

Provenances

concerto for viola and chamber orchestra

Taylor Brook
2022

flute
oboe
B \flat clarinet
bassoon

horn
trumpet
trombone

percussion
- vibraphone
- glockenspiel
- frame drum
- acoustic guitar on table
- tuned copper pipes (B and D)

harp

solo viola

2 violins
viola
cello
bass

about *Provenances*

Provenances is a viola concerto written for Marina Thibeault and Turning Point Ensemble in 2021/2022.

Provenances emerged from a project between Marina and me that began in 2018 when we collaborated on a solo viola piece exploring our shared experiences of becoming parents and the difficult births of our children. Our parenthood fueled the desire to create music that would both express our own experiences and provide respite for other parents and children. While it's a truism that becoming a parent changes one's outlook on life, the way people metabolize and grow through extraordinary experiences is something that everyone undergoes. With this in mind, *Provenances* is about life changes, perspectives, our bodies, and our relationships. *Provenances* is not typical children's music, but instead explores concepts around the processing of trauma through mindfulness and breathing in a way that is hopefully engaging for listeners of all ages.

Provenances incorporates breathing patterns such as the "4 in – 7 hold – 8 out" calming pattern, Kapalabhati belly breathing, and the breathing patterns of pre-term infants. I encourage the audience to "breathe along" to the music as they pick up on these patterns throughout the piece. Finally, this music pays homage to *Prélude pour alto seul* by Ana Sokolovic as recorded by Marina Thibault. I began writing the solo portion of *Provenances* by analyzing the phrase structure and pacing of Marina's recording of Ana's composition and then used this analysis as the basis for my work.

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General Performance Notes

microtonal notation

The following accidental nomenclature is used:

♭ - ♯ approximately 1/4 tone flat or sharp (50 cents)

↓ - ↑ approximately 1/6 tone flat or sharp (33 cents)

♭ - ♭ - ♯ - ♯ - ♯ - ♯ approximately 1/12 tone flat or sharp (17 cents)

The quarter-tone and sixth-tone alterations constitute significant changes in pitch, while the 12th-tone alterations provide something closer to a shift in intonation. In any case, the more the performer understands the harmonic role of their part and they are able to use their ear to tune, the more accurate the tuning becomes. The microtones are used almost exclusively to achieve acoustically consonant harmonies in just intonation, built by combining the two scales on the top and resulting in the scale on the bottom in the figure below. While the lower scale is somewhat complex and difficult to hear at first, the two upper scales should sound quite acoustically consonant and are very close to the overtone series:

-14c -10c -28c +37c +2c 0c -45c 0c 0c +4c -14c +51c +2c -16c -31c 0c
1/1 9/8 5/4 11/8 3/2 8/5 7/4 1/1 1/1 9/8 5/4 11/8 3/2 5/3 7/4 1/1

-14c +51c -10c +2c -28c -16c +37c -31c -12c 0c -45c +4c -14c
1/1 11/10 9/8 6/5 5/4 4/3 11/8 7/4 3/2 8/5 7/4 9/5 1/1

Link to hear these scales: <https://www.taylorbrook.info/provenances/>

proportional notation

There are two sections of this piece that are written in proportional notation, which should be interpreted as follows:

- Every part contains the entire score so that the interactions and timings between instruments can be more easily synchronized.
- A thick horizontal line indicated a held note and an absence of notes indicates a rest.

guided improvisation

Vla. tab

III II

p

A thick wave line is used to signify durations where there are improvisational elements. These sections usually begin with a box and some text indicating improvisational constraints.

Winds and Brass

bisb. - bisbigliando trill, tremolo effect between two or more fingerings for the same pitch

flz. - flutter tongue

norm. - normale, marks an end to the t.vib. or timbral indications

High E Key for Rapid Tremolo - (bsn. only) - Produce a rapid tremolo using the high E-Key (on the wing joint) using your right hand. The upper note of the tremolo will always be a G (though sometimes it will sound fairly flat). Since the technique utilizes the right hand at the wing joint, the bottom notes of the tremolo are limited to C3-F3 and C4-E4. A recording of this technique can be heard here: <https://www.taylorbrook.info/provenances/>

Harp

p.d.l.t. - pres de la table

L.V. - laissez vibrer

Tuning:

B strings should be tuned down slightly by 14 cents to make a just major third (5/4) interval from G.

F strings should be tuned down slightly by 12 cents so that the F-sharp is a just fifth (3/2) interval from the retuned B.

Percussion

instruments:

glockenspiel

vibraphone

frame drum

2 copper pipes (tuned to B5-14c and D6+2c, supplied by the composer)

steel-string acoustic guitar on table tuned as follows:

●/○ encircled noteheads indicate scraping

+2c	0c	+2c	+4c	-14c	+2c
3/2	1/1	3/2	9/8	5/4	3/2

guitar notation:

open strings high to low

harmonics (fret where harmonic is found indicated by roman numerals)

Strings scordatura

bass				cello				viola (solo and ens.)				violin II		violin I				
+2c	+4c	+2c	0c	-14c	0c	+2c	+4c	-14c	0c	+2c	+4c	0c	+2c	-28c	-12c	+2c	+4c	+6c
3/2	9/8	3/2	1/1	5/4	1/1	3/2	9/8	5/4	1/1	3/2	9/8	1/1	3/2	5/4 of 5/4	15/8	3/2	9/8	27/16

For each instrument the score and parts contain both a tablature staff (where the fingers are placed if the instrument were tuned normally) and a sounding staff (the pitches you hear). The exception is the bass, which only has a sounding staff. The sounding staff is hidden when the notes shown in the tablature staff would be duplicated in the sounding staff.

strings performance techniques

bow placement indications:

ord. - ordinario - (Use an ordinary bow position.)

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

a.s.t. - alto sul tasto - (Bow over the fingerboard.)

p.s.t. - poco sul tasto - (Bow slightly towards the fingerboard from ordinario position.)

