As Soon As I Can Let Go, I Will Go Alone

for 12-Piece Sinfonietta Ensemble

(2026)

PERUSAL SCORE

MARK KIM-MULGREW

As Soon As I Can Let Go, I Will Go Alone

for 12-Piece Sinfonietta Ensemble
2026

Mark Kim-Mulgrew

Duration: 5 minutes
Score revision in July 2026
Premiered on July 12, 2026 at MATCH, Houston, Texas, USA

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Instrumentation

Flute
Clarinet in B♭
Trumpet in C
Trombone
Percussion 1
- 3 Wood Blocks
- 1 Snare Drum
- 1 Bass Drum
- 1 Marimba

Percussion 2
- 3 Wood Blocks (shared with Percussion 1)
- 1 Snare Drum (shared with Percussion 1)
- 1 Tam-tam
- 1 Vibraphone

Piano
Violin 1/2
Viola
Violoncello
Double Bass

Program Notes

"As Soon As I Can Let Go, I Will Go Alone", written for the Texas New Music Ensemble, began with a melody. It made sense, I thought, to repeat this melody a few times. At some point, it no longer made sense to do so, but I didn't want to leave it behind yet. I tried to hold on to it, starting with what I thought was a useful abstraction. Eventually, I ended up with a small fragment that I repeated again, and again, and again. Oh, and there's the original melody again. Was I supposed to let it go?

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Performance Notes

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Tempo

There is one tempo marking ("fast and relentlessly") for the entire piece, with no tempo changes (e.g., accel., rit.) or pauses (e.g., fermatas). Keeping a consistent tempo is important, given the central importance of rhythm and meter in this piece (see also "Metric and Rhythmic Considerations").

The suggested tempo is dotted quarter equals 72 throughout the piece. The composer hopes that the ensemble will choose a sufficiently high beats-per-minute count to properly channel the *fast and relentless* (e.g., 72 – 84). But a performance at a slower tempo (e.g., dotted quarter equals 66) with rhythmic clarity is preferable to a less crisp performance at a faster tempo.

Metric and Rhythmic Considerations

There are metric changes at nearly every measure of this piece, and the composer hopes that the ensemble can forgive him for this transgression. The piece revolves around a small number of metric grids and variations thereof:

1. The *theme*, which consists of *Part A* (5/8 + 6/8 + 7/8 + 3/8 + 9/16) and *Part B* (10/16 + 5/8 + 5/16 + 6/16 + 10/16)
2. The *response* to the theme, which consists of a *buildup* (5/8 + 3/4 + 9/8 + 7/8) and a *release* (5/8 + 6/8 + 6/8 + 6/8)
3. The *percussion loop*, which repeats 10/16.

Using the above, the metric and rhythmic map of the piece can be given as follows.

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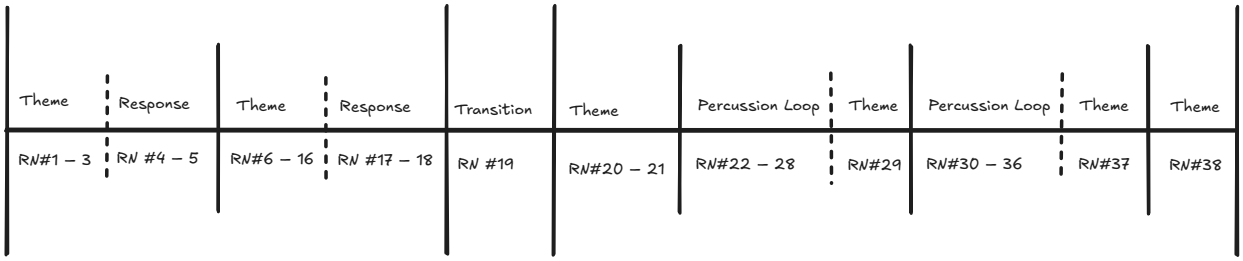

- Rehearsal #1 is the initial introduction of Theme Parts A and B.
- Rehearsal #2 is Theme Parts A and B.
- Rehearsal #3 is Theme Part A.
- Rehearsal #4 is Response Buildup and Response
- Rehearsal #5 is Response Buildup with one beat truncated from the last measure (m. 37) and a 2/8-measure (m. 38) appended for punctuation.
- Rehearsal #6 is Theme Parts A and B.
- Rehearsal 7 – 14 retain the metric and rhythmic structures of Theme Part A and B precisely, once the three one-measure interjections (m. 64, m. 74, m. 86) are excluded. The interjections recycle rhythmic materials from Response.
- Rehearsal #15 – 16 are Theme Parts A and B.
- Rehearsal #17 – 18 are Response Buildup and Response, followed by 5 extra measures of 6/8.
- Rehearsal #19 is a transition section, entirely in 6/8.
- Rehearsal #20 – 21 are Theme Parts A and B.
- Rehearsal #22 – 24 is Percussion Loop, with the marimba in the background layer repeating the rhythmic material of the last measure of Theme Part B (which is in 10/16). Both the wood blocks in the middle ground layer and the soloing instrument in the foreground layer repeat the same rhythmic pattern spanning four Percussion Loops.
- Rehearsal #25 repeats the same Percussion Loop rhythmic material as the background layer of Rehearsal #22 – 24.
- Rehearsal #26 – 27 has the same metric and rhythmic structure as Rehearsal #23 – 24.
- Rehearsal #28 has the same metric and rhythmic structure as Rehearsal #25.
- Rehearsal #29 is Theme Part B.
- Rehearsal #30 – 36 has the same metric and rhythmic structure as Rehearsal #22 – 28, with the background-layer marimba replaced by a background-layer vibraphone.
- Rehearsal #37 is Theme Parts A and B.
- Rehearsal #38 is Theme Part A with the last 9/16 measure substituted with a 2/8-measure punctuation.

Brass Mutes

This piece calls for two kinds of mutes for both the trumpet and the trombone: a straight mute (Rehearsal #23, 24) and a cup mute (Rehearsal #19, 20, 21, 33, 36).

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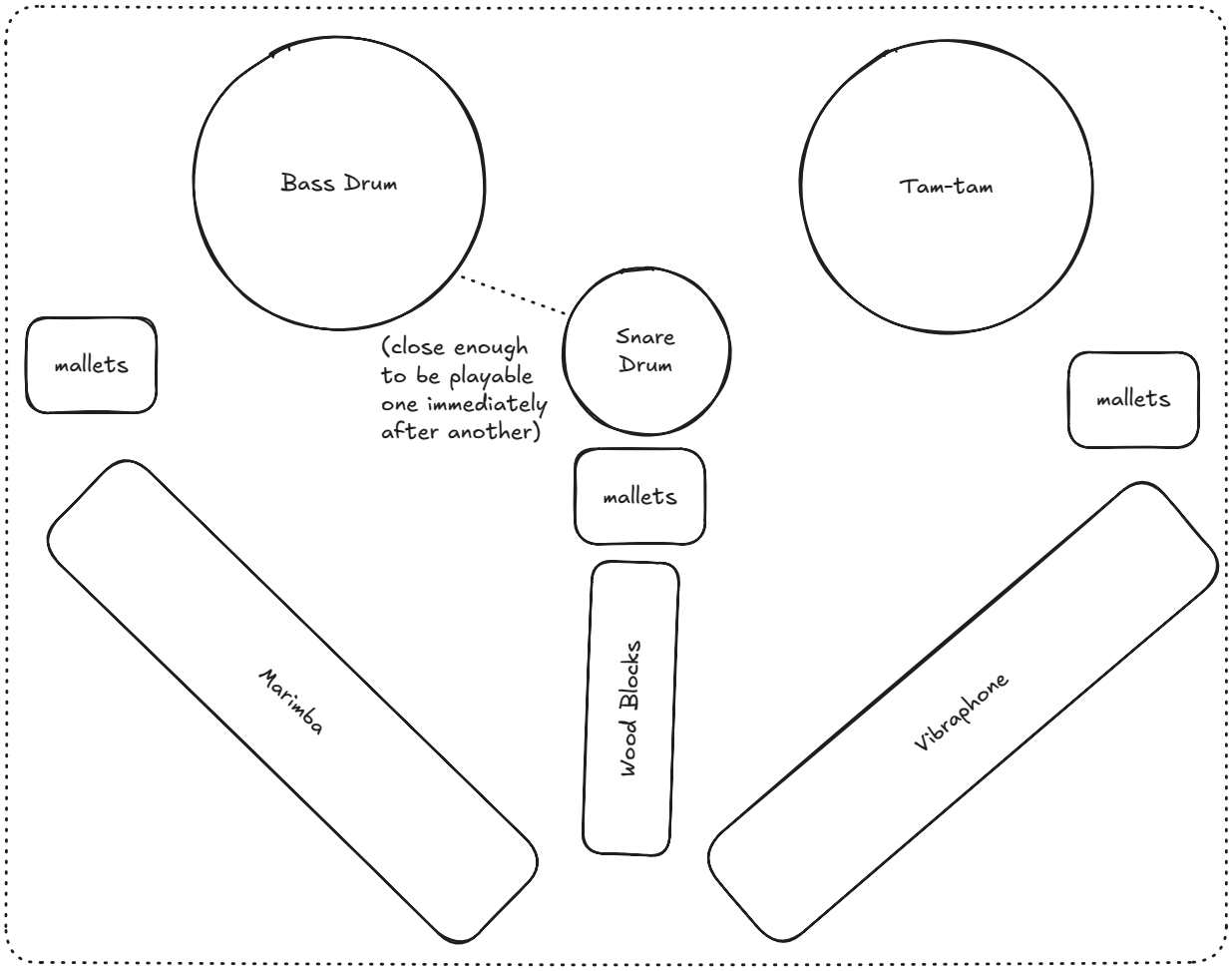
String Mutes

This piece contains one *con sord.* passage on the violins: Rehearsal #31 – 32. Any orchestral mute suffices.

Percussion Setup

The percussion parts of this piece are written to be playable by two percussionists sharing one snare drum and one set of 3 wood blocks with sufficiently distinct pitches (high, medium, low). A suggested percussion setup is as follows:



Note that Percussion 1 is asked to turn off the snares in mm. 121 – 125 (approximately 5.4 seconds with the suggested tempo of dotted quarter equals 84) so Percussion 2 can play

1. a snare-on snare drum passage (mm. 117 – 120)
2. a wood blocks passage (mm. 121 – 125)
3. a wood blocks *and* snares-off snare drum passage (mm. 126 – 130)

without pause. Any alternate percussion setup with each percussionist having their own snare drum must still make Percussion 2's snare drum be readily accessible to Percussion 1 to enable a proper performance of mm. 117 – 130.

Percussion Mallets

Minimally, this piece requires each percussionist to employ

- two pairs of keyboard mallets with clearly distinguishable hardness (Percussion 1 plays the marimba, and Percussion 2 plays the vibraphone)
- one pair of drumsticks (for the snare drum and the wood blocks), and
- one large-drum mallet (Percussion 1 plays the bass drum, and Percussion 2 plays the tam-tam).

There are a few places that explicitly or implicitly call for specific keyboard mallet choices:

- Rehearsal #15 (m. 92) asks Percussion 1 to "restate the theme using different mallets than the ones [they] used in Rehearsal #1";
- Rehearsal #21 (m.126) asks Percussion 1 to "mimic indeterminately pitched wooden percussion instruments" using a marimba;
- Rehearsal #29 (m. 157) asks Percussion 2 to "play with harsh aggression, using mallets that would be appropriate for Rehearsal #30 onward";
- Rehearsal #30 (m. 162) asks Percussion 2 to "mimic indeterminately pitched metal percussion instruments" using an unpedaled vibraphone.

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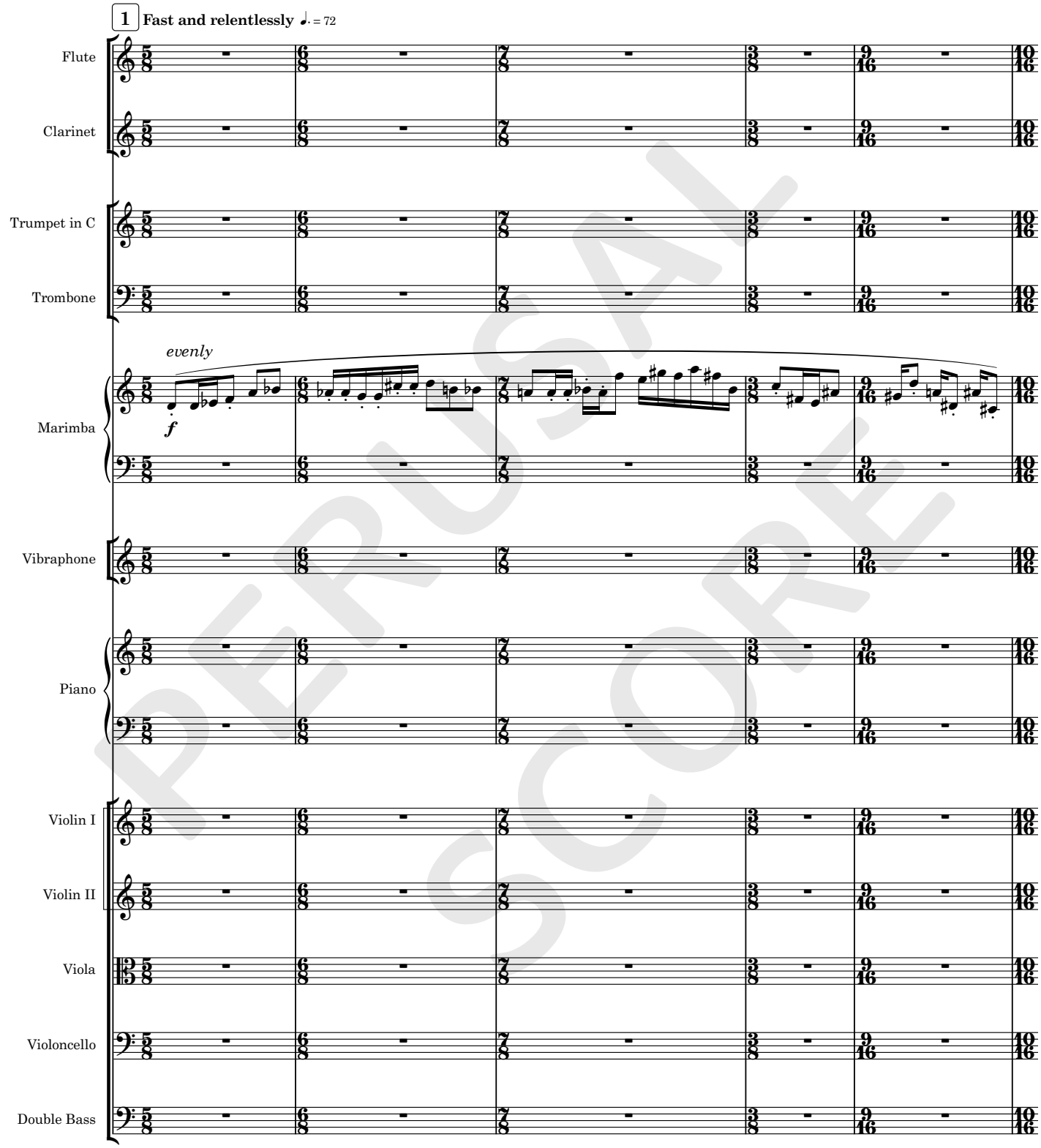
TRANSPOSED SCORE

