

# Collective Sentiments

(1988)

John Kennedy

*For any pitched instruments*

# Collective Sentiments

For multiples of 3 players, any sustaining pitched instruments (for percussion, this might include vibraphone, glockenspiel, tuned gongs, etc). Generally, an equal number of players should be assigned to parts A, B, and C, although different groupings of ensembles have found other solutions with the material.

All musicians proceed independently at all times, except for sharing the waiting period at section II, and should make no effort to play in unison or with the same tempo or pulse of another player. Each musician should always have one's own sense of time and "downbeat".

The piece is in three sections: I (gathering), II (uniting), III (forming).

In I, all tones are to be held for a long natural decay of 4-8", followed by a brief silence of about 2". Winds use slow exhalation, strings use a single comfortable bow, piano and keyboard percussion use pedal or let ring. The beginning is not simultaneous and each musician enters when ready. The decays and rests between tones should not be rushed, nor should they be manipulated to reach section II together.

At II, all musicians should repeat as necessary *with expansive rests*, until all musicians have arrived. A leader determines that the section has been played about three times in ensemble, and then cues section III by proceeding to his/her first phrase. The "unison" of section II is of pitch only; each musician still proceeds with one's own internal pulse and "downbeat".

In III, phrase repetitions include optional repeats at each measure, indicated with (parentheses). A phrase may be played straight through, with no internal repeats, or it could be played with each measure repeated as many times as desired, or it could be played with the first three measures played as one, return to the second measure and repeat it four times, return to the first measure and repeat once, etc. The repeat signs may thus be interpreted as liberally as possible. The number of times a line is played is indicated at its end; this indicates the number of times a phrase is played or "played with", followed by the designated rest. The phrase lines should be played in order (1-3 or 1-4), and once played should not be returned to.

Octave transposition is sometimes necessary depending upon the instruments used, and is in any case welcome throughout the range of each instrument. This may occur at any time, note by note, in sections I and II. In section III, it may occur only at the beginning of phrase repetitions.

Composite volume throughout is comfortably soft, but not so as to inhibit comfort or grace, and individual volumes are to be adjusted for composite balance. The last section may increase in "intensity" but should never be loud.

- John Kennedy  
12/88, NYC

# Collective Sentiments

PART A  
Treble

John Kennedy  
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**I**

4-8" 2" *simile*

*pp*

**II**

*pp*

REPEAT UNTIL ALL HAVE ARRIVED,  
THEN PLAY ABOUT THREE MORE TIMES  
BEFORE PROCEEDING TO III

**III**

♩ = 60-72

*pp sempre*

3-8" PLAY 3X

3-8" PLAY 2X

3-8" PLAY 2X

3-8" PLAY 2X

*Fine*