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

m.s.p. - molto sul ponticello - (Bow very close to the bridge, thereby producing a harsh sound. This technique will often silence or obscure the fundamental pitch of the string. When a number is attached to the m.s.p. indication, the player should try as much to bring out that particular overtone.)

p.s.p. - poco sul ponticello - (Bow slightly closer to the bridge than ordinario position.)

vibrato indications:

vib. - with vibrato

s. vib. - with no vibrato

m.vib. - with a lot of vibrato

harmonics

Natural harmonics are notated in two ways depending on context. The first way is as the desired pitch with a circle over of the note. The second way is a diamond-shaped notehead where the finger should be lightly pressed against the string to produce the desired harmonic. For higher-up harmonics, the roman numeral of the string and the number of the harmonic will be additionally provided.

For example, the first measure calls for a high F sixth tone flate, played as the seventh harmonic of the G string, which is shown as the resultant pitch and a "III⁷"

Provenances

a viola concerto for Marina Thibeault and Turning Point

Taylor Brook

$\text{♩} = 52$

A $\text{♩} = 63$

Flute
hum in comfortable octave
match solo viola low note
 $n < p$
 n

Oboe
hum in comfortable octave
match solo viola low note
 $n < p$
 n

Clarinet in B \flat
hum in comfortable octave
match solo viola low note
 $n < p$
 n

Bassoon
hum in comfortable octave
match solo viola low note
 $n < p$
 n

Horn in F
hum in comfortable octave
match solo viola low note
 $n < p$
 n

Trumpet in C
hum in comfortable octave
match solo viola low note
 $n < p$
 n

Trombone
hum in comfortable octave
match solo viola low note
 $n < p$
 n

Percussion
hum in comfortable octave
match solo viola low note
 $n < p$
 n

Harp
B = -14c
F = -12c
hum in comfortable octave
match solo viola low note
 $n < p$
 n

solo viola (sounding)
8^{va}
calm, warm, continuous, resonant
 p
 mp
 p
s.t.
s.vib.
 $mp > p$
 mp
 $p < mp > p < mp$

solo viola (tablature)
 n
 mp
 p
 $mp > p$
 mp
 $p < mp > p < mp$

Violin I (sounding)
MUTE (leather)
IV = F \sharp -12c

Violin I (tablature)

Violin II (sounding)
MUTE (leather)
I = D \sharp -28c

Violin II (tablature)

Viola (sounding)
MUTE (leather)
IV = B-14c
s.t.
 p
 p

Viola (tablature)
 p
 p

Cello (sounding)
MUTE (leather)
IV = B-14c
pizz.
 p

Cello (tablature)
 p

Bass (tablature)
MUTE (leather)
IV = D

B ♩ = 56

10

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. GLOCKENSPIEL L.V. *pp*

Hp.

vla solo tab

ord.

p

pp

mp

p

mp

p

mp

pp

cantabile

3

6

Vln. I tab

Vln. II tab

Vla. snd

Vla. tab (s.t.)

III a.s.t.

n < *mp*

Vcl. snd

Vcl. tab

DB tab

16

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

vla solo tab

Vln. I tab

Vln. II tab

Vla. tab

Vcl. tab

DB tab

ord. 3

5

3

5

vib.

s.vib.

s.p.

vib.

ord. s.vib.

3

mp

p

mp

p

mp

p

mp

pp

pp

p

pp

p

mp

Provenances

C

20 aeolian

Fl. *n* *pp*

Ob. dull, muted tone (muffled fingering) *n* *pp*

B♭ Cl. *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (GLOCKENSPIEL) L.V. *pp*

Hp.

vla solo tab *p* < *mf* *mp* *p* < *mp* *p* *p* *mp* *pp* *pp* → p.s.t. →

Vln. I tab

Vln. II tab

Vla. snd *8va* - 7

Vla. tab *III⁵ ord.* *ppp*

Vcl. tab

DB tab

25

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

vla solo tab

Vln. I tab

Vln. II tab

Vla. tab

Vcl. tab

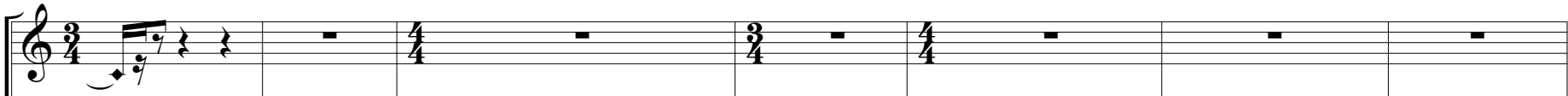
DB tab

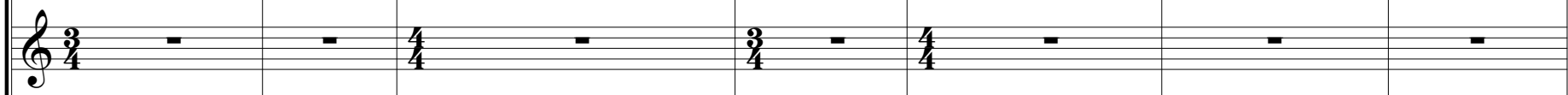
ord. → s.t. 3 5 3 s.p. ord. s.t. 5 ord. s.t.


mp > *p* *f* *mp* *pp* *mp* > *p* *mp* > *p*


III *pp* I⁵ *pp* IV³ *p*


D


Fl. 


Ob. 


B \flat Cl. 

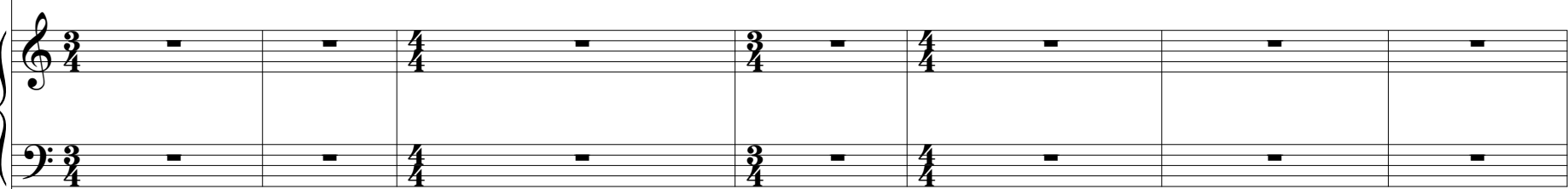
Bsn. 