Mark Kim-Mulgrew
(2026)



PERUSAL SCORE

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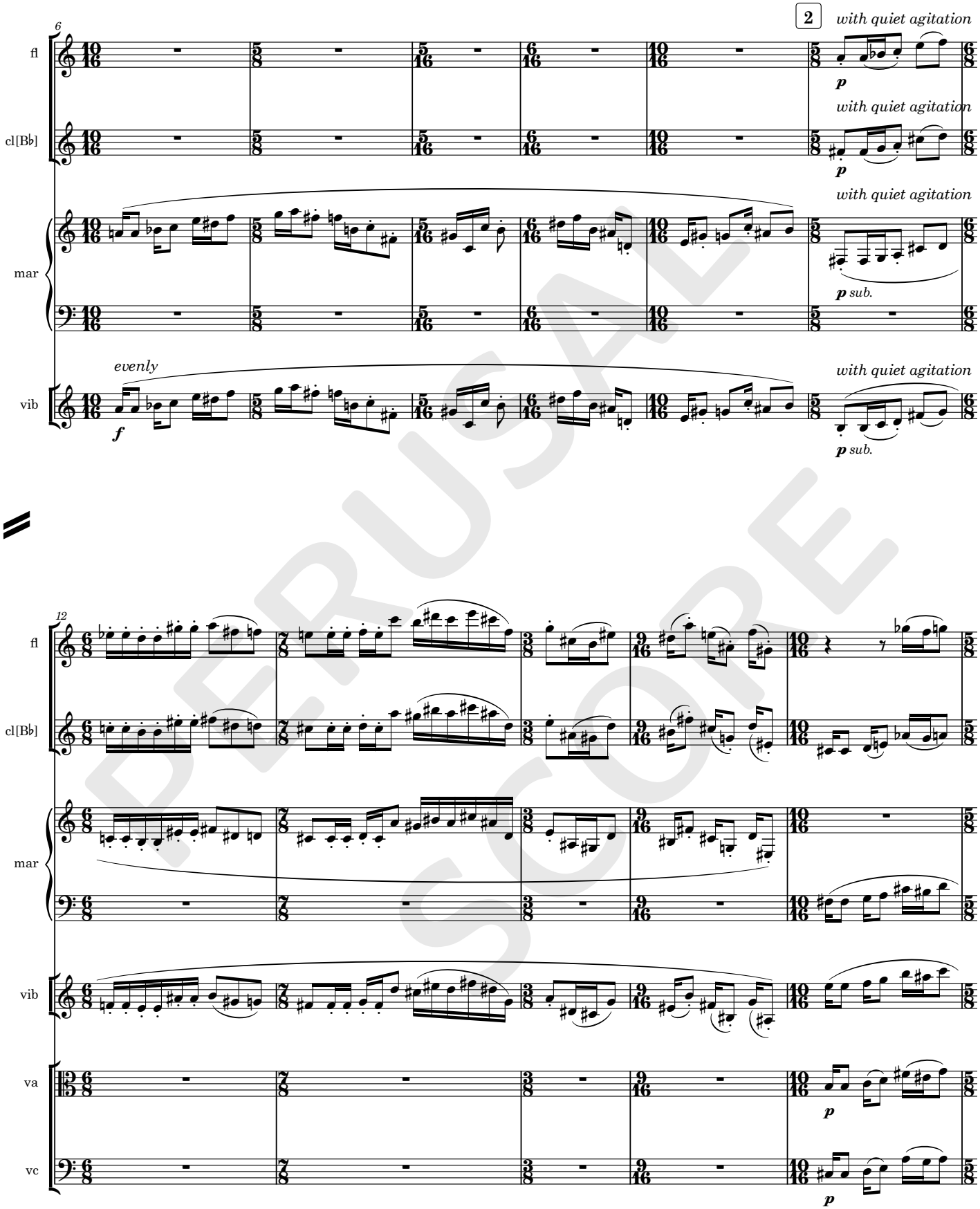

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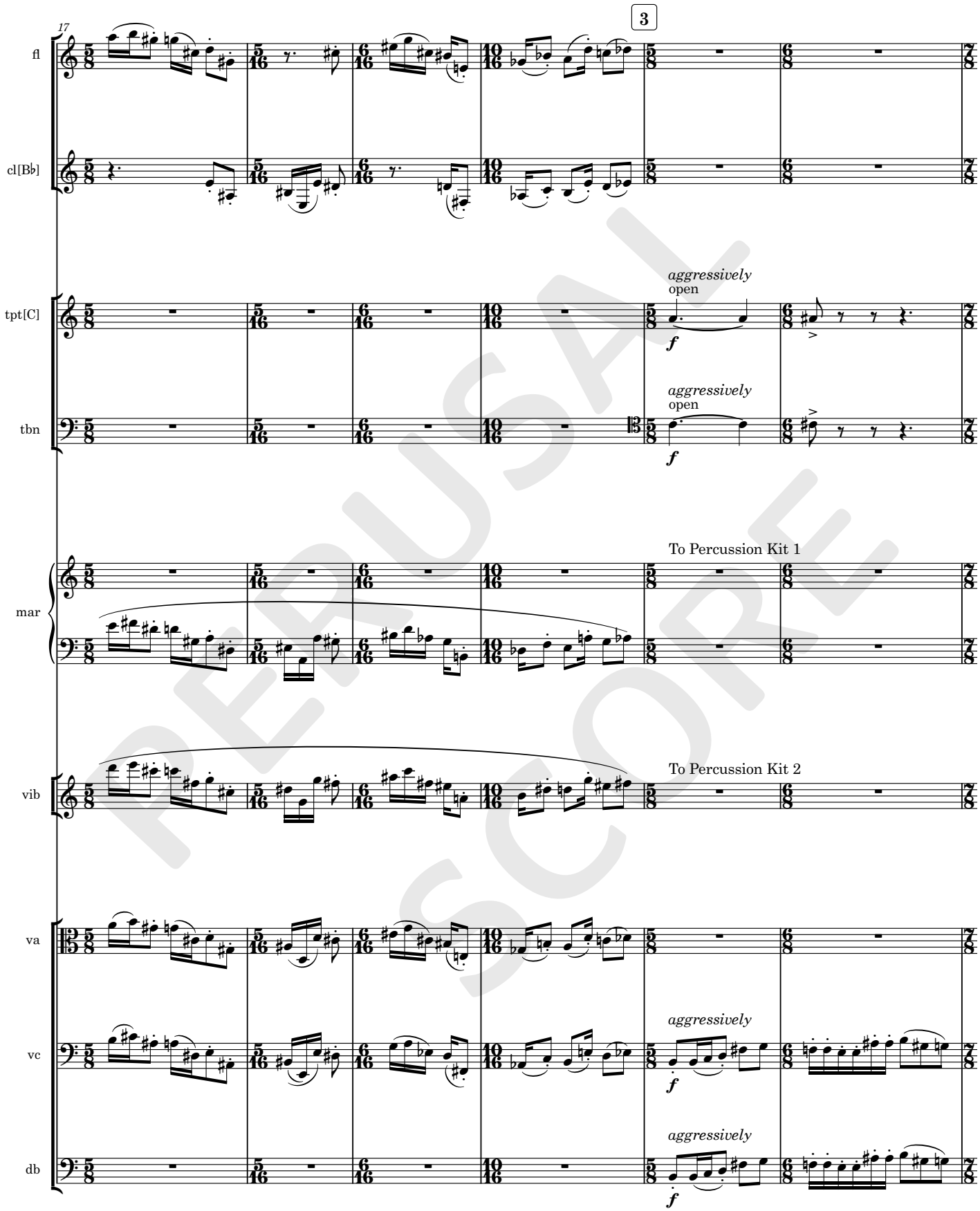

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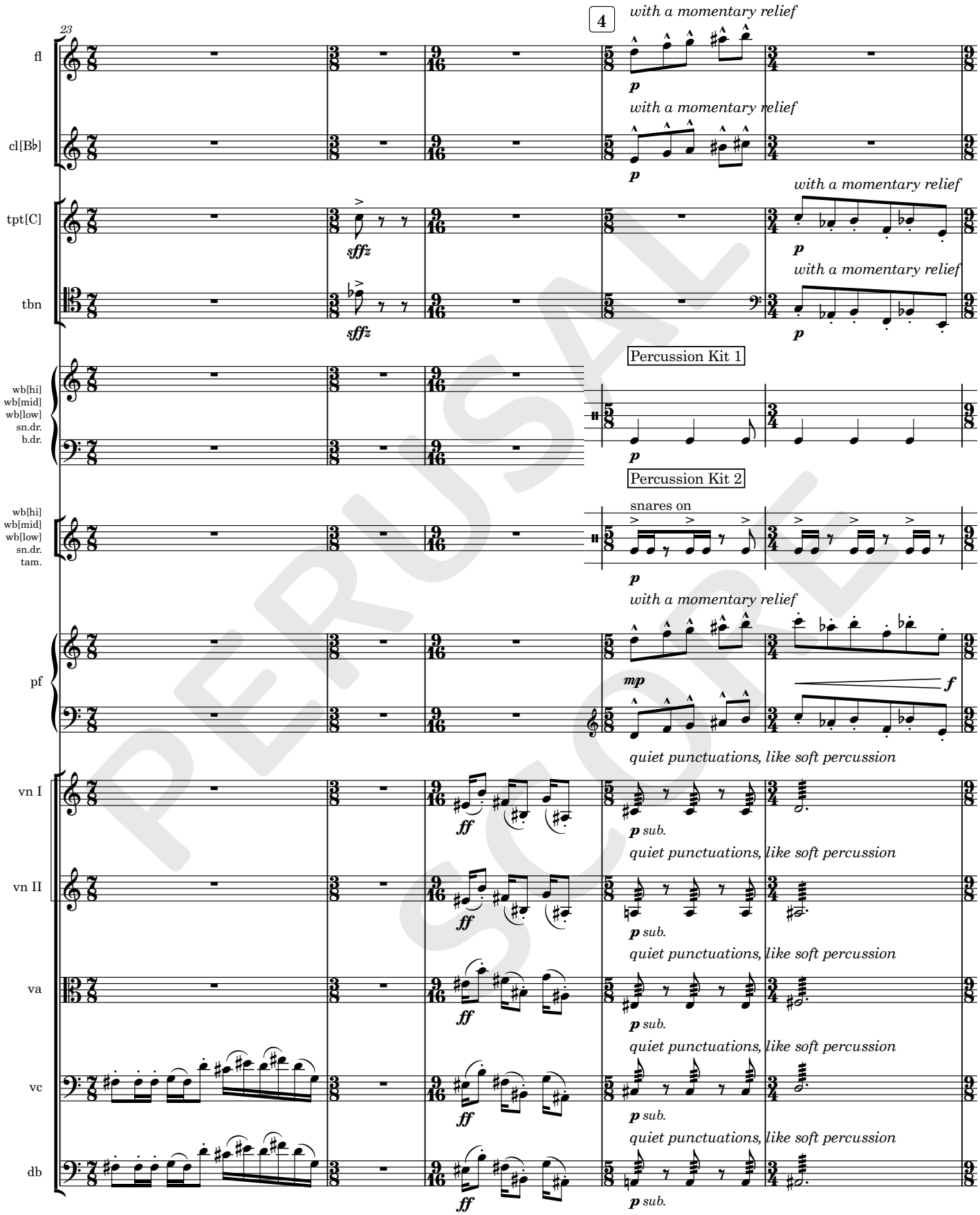

