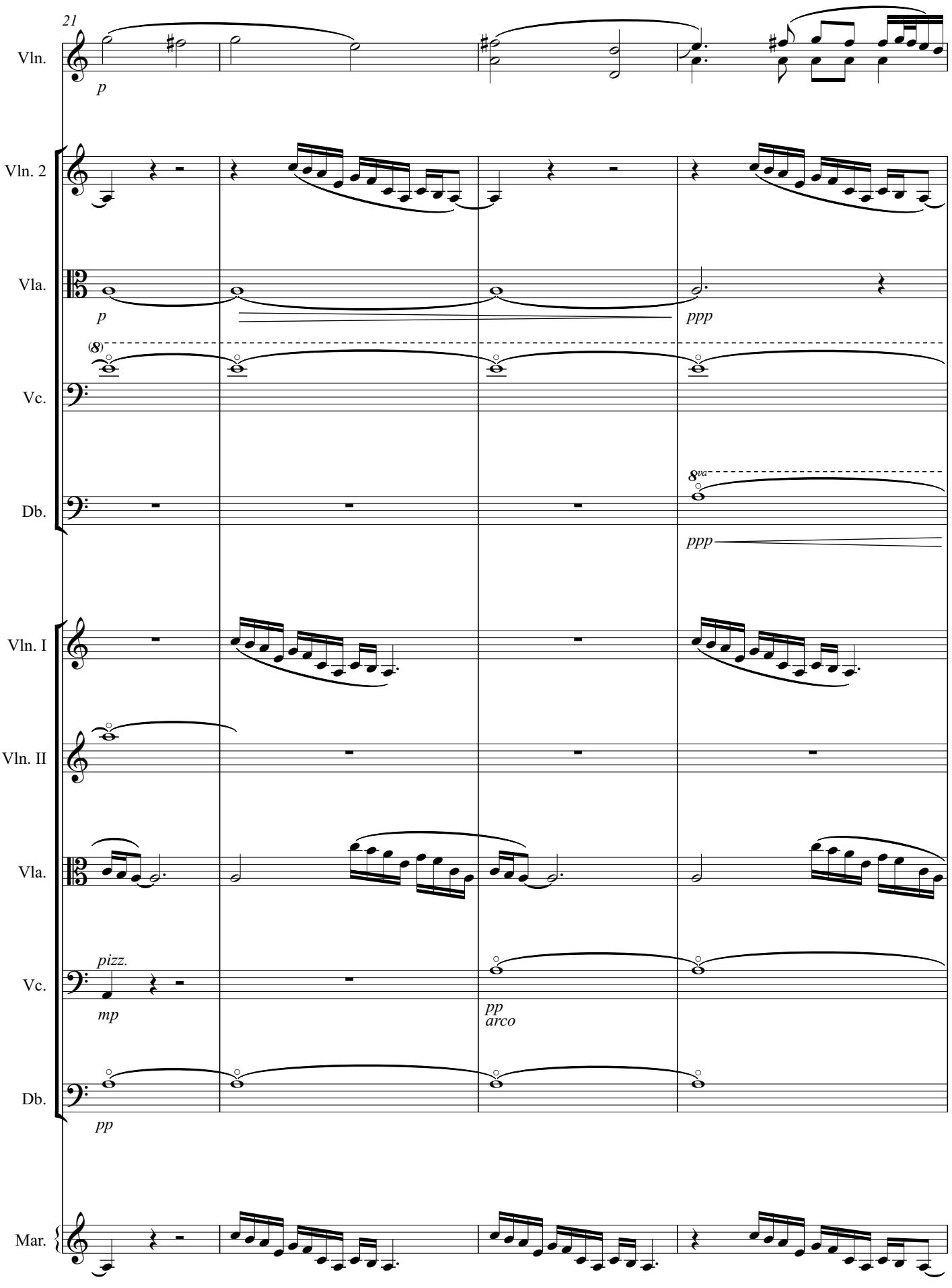
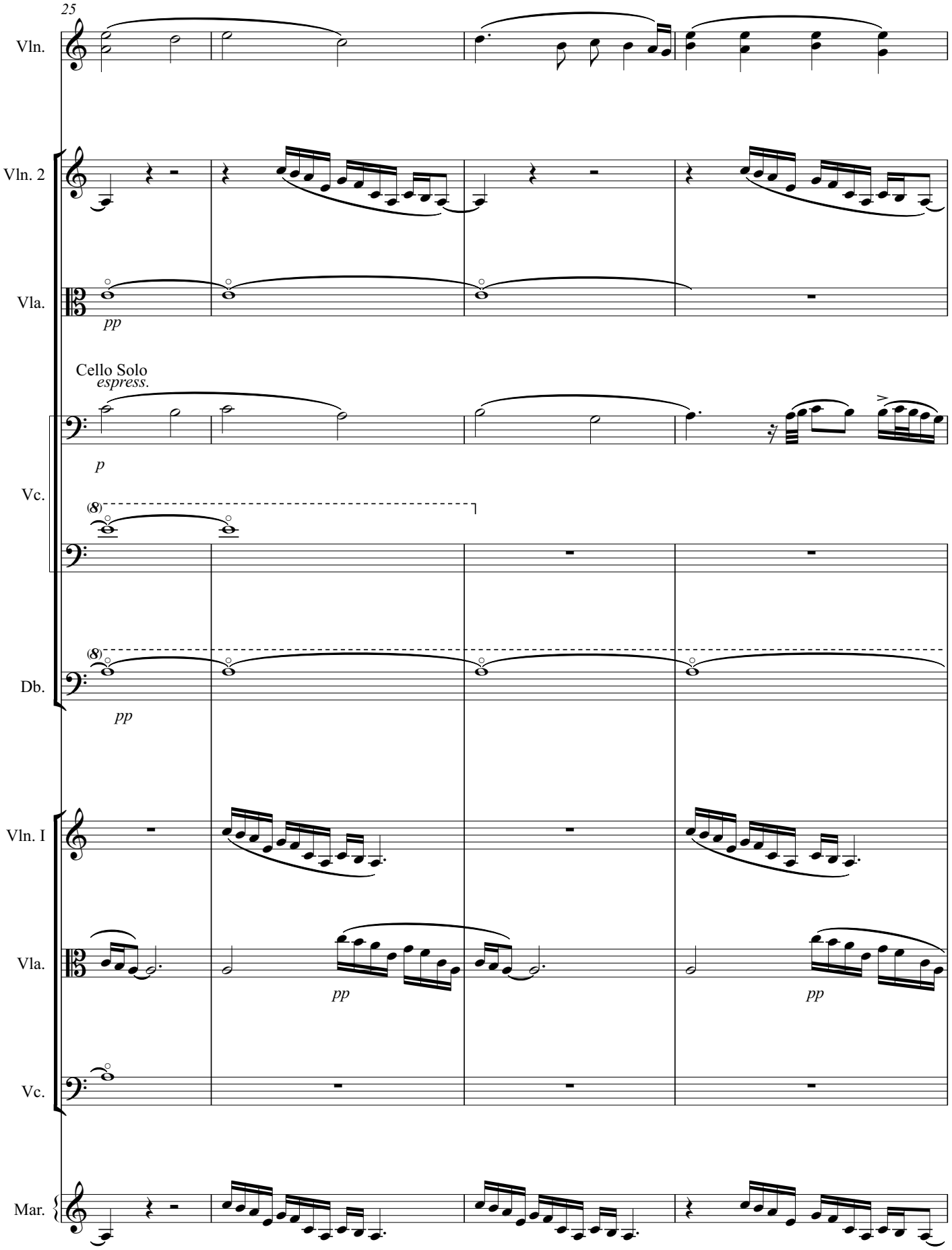


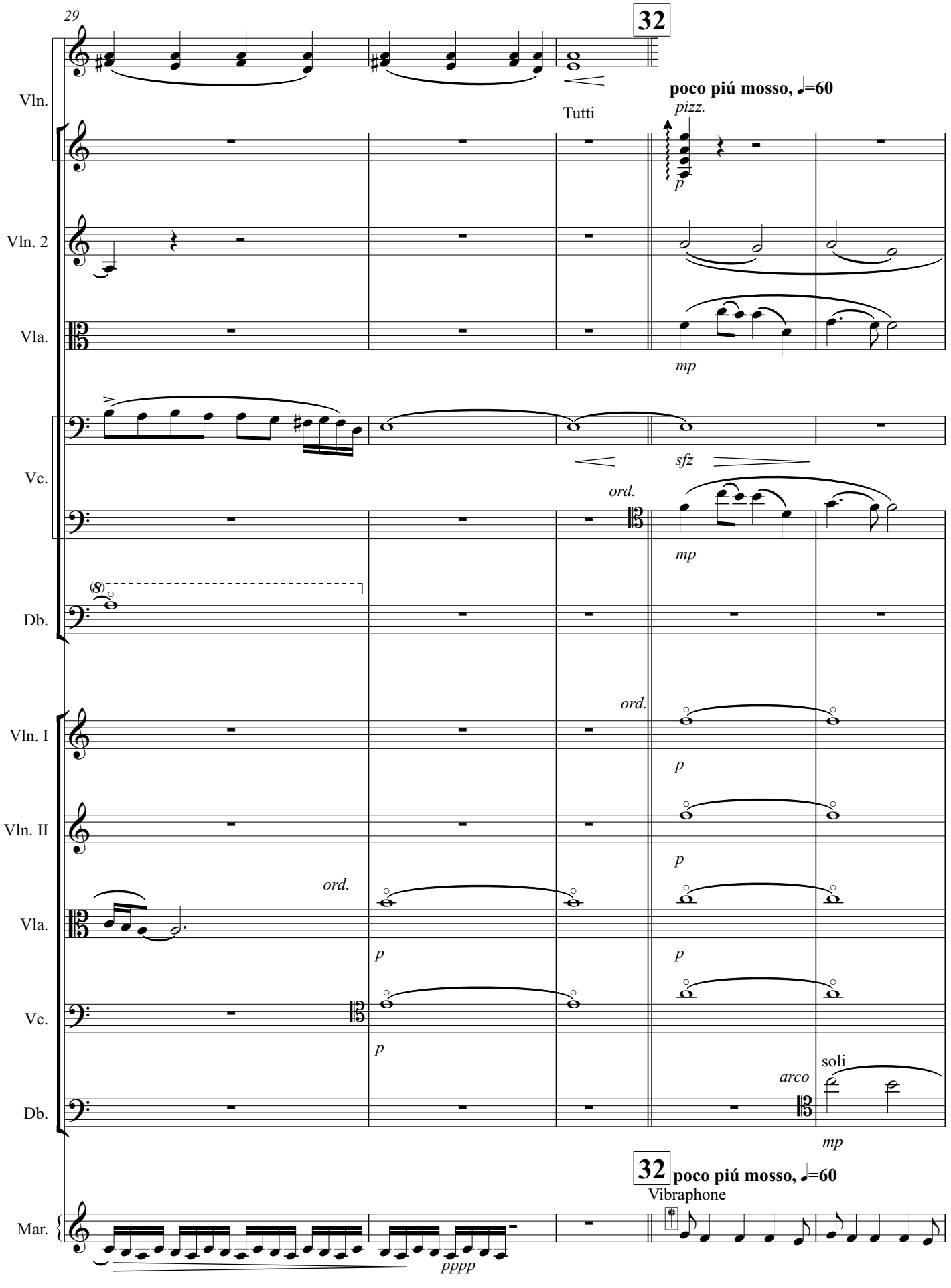

7
12
Vln. 1
Vln. 2
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vib.
mf
p
pizz.
arco
pp
legato
ppp
mp
8va
bowed
pppp
f