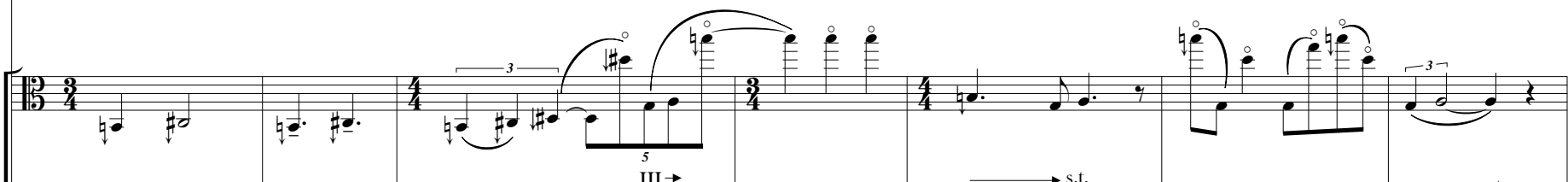
Hn. 


C Tpt. 

Tbn. 

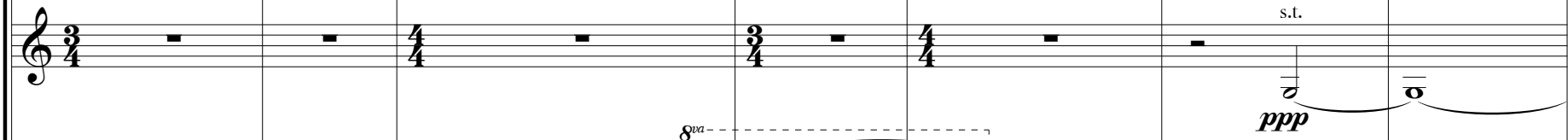
Perc. 

Hp. 

viola solo snd 

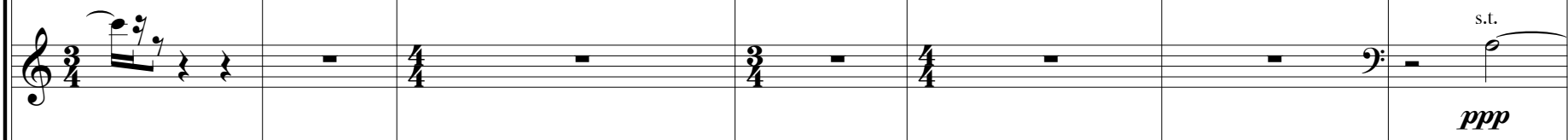
vla solo tab 

Vln. I tab 

Vln. II tab 

Vla. snd 

Vla. tab 

Vcl. tab 

DB tab 

37

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

viola solo snd

vla solo tab

Vln. I tab

Vln. II tab

Vla. snd

Vla. tab

Vcl. tab

DB tab

Provenances

41

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (GLOCKENSPIEL)

Hp.

viola solo snd

vla solo tab

Vln. I tab

Vln. II tab

Vla. tab

Vcl. tab

DB tab

dull, muted tone (muffled fingering)

ppp

dull, muted tone (muffled fingering)

ppp

pp

mp

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

a.s.t.

pp

a.s.t.

pp

n *pp* *n*

n *pp* *n*

n *pp* *n*

46

1/2 aeolian

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

Ob. *ppp* *p* > *ppp* *ppp* *p* > *ppp* *ppp* *p* > *ppp*

B \flat Cl. *ppp* *p* > *ppp* *ppp* *p* > *ppp* *ppp* *p* > *ppp*

Bsn. *ppp* *p* > *ppp* *ppp* *p* > *ppp* *ppp* *p* > *ppp*

Hn. *ppp* *p* > *ppp* *ppp* *p* > *ppp* *ppp* *p* > *ppp*

C Tpt. *ppp* *p* > *ppp* *ppp* *p* > *ppp* *ppp* *p* > *ppp*

Tbn. *ppp* *p* > *ppp* *ppp* *p* > *ppp* *ppp* *p* > *ppp*

Perc. *pp*

Hp. *mp*

viola solo snd

vla solo tab *pp* *mp* > *pp* *pp* *mp* > *pp* *pp* *mp* > *pp* *pp* *mp* > *pp* *p* *mf* > *mp* *f*

Vln. I tab *p*

Vln. II tab *p*

Vla. tab *p*

Vcl. snd

Vcl. tab *p*

DB tab *p*

ord. III³ IV³ ord.

ord. III⁴ IV⁴

ord. II III

ord. III⁵ IV⁵

ord. III⁷ IV⁷

ord. I⁵

Fl.
Ob.
B \flat Cl.
Bsn.

Hn.
C Tpt.
Tbn.

Perc.

Hp.

viola solo snd
vla solo tab

Vln. I snd
Vln. I tab

Vln. II tab

Vla. snd
Vla. tab

Vcl. snd
Vcl. tab
DB tab

56

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

mp 9:8 *pp*

p 3 3 5

E \flat - E
A \flat - A

vla solo tab

mp *pp*

Vln. I tab

gradually speed up

Vln. II tab

gradually speed up

Vla. tab

mp *gradually speed up*

Vcl. snd

Vcl. tab

ppp *mp* *gradually speed up*

DB tab

ppp *mp* *gradually speed up*

norm.
non. flz (rearticulate as fast as possible)
D-D#

59

Fl. *ppp* *mp* *pp*

Ob. *mf* *pp*

B \flat Cl. warm, consonant multiphonic
M M M

Bsn. thin, nasal tone
n *pp*

Hn.

C Tpt.