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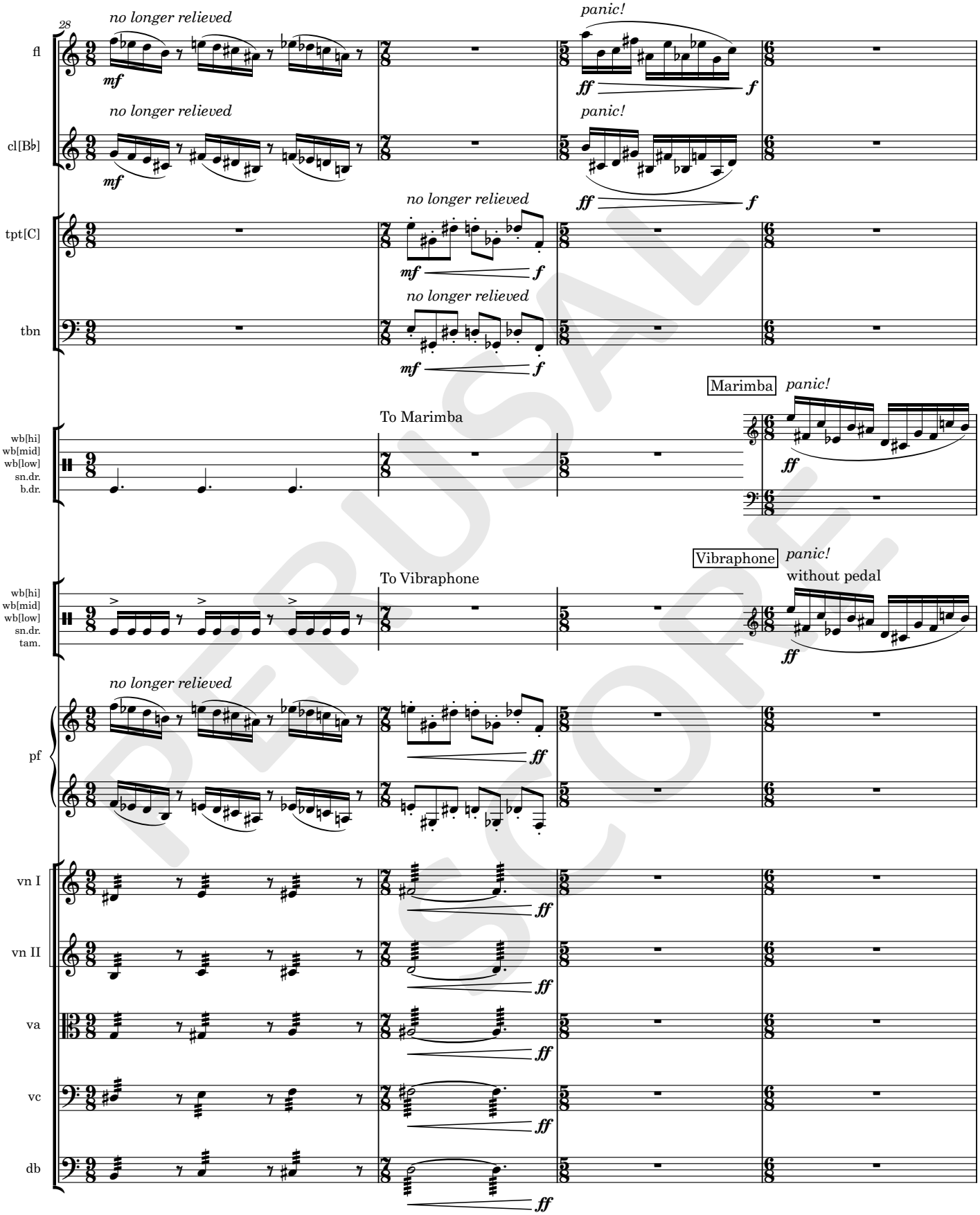

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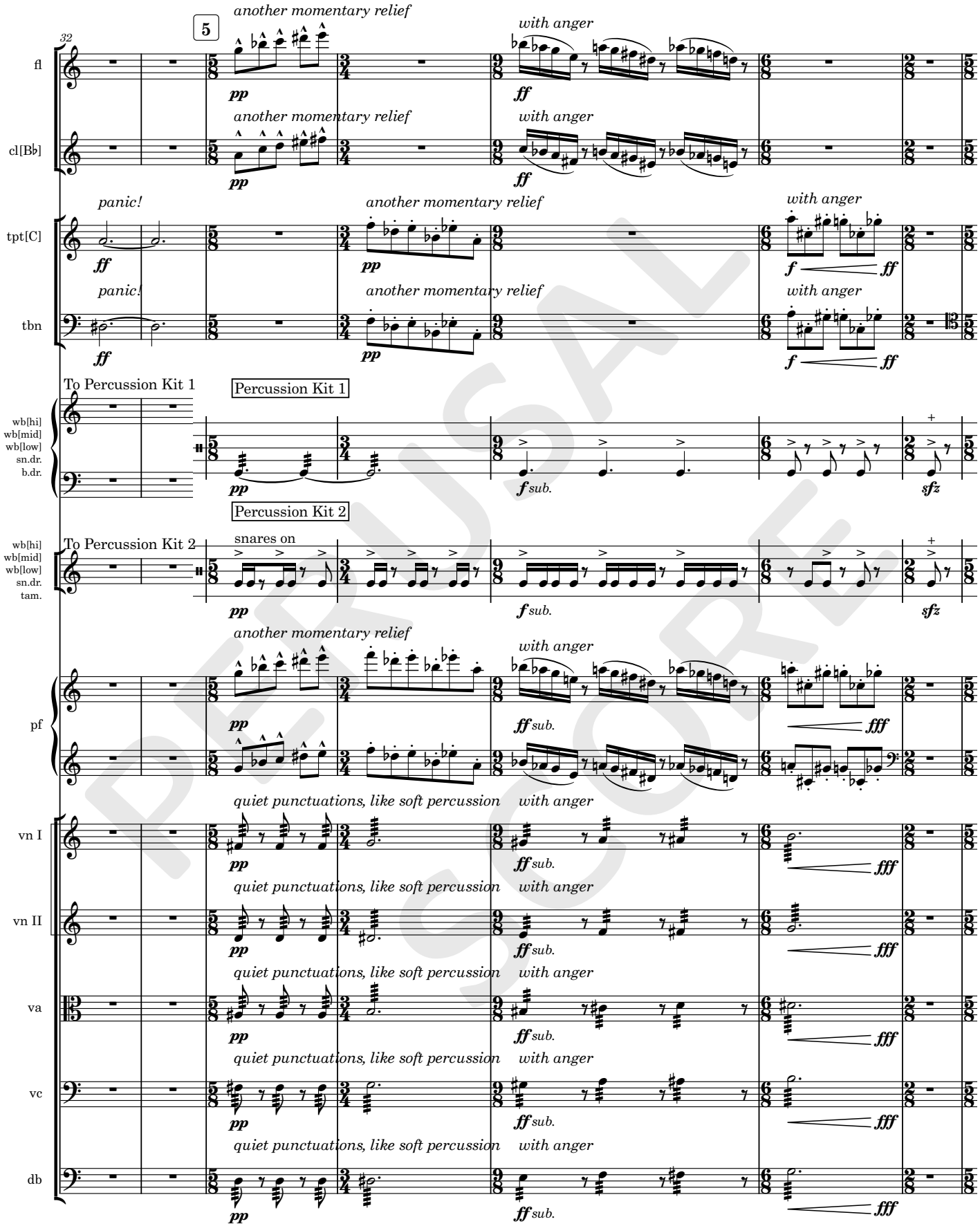

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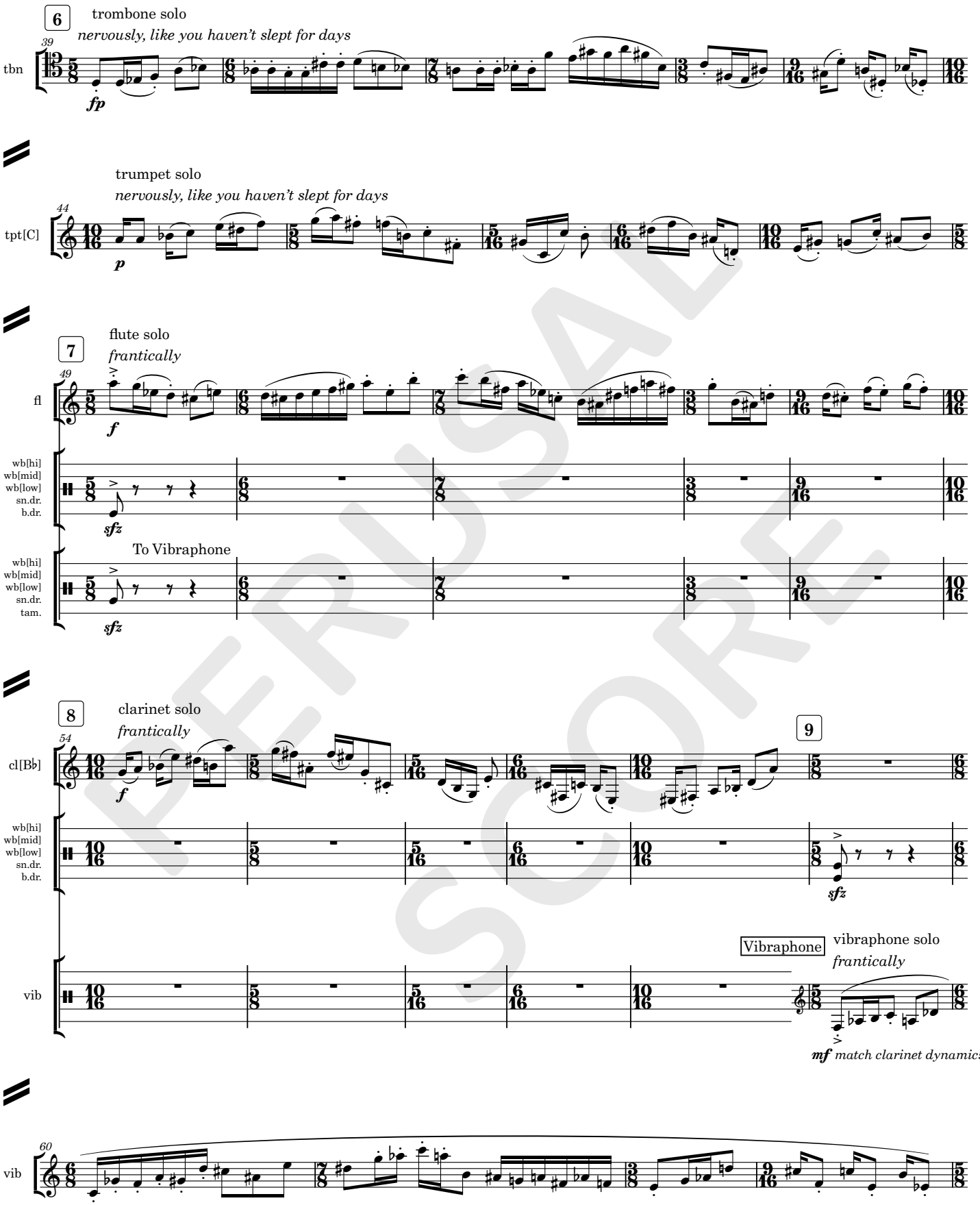

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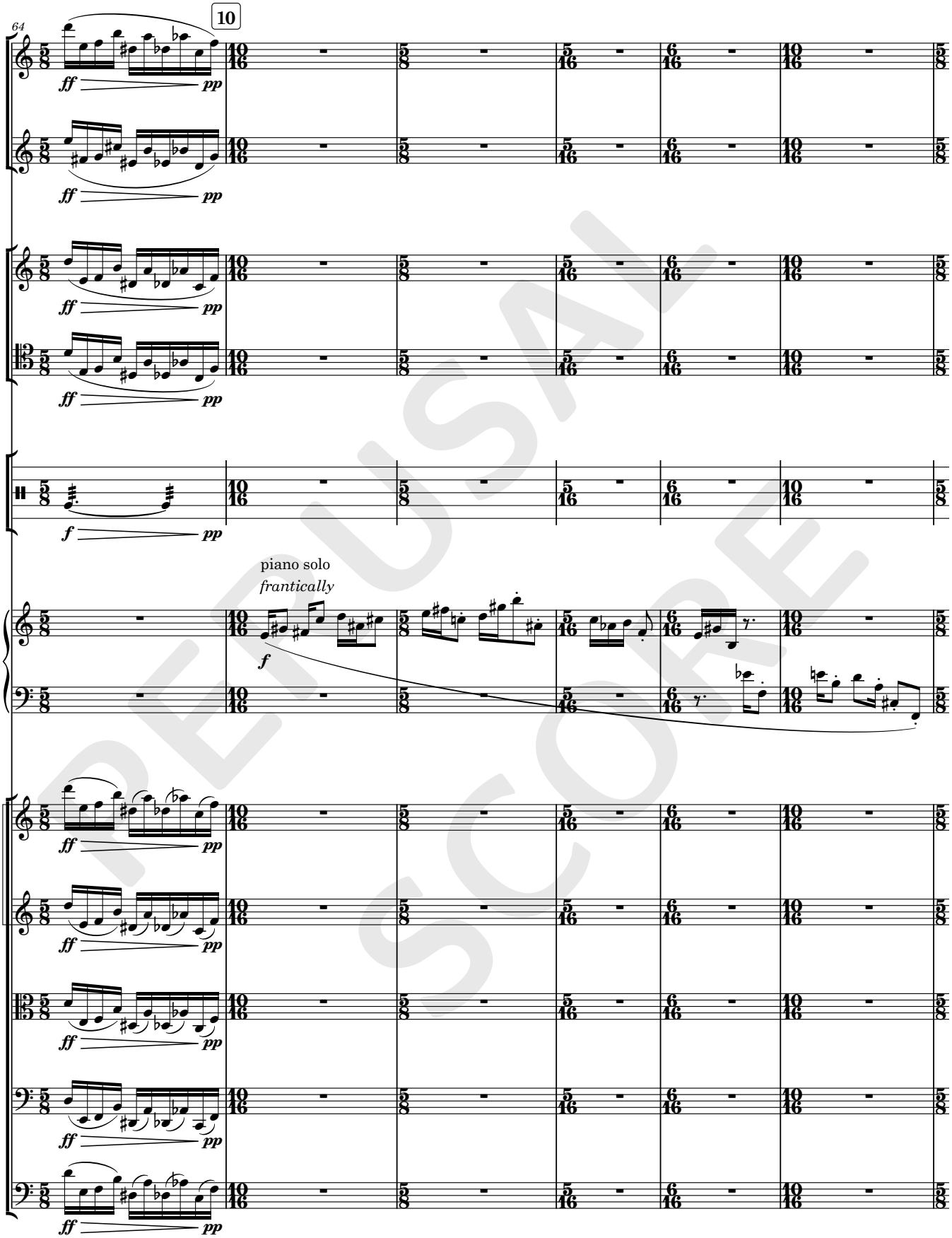