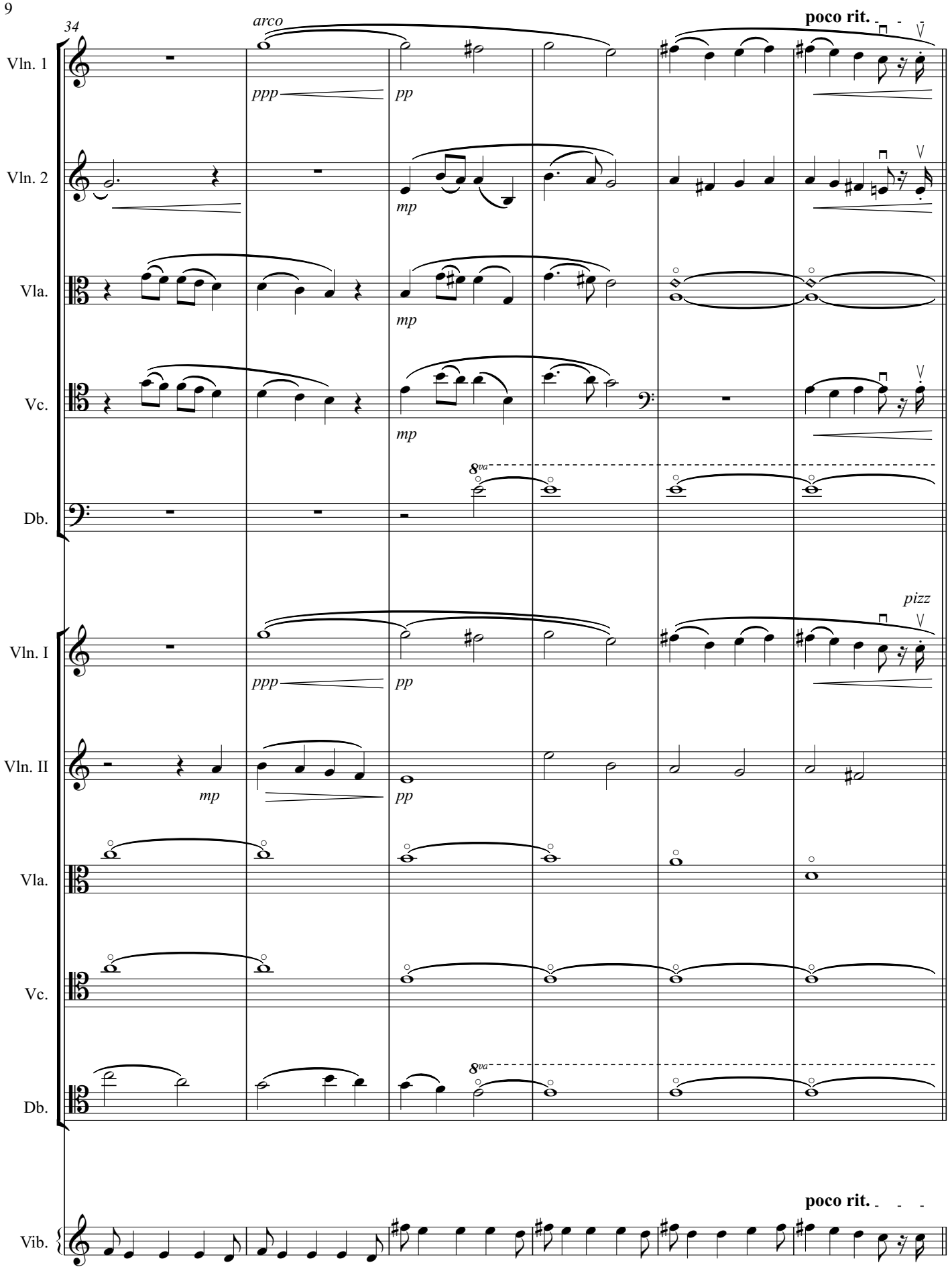

13
poco accel.
poco rit.
Vln. 1
Vln. 2
sul pontecello
mp
Vla.
arco
pp
Vc.
(8)
sul pontecello
mp
pizz.
pp
Db.
sul pontecello
pp
Vln. I
arco
sul pontecello
mp
Vln. II
Vla.
sul pontecello
mp
Vc.
arco
sul pontecello
mp
Fl.
poco accel.
poco rit.


19
18
Violin
Solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
Vib.
pizz.
sul pontecello
arco
mp
p
pp
8va
3
19
Marimba
Marimba
softest beater


21
Vln.
p
Vln. 2
Vla.
p
ppp
(8)
Vc.
8va
Db.
ppp
Vln. I
Vln. II
Vla.
pizz.
Vc.
mp
pp
arco
Db.
pp
Mar.


25
Vln.
Vln. 2
Vla.
pp
Cello Solo
espress.
p
Vc.
(8)
(8)
Db.
pp
Vln. I
Vla.
pp
pp
Vc.
Mar.


29
32
Vln.
Tutti
poco piú mosso, ♩=60
pizz.
p
Vln. 2
Vla.
mp
Vc.
sfz
ord.
mp
Db.
(8)
Vln. I
ord.
p
Vln. II
p
ord.
Vla.
p
p
Vc.
p
soli
arco
Db.
mp
32
poco piú mosso, ♩=60
Vibraphone
Mar.
pppp


34
arco
poco rit.
Vln. 1
ppp
pp
Vln. 2
mp
Vla.
mp
Vc.
mp
8va
Db.
pizz
Vln. I
ppp
pp
Vln. II
mp
pp
Vla.
Vc.
8va
Db.
poco rit.
Vib.

a tempo

40

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Vln. I

Vln. II

Vla.

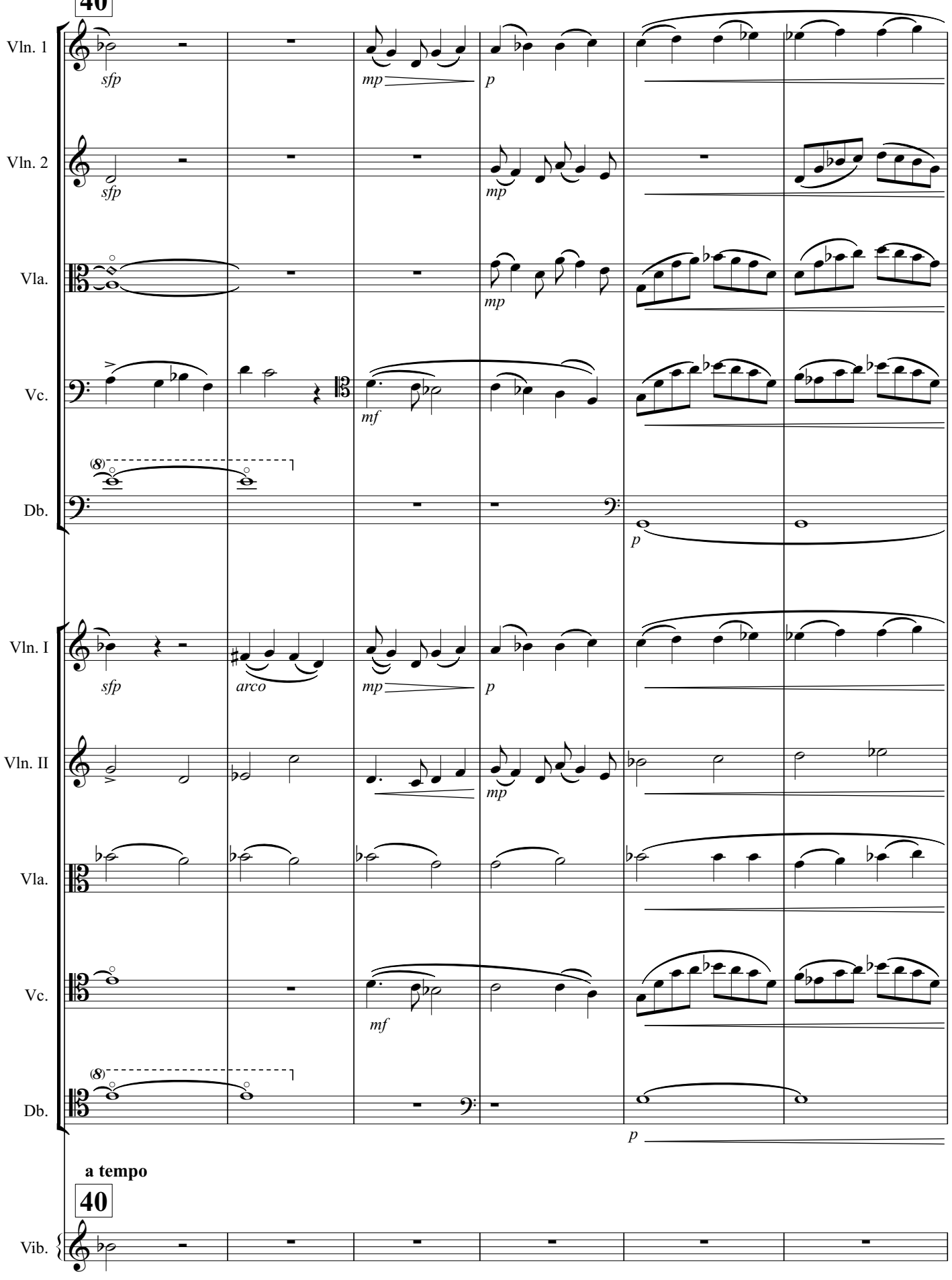
Vc.

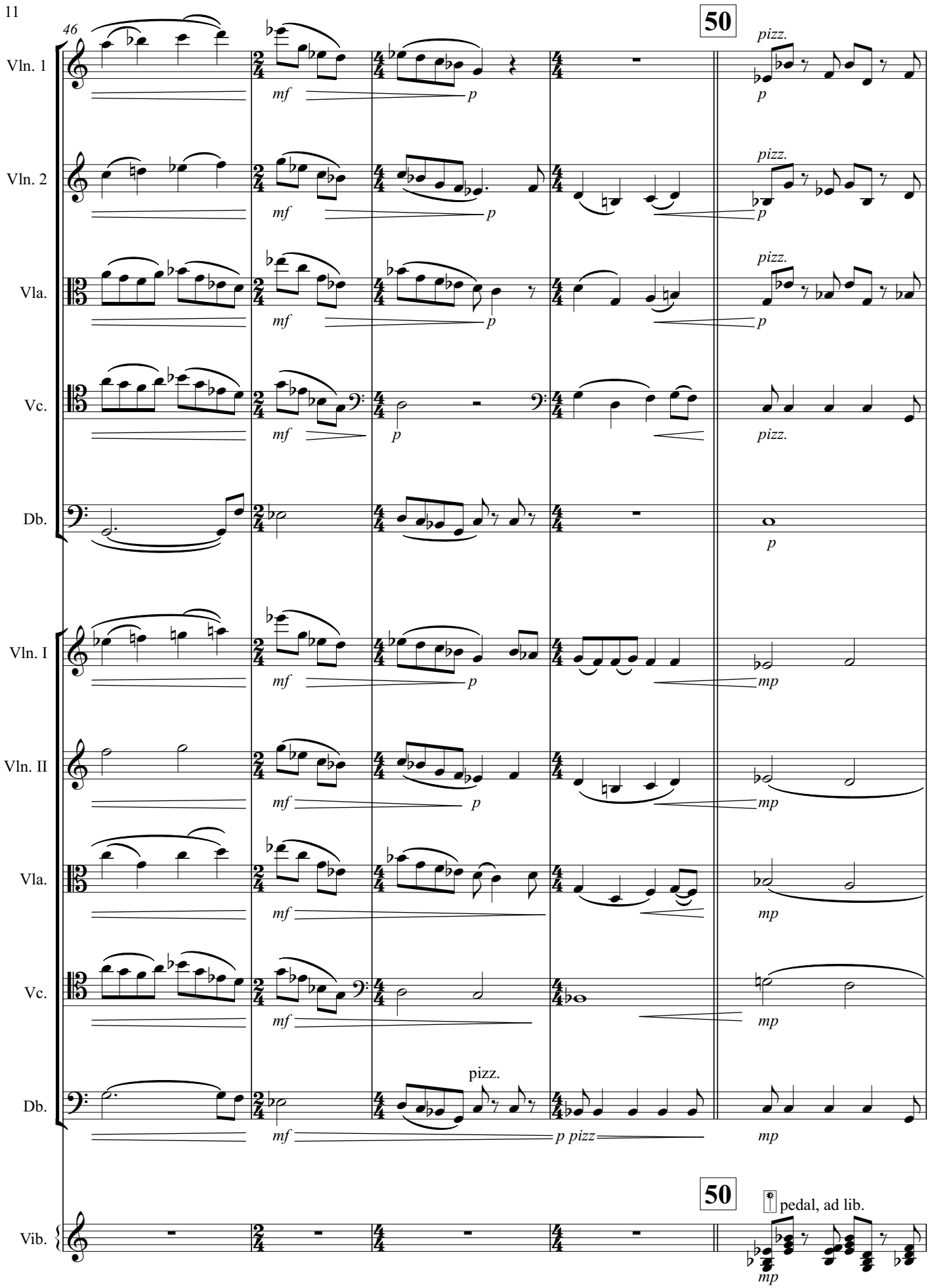
Db.