Tbn. *n* *pp*

Perc. GLOCKENSPIEL
mp

Hp. *mp* 9:8 *pp* A - A# *p* *mp*

vla solo tab *mp* *pp* *mp* *ppp* *mp* *pp*

Vln. I tab *mf* *pp* remove MUTE

Vln. II tab *mf* *pp* remove MUTE

Vla. tab *mf* *pp* remove MUTE

Vcl. tab *mf* *pp* remove MUTE

DB tab *mf* *pp* remove MUTE

ecstatic and calm, not frantic
as fast as possible

F Proportional Notation, each system 20-30 seconds

Fl. *mp* *sim. ad lib.*

Ob. *mp* nasal norm. nasal

B \flat Cl. *bisb.* *n*

Bsn. *mp*

Hn.

C Tpt.

Tbn. *n*

Perc. (GLOCKENSPIEL) *mp*

Hp. *mp* *mp*

vla solo tab

Vln. I tab

Vln. II tab

Vla. tab *mp* vary tremolo speed and dynamic ad lib. lightly touch the first harmonic ad lib.

Vcl. tab

DB tab

G

Fl.

Ob.

norm. → nasal → norm.

B♭ Cl.

bisb. vary dynamic and timbre ad lib.

mp

Bsn.

ppp *p* *ppp*

continue rhythm, dynamics ad lib.

Hn.

C Tpt.

Tbn.

Perc.

w/vla solo
FRAME DRUM

in 4 hold 7 out 8

pp *mp* *pp* *mp* *pp*

Hp.

vla solo tab

w/perc

in 4 hold 7 out 8

pp *mp* *pp* *mp* *pp*

Vln. I snd

Vln. I tab

vary tremolo speed and dynamic ad lib.

mp

IV² III⁵

Vln. II tab

Vla. tab

Vcl. tab

I

pp *mp* *pp* *mp* *pp* *mp*

DB tab

H

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

vla solo tab

Vln. I snd

Vln. I tab

Vln. II snd

Vln. II tab

Vla. tab

Vcl. tab

DB tab

bisb.

w/vla solo, vln I, vla

in 4

hold 7

out 8

in 4

(FRAME DRUM)

pp *mp* *pp*

mp

pp

w/perc, vln I, vla

in 4

hold 7

out 8

in 4

pp *mp* *pp*

mp

pp

w/perc, vla, vla solo

in 4

hold 7

out 8

in 4

pp *mp* *pp*

mp

pp

vary tremolo speed and dynamic ad lib.

lightly touch the first harmonic ad lib.

w/perc, vln I, vla solo

in 4

hold 7

out 8

in 4

pp *mp* *pp*

mp

pp

$\text{♩} = 96$

circular bowing

I

Fl. w/cl, ob
pp *mp* *pp*

Ob. w/fl, cl → nasal → norm.
pp *mp* *pp*

B \flat Cl. w/fl, ob subtle multiphonic or rich, nasal tone
pp *mp* *pp*

Bsn.

Hn. w/trp, trb
pp *mp* *pp*

C Tpt. w/hn, trb
pp *mp* *pp*

Tbn. w/hn, trp
pp *mp*

Perc. (FRAME DRUM) hold 7 out 8
mp *pp* *mp* *pp*

Hp. (L.V.) \sharp \sharp \sharp \sharp δ^{va_1} δ^{va_1} δ^{va_1} δ^{va_1}

vla solo tab hold 7 out 8
mp *pp* *mp* *pp*

Vln. I snd hold 7 out 8
mp *pp* *mp* *pp*

Vln. II snd vary tremolo speed and dynamic ad lib.
n

Vla. tab hold 7 circular bowing out 8
mp *pp* *mp* *pp*

Vcl. tab lightly touch the touch-4th harmonic ad lib.
mp

DB tab

J

flz. → norm.
bend

1/2 aeolian

Fl. *mp* > *pp* ————— *mp* > *ppp* t t t t t
p-mp

Ob.

B♭ Cl. *mp* > *pp* ————— *mp* > *ppp*

Bsn. *mp* > *pp* ————— *mp* > *ppp*

Hn.

C Tpt.

Tbn. *pp* ————— *mp* ————— *n*

Perc. *mp* w/hp, vla solo, vln I, vln II
 FRAME DRUM
 in 4 hold 7
pp ————— *mp* *pp*

Hp. w/perc, vla solo, vln I, vln II
 in 4 hold 7
pp ————— *mp* *pp*

vla solo tab w/perc, hp, vln I, vln II
 in 4 hold 7
 III ————— II
 III
pp ————— *mp* *pp*

Vln. I tab w/perc, hp, solo vla, vln II
 in 4 hold 7
 III: II⁴
mp ————— *pp*

Vln. II tab w/perc, hp, solo vla, vln I
 in 4 hold 7
pp ————— *mp* *pp*

Vla. tab

Vcl. tab

DB tab *mp* lightly touch the fifth harmonic ad lib.

K

Fl. *tttt* *ttt* *ttttt* *t t t t* *t t* *t t t*

Ob. *p-mp*

B♭ Cl. *p-mp*

Bsn. *p-mp*

Hn. *pp* *mp* *pp*

C Tpt. *pp* *mp* *pp*

Tbn. *pp* *mp* *pp*

Perc. (FRAME DRUM) *mp* *pp* *mp* *pp* *mp*

Hp. *mp* *pp* *mp* *pp* *mp* *pp*

vla solo tab *mp* *pp* *mp* *pp* *mp* *pp*

Vln. I tab *mp* *pp* *mp* *pp* *mp* *pp*

Vln. II snd

Vln. II tab *mp* *pp* *mp* *pp* *mp* *pp*

Vla. snd

Vla. tab *mp*

Vcl. tab

DB tab

out 8 in 4 hold 7 out 8

III

IV⁴

V¹

L

rearticulate as fast as possible (non flz)

bend

Fl. *mp* > *pp* ————— *mp* > *pp*

Ob. *mp* > *pp* ————— *mp* > *pp*

B \flat Cl. *mp* > *pp* ————— *mp* > *pp*

Bsn. *mp* > *pp* ————— *mp* > *pp*

Hn. w/trp, trb *pp* ————— *mp* > *pp*

C Tpt. w/hn, trb *pp* ————— *mp* > *pp*

Tbn. w/hn, trp *pp* ————— *mp* > *pp*

Perc. (FRAME DRUM) in 4 hold 7 out 8 in 4 *pp* ————— *mp* > *pp* ————— *mp* > *pp*

