

Images in Homage

miniatures for chamber ensemble

Taylor Brook

2010

score in C

Instrumentation

Flute

B \flat clarinet (bass clarinet)

Horn

Percussion:

large tom-tom, 2 bongos, 2 congas, 3 metal mixing bowls, 2 metal pie plates, metal utensil chime

Piano

Violin

Viola

Cello

Contrabass

Program Notes

These miniatures were composed for the Aventa Ensemble.

Each of the miniatures in this suite have been written in homage to a composer or musician who has had a profound impact on my music. Through these homages, I'm exploring the foundation of my own artistic development by identifying the roots of my compositional techniques and tendencies. None of the miniatures attempts to mimic the work of the dedicatee; instead, they explore the musical ideas that are suggested to me by that musician's work. This may be better understood as building upon the music of others by responding to that music *with* music. Moreover, each miniature is based on an image that I relate with the dedicatee or their music.

The musicians to which these pieces pay homage constitute a broad range of musical styles. One of the central challenges in this project lies in the unification of these many divergent ascetic sensibilities into a single, coherent, suite of miniatures. I intend to write several more of these miniatures in the future for the final version of the suite, which will be in "pop album" form: sixteen miniatures ranging from two to five minutes each, amounting to roughly one hour of music. However, as my own tastes change and the list of possible dedicatees expands, I may end up adding miniatures to this suite indefinitely.

This set of miniatures currently includes six homages in the following order:

Portrait of the Artist as a Young Man - John Cage
Mobile - Brian Cherney
Carnival - Tom Waits
Evening, McDonald Lake - La Monte Young
Spiral - Pierre Mercure
Small Stream Close-up - Salvatore Sciarrino

I intend to expand the suite to include homages to the following musicians:

Beck
Bela Bartok
Debashish Bhattacharya
Luc Brewaeys
Bob Dylan
Ben Johnson
Georg Frederic Haas
Pran Nath
John Rea
James Tenney

Notation and Performance Instruction

microtonality and just intonation

Although there are many microtones in this work, much of the harmony is often quite consonant. The microtones are used to approximate just intervals, therefore small adjustments should be made by ear to play these intervals perfectly in tune. I advise to listen for the root of the chord (when present) in order to understand your particular role in the harmony.

The following accidental nomenclature is also used to approximate exact pitches:

↓ - ‡ approximately 1/4 tone flat or sharp

↓ - ↑ approximately 1/6 tone flat or sharp

♭ - ♭ - ♮ - ♮ - ‡ - ‡ approximately 1/12 tone flat or sharp

The accidentals showing the twelfth-tone (one sixth of a semitone) alterations should be thought of as extremely small inflections of the pitch. This minute alteration in pitch equals the difference between the just major third (the fourth harmonic, accessible on any string or brass instrument) and the equal temperament major third. Wind players need not use alternate fingerings for these pitches, instead they should inflect the pitch slightly as performers must do in tonal music performance practice when tuning the third of a chord. In other words, it is best to treat the notes with these accidentals as if they required a slight inflection for the sake of good tuning.

The sixth-tone (one third of a semitone) alteration equals the difference between the seventh harmonic and the equal temperament minor seventh. In other words, the seventh harmonic is a sixth-tone flat of the equal temperament minor seventh. This difference may be demonstrated by sounding the seventh harmonic on the fourth string of the cello; the pitch of this harmonic will be a sixth-tone flat of an equal temperament B-flat.

The quarter-tone alteration should be precisely halfway between the equal tempered pitches. The quarter-tone alteration can be heard at the 11th partial of the harmonic series, which is exactly halfway between the perfect fourth and the tritone.

The most important thing to keep in mind is that the goal of these microtones is often to realize acoustically consonant harmonies; if the performer can recognize their role in the harmony, this will ensure optimal tuning of the microtones.

notation

dotted line - Signifies a gradual change from the marking at the beginning of the dotted line to what is marked at the end. The dotted line is used both for tempo changes as well as playing techniques. For example, if you find in your part an “ord” marked with a dotted line leading to “alto sul tasto” then it should be executed as a gradual movement of the bow from the ordinary playing position to the alto sul tasto position for the duration between the beginning of the dotted line and the end.

Glissandi must be performed for the entire duration of the note.

∅ - niente - (A dynamic approaching silence.)

⊖ - dampen symbol

fast as possible - (Play given notes as rapidly as possible.)

quasi gliss. - (The passage marked doesn't require rhythmic accuracy, but should be more gestural.)

Flute and Clarinet

The flute and clarinet are provided with, at certain points in the piece, exact fingerings for playing either rapid microtonal passages, special effects, or multiphonics. These fingerings have been carefully selected and tested; however, they should still be regarded as suggestions. If the performer discovers fingerings that work better than the ones provided in their parts, they should feel free to use them.