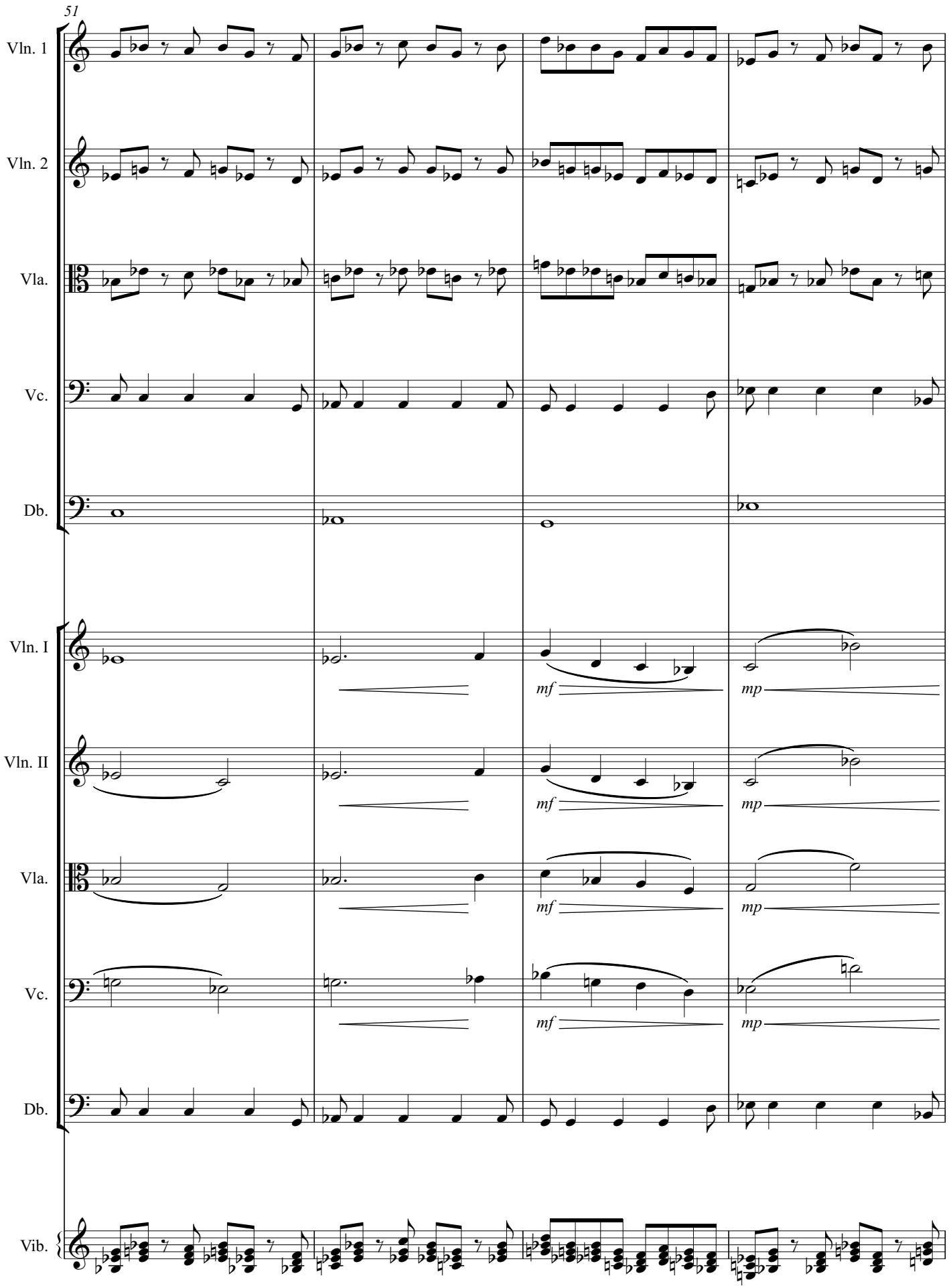
a tempo

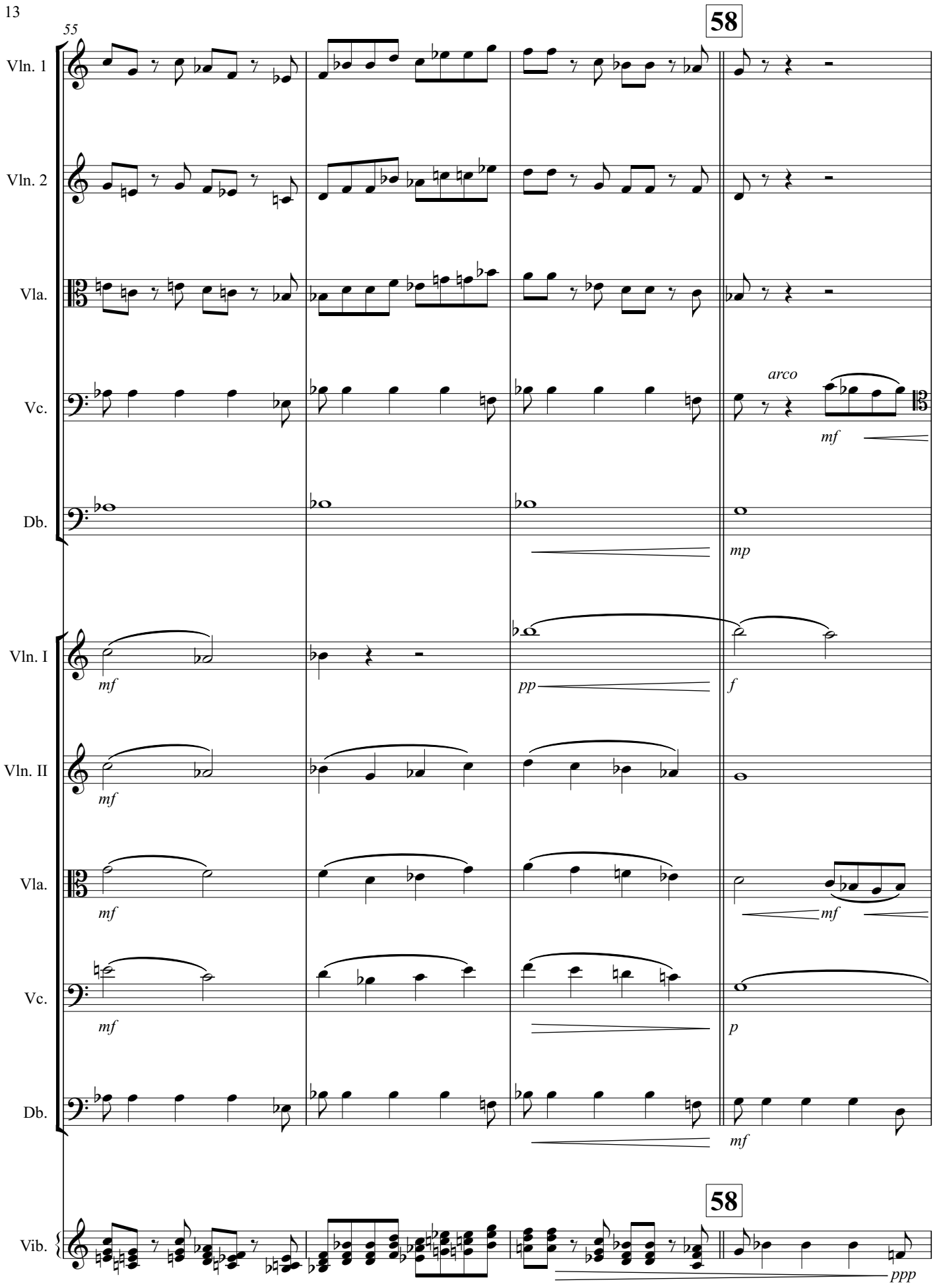
40

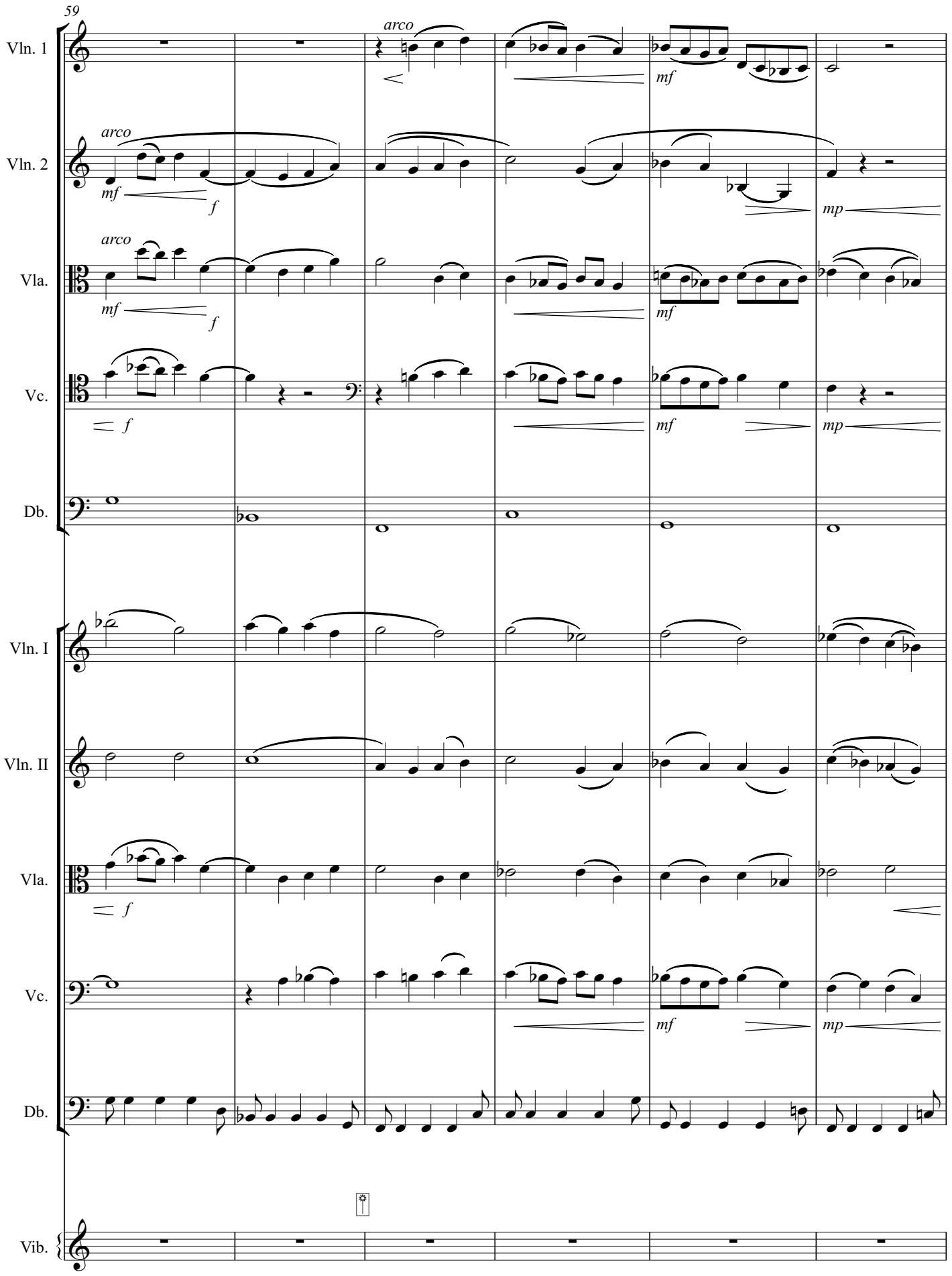
Vib.