Hp.

vla solo tab in 4 s.t. hold 7 II $^{\circ}$ out 8 in 4 *mp* ————— *pp* ————— *mp* > *pp* > *mp*

Vln. I snd

Vln. I tab *mp*

Vln. II snd

Vln. II tab in 4 hold 7 out 8 in 4 improvise rapid figurations, birdsong-like gestures *pp* ————— *mp* > *pp* ————— *mp* > *pp* > *mp*

Vla. snd

Vla. tab in 4 hold 7 out 8 in 4 *pp* ————— *mp* > *pp* ————— *mp* > *pp* > *mp*

Vcl. tab *mp*

DB tab in 4 hold 7 out 8 in 4 *pp* ————— *mp* > *pp* ————— *mp* > *pp* > *mp*

join perc, hp, solo vla, vln I, vln II

90

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

viola solo snd

vla solo tab

Vln. I snd

Vln. I tab

Vln. II tab

Vla. tab

Vcl. tab

DB tab

Flute, Oboe, B♭ Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Harp, Viola solo (sound and tablature), Violin I (sound and tablature), Violin II (tab), Viola (tab), Violoncello (tab), Double Bass (tab).

Violin I tablature instructions: *pp*, *mp*, *pp*, *mp*. Instruction: *improvise rapid figurations, birdsong-like gestures*.

Viola solo tablature instructions: *mf*, *p*, *mp*, *p*, *mp*, *p*, *mp*, *p*, *mf*, *p*, *mp*. Fingerings: *IV III*, *II III*, *II³ III*. Performance notes: *ord.*, *s.p.*, *s.t.*, *ord.*.

0 *slightly slower, tempo ad. lib.* (♩ = 63)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn) - includes a melodic line starting with a *p* dynamic and a slur over the first two measures.
- C Tpt. (C Trumpet)
- Tbn. (Trombone)
- Perc. (Percussion)
- Hp. (Harp)
- vla solo tab (Viola solo tablature) - includes the instruction *parlando s.l.*, dynamic markings *mp* and *p*, and fingering '5'.
- Vln. I tab (Violin I tablature)
- Vln. II tab (Violin II tablature)
- Vla. tab (Viola tablature)
- Vcl. tab (Violoncello tablature)
- DB tab (Double Bass tablature)

The score is divided into four measures. The first two measures are in 3/4 time, and the last two are in 4/4 time. The key signature has one flat (B-flat). The tempo is marked as *slightly slower, tempo ad. lib.* with a quarter note equal to 63 beats per minute.

P *a tempo* (♩ = 72)

rhythm approx., synchronize with clarinet

Fl. *mp*

Ob. *mf*

B♭ Cl. *mp*

Bsn.

(air)

p

(air)

p

(air)

p

Hn. *p* *n*

C Tpt. *p* *n*

Tbn. *p* *n*

(GUITAR)

mp

Perc. *mp*

Hp. *mp*

circular bowing ad. lib
p.s.t.

mf

mp

viola solo snd

vla solo tab *mf* *mp*

1/2 c.l.t., circular bowing

p

sim.

Vln. I snd

Vln. I tab *p* sim.

1/2 c.l.t., circular bowing

p

sim.

Vln. II snd

Vln. II tab *p* sim.

1/2 c.l.t., circular bowing

p

sim.

Vla. snd

Vla. tab *p* sim.

retake bow as needed
m.s.p., focus on high harmonics 7-13 by experimenting with
bow placement, speed, angle, and pressure

p

Vcl. snd

Vcl. tab *p*

DB tab

122

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

viola solo snd

vla solo tab

Vln. I tab

Vln. II tab

Vla. tab

Vcl. tab

DB tab

pp

n

pp

n

n

p

n

p

n

n

f > *mp*

f > *p*

poco

mf > *p*

f

n

pp

mf > *p*

f

n

pp

Q ♩ = 86 slightly faster

128

Fl. *pp* *f* *p* *mf* *p* *D-D#* *bish*

Ob. *pp* *f* *n*

B♭ Cl. *pp* *f* *n*

Bsn. *pp* *f* *n*

Hn. *n* *pp* *mp* *pp* *p*

C Tpt. *n* *pp* *mp* *pp* *p*

Tbn. *n* *pp* *mp* *pp* *p*

Perc. COPPER PIPES *f* *pp* *mp* *pp* *mp*

Hp. *f*

viola solo snd

vla solo tab *f > mp* *f* *p* *pp* *mp* *III s.t.*

Vln. I tab *mp > pp* *f* *n*

Vln. II tab *mp > pp* *f* *n*

Vla. tab

Vcl. tab

DB tab

133

Fl. *pp* *bisb.*

Ob.

B♭ Cl. *pp*

Bsn.

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. (COPPER PIPES) *pp*

Hp.

vla solo tab *p* *mp* *pp* *mf* *p* *f*

Vln. I tab *p*

Vln. II tab *pizz.* *p*

Vla. tab *p*

Vcl. tab *p*

DB tab *p*

♩ = 76

137

Fl. *mf* *ppp*

Ob. double harmonic *pp*

B♭ Cl. *mf* *ppp*

Bsn. *pp*

Hn. warm, resonant tone *p*

C Tpt. warm, resonant tone *p*

Tbn. warm, resonant tone *p*

Perc. (COPPER PIPES) L.V.