Aeolian tones on the flute are notated as diamond noteheads.

At times, the flute is given an indication to “trill D and D-sharp trill keys”. This should not be realized as a clean, diligent trill, but rather a quasi-random constant light palpitation between these two keys. This is a technique that has been used extensively by Salvatore Sciarrino in his works.

strings

ord. - ordinario

s.t. - sul tasto - (Bow over the end of the fingerboard.)

a.s.t. - alto sul tasto - (Bow 5-7 centimetres up the fingerboard.)

s.p. - sul ponticello - (Bow close to the bridge.)

a.s.p. - alto sul ponticello - (Bow so that part of the hair is on the bridge and part is on the string, thereby producing a quiet but harsh sound. This technique will often silence the fundamental pitch of the string.)

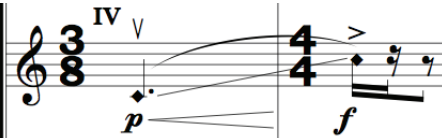
c.v. - con vibrato

s.v. - senza vibrato

h.h. - half hair - (half col legno battuto)

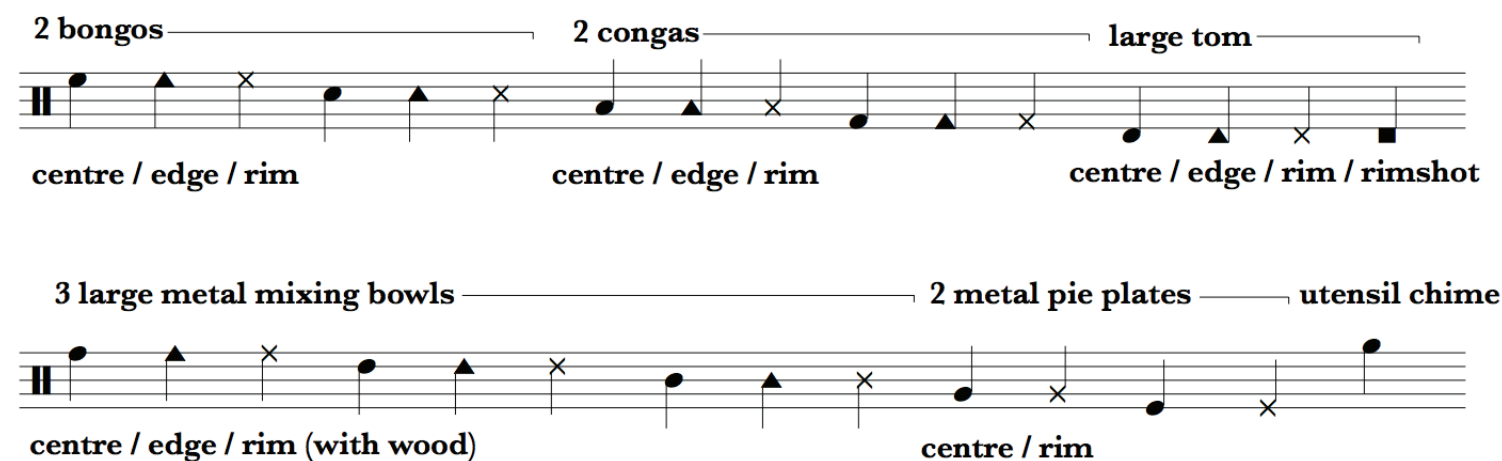
c.l.b. - col legno battuto

Bass pizz - X noteheads are used for slap pizz and triangle noteheads are used for jazz-style pizz.

Vlc.  Harmonic glissandi are notated as shown here, with the string as well as the placement of the finger on the string provided.

percussion

The percussion part is notated in the following manner:



2 bongos ————— **2 congas** ————— **large tom** —————

centre / edge / rim centre / edge / rim centre / edge / rim / rimshot

3 large metal mixing bowls ————— **2 metal pie plates** ————— **utensil chime**

centre / edge / rim (with wood) centre / rim

Horn

The horn is asked to play certain partials in their uncorrected tuning, this is notated by the fundamental note name and partial number written above the notated pitch.

hand bend - (Alter the pitch by gradually inserting and removing the hand from the bell of the horn.)

For the miniature entitled *Spiral*, the horn must perform the handbend technique, described above, while arpeggiating the partials of a horn in F. For this miniature, the pitch has been notated as if it were always open, as opposed to the other miniatures, which indicate precisely the glissandi and pitches that are obtained by stopping the horn.

piano

Triangle noteheads indicate notes performed with a finger muting the close end of a string inside the piano.