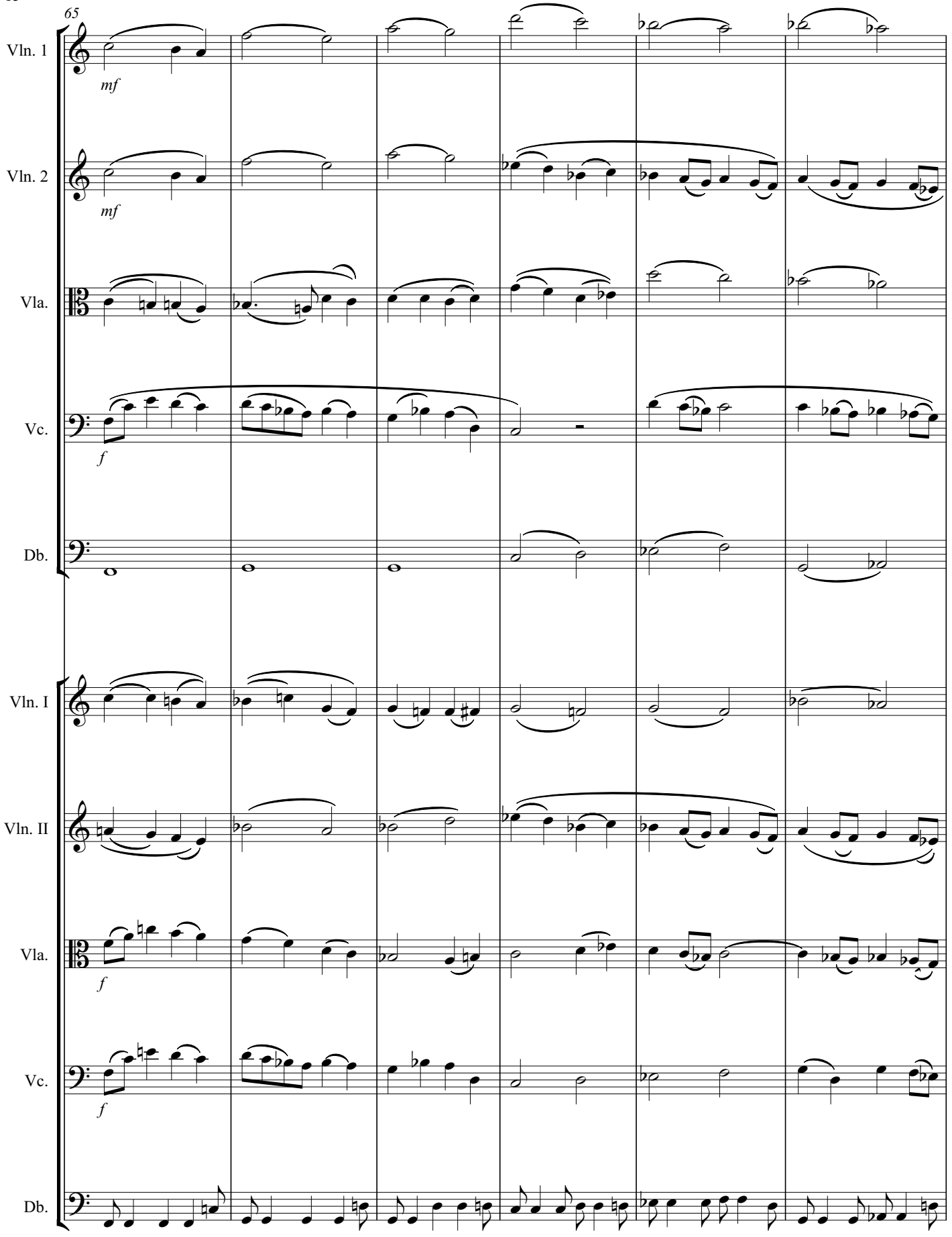


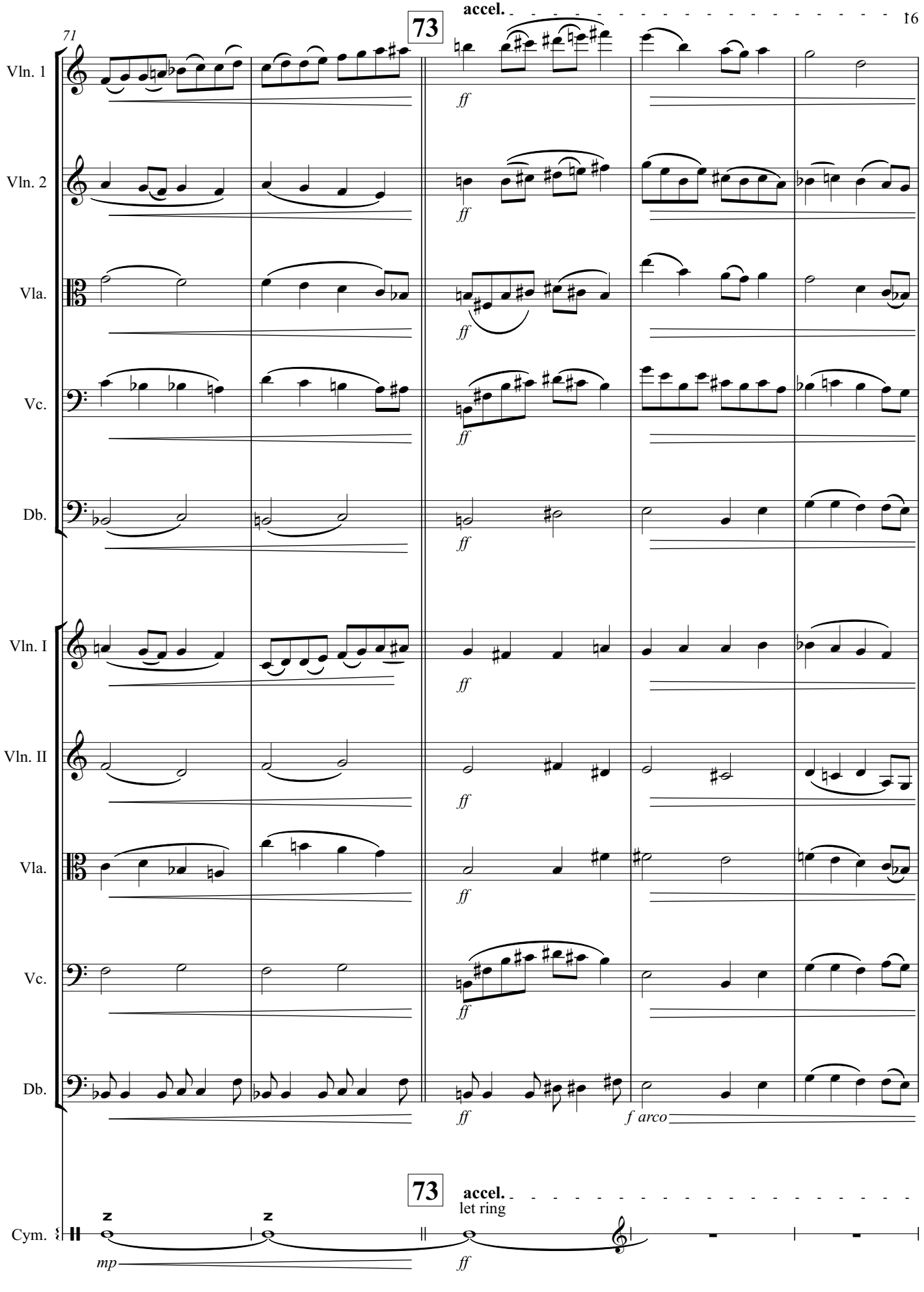

46
50
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
Vib.
mf
p
pizz.
mp
p pizz
pedal, ad lib.

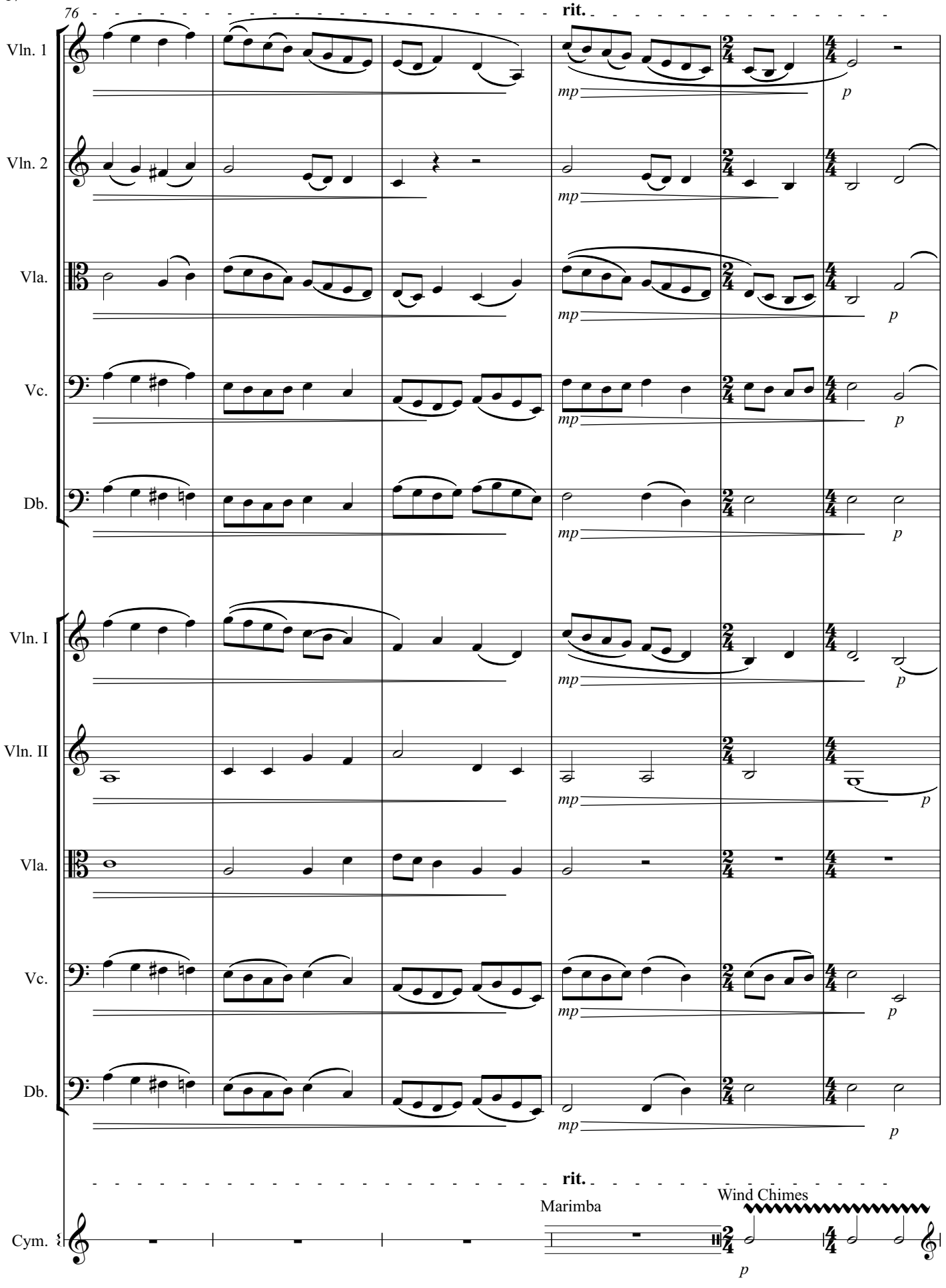

51
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
Vib.
mf
mp
mf
mp
mf
mp
mf
mp

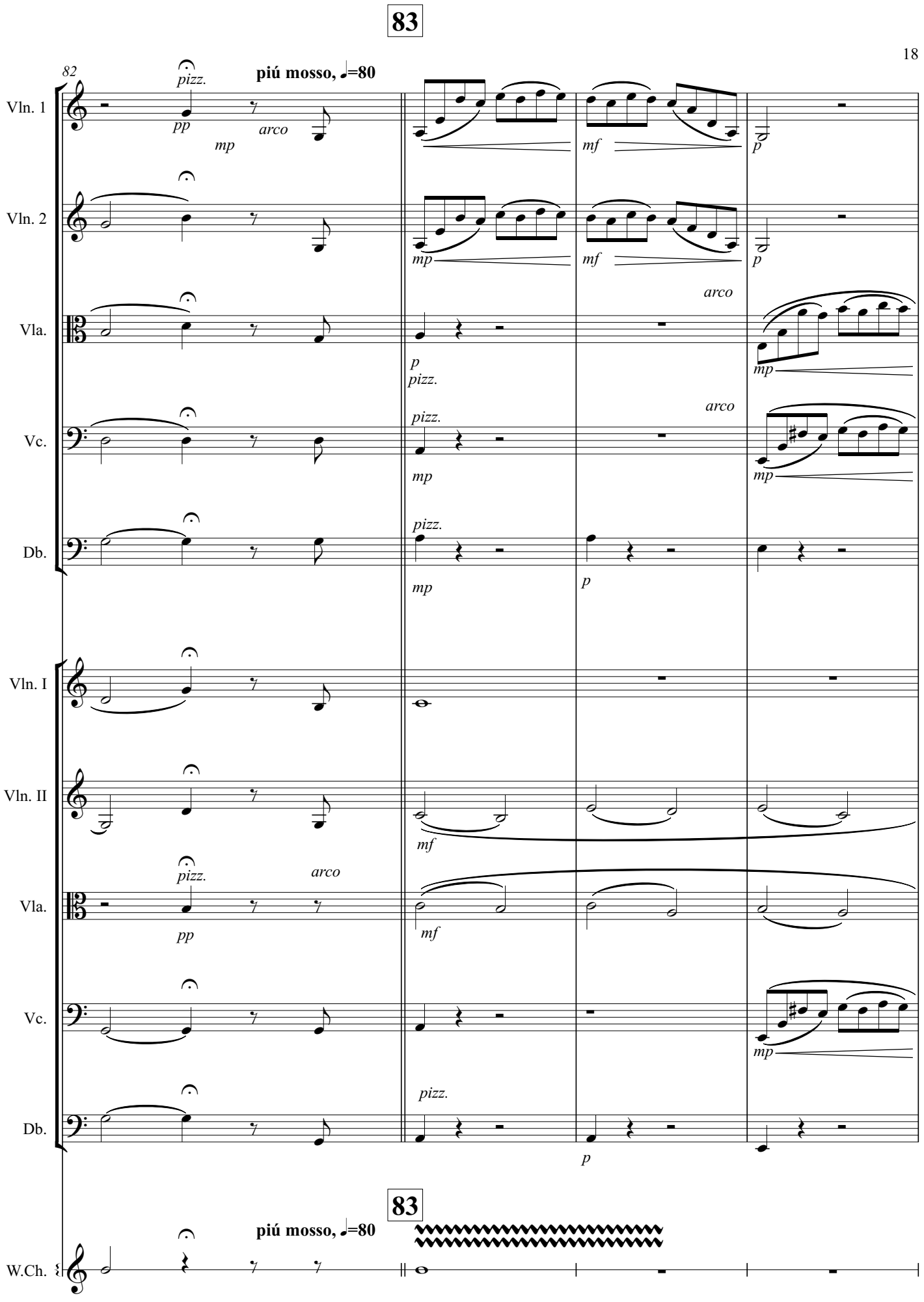

55
58
Vln. 1
Vln. 2
Vla.
Vc.
Db.
arco
mf
mp
Vln. I
Vln. II
pp
f
p
ppp
Vib.