Hp.

vla solo tab

light and energetic use rubato as needed to get the harmonics to speak

mp (resonant but not forced) *p* *mf* *p*

Vln. I tab

interact with solo viola

mf *p* *p*

Vln. II tab

arco interact with solo viola

p

Vla. snd

interact with solo viola

p

Vla. tab

mf *p* *p*

Vcl. tab

mf *p*

DB tab

mf *p*

141

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

viola solo snd

vla solo tab

Vln. I tab

Vln. II snd

Vln. II tab

Vla. tab

Vcl. tab

DB tab

mp

interact with solo viola

p

p

145

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

viola solo snd

vla solo tab

Vln. I tab

Vln. II tab

Vla. snd

Vla. tab

Vcl. tab

DB tab

149

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

viola solo snd

vla solo tab

Vln. I tab

Vln. II tab

Vla. snd

Vla. tab

Vcl. tab

DB tab

pp *f*

mf *p* *mf* *mp*

p

rit.-----

153

Fl. *p* *poco* *mf* *p* *mp* *pp*

Ob. *p* *nasal* *mp* *pp* *mp* *mf* *p*

B♭ Cl. *p* *poco* *mf* *p* *mp* *pp*

Bsn. *p* *nasal* *mp* *pp* *mp* *mf* *p*

Hn.

C Tpt.

Tbn.

Perc. GUITAR with pick *mf* L.V. IV *p* *f* sul pont. *mp* COPPER PIPES with bow, retake as needed

Hp. *mp* *f* *mf*

viola solo snd

vla solo tab *p* *mp* *p* *mf* *p* *poco* *mp* a.s.p. III ord. II

Vln. I snd

Vln. I tab *p* *mp* *p* *mf* *p* s.t.

Vln. II tab *mp* *p* *mf*

Vla. tab *mp* *p* *mf* *p* s.t.

Vcl. tab *mp* *p* *mf* *p* s.t.

DB tab *mp* *p* *mf* *p* s.t.

160

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. COPPER PIPES

Hp.

viola solo snd

vla solo tab

III IV →

very still and inexpressive
s.t.

port.

mp

Vln. I tab

Vln. II tab

Vla. snd

Vla. tab

Vcl. tab

DB tab

bow as needed
s.t.

p

bow as needed
s.t.

s.t.

p

accel. poco a poco -----

171

Fl. *nasal*
p mp pp mp

Ob. *nasal*
p mp pp mp mf p

B♭ Cl. *nasal*
p mp pp mp

Bsn. *nasal*
p mp pp mp mf p

Hn.

C Tpt.

Tbn.

Perc. (COPPER PIPES) *hard rubber mallet*
mp

Hp.

viola solo snd *port.*

vla solo tab *port.*

Vln. I snd

Vln. I tab *mp p*

Vln. II tab *mp*

Vla. tab

Vcl. tab

DB tab *II⁵ p*

S ♩ = 86

This musical score is for the piece "Provenances" and consists of 11 staves. The tempo is marked as ♩ = 86. The score is divided into four measures, each with a different time signature: 3/4, 4/4, 3/4, and 4/4. The instruments and their parts are as follows:

- Fl.** (Flute): Starts with a *mf* dynamic, then *p*. The second measure has *mp* and *f* dynamics. The third measure is *p*. The fourth measure has *mp* and *f* dynamics.
- Ob.** (Oboe): Starts with a *mf* dynamic and a nasal marking. It features a 5-measure phrase and a 3-measure phrase. The second measure is *p*. The third measure has *f* dynamics. The fourth measure is *p*.
- B♭ Cl.** (B-flat Clarinet): Starts with a *mf* dynamic, then *p*. The second measure has *mp* and *f* dynamics. The third measure is *p*. The fourth measure has *mp* and *f* dynamics.
- Bsn.** (Bassoon): Starts with a *mf* dynamic and a nasal marking. It features a 5-measure phrase and a 3-measure phrase. The second measure is *p*. The third measure has *f* dynamics. The fourth measure is *p*.
- Hn.** (Horn): Rests throughout.
- C Tpt.** (C Trumpet): Rests throughout.
- Tbn.** (Tuba): Rests throughout.
- Perc.** (Copper Pipes): Rests throughout.
- Hp.** (Harp): Rests throughout.
- vla solo tab** (Viola solo tablature): Rests throughout.
- Vln. I snd** (Violin I sound): Rests throughout.
- Vln. I tab** (Violin I tablature): Rests throughout.
- Vln. II tab** (Violin II tablature): Rests throughout.
- Vla. tab** (Viola tablature): Rests throughout.
- Vcl. snd** (Violin sound): Rests throughout.
- Vcl. tab** (Violin tablature): Starts with a *p* dynamic and an IV³ marking. Rests throughout.
- DB tab** (Double Bass tablature): Rests throughout.

183

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

Ob. *f* *p* *f* *p* *f*

B♭ Cl. *p* *mp* *f* *p* *mp* *f* *p*

Bsn. *f* *p* *f* *p* *f*

Hn.

C Tpt.

Tbn.

Perc. (COPPER PIPES)

Hp.

vla solo tab

Vln. I snd

Vln. I tab

Vln. II tab

Vla. tab

Vcl. snd

Vcl. tab

DB tab

rit. ----- ♩ = 63 accel. poco a poco ----- ♩ = 86

188

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

Ob. *p* *mp* *mf* *p* *mp* *mf* *p* *fp* *fp* *f* *mp*

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

Bsn. *p* *mp* *mf* *p* *mp* *mf* *p* *fp* *fp* *f* *mp*

Hn.

C Tpt.

Tbn.

Perc. (COPPER PIPES) *mf*

Hp.

vla solo tab

Vln. I snd

Vln. I tab

Vln. II tab

Vla. tab *p*

Vcl. snd

Vcl. tab

DB tab

This musical score is for the piece "Provenances" and is marked with a "T" (Tutti). It is written for a large ensemble and is in 3/4 time. The score begins at measure 194. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The woodwinds play a melodic line with dynamics ranging from *p* to *f*. The Flute and Bass Clarinet parts include trills and triplets. The Oboe and Bassoon parts feature rapid tremolos, with a note for the Bassoon: "high E key for rapid trem." The Percussion part (marked "(COPPER PIPES)") plays a rhythmic pattern starting at measure 195. The string section includes Violin I solo tab, Violin I tab, Violin II tab, Viola tab, Violin Cello double tab, Violoncello solo tab, and Double Bass tab. The strings play a sustained harmonic accompaniment.