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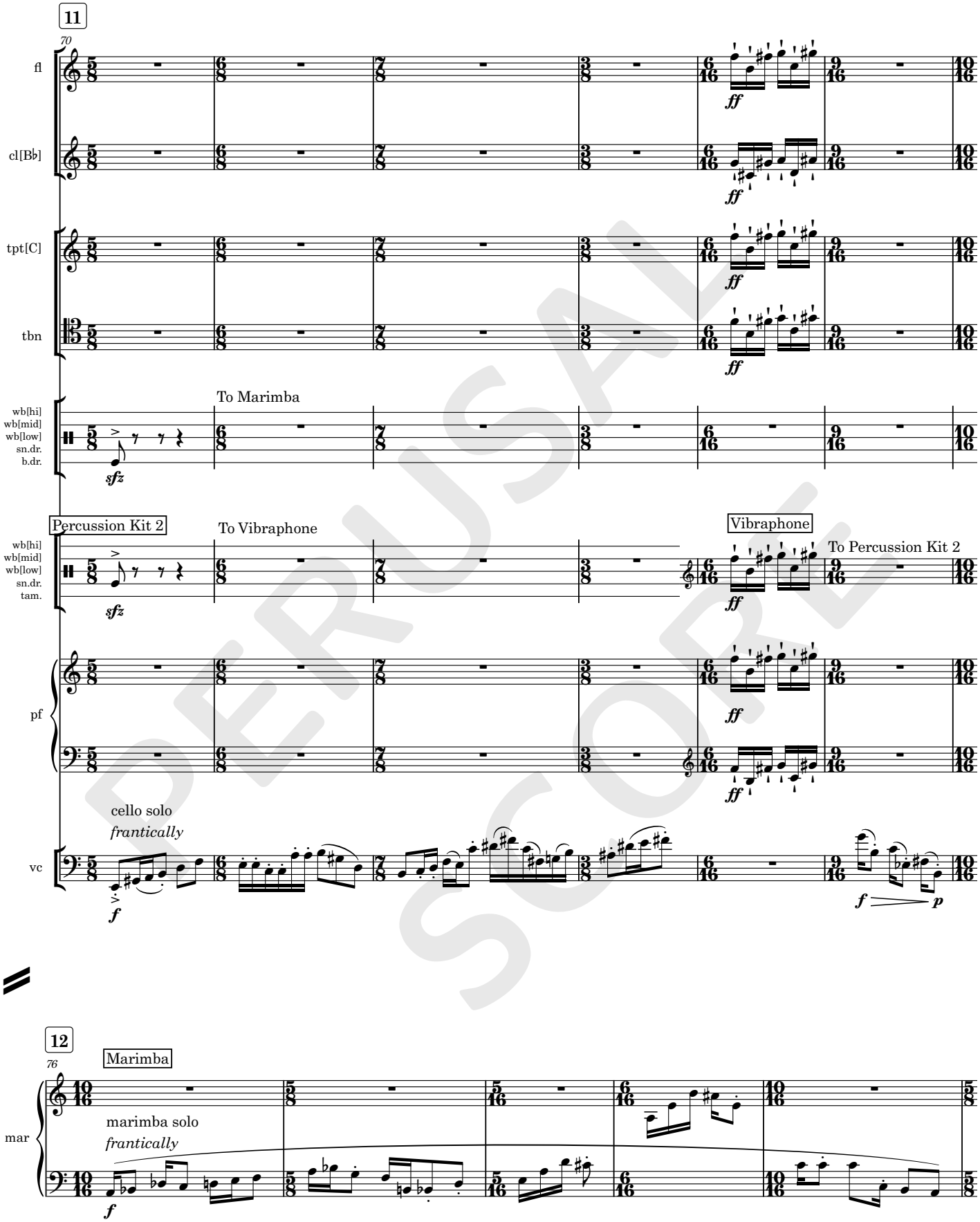

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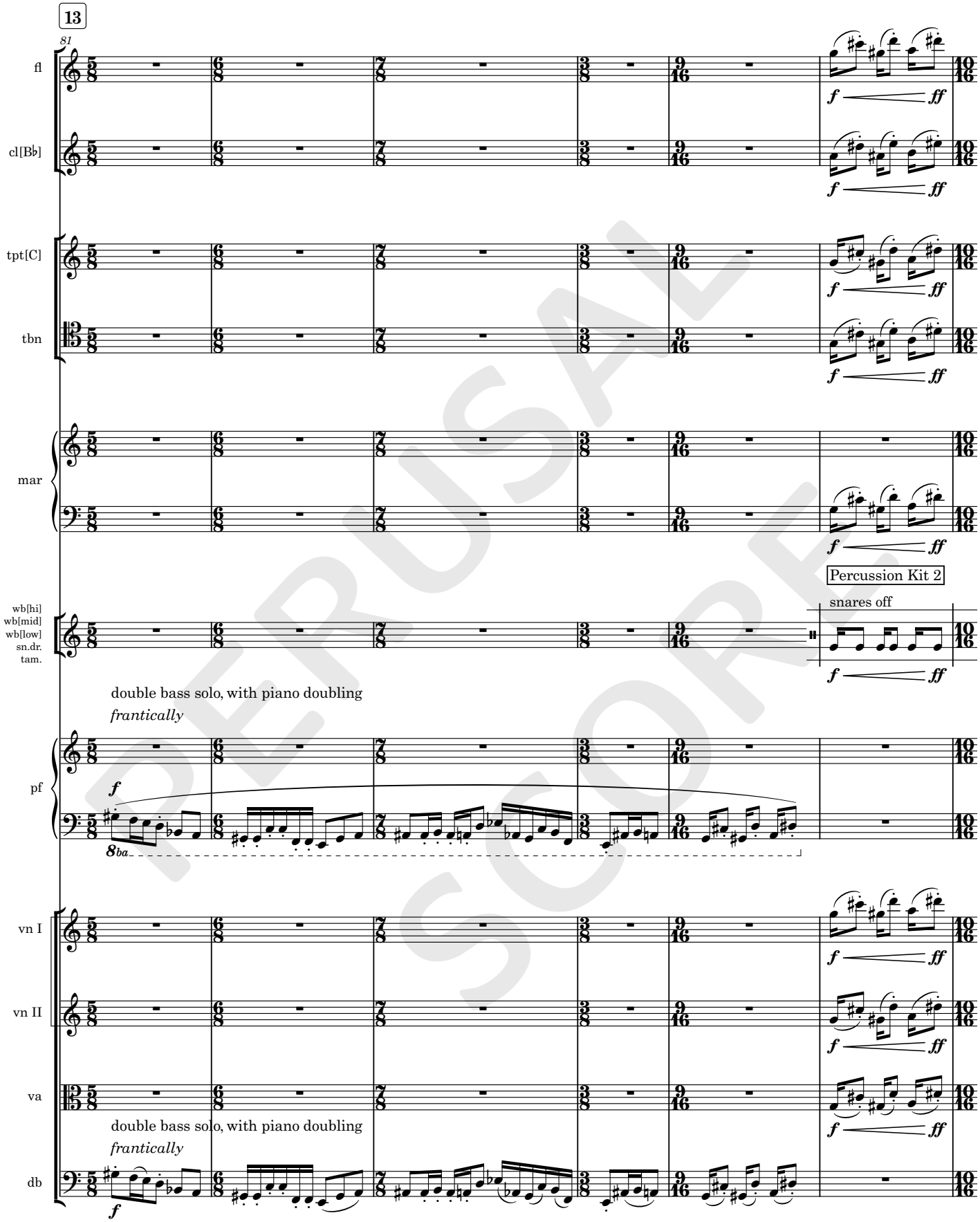

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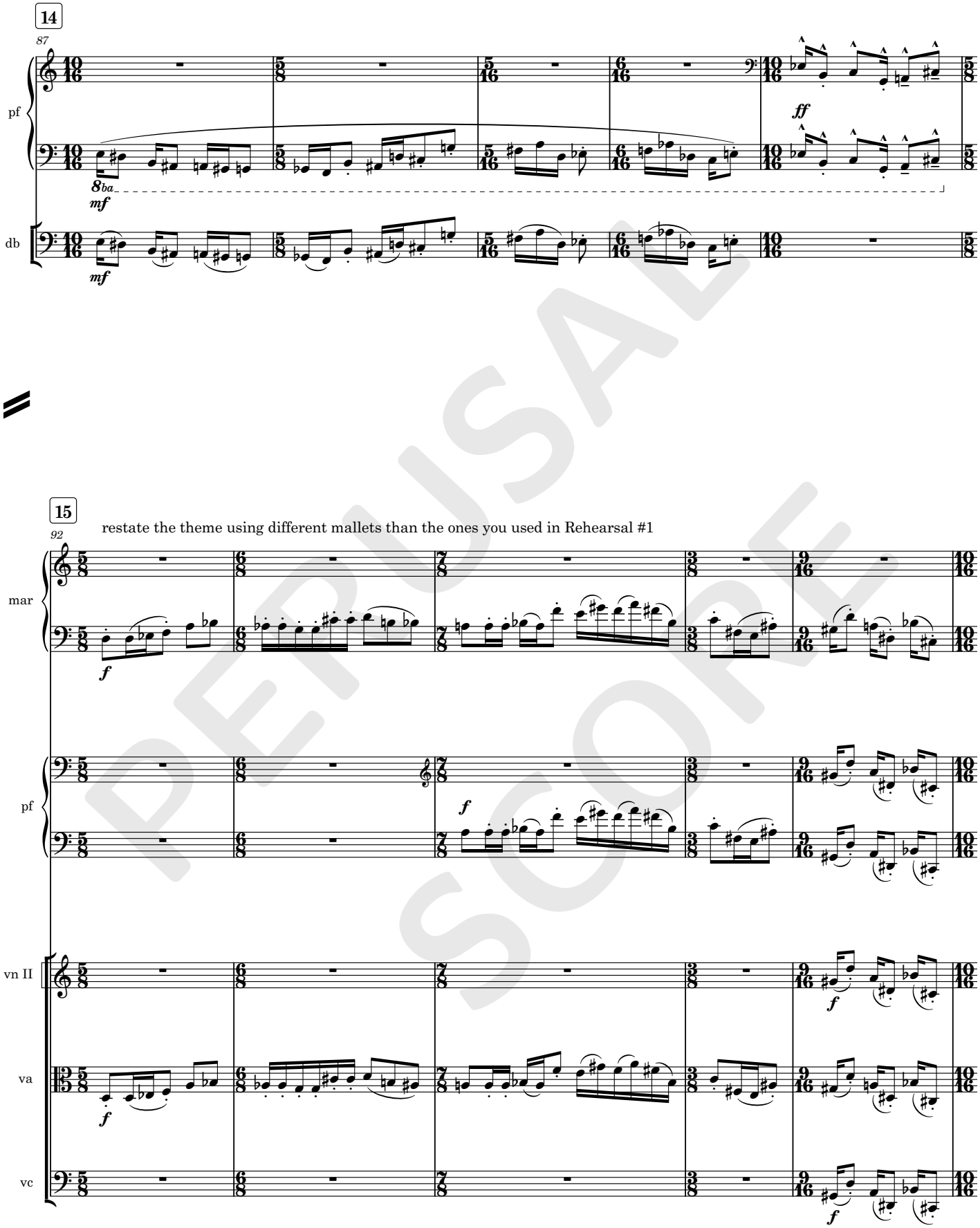