Harmonics - (Notated as an open circle over the resultant pitch as well as the note of the struck key in brackets. The pitch is obtained by placing one's finger on the correct harmonic node of the string inside the piano.)

For the miniature in homage to John Cage, *Portrait of the Artist as a Young Man*, the Middle C should be prepared with a plastic wall plug between the first and second strings as well as a metal screw between the second and third string. Both of these objects should be of a size that fits snugly between the strings without risk of being dislodged during performance. These items may be inserted anywhere between three to ten inches on the far side the hammer inside the piano. The exact placement may be decided to the pianist and conductors liking.

I - Portrait of the Artist as a Young Man

bass and percussion duo

— homage to John Cage —

Taylor Brook

♩ = 100

The score is for a 4/4 piece. The first three staves (Flute, Clarinet in Bb, and Horn in F) each have a melodic line with a bracketed section from measure 1 to measure 25, labeled 'to m.25'. A text instruction states: 'The clarinet, flute and horn play any of the bracketed notes in long sustained tones of 6 to 10 seconds in duration. Each note should begin and end imperceptibly and crescendo to the maximum of a mezzo-piano dynamic level.'

The Percussion part is for 2-tone marimba mallets and features a complex rhythmic pattern with dynamics ranging from *mf* to *f* and includes triplet markings.

The Piano part consists of a few notes in the right hand, with dynamics *f* and *mf*.

The Violin and Viola parts begin with a *pizz.* (pizzicato) instruction and a first finger (I) fingering, playing a single note at *f* dynamic.

The Cello part begins with a *pizz.* instruction and fingering III and IV, playing a single note at *f* dynamic.

The Bass part is highly detailed, starting with a *c.l.b. ricochet* (circular bow ricochet) and *pizz.* instruction, followed by *arco* (arco) and *pizz.* sections. Dynamics range from *mp* to *f*, and it includes a *vib.* (vibrato) section.

7

Fl.

B♭ Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

mf *f* *p* *f* *mf* *f* *mf* *f* *mp* *f* *mf*

c.l.b. ricochet *pizz.* *arco vib.* *pizz.* *c.l.b. ricochet* *pizz.* *arco III* *pizz.*

14

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

f *mf* *f* *mp* *f* *mf* *f* *mf* *mf* *f* *mf* *f* *f* *f* *f* *mf* *p*

pizz. IV

c.l.b. ricochet

pizz.

arco III

pizz.

c.l.b. ricochet

pizz.

arco IV

pizz.

c.l.b. ricochet

pizz.

arco vib.

III 3

21

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

mf *f* *mf* *f* *mf* *f* *mf* *f* *fp*

f

f

f

ff *mf* *f* *mf* *fp* *ff* *mf* *f* *mf* *f* *mp* *f* *mf* *f*

pizz.

c.l.b. ricochet

pizz.

III arco

pizz.

c.l.b. ricochet

pizz.

arco IV

pizz.

to m.41

to m.41

to m.41

33

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

fp *fp* *fp* *fp* *fp* *fp*

f *f* *mp* *f* *mf* *f* *mf* *f* *p* *f* *mf* *f* *mf* *f* *mp* *f* *mf* *f*

c.l.b. ricochet pizz. arco IV pizz. c.l.b. ricochet pizz. vib. pizz. c.l.b. ricochet pizz. arco III pizz.

45

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

The musical score for measures 45-49 includes the following parts and details:

- Flute (Fl.):** Rests throughout the measures.
- Bass Clarinet (B \flat Cl.):** Rests throughout the measures.
- Horn (Hn.):** Rests throughout the measures.
- Percussion (Perc.):** Features a rhythmic pattern of eighth notes with accents. Dynamics include *mf*, *f*, and *mf*. Includes triplet markings.
- Piano (Pno.):** Rests throughout the measures.
- Violin (Vln.):** Features a melodic line with accents and dynamics of *f*. Includes fingering for *8va* (II) and *15^{ma}* (I).
- Viola (Vla.):** Features a melodic line with accents and dynamics of *f*. Includes fingering for IV, I, and III.
- Violoncello (Vlc.):** Features a melodic line with accents and dynamics of *f*. Includes fingering for IV, III, and I.
- Double Bass (Cb.):** Features a melodic line with accents and dynamics of *f*. Includes fingering for III, I, and IV. Includes markings for *vib.* and *arco*.

55

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

ff *mp* *ff* *mp* *ff* *mf* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

mf

f *f* *f*

ff *mp* *ff* *mp* *ff* *mf* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

vib.