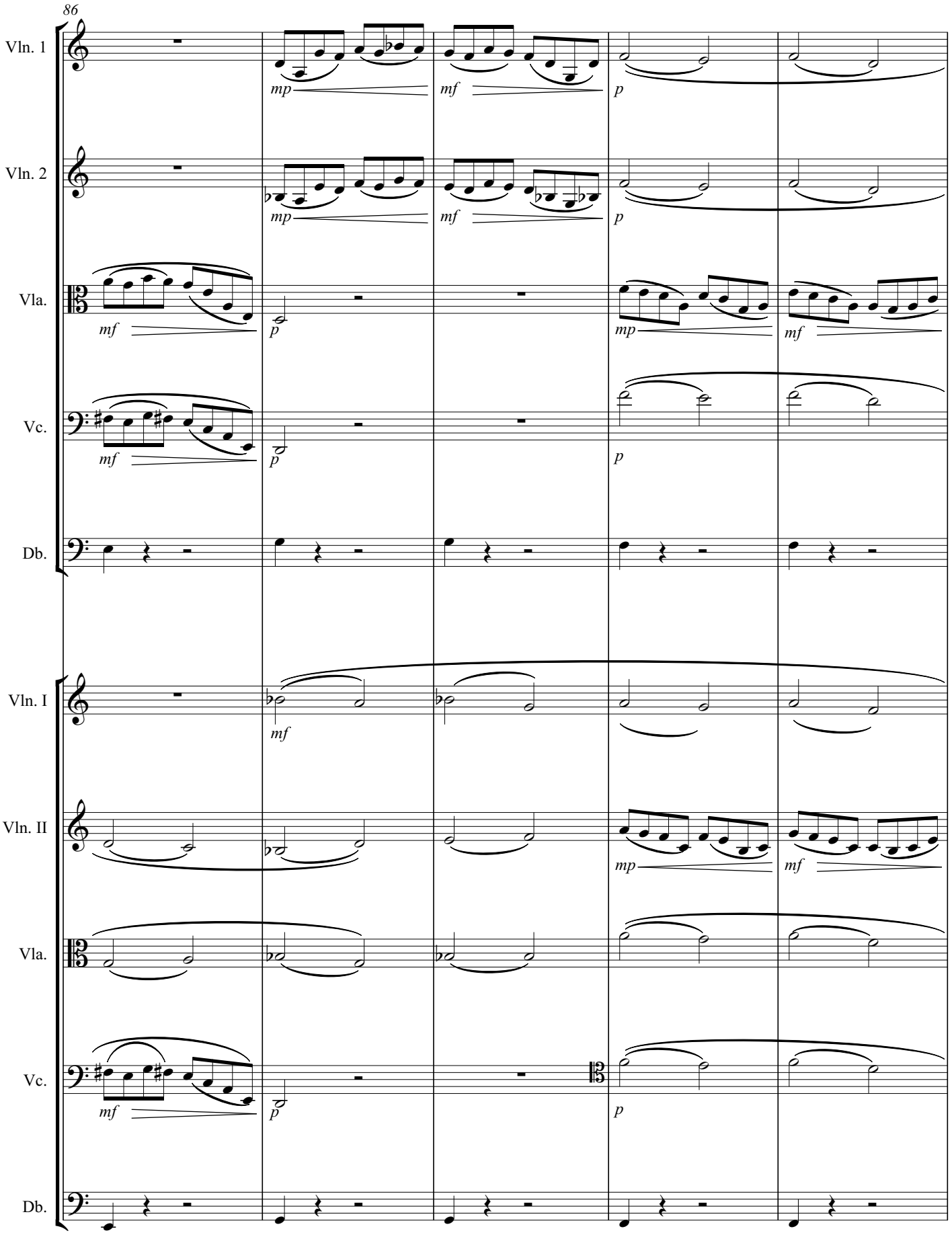

59
Vln. 1
arco
mf
Vln. 2
arco
mf
f
mp
Vla.
arco
mf
f
mf
Vc.
f
mf
mp
Db.
Vln. I
Vln. II
Vla.
f
Vc.
mf
mp
Db.
Vib.

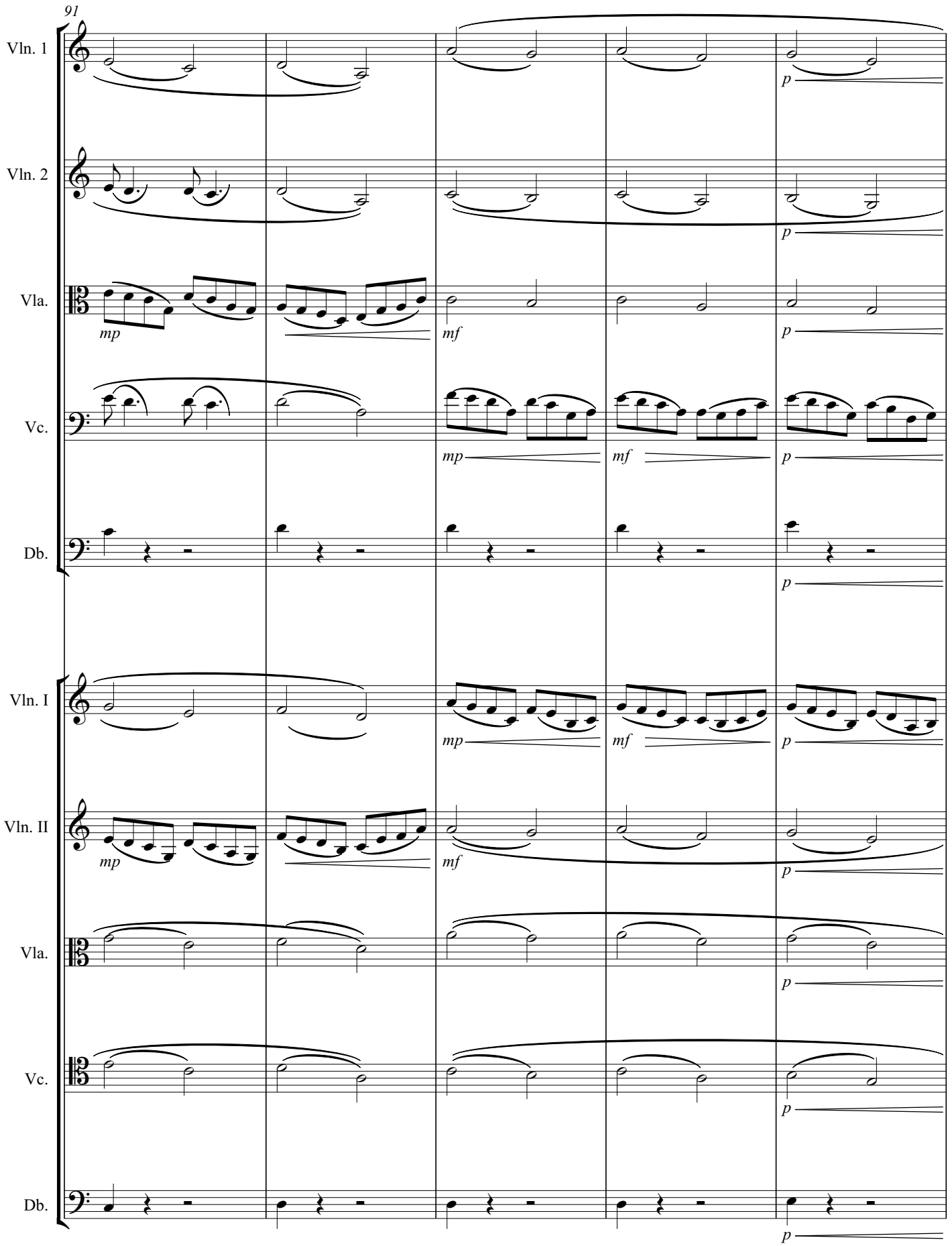

65
Vln. 1
mf
Vln. 2
mf
Vla.
Vc.
f
Db.
Vln. I
Vln. II
Vla.
f
Vc.
f
Db.


71
73
accel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f arco
73
accel.
let ring
Cym.
mp
ff


76
rit.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
p
rit.
Cym.
Marimba
Wind Chimes


83
82
piú mosso, ♩=80
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
W.Ch.
pizz.
arco
pp
mp
mf
p
83
piú mosso, ♩=80


86
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mp
p


91
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
p

96

97

Vln. 1

Vln. 2

Vla.

Vc.

Db.