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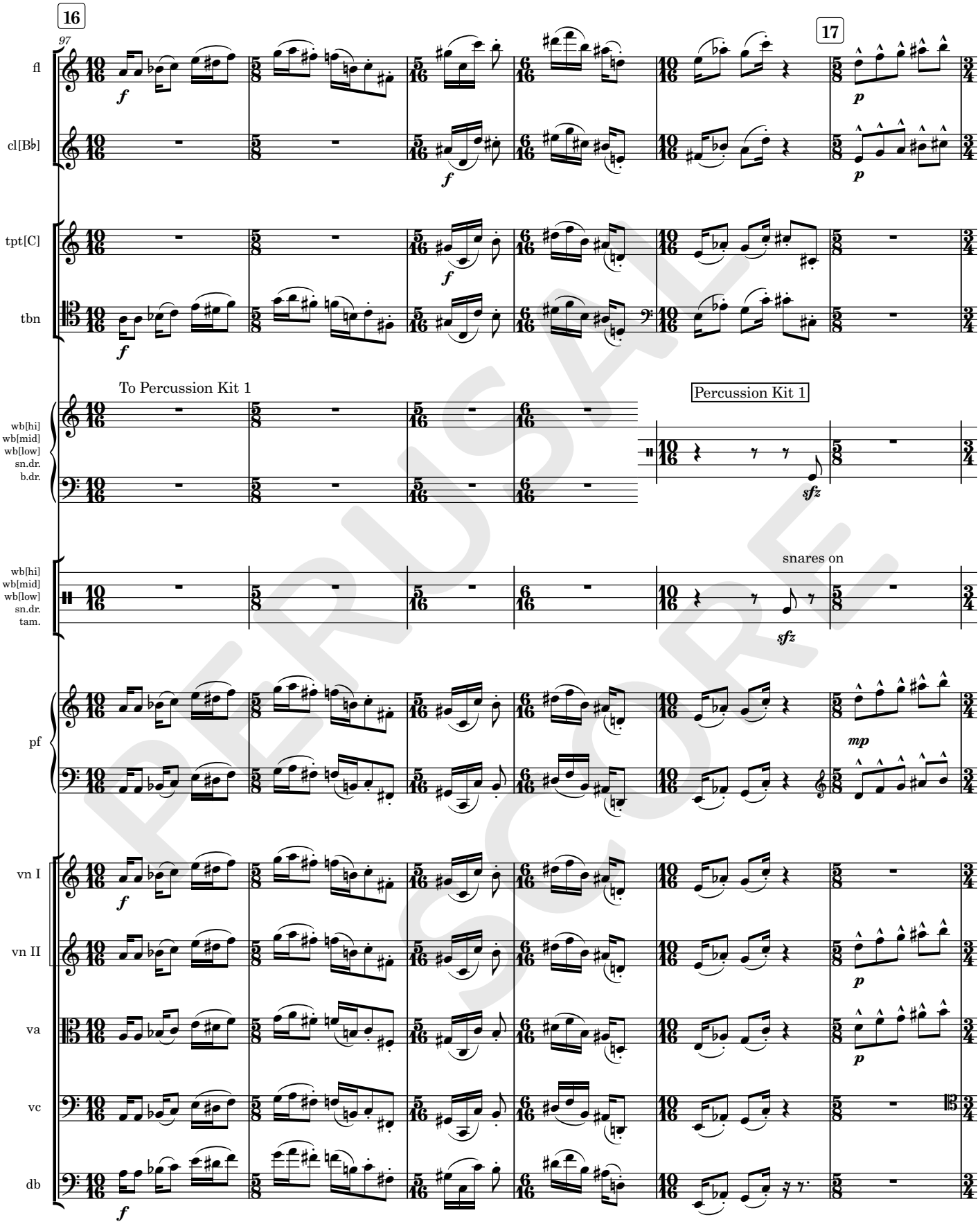

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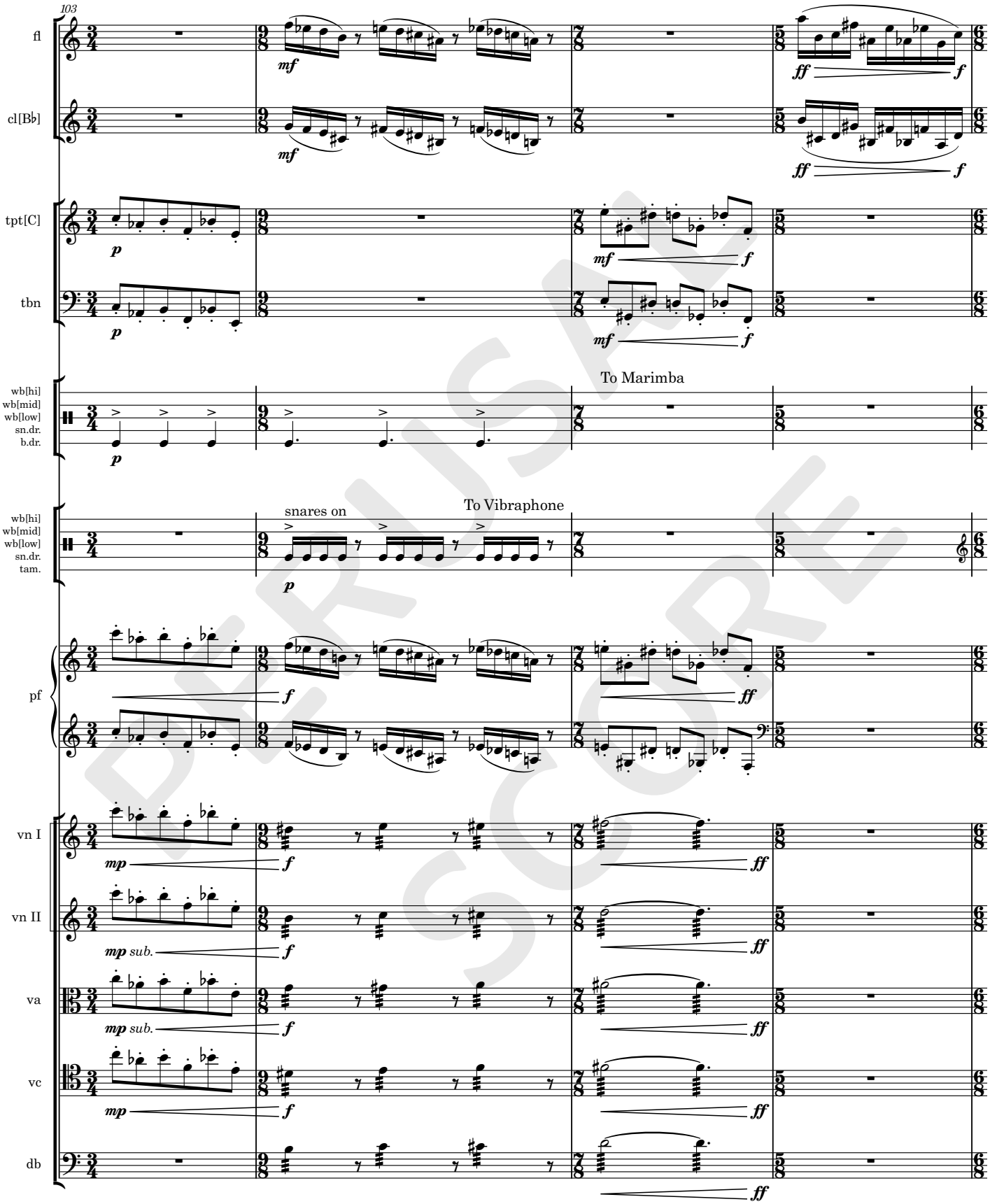

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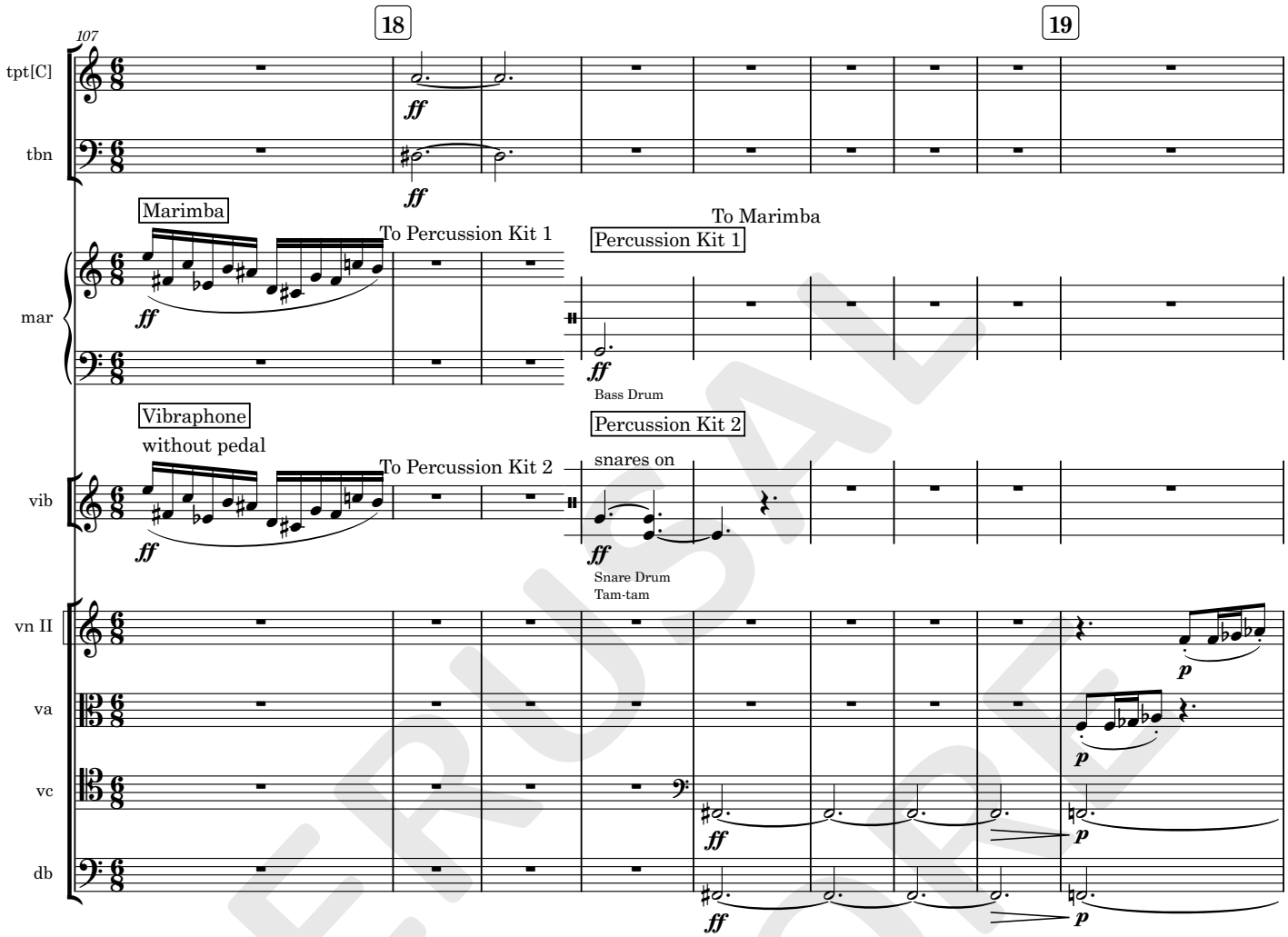

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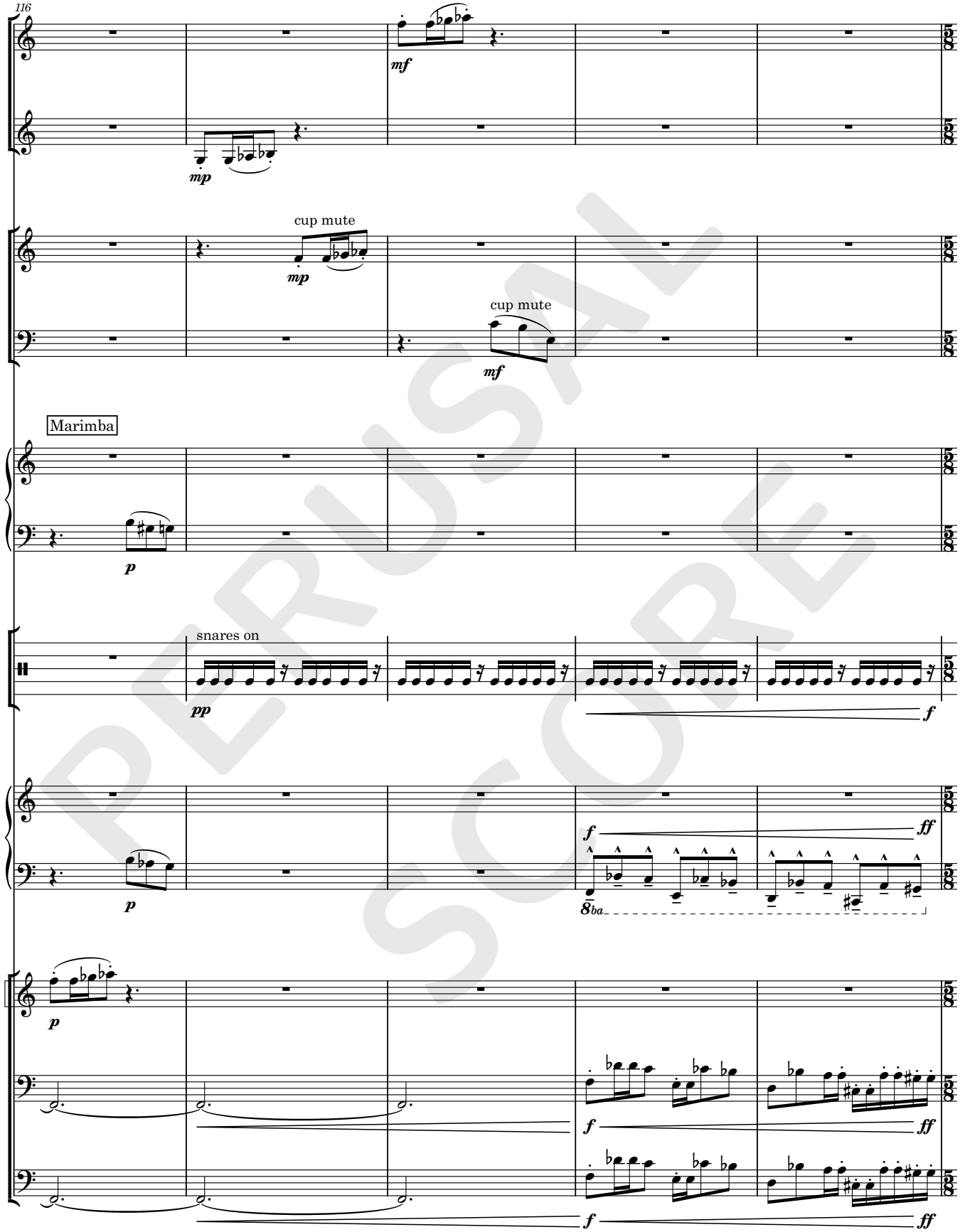