8va

I II III IV

II - Mobile

viola solo

— homage to Brian Cherney —

Taylor Brook

♩ = 46

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute:** Starts with a rest, then plays a melodic line with dynamics *pppp*, *p*, and *pppp*. Includes triplets and a 5-measure phrase.
- Clarinet in B \flat :** Plays a rhythmic accompaniment with dynamics *pppp*, *p*, and *pppp*. Includes triplets and a 7-measure phrase.
- Horn in F:** Remains silent throughout the piece.
- Percussion:** Remains silent throughout the piece.
- Piano:** Remains silent throughout the piece.
- Violin:** Starts with a rest, then plays a melodic line with dynamics *pppp*, *p*, and *pppp*. Includes triplets, a 6-measure phrase, and a wavy line indicating a tremolo effect.
- Viola:** Starts with a rest, then plays a melodic line with dynamics *mp*, *ppp*, *ppp*, and *fp*. Includes triplets, a 3-measure phrase, and fingering instructions (ord., IV, III (etc.)).
- Cello:** Starts with a rest, then plays a melodic line with dynamics *pppp*, *p*, and *pppp*. Includes triplets and a 7-measure phrase.
- Bass:** Remains silent throughout the piece.

3
♩ = ♩ (♩ = 69)

bisbigliando trill

6

Fl. *pppp* *p* *pppp*

B♭ Cl. *pppp* *p* *pppp*

Hn.

Perc.

Pno.

Vln. *f* *pp*

Vla. *mp* *mp* *pp* *f* *pp* *mf* *p*

Vlc. *f* *pp*

Cb.

s.p. ord. s.p. s.p. ord. s.t. ord. s.t.

III II I

5 7 3 5 3 6

17

Fl. *p* *f* *p* *f*

B♭ Cl. *p* *f* *p* *f*

Hn. *pppp* *p* *pppp*

Perc.

Pno. *mp* *f* *mp* *f*

Vln. *p* *f* *p* *f* (s.p.)

Vla. *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp* *mp* *pp* *f* *pp* *ord.*

Vlc. *p* *f* *p* *f* arco IV

Cb. *p* *f* *p* *f* I

Detailed description of the musical score: The score is for measures 17-20. It features a woodwind section (Flute, B♭ Clarinet, Horn), Percussion, Piano, Violin, Viola, Violoncello, and Contrabass. The key signature has one flat (B♭). The time signature changes from 3/8 to 4/4 at measure 17, then to 7/8 at measure 19, and back to 4/4 at measure 20. The woodwinds and strings play melodic lines with various dynamics and articulations. The piano part provides harmonic support with chords and single notes. The Viola part has a complex rhythmic pattern with triplets and slurs. The Violoncello and Contrabass parts play simple melodic lines with accents.

RIT.-----

$\text{♩} = 46$

23

Fl. *pppp* *p*

B♭ Cl. *pppp* *p*

Hn.

Perc.

Pno.

Vln. *pppp* *p* s.t. ord.

Vla. *f* *sub. p* *mf* *p* *fp* *fp* *fp* *fp* (s.p.) ord.

Vlc. *pppp*

Cb.

26

Fl. *ppp* *f* *pppp*

B♭ Cl. *ppp* *f* *pppp*

Hn. *pppp* *mp* *pppp*

Perc.

Pno.

Vln. *f* *pppp*

Vla. *ff* *p* *mp*

Vlc. *ppp* *f* *pppp*

Cb.

--- ord.

6 7

7

IV 3 III 3 3

p *mp*

III - Evening, McDonald Lake

piano solo

— homage to La Monte Young —

Taylor Brook

♩ = 60

all instrumental tones should fade in and out from as quiet as possible

Flute

Clarinet in B \flat

Horn in F

Percussion

Piano

Violin

Viola

Cello

Bass

8

Fl. *p* *mp* *p* *mp* *mf*

B♭ Cl. *p* *mp* *p* *mp* *mf*

Hn.

Perc.

Pno. *mp* *f* *f* *mp* *p* *mf* *p* *f* *mp* *mf* *f* *mf* *mp*

Vln. *p* *p* *mp* *mf*

Vla. *p* *mp* *mp* *mp* *mp* *mf*

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 19, contains measures 8 through 13. The score is for a woodwind and string ensemble. The Flute (Fl.) part begins with a melodic line in measure 8, marked *p*, moving to *mp* in measure 9, then *p* in measure 10, *mp* in measure 11, and *mf* in measure 12. The B♭ Clarinet (B♭ Cl.) part follows a similar dynamic contour, with triplets in measures 10 and 11. The Horn (Hn.) part is mostly silent, with a few notes in measure 13. The Percussion (Perc.) part is also silent. The Piano (Pno.) part features a complex rhythmic accompaniment in the bass clef, with dynamics ranging from *mp* to *f*. The Violin (Vln.) part has a melodic line that starts in measure 10, marked *p*, and reaches *mf* by measure 13. The Viola (Vla.) part has a melodic line starting in measure 8, marked *p*, and reaching *mf* by measure 13. The Violoncello (Vlc.) and Contrabass (Cb.) parts are mostly silent.