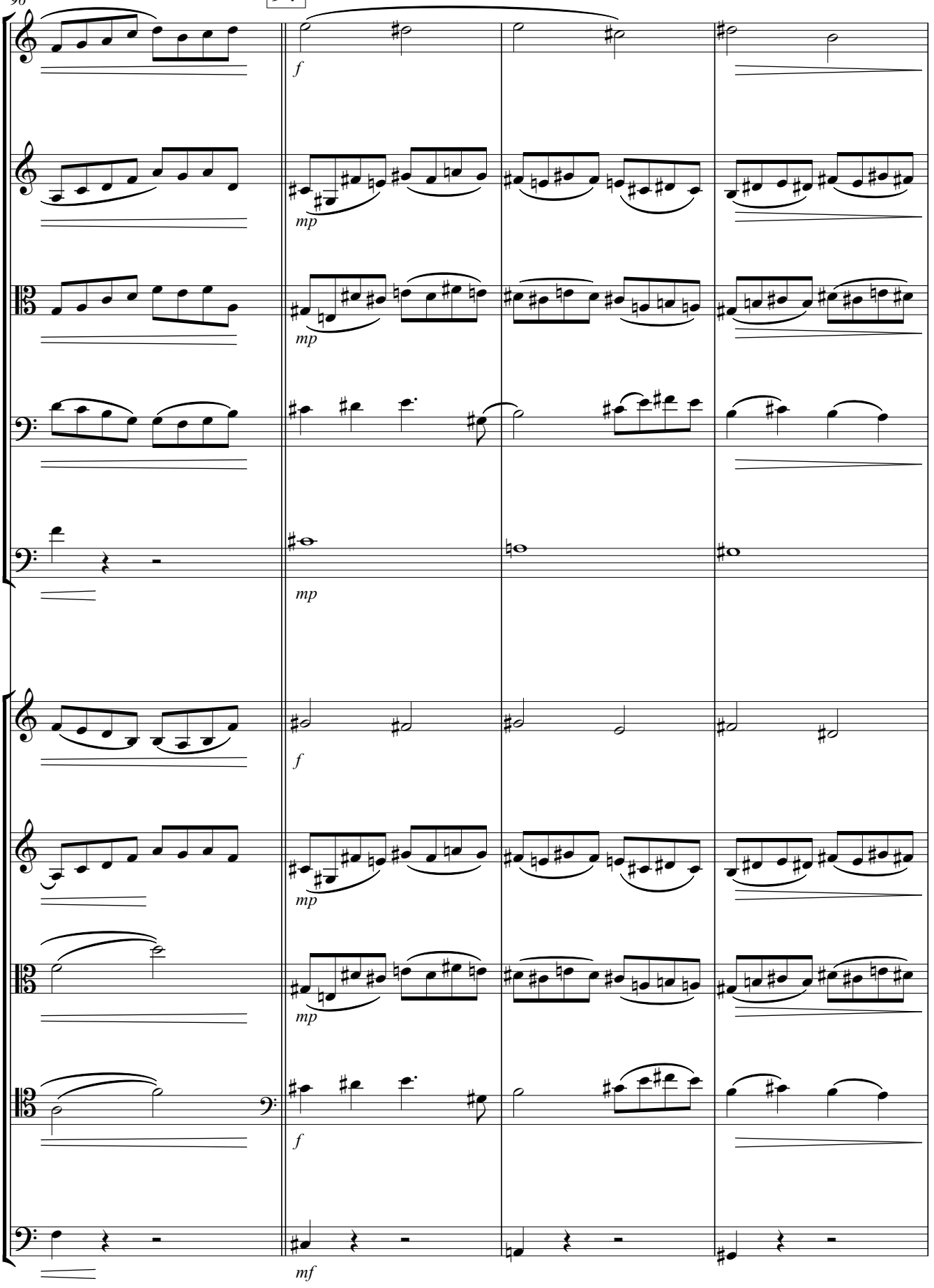
Vln. I

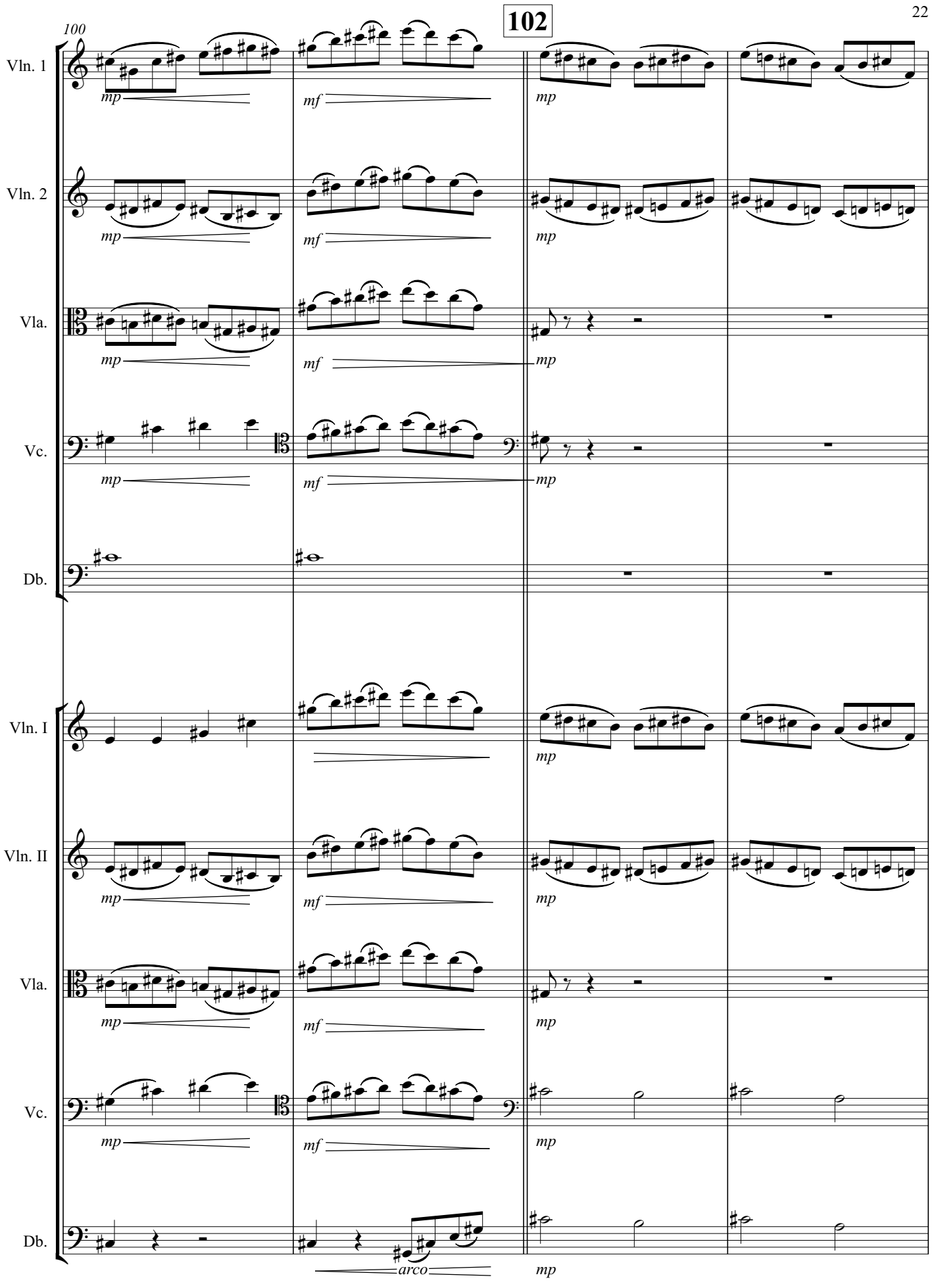
Vln. II

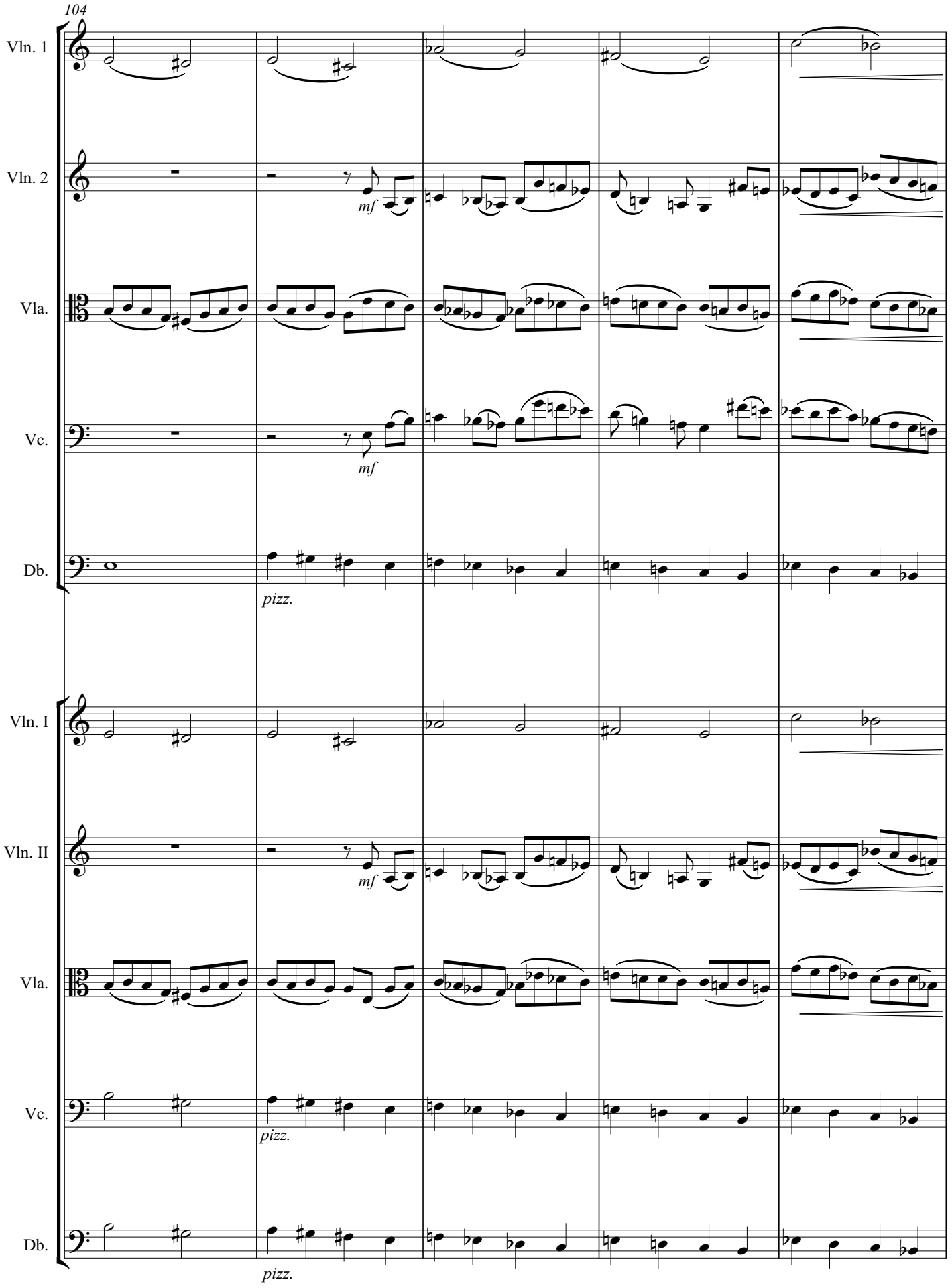
Vla.

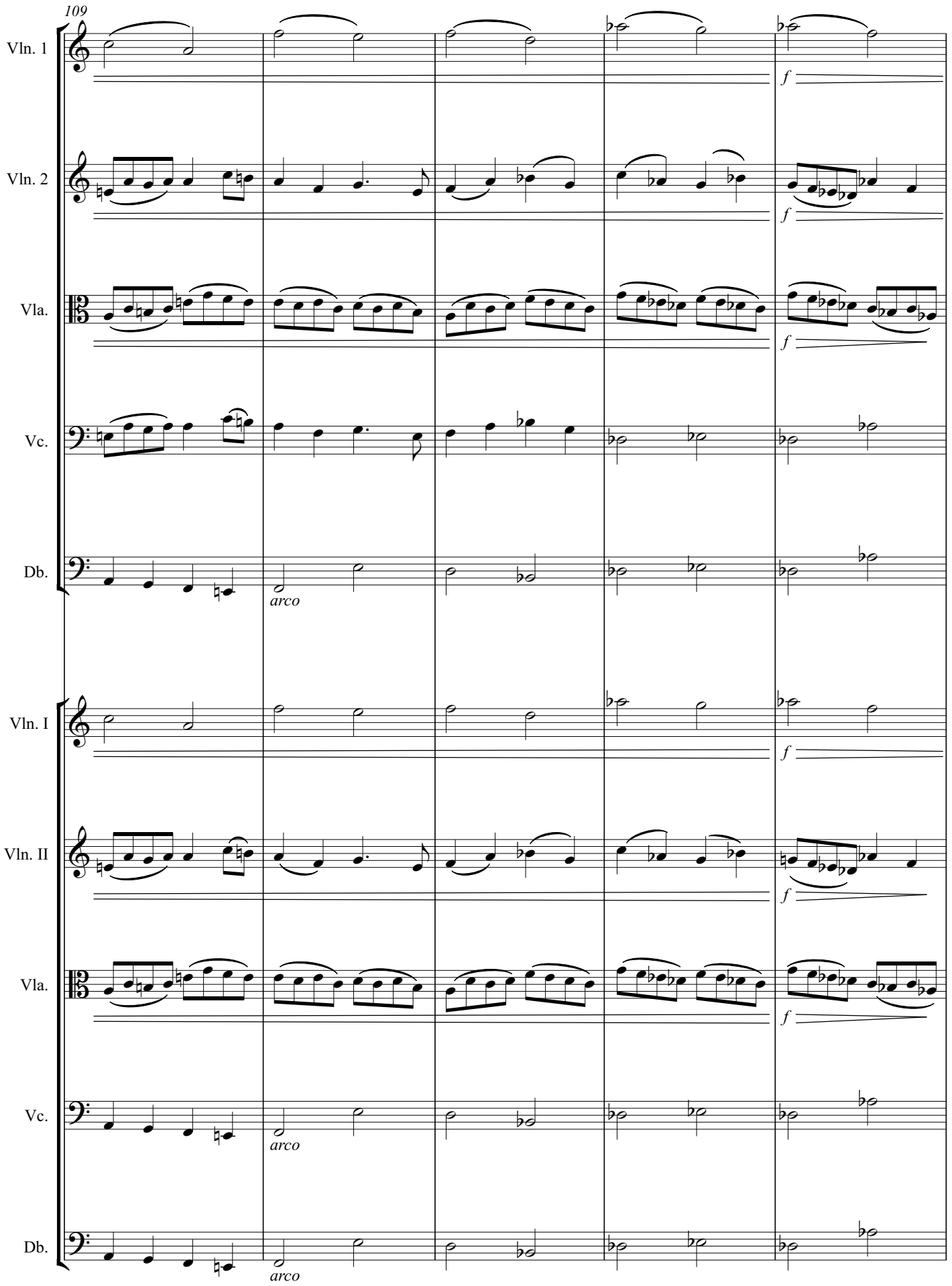
Vc.

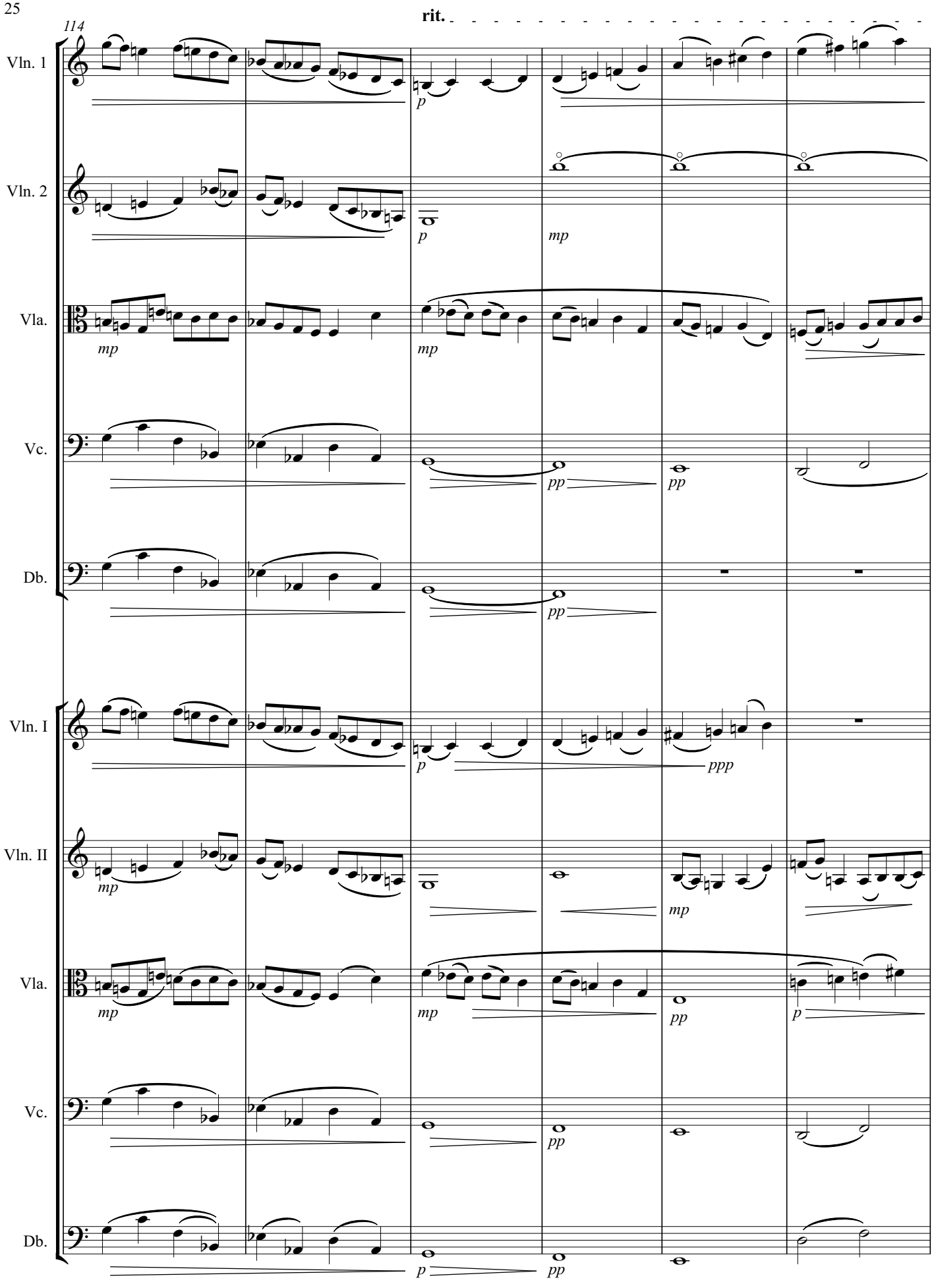
Db.