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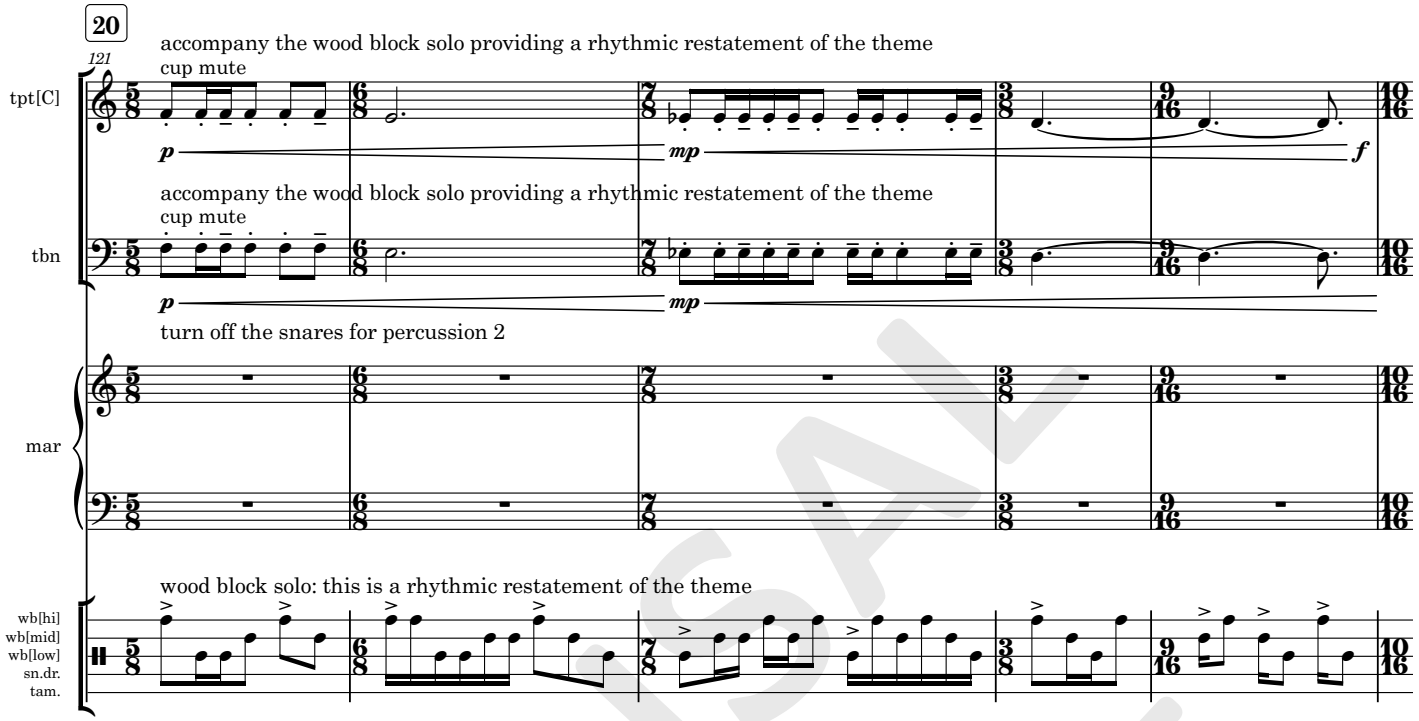

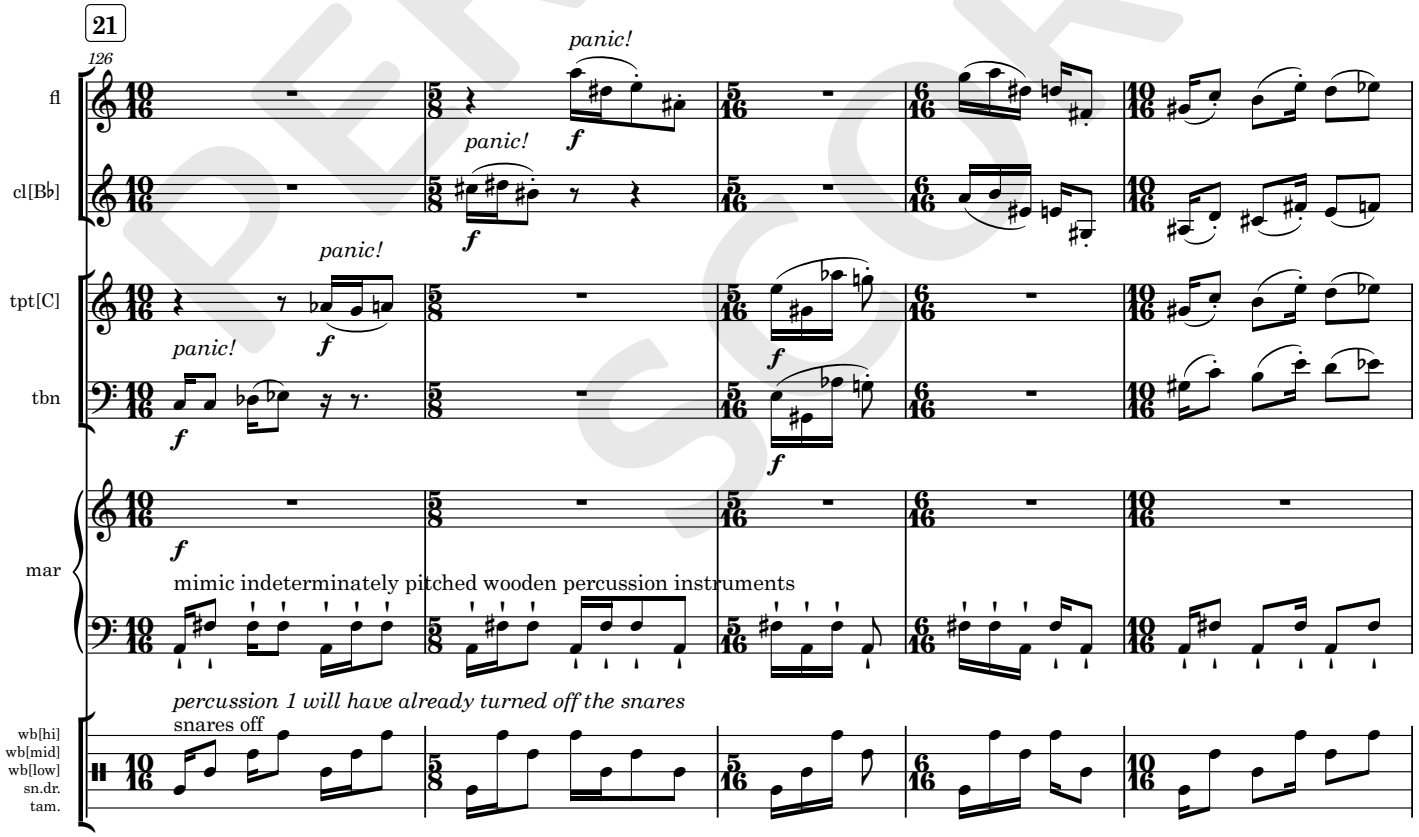

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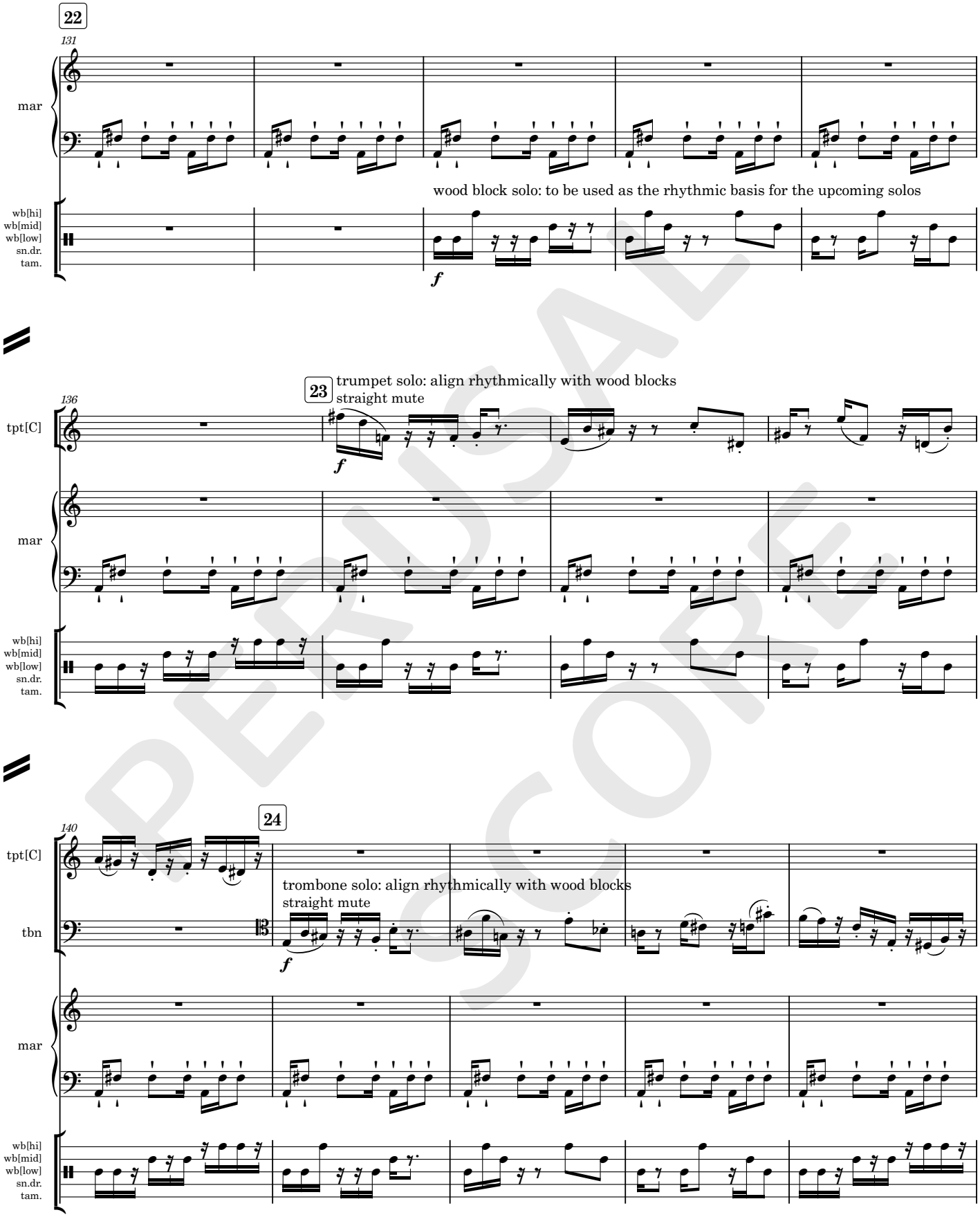

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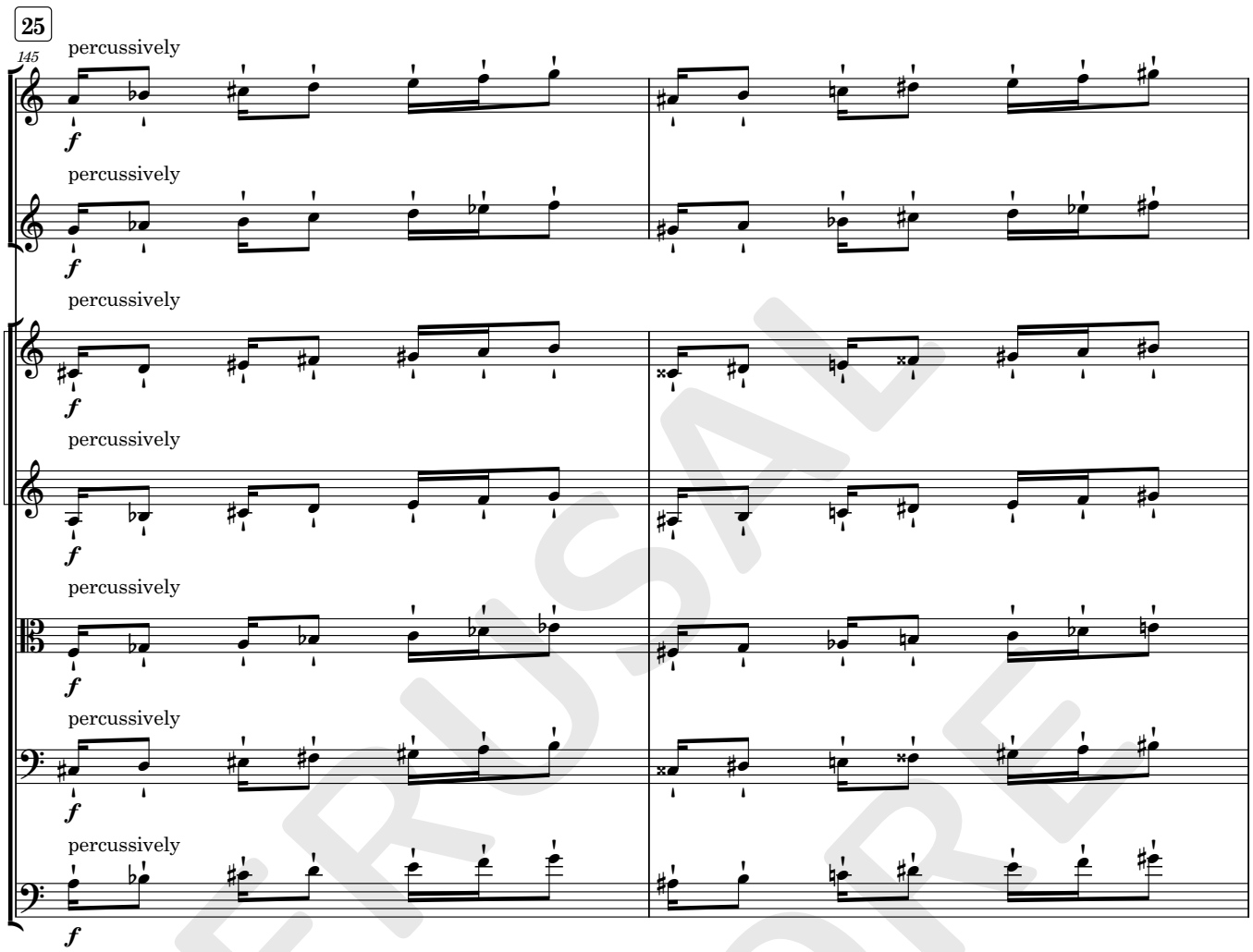