14

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

mp *mp* *mp* *f* *f*

mp *mp* *mp* *mp* *f*

mp *mp* *mp* *mp* *f*

soft wool mallets
edge-----centre-----edge

f *mp* *mp* *pp* *p* *ppp* *p* *f* *p* *pp* *mp* *p* *mf* *p*

mp *mp* *mp* *mp* *mp* *f* *f* *f* *mp*

mp *mp* *mp* *mp* *mp* *f* *f* *f* *f*

mp

21

Fl. *mp* *mp* *mp*

B♭ Cl. *mp* *mp* *mp*

Hn. *mp* *mp* *mp*

Perc. edge-----centre-----edge *mf* *p*

Pno. *pp* *f* *mf* *p* *f* *mp* *mf* *f* *p* *mp* *mf*

Vln. *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp*

Vlc. *mp* *mp* *mp* *mp*

Cb.

Detailed description: This page of a musical score (page 21) features eight staves. The Flute (Fl.) staff begins with a measure number '21' in a box. It contains melodic lines with dynamics *mp* and triplet markings. The B♭ Clarinet (B♭ Cl.) staff has a complex rhythmic pattern with a 7-measure rest and dynamics *mp*. The Horn (Hn.) staff has a melodic line with dynamics *mp*. The Percussion (Perc.) staff has a rhythmic pattern with dynamics *mf* and *p*, and includes the instruction 'edge-----centre-----edge'. The Piano (Pno.) staff has a complex accompaniment with dynamics *pp*, *f*, *mf*, *p*, *f*, *mp*, *mf*, *f*, *p*, *mp*, and *mf*. The Violin (Vln.) staff has a melodic line with dynamics *mp*. The Viola (Vla.) staff has a melodic line with dynamics *mp* and triplet markings. The Violoncello (Vlc.) staff has a melodic line with dynamics *mp*. The Contrabass (Cb.) staff is mostly silent.

27

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

mf *mf* *f* *p*

mf *mf* *f* *p*

mf *mf* *f* *mp*

edge ----- centre ----- edge ----- centre ----- edge

pppp *mp* *ppp* *mf* *f* *ppp*

ppp *mp* *ppp* *mf* *ppp* *f* *ppp*

mf *mf* *f* *p* *mp*

mf *f* *p* *mp*

mf *f* *p* *mp*

mp *mp*

34

Fl. *mp* *mp* *mp*

B \flat Cl. *mp* *mp* *mf*

Hn. *mp* *mf*

Perc. centre ----- edge --- centre
ppp *mf* *ppp*

Pno. *mf* *ppp* *f* *ff* *mp* *f* *f* *pp* *fp* *ff*

Vln. *mp* *mp*

Vla. *mp* *mp* *mp*

Vlc. *mp* *mp* *mp*

Cb. *mp* *mp* *mf*

Detailed description of the musical score: The score is for measures 34 through 38. The Flute part (top) starts with a melodic line in measure 34, followed by a triplet of eighth notes in measure 35, and continues with more triplets in measures 36 and 37. The B-flat Clarinet part (second) has a melodic line in measure 34, followed by a triplet of eighth notes in measure 35, and continues with more triplets in measures 36 and 37. The Horn part (third) has a melodic line in measure 34, followed by a long note in measure 35, and continues with more notes in measures 36 and 37. The Percussion part (fourth) has a pattern of notes in measure 34, followed by a pattern of notes in measure 35, and continues with more notes in measures 36 and 37. The Piano part (fifth) has a complex texture with various dynamics and articulations, including a triplet of eighth notes in measure 35 and a sixteenth-note run in measure 36. The Violin part (sixth) has a melodic line in measure 34, followed by a long note in measure 35, and continues with more notes in measures 36 and 37. The Viola part (seventh) has a melodic line in measure 34, followed by a long note in measure 35, and continues with more notes in measures 36 and 37. The Violoncello part (eighth) has a melodic line in measure 34, followed by a long note in measure 35, and continues with more notes in measures 36 and 37. The Contrabass part (ninth) has a melodic line in measure 34, followed by a long note in measure 35, and continues with more notes in measures 36 and 37.