U Proportional Notation, each system 10 seconds

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

w/trp, trb
strong inward breath

rearticulate ad lib.

very gradual bend up

mf *p* *mf* *p*

w/hn, trb
strong inward breath

rearticulate ad lib.

very gradual bend up

mf *p* *mf* *p*

w/hn, trp
strong inward breath

rearticulate ad lib.

very gradual bend up

mf *p* *mf* *p*

Perc.

VIBRAPHONE + COPPER PIPE

p

Hp.

p

viola solo snd

vla solo tab

Vln. I snd

Vln. I tab

III

p

Vln. II snd

Vln. II tab

relaxed, light

sim. ad lib.

mf

Vla. tab

Vcl. tab

DB tab

V

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *mf* *p* *f* *p*
 strong inward breath + rearticulate more often ad lib. very gradual bend up

C Tpt. *mf* *p* *f* *p*
 strong inward breath rearticulate more often ad lib. very gradual bend up

Tbn. *mf* *p* *f* *p*
 strong inward breath rearticulate more often ad lib. very gradual bend up

Perc. (VIBRAPHONE + COPPER PIPES) *mp*

Hp. *mp*

viola solo snd

vla solo tab

Vln. I tab *mp*

Vln. II tab *mf-f* more incisive sim. ad lib.

Vla. tab

Vcl. tab

DB tab

W

Fl.

Ob. *w/brass, cl*
strong inward breath norm.

B♭ Cl. *w/brass, ob*
strong inward breath norm.

Bsn.

Hn. strong inward breath + rearticulate more often ad lib.

C Tpt. strong inward breath rearticulate more often ad lib.

Tbn. strong inward breath rearticulate more often ad lib.

Perc. (VIBRAPHONE + COPPER PIPES)
mf

Hp. *mf*

vla solo tab

Vln. I tab *mp* *f*

Vln. II tab *f* with intensity sim. ad lib.

Vla. tab

Vcl. tab

DB tab

X

Fl. strong inward breath norm. *pp* *ff* *fff*

Ob. strong inward breath *mf* very gradual bend up *p* *ff* *fff*

B♭ Cl. strong inward breath *mf* very gradual bend up *p* *ff* *fff*

Bsn. strong inward breath norm. very gradual bend up *mf* *p* *ff* *fff*

Hn. strong inward breath + do not rearticulate very gradual bend up *mf* *p* *ff* *fff*

C Tpt. strong inward breath do not rearticulate very gradual bend up *mf* *p* *ff* *fff*

Tbn. strong inward breath do not rearticulate very gradual bend up *mf* *p* *ff* *fff*

Perc. (VIBRAPHONE + COPPER PIPES) strong inward breath GUITAR with wooden dowels *p* *fff* L.V.

Hp. p.d.l.t. *ppp* *fff* E - E# norm.

vla solo tab *ppp* repeat while accelerating *fff* ord.

Vln. I tab w/brass, winds, vln. 2 *mf* sim. ad lib. *fff*

Vln. II tab w/brass, winds, vln. 1 with intensity *mf* sim. ad lib. *fff*

Vla. tab *ppp* repeat while accelerating *fff* 72 accel. →

Vcl. tab *ppp* *fff*

DB tab *ppp* repeat while accelerating *fff* 56 accel. →

♩ = 76

221

Fl. *p* *poco* dull tone, non vib. bend

Ob. *p* *poco* dull tone, non vib. bend

B♭ Cl. *p* *poco* dull tone, non vib. bend

Bsn.

Hn.

C Tpt. *p* *poco* dull tone, non vib. harmon mute, stem in bend

Tbn.

Perc. *mp* VIBRAPHONE soft mallets

Hp. *mp*

vla solo tab *mp* senza vib., non espressivo ric.

Vln. I tab

Vln. II tab

Vla. tab *ppp* *p*

Vcl. tab *ppp* *p*

DB tab

227

Fl. *p* *poco* bend

Ob. *p* *poco* bend

B♭ Cl. *p* *poco* bend

Bsn.

Hn.

C Tpt. *p* *poco* bend

Tbn.

Perc. (VIBRAPHONE)

Hp.

vla solo tab *ric.*

Vln. I tab *ppp* *p*

Vln. II tab *ppp* *p*

Vla. tab

Vcl. tab

DB tab

Y *poco accel.*

♩ = 92 *rhythmic and dance-like*

234

Fl. *p* *poco* bend

Ob. *p* *poco* bend

B♭ Cl. *p* *poco* bend

Bsn.

Hn.

C Tpt. *p* *poco* bend remove MUTE

Tbn.

Perc. (VIBRAPHONE) 3

Hp.

vla solo tab *ric.* *pp* *mp* *mf* *norm.* *p*

Vln. I tab *p* *pp*

Vln. II snd

Vln. II tab *pp*

Vla. tab *ppp* *p*

Vcl. tab *ppp* *p* *pp*

DB tab *pp* pizz. 1

240

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
FRAME DRUM with stick
and GLOCKENSPIEL
mp

Hp.

vla solo tab
mp

Vln. I tab

Vln. II tab
mp

Vla. snd

Vla. tab
pp *mp* *pp* *mp*

Vcl. tab
mp *pp* *mp* gliss harmonics IV

DB tab
mp

244

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. (FRAME DRUM with stick and GLOCKENSPIEL)

Hp. E \sharp - E

vla solo tab

Vln. I snd

Vln. I tab

Vln. II tab *sempre mp* pizz.