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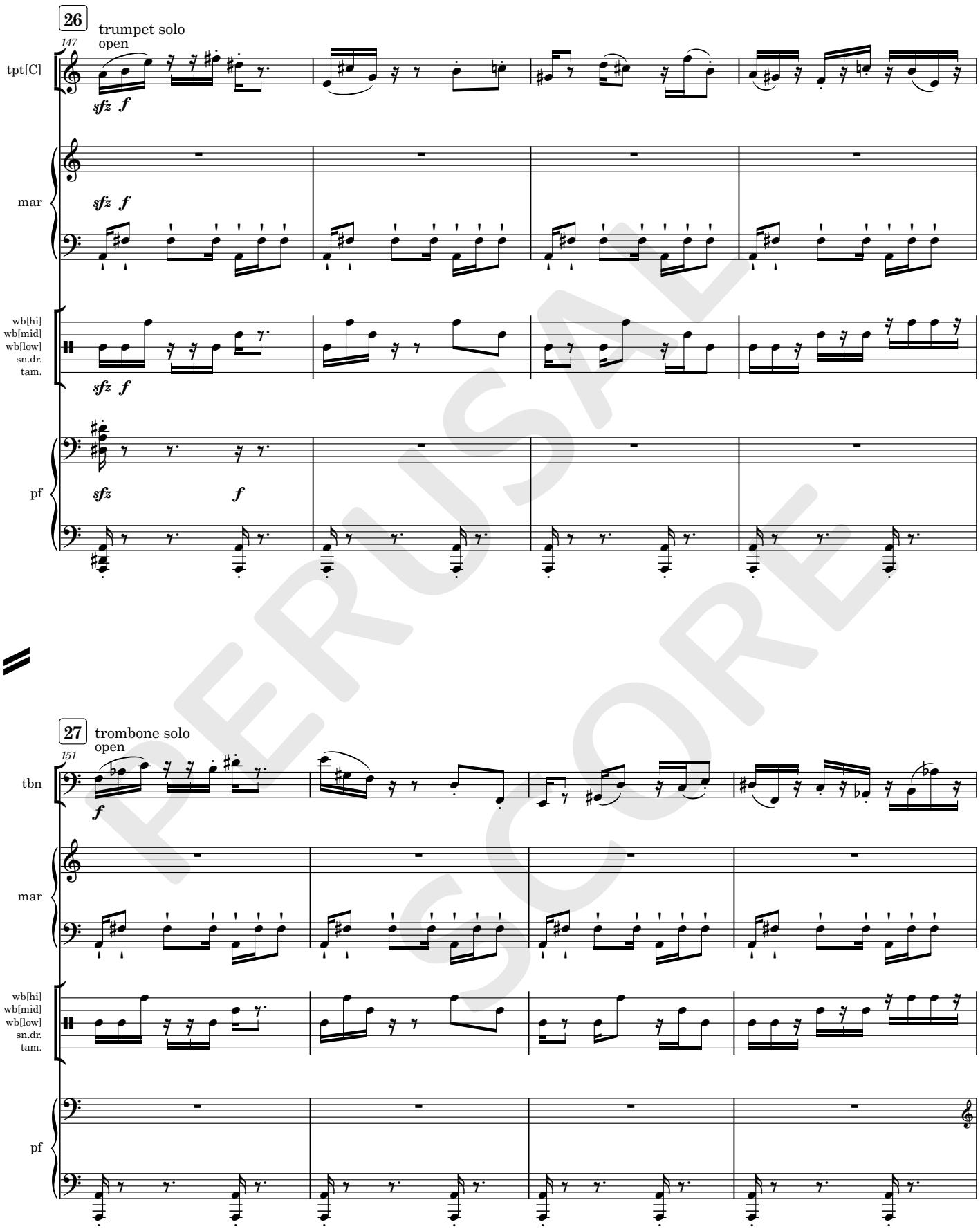

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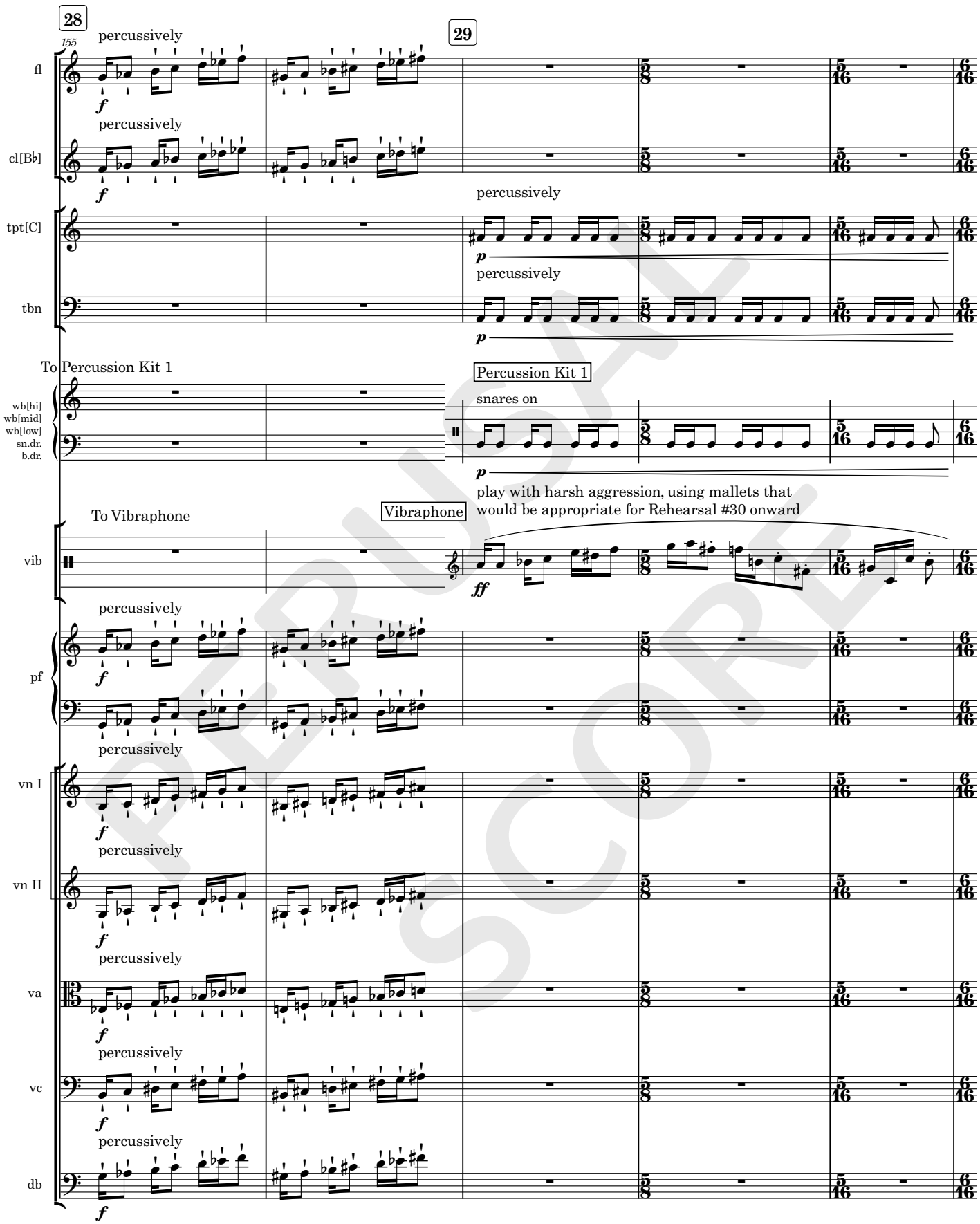

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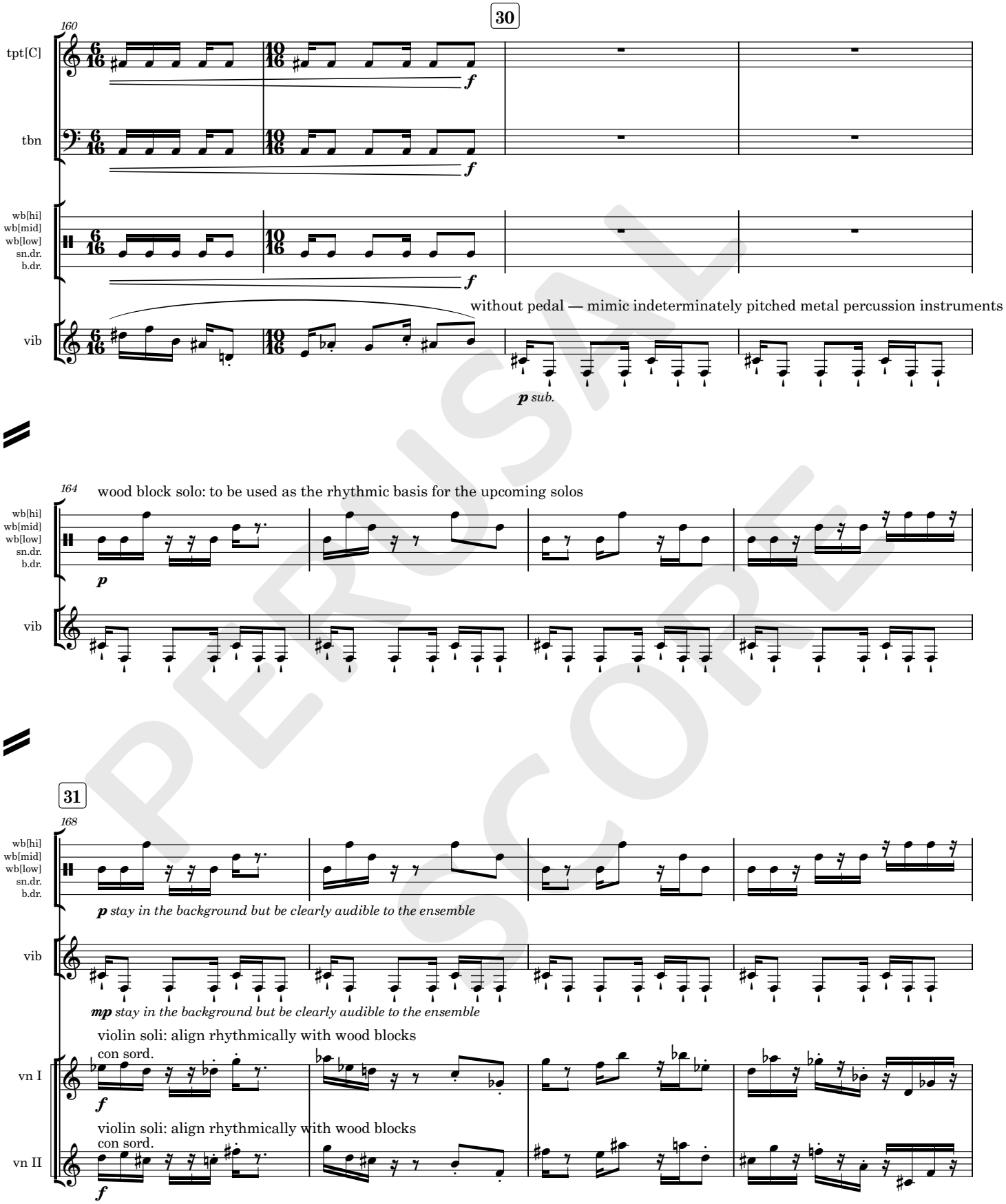