40

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

The musical score for measures 40-43 is arranged in a standard orchestral format. The Flute part (Fl.) begins at measure 40 with a *mf* dynamic and features five-measure slurs. The B-flat Clarinet (B \flat Cl.) part features three-measure slurs. The Horn (Hn.) part has a long note with a *mf* dynamic. The Piano (Pno.) part is highly active, with dynamics ranging from *pp* to *ff* and various slurs (9, 5, 7, 10). The Violin (Vln.) part features three-measure slurs and a *mf* dynamic. The Viola (Vla.) part has a *mf* dynamic and a seven-measure slur. The Violoncello (Vlc.) part features three-measure slurs and a *mf* dynamic. The Contrabass (Cb.) part has a *mf* dynamic that increases to *f* in measure 43.

44

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln. (8va)

Vla.

Vlc.

Cb.

edge ————— centre ————— edge ————— centre ————— edge

p *ff* *mp* *ff* *p*

f *mp* *f* *p*

f *fff*

ff

ff

ff

ff

9 10 5

47

Fl. *fff*

B \flat Cl. *fff*

Hn. *fff*

Perc. *ff*

Pno. *f* *mp* *f* *mp* *mf* *p* *mp* *pp*

Vln. *fff* (8va)

Vla. *fff*

Vlc. *fff*

Cb. *fff*

IV - Carnival

Tutti

— homage to Tom Waits —

Taylor Brook

♩ = 116

- all performers should feel free to embellish their parts as they see fit throughout this miniature.

POCO RIT. -----

The musical score is arranged in a standard orchestral layout with eight staves. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as dynamics (f, ff, mp, s.p.), articulation (accents, slurs), and performance instructions like 'm.vib.' and 'bend'. The Percussion part is specifically marked 'wooden drumsticks'. The Bass part is marked 'jazz-style pizz throughout'. The score concludes with a 'POCO RIT.' instruction and a dashed line indicating a tempo change.

Flute: Starts with a rest, then enters with a melodic line starting at measure 5. Dynamics range from *f* to *ff*. Includes a 'bend' instruction.

Clarinet in Bb: Starts with a rest, then enters with a melodic line starting at measure 5. Dynamics range from *fp* to *ff*. Includes a 'm.vib.' instruction.

Horn in F: Plays a rhythmic accompaniment of eighth notes throughout. Dynamics range from *f* to *ff*.

Percussion: Plays a rhythmic accompaniment using wooden drumsticks. Dynamics range from *ff* to *fff*.

Piano: Provides harmonic support with chords and moving lines. Dynamics range from *f* to *mp*. Includes '8va' and '8vb' markings.

Violin: Remains silent until measure 8, then enters with a melodic line. Dynamics range from *f* to *ff*. Includes 's.p.' (sotto piano) marking.

Viola: Remains silent until measure 8, then enters with a melodic line. Dynamics range from *f* to *ff*. Includes 's.p.' marking.

Cello: Remains silent until measure 8, then enters with a melodic line. Dynamics range from *f* to *ff*. Includes 's.p.' marking.

Bass: Plays a 'jazz-style pizz' accompaniment throughout. Dynamics range from *mp* to *ff*.

POCO ACCEL.

♩ = 132

13

Fl. *ff*

B♭ Cl.

Hn. *ff* *fp* *ff*

Perc. *ff*

Pno. *ff*

Vln. *fff* *p.s.p.* *f*

Vla. *fff* *pizz.* *f*

Vlc. *fff* *pizz.* *f*

Cb. *ff* *mf* *ff* *pizz. III* *f*

(♩ = ♩) = 66

17

Fl.

B♭ Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vlc.

Cb.

BASS CLARINET

fp *f* *mp* *ff* *p* *mp* *pp*

ff *p* *sub. ff*

fp *ff* *mp*

mp

ped.

m.vib.

ff *mf* *mp*

ff *mp*

ff *mp*

arco

arco

3/4

♩ = 72 (slightly faster)

25

Fl. *mf* *f* *fp* *ff*

B♭ Cl. *fp* *ff* *ff* *mf* *f* *fp* *ff* *sub. p*

Hn. *mp* *pp* *ppp* *p* *p*

Perc. *mp*

Pno. *f*

Vln. *f* *p* *f* *ff* *pizz.* *mp*

Vla. *f* *p* *f* *ff* *pizz.* *mp*

Vlc. *f* *fp* *ff* *pizz.* *mp*

Cb. *f* *fp* *ff* *pizz.* *mp*

bend

bend

handbend

glissandi as gradual as possible

glissandi as gradual as possible

32

Fl. *pp* *pppp* *pp* *pppp* *pp* *pppp*

B \flat Cl. *pppp*

Hn. *p* *p* *p* *p* *mp* *pppp*

Perc.

Pno. *ppp* *pp* *p* *p* *ppp*

ped.

Vln. *ppp*

Vla. *ppp*

Vlc.