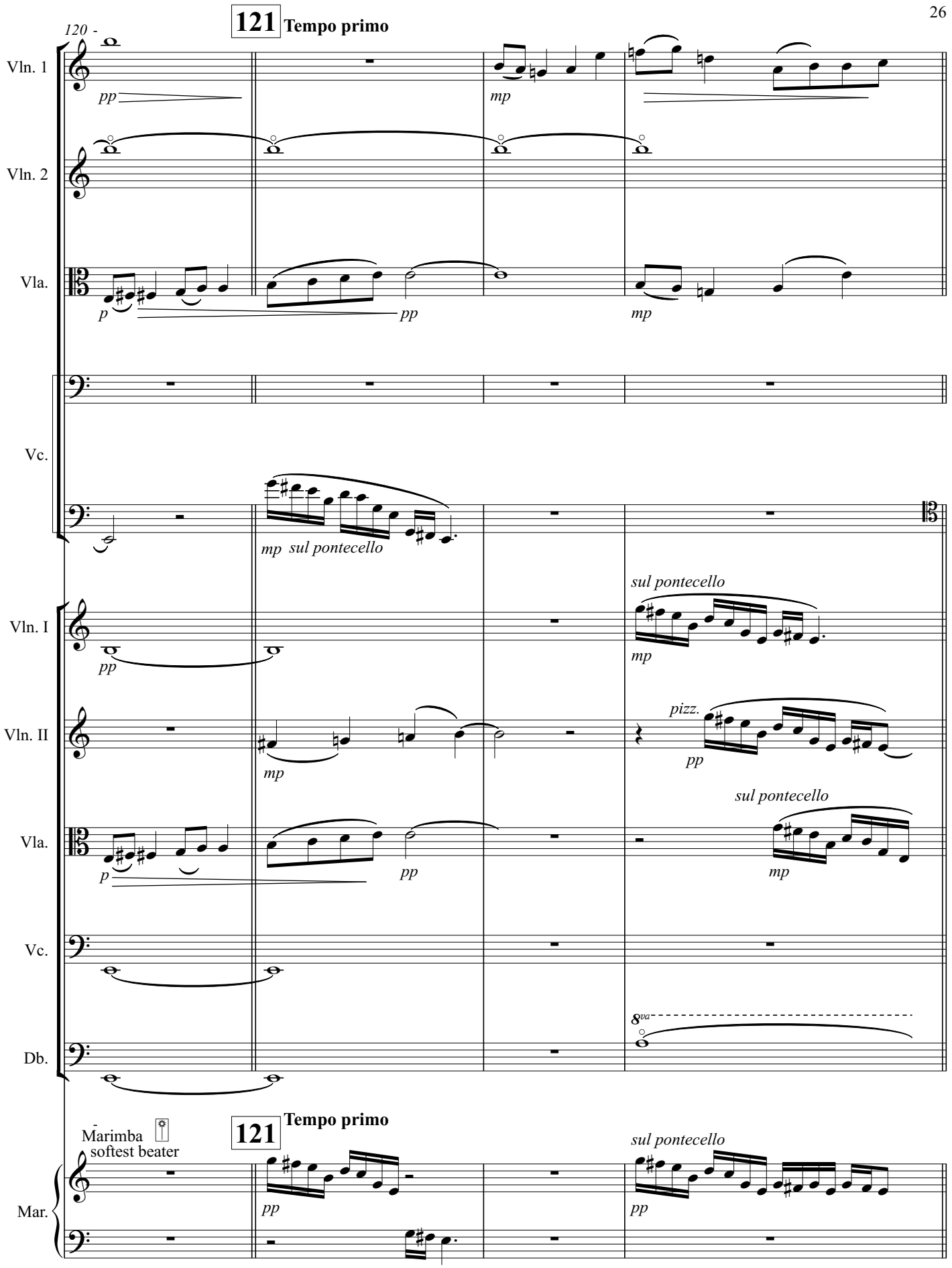


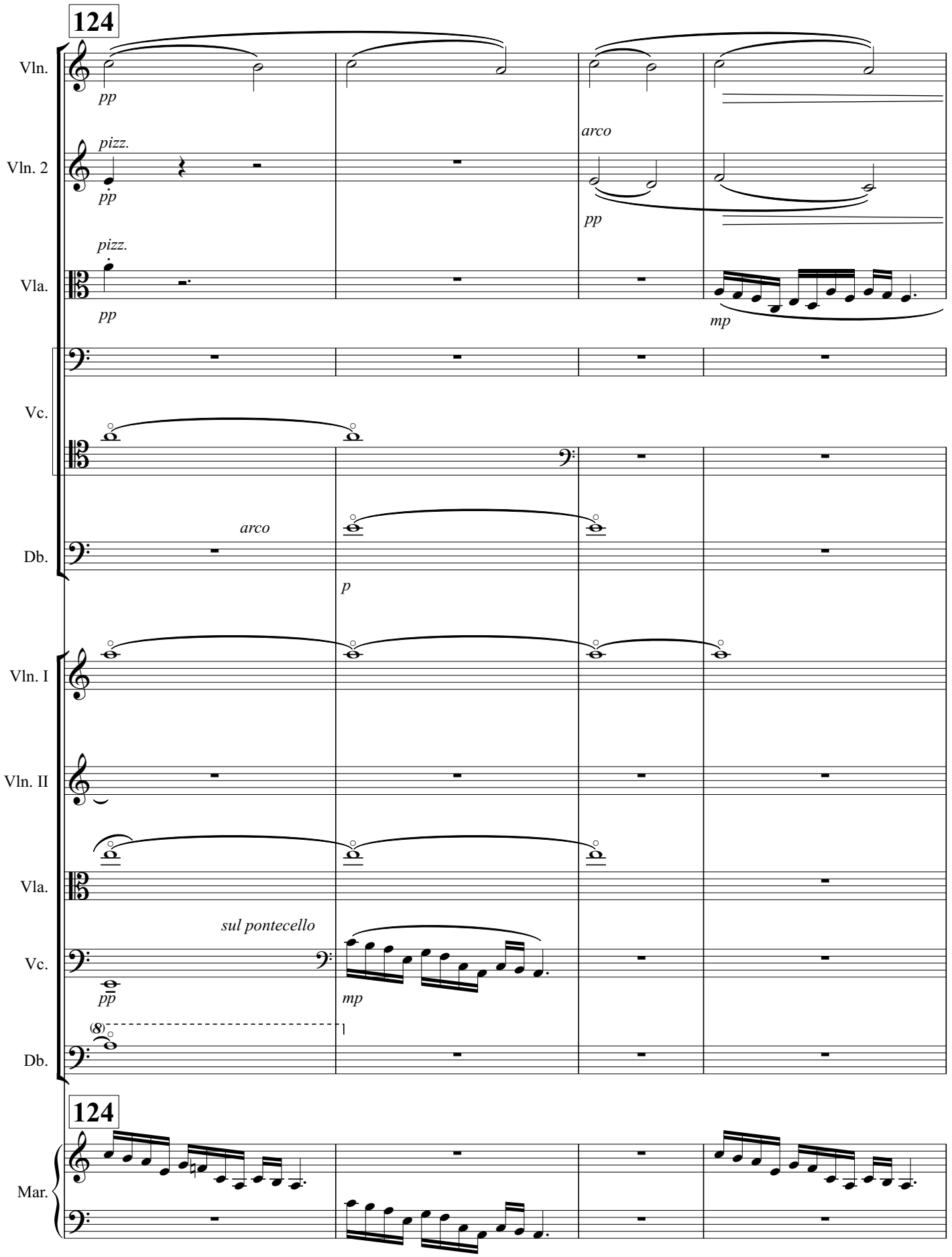

100
102
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
arco

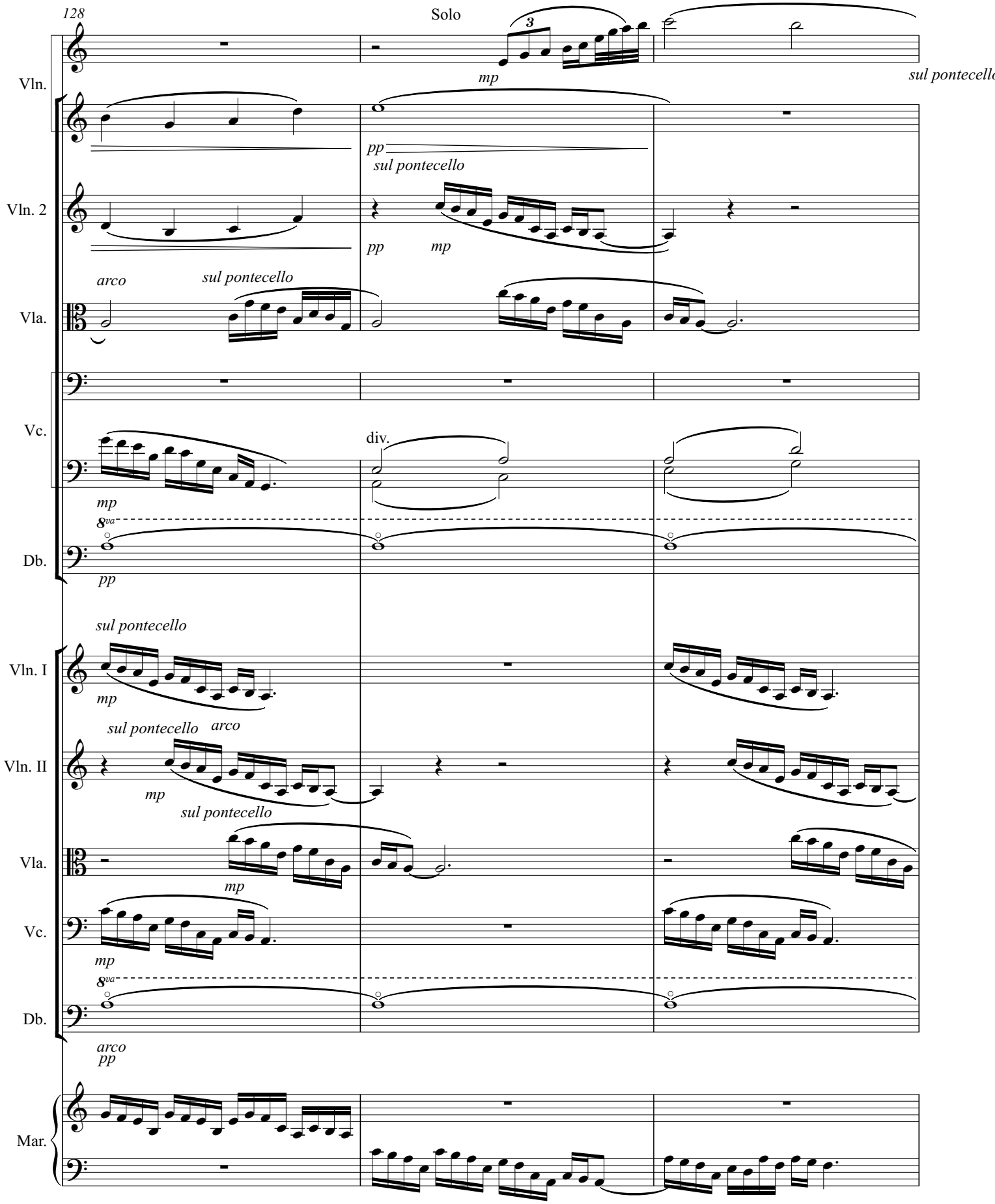

104
Vln. 1
Vln. 2
mf
Vla.
Vc.
mf
Db.
pizz.
Vln. I
Vln. II
mf
Vla.
Vc.
pizz.
Db.
pizz.

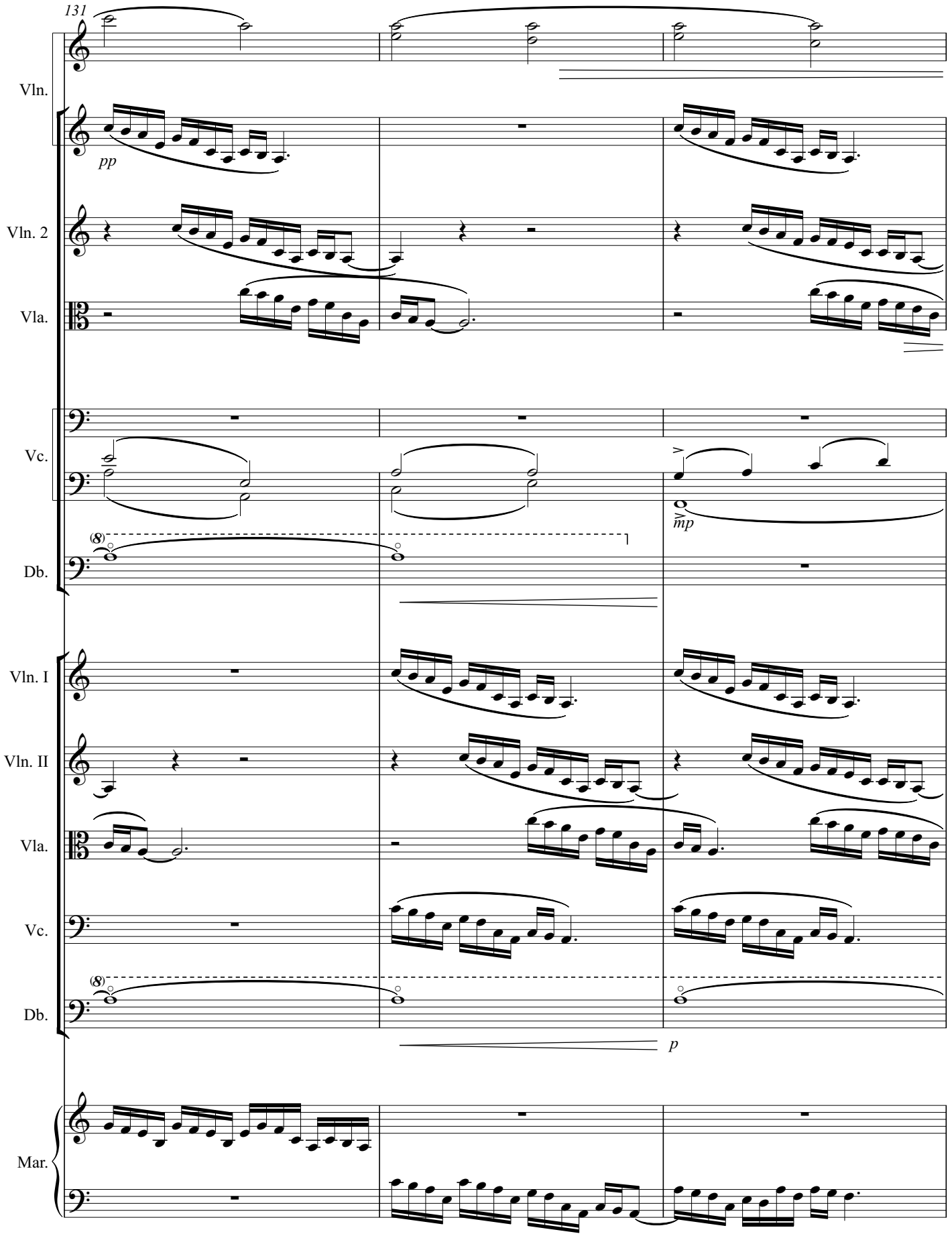

109
Vln. 1
Vln. 2
Vla.
Vc.
Db.
f
arco
Vln. I
Vln. II
Vla.
Vc.
Db.
f
arco

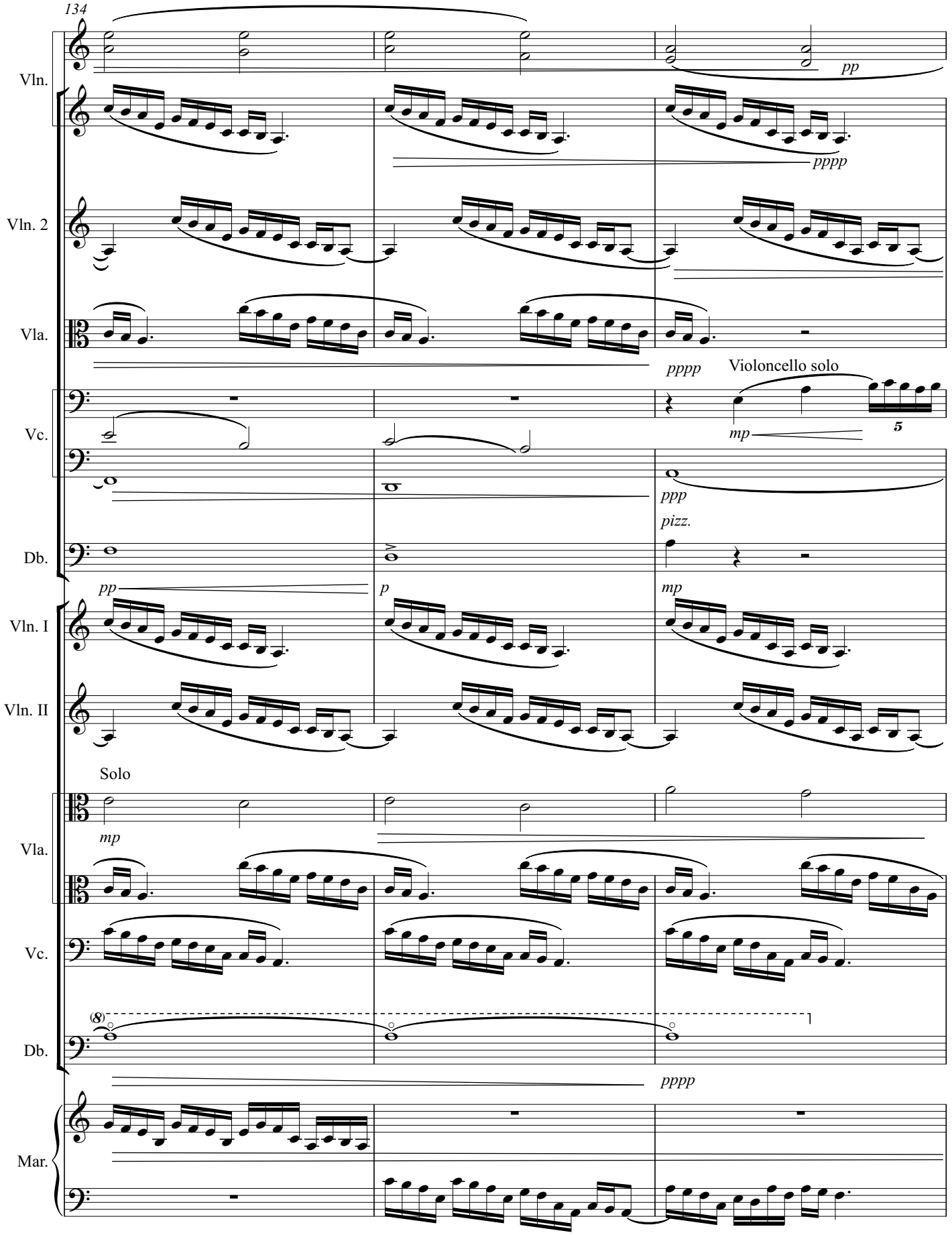

114
rit.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mp
pp
ppp

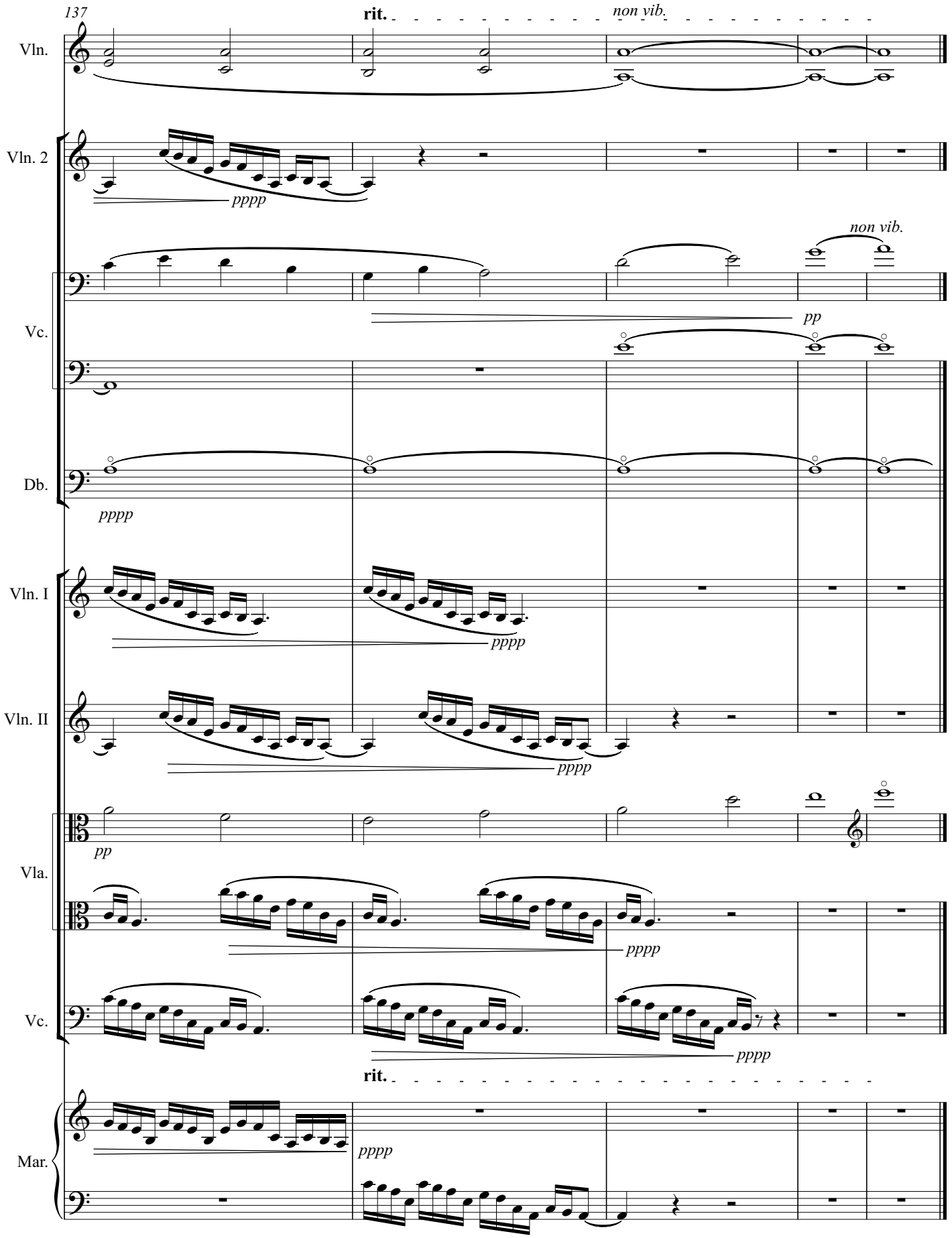

120 -
121 Tempo primo
Vln. 1
Vln. 2
Vla.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Db.
Mar.
Marimba
softest beater
121 Tempo primo
pp
mp
p
mp sul pontecello