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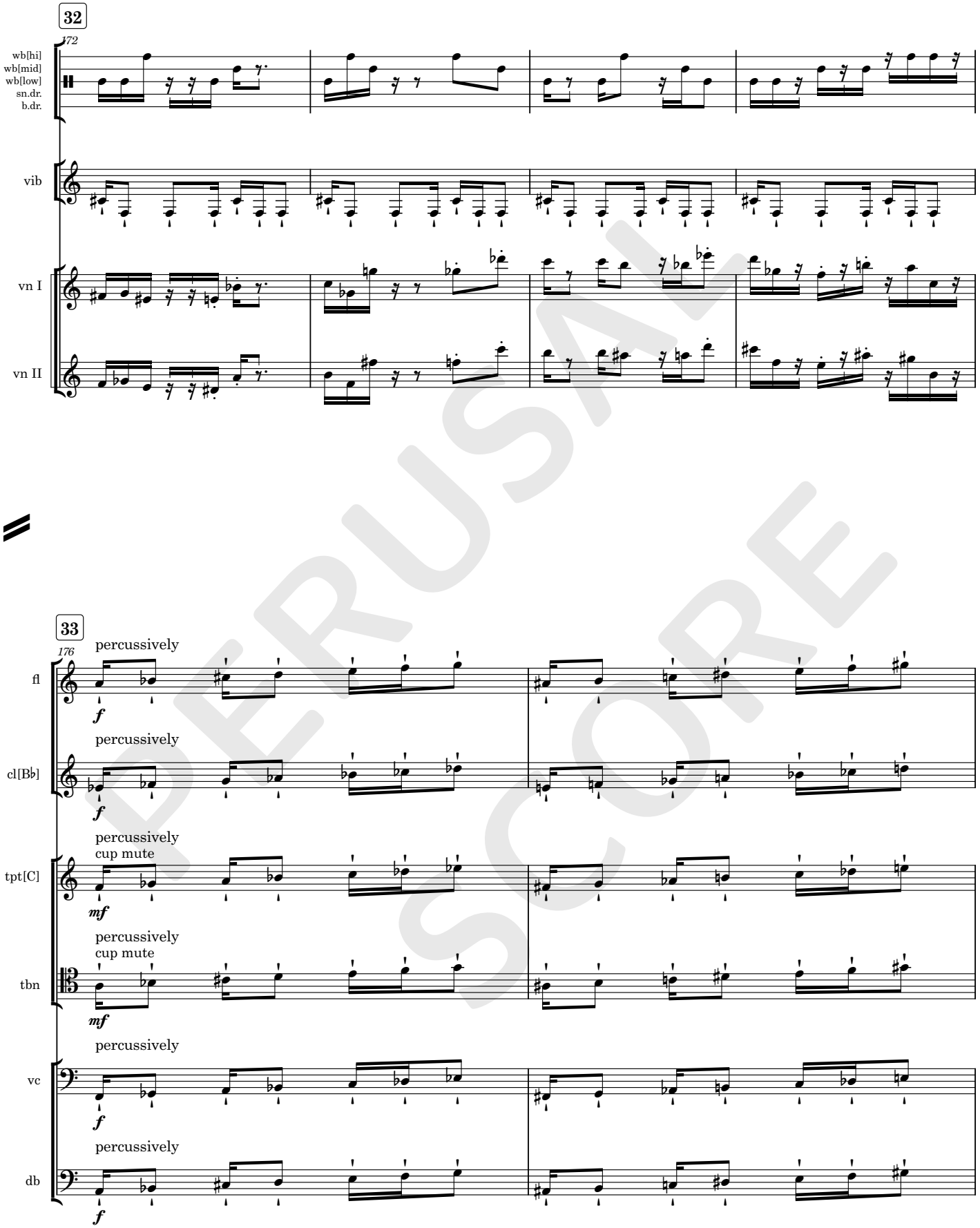

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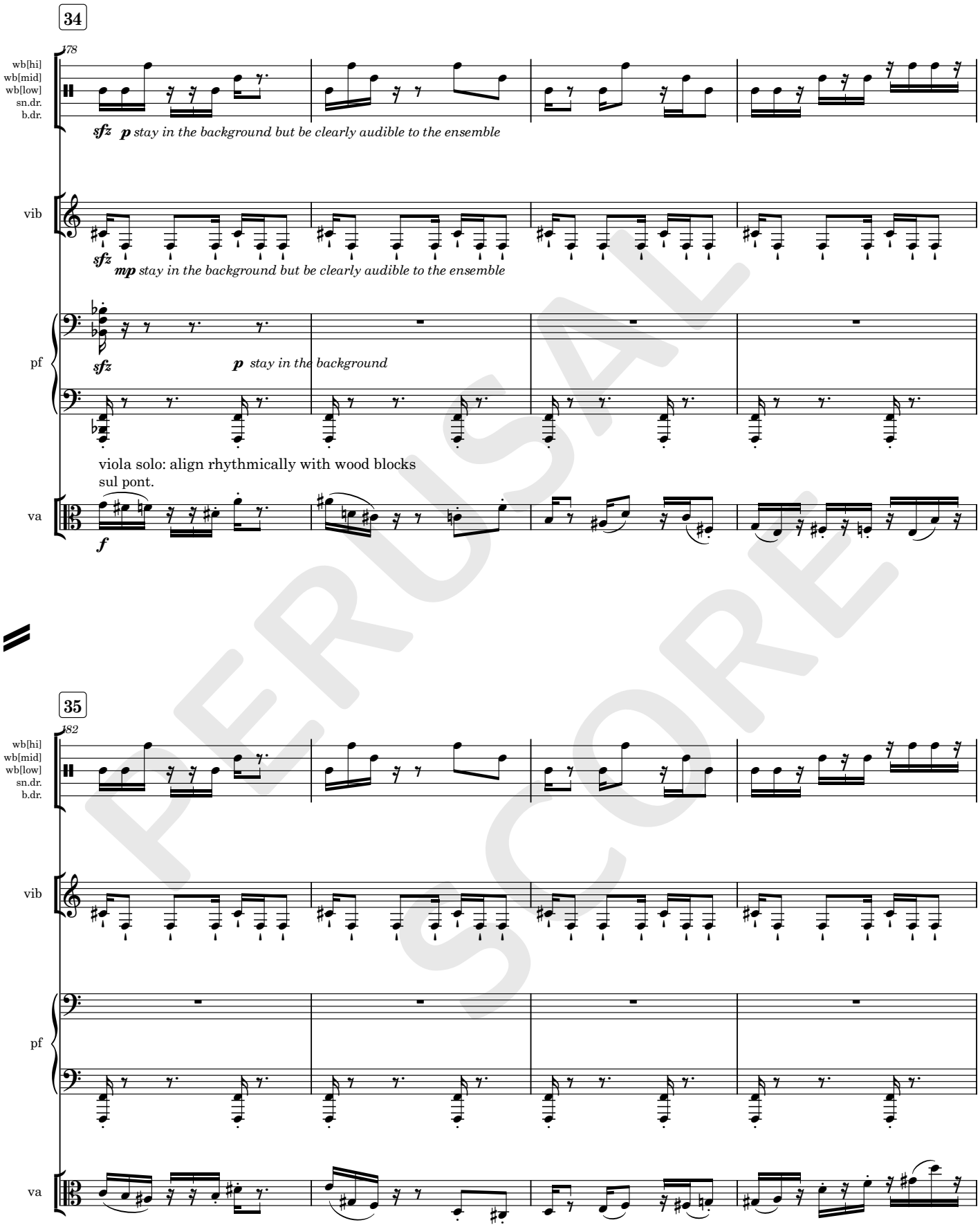

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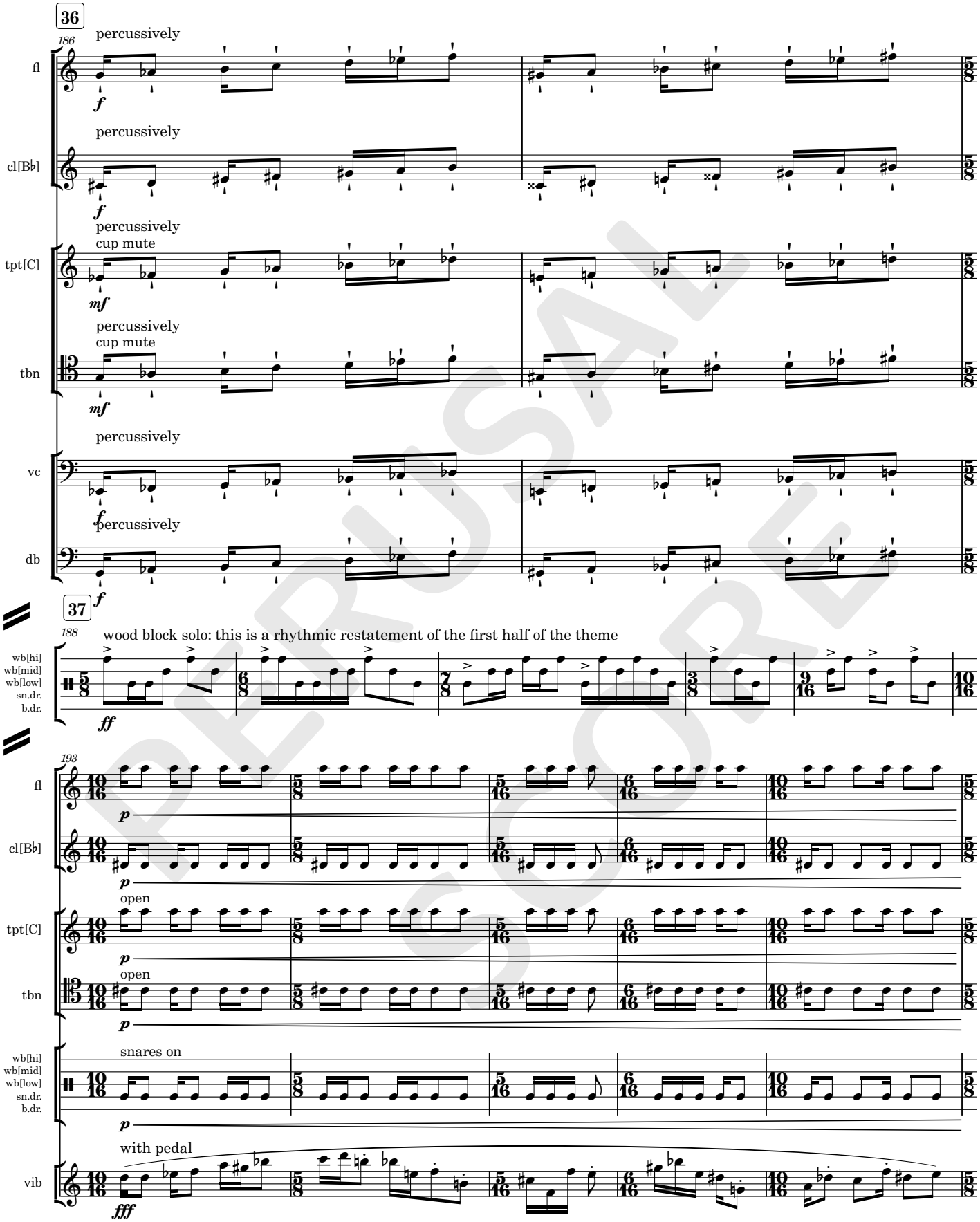

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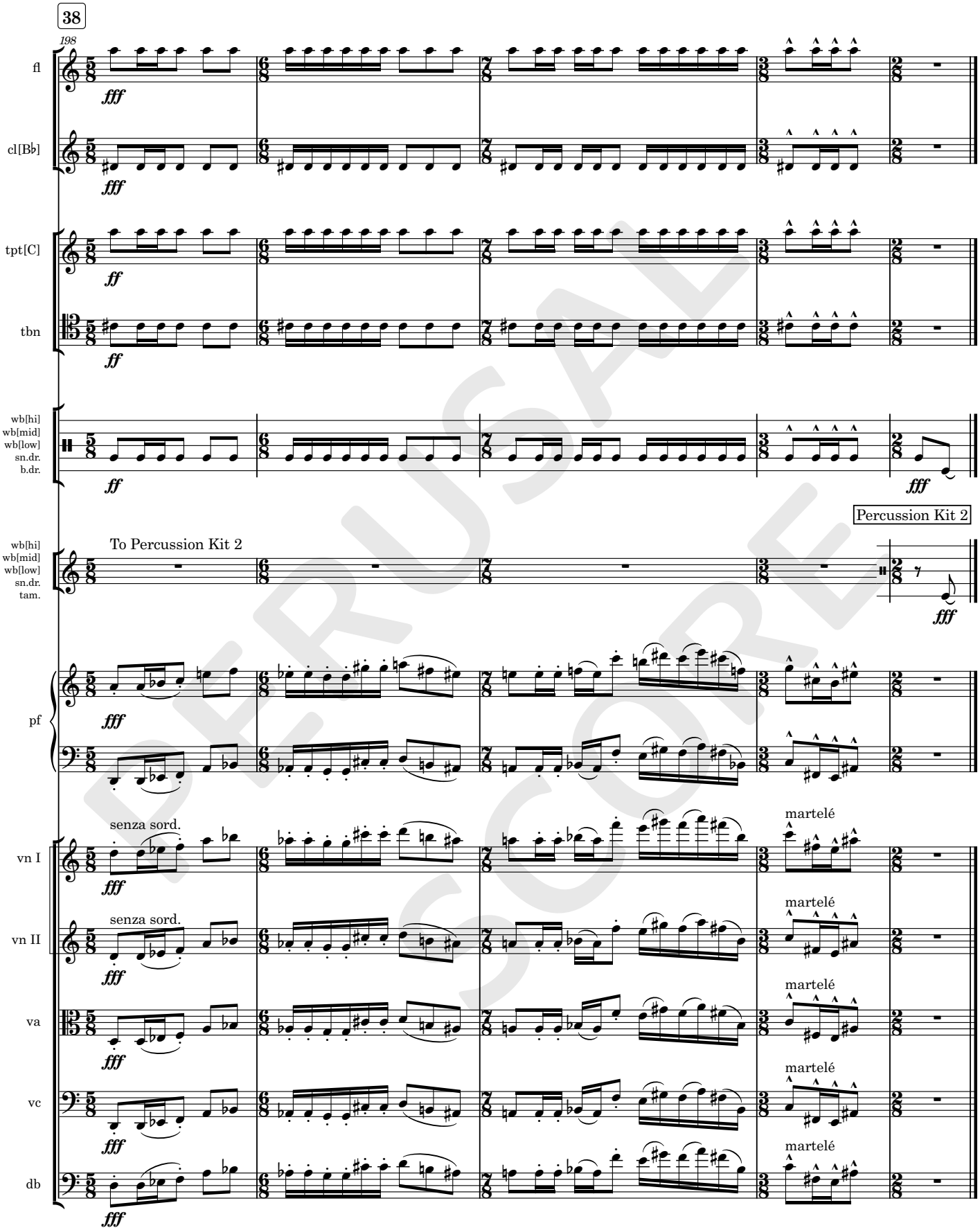

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