Cb. *pp*

Detailed description: This page of a musical score, numbered 32, features ten staves. The Flute (Fl.) staff begins with a measure of rest, followed by a sequence of notes with dynamic markings *pp*, *pppp*, *pp*, *pppp*, *pp*, and *pppp*. The Bass Clarinet (B \flat Cl.) staff has a measure of rest followed by a long note marked *pppp*. The Horn (Hn.) staff plays a series of notes with dynamics *p*, *p*, *p*, *p*, *mp*, and *pppp*. The Percussion (Perc.) staff shows a rhythmic pattern of eighth notes. The Piano (Pno.) staff has a complex melodic line with dynamics *ppp*, *pp*, *p*, *p*, and *ppp*, including triplets and a ped. marking. The Violin (Vln.) staff features a melodic line with triplets and a *ppp* dynamic. The Viola (Vla.) staff has a melodic line with a *ppp* dynamic. The Violoncello (Vlc.) and Contrabass (Cb.) staves provide a harmonic foundation with notes and rests, ending with a *pp* dynamic.

V - Spiral

horn solo

— homage to Pierre Mercure —

Taylor Brook

♩ = 42

♩ = 48 (slightly faster)

Flute

Clarinet in B \flat

Horn in F

Percussion

Piano

Violin

Viola

Cello

Bass

mp *p* *mp* *mp* *f* *p* *mp* *mp*

pppp *pp* *pppp* *p* *pppp* *pppp*

mf *IN PIANO* *mf*

LEATHER MUTE *pppp* *pp* *pppp* *pppp* *pp* *pppp* *pppp* *pp* *pppp*

mp *pizz.* *arco* *pppp* *pp* *pppp* *mp* *pizz.* *I* *mp*

soft wool mallet

IV

IV

IV

III

I

$\bullet = 58$ (slightly faster)

9

Fl.

B \flat Cl.

Hn.

Perc.

Pno.

Vln.

Vla.

Vcl.

Cb.

ppp p ppp ppp p ppp ppp p ppp

p pppp ppp p ppp ppp p ppp

mp mf p f mp p f mp f

h.h. a.s.t.

h.h. a.s.t.

norm. ord. IV

pppp pp ppp p

p pppp ppp

ppp p ppp

pppp p

ppp p ppp

pppp p

ppp

III IV

III II

2/4 3/4 4/4 2/4 3/4 4/4 3/4

19 $\text{♩} = 72$ (slightly faster) $\text{♩} = 88$ (slightly faster)

Fl. *p* *ppp* *ppp* *p* *ppp* *p* *ppp* *ppp* *mp* *ppp*

B♭ Cl. *p* *ppp* *ppp* *p* *ppp* *ppp* *mp* *ppp* *ppp* *p* *ppp*

Hn. *p* *p* *ff* *mp* *f* *mp* *f*

Perc.

Pno.

Vln. *pppp* *ppp* *p* *ppp* *p* *ppp*

Vla. *p* *ppp* *ppp* *p* *ppp* *p* *ppp*

Vlc. *p* *ppp* *ppp* *p* *ppp* *ppp* *ppp* *mp*

Cb.

h.h. s.p.

h.h. a.s.t.

III

II III

♩ = 106 (slightly faster)

27

Fl. *ppp* *p* *ppp* *ppp* *mp* *ppp* *p* *ppp* *ppp* *mp*

B♭ Cl. *p* *ppp* *ppp* *mp* *ppp* *p* *ppp* *ppp* *mp* *ppp*

Hn. *mp* *fp* *f* *p*

Perc.

Pno.

Vln. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *ppp* *h.h. a.s.t.* *ppp* *mp*

Vla. *ppp* *p* *ppp* *ppp* *ppp* *p* *ppp* *ppp* *h.h. a.s.t.* *mp* *ppp*

Vlc. *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *h.h. a.s.t.* *ppp* *mp*

Cb.

IV norm. ord.

flautando a.s.t.

h.h. a.s.t.

III norm. ord.

flautando III

h.h. a.s.t.

IV

flautando

h.h. a.s.t.

norm. (a.s.t.)

♩ = 120 (slightly faster)

34

Fl. *ppp* *ppp* *p* *ppp* *p* *ppp* *ppp*

B♭ Cl. *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp*

Hn. *p* *mp* *p* *mf* *mp* *f* *mp* *ff* *fp* *ff* *mp* *f* *p*

Perc.

Pno.