sul pontecello
pizz.
8va


124
Vln.
pp
pizz.
Vln. 2
pp
arco
pp
pizz.
Vla.
pp
mp
Vc.
Db.
arco
p
Vln. I
Vln. II
Vla.
sul pontecello
Vc.
pp
mp
(8)
Db.
124
Mar.


128
Solo
Vln.
mp
sul pontecello
pp
sul pontecello
Vln. 2
pp
mp
arco
sul pontecello
Vla.
Vc.
div.
mp
8va
Db.
pp
sul pontecello
Vln. I
mp
sul pontecello
arco
Vln. II
mp
sul pontecello
Vla.
mp
Vc.
mp
8va
Db.
arco
pp
Mar.


131
Vln.
pp
Vln. 2
Vla.
Vc.
mp
(8)
Db.
Vln. I
Vln. II
Vla.
Vc.
(8)
Db.
p
Mar.


134
Vln.
pp
pppp
Vln. 2
Vla.
pppp
Violoncello solo
Vc.
mp
5
ppp
pizz.
Db.
pp
p
mp
Vln. I
Vln. II
Solo
Vla.
mp
Vc.
(8)
Db.
pppp
Mar.


137
rit.
non vib.
Vln.
Vln. 2
pppp
non vib.
Vc.
pp
Db.
pppp
Vln. I
pppp
Vln. II
pppp
pp
Vla.
pppp
Vc.
pppp
rit.
Mar.
pppp