Vln. *ppp* *p* *ppp* *p* *ppp* *mp* *ppp* *mp* *ppp*

Vla. *p* *ppp* *ppp* *p* *ppp* *ppp* *mp* *ppp* *ppp*

Vlc. *ppp* *p* *ppp* *ppp* *ppp* *mp* *ppp* *ppp* *ppp*

Cb.

bend

(like m.5)

aeolian (trill D + D# trill keys)

ord. norm. III IV

ord. norm. III IV

ord. norm. III IV

This musical score page, numbered 39, features eight staves for various instruments. The Flute (Fl.) staff begins at measure 41 and includes dynamic markings such as *mp*, *ppp*, *mf*, and *ppp*, along with "bend" instructions. The B♭ Clarinet (B♭ Cl.) staff follows with dynamics like *mp*, *ppp*, *mf*, and *ppp*. The Horn (Hn.) staff is marked with *p*, *f*, *fp*, *f*, *mp*, *ff*, and *fff*. The Percussion (Perc.) staff shows dynamics *mp*, *mf*, and *f*. The Piano (Pno.) staff includes *mf*, *mf*, and *f*. The Violin (Vln.) and Viola (Vla.) staves have dynamics *p*, *ppp*, *ppp*, *mf*, *ppp*, *mf*, *f*, and *pp*. The Violoncello (Vlc.) staff includes *p*, *ppp*, *ppp*, *mf*, *ppp*, *mf*, and *f*. The Contrabass (Cb.) staff is marked with *mp*, *mf*, and *f*. The score also includes performance instructions like "h.h. a.s.t." and "norm. ord." for the strings, and "pizz." for the cello.

VI - small stream close-up

flute and clarinet duo

Taylor Brook

— homage to Salvatore Sciarrino —

♩ = 44

Flute
4/4
mf (triplet 3, sextuplet 6, triplet 3)
p, mf, p (bend)
mp, f, p (trill D and D# keys)

Clarinet in B \flat
4/4
mf (triplet 3, sextuplet 6)
pp
mf, p (finger, quintuplet 5, septuplet 7)
mf, p

Horn in F
4/4

Percussion
4/4

Piano
4/4

Violin
4/4
pp (IV)

Viola
4/4
pp (III)

Cello
4/4
pp, mf > pp (III →)

Bass
4/4
pp, mf > pp (I →)

6

Fl.

f > *p*

ppp *p* *pp* *mp* *ppp* *pp* *mf* *pp* *pp* *mf**p*

bend

(finger as in m.5)

bend

B♭ Cl.

pp *f* *ppp* *pp* *mp* *pp* *ppp* *f* *mp* *f* *pp*

bend

Hn.

Perc.

Pno.

Vln.

p > *pp* *p* > *pp*

Vla.

p > *pp* *p* > *pp*

Vlc.

p > *pp*

Cb.

p > *pp*

This musical score page, numbered 42, features eight staves for various instruments. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are the most active, with dynamic markings ranging from *pp* to *fp* and including articulation like triplets and bends. The Horn (Hn.), Percussion (Perc.), and Piano (Pno.) staves are mostly silent, indicated by rests. The Violin (Vln.) and Viola (Vla.) parts consist of sustained notes with long slurs. The Violoncello (Vlc.) and Contrabass (Cb.) parts feature melodic lines with dynamic markings and triplets. The score is set in 2/4 time, with a rehearsal mark at measure 10.

Fl. *f* *pp* *p* *fp* *p* *mp* *p* *mf* *mp* *f* *p* *fp*

B♭ Cl. *p* *fp* *p* *mp* *p* *mf* *mp* *f* *p* *fp*

Hn. *p* *fp* *p* *mp* *p* *mf* *mp* *f* *p* *fp*

Perc.

Pno.

Vln.

Vla.

Vlc. *p* *pp* *mp* *pp* *mp* *pp*

Cb. *p* *pp* *mp* *pp* *mp* *pp*

14

Fl. *ff* 6 3 *ff* *mp* *ff* *mp* *ff* *mp* *p* *f* *p* *ff* *p* *mf* 6 3 *f* *bend*

B♭ Cl. *ff* 6 3 *ff* *mp* *ff* *mp* *f* *p* *fp* *ff* *p* *f* *bend*

Hn. - - - - -

Perc. - - - - -

Pno. - - - - -

Vln. *mp* *pp* *bow as needed, staggered*

Vla. *mp* *pp* *bow as needed, staggered*

Vlc. *mp* *pp* *bow as needed, staggered*

Cb. *mp* *pp* *bow as needed, staggered*

19

Fl. (trill D and D# keys)

B♭ Cl.

Hn.

Perc. medium wool mallets

Pno.

Vln. s.t.-----p.s.p.

Vla. s.t.-----p.s.p.

Vlc. s.t.-----p.s.p.

Cb.

fp *ff* *pp* *f* *pp* *f* *p* *f* *fff* *fff* *fff* *fff* *fff*