Vla. tab arco *pp mp pp mp*

Vcl. tab pizz. II arco *pp mp*

DB tab

Z

This musical score is for the piece 'Provenances' and is marked with a 'Z' in a box. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The string section includes Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn.), Violin I (Vln. I tab), Violin II (Vln. II tab), Viola (Vla. tab), Violoncello (Vcl. tab), and Double Bass (DB tab). The percussion part (Perc.) is specified as '(FRAME DRUM with stick and GLOCKENSPIEL)'. The score is divided into four measures. The woodwinds play a melodic line with triplets and dynamic markings of *pp*, *mp*, and *pp*. The strings provide harmonic support with various textures, including triplets and glissandos. The double bass part includes *pizz.* (pizzicato) and *arco* (arco) markings. The percussion part features a rhythmic pattern of eighth notes and rests.

256

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(FRAME DRUM with stick and GLOCKENSPIEL)

Hp.

vla solo tab

Vln. I tab

Vln. II tab

Vla. tab

Vcl. tab

DB tab

pp *mp* *pp*

pp *pp* *mp*

pp *mp* *pp*

p *mf* *mf*

p *mf* *pp*

repeat as fast as possible (non flz.)

repeat as fast as possible (non flz.)

arco

pp *mp* *pp* *mp*

pp *mp* *pp* *mp*

pizz. I *arco*

pizz. IV

gliss harmonics IV

264

Fl. *pp* *mp* *pp*

Ob. *pp* *mp*

B \flat Cl. *pp* *mp* *pp*

Bsn. *pp* *p* *mf*

Hn. *p* *mf* *pp*

C Tpt. *mp* *pp* *mp* *pp* *mp*

Tbn. *mp* *pp* *mp* *pp* *mp* *pp*

Perc. (FRAME DRUM with stick and GLOCKENSPIEL)

Hp.

vla solo tab

Vln. I tab

Vln. II tab *arco*

Vla. tab *pp* *mp* *pp* *mp* *pizz. IV*

Vcl. tab *pp* *mp* *pp* *mp* *gliss harmonics IV*

DB tab *pizz. I* *arco*

268

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.
(FRAME DRUM with stick and GLOCKENSPIEL)

Hp.

vla solo tab

Vln. I snd

Vln. I tab

Vln. II tab

Vla. tab

Vcl. tab

DB tab

AA

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. FRAME DRUM with fingers, resonant deadstroke
ppp *pp*

Hp. *ppp* *pp*

vla solo tab *p* *mp*

Vln. I tab *p* s.t.

Vln. II tab *p* arco s.t.

Vla. tab *p* s.t.

Vcl. tab *p* s.t.

DB tab *p* 8va

275

Fl. *p* t t t t t t t t t t t t

Ob. *p*

B♭ Cl. *p* tongue slap

Bsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. (FRAME DRUM)

Hp.

vla solo tab

Vln. I tab *p* 1/2 col legno tratto mostly vertical bow movement, very little horizontal (standard) bow movement ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. sim.

Vln. II tab 1/2 col legno tratto mostly vertical bow movement, very little horizontal (standard) bow movement ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. sim.

Vla. tab 1/2 col legno tratto mostly vertical bow movement, very little horizontal (standard) bow movement ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. sim.

Vcl. tab 1/2 col legno tratto mostly vertical bow movement, very little horizontal (standard) bow movement ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. sim.

DB tab 1/2 col legno tratto mostly vertical bow movement, very little horizontal (standard) bow movement ord. → a.s.p. ord. → a.s.p. ord. → a.s.p. sim.

279

Fl. *f*

Ob. *f*

B \flat Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. *f*

Hp. *f*

vla solo tab *mp* *f* *mp* *mf*

Vln. I tab *f* norm. ord. sim.

Vln. II tab *f* norm. ord. sim.

Vla. tab *f* norm. ord. sim.

Vcl. tab *f* norm. ord. sim.

DB tab *f* norm. ord. sim.

283

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.
(norm.)

vla solo tab
m.s.p. ord. s.p. ord.
f *mp* *f* *mp* *mf*

Vln. I tab (ord.)

Vln. II tab (ord.)

Vla. tab (ord.)

Vcl. tab (ord.)

DB tab (ord.)

287

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

vla solo tab

Vln. I tab

Vln. II tab

Vla. tab

Vcl. tab

DB tab

p.d.l.t.

vib.

s.vib.

m.vib.

p

f

mp

f

m.s.p.

m.s.p.

m.s.p.

m.s.p.

Cadenza to m.373
all musicians synchronize breathing until the end
breathe audibly with an inward - silent hold - outward breathing pattern

295

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

viola solo snd

vla solo tab

Vln. I tab

Vln. II tab

Vla. snd

Vla. tab

Vcl. snd

Vcl. tab

DB tab

301

viola solo snd

vla solo tab

cresc. poco a poco

Vla. tab

Vcl. tab

f

306

viola solo snd

vla solo tab

mp *f* *subito p*

Vla. tab

Vcl. tab

309

viola solo snd

vla solo tab

f *mp*

Vla. tab

Vcl. tab

311

viola solo snd

vla solo tab

Vla. tab

Vcl. tab

gliss. harmonics (notes approx.)

f mp f mp f

313

viola solo snd

vla solo tab

Vla. tab

Vcl. tab

mp f mp

315

viola solo snd

vla solo tab

Vla. tab

Vcl. tab

sfz p sfz sfz

viola solo snd

gliss. harmonics (notes approx.)

320

vla solo tab

gliss. harmonics (notes approx.)

IV III II III

mp *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vla. tab

Vcl. tab

viola solo snd

325

vla solo tab

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

m.vib. s.vib.

Vla. tab

Vcl. tab

viola solo snd

329

vla solo tab

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

m.vib. s.vib. s.l.

Vla. tab

Vcl. tab

335

viola solo snd

vla solo tab

Vla. tab

Vcl. tab

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

s.p. ord. vib. s.vib.

339

viola solo snd

vla solo tab

Vla. tab

Vcl. tab

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

m.vib. s.vib. m.vib. s.vib. m.vib. s.vib.

344

viola solo snd

vla solo tab

Vla. tab

Vcl. tab

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

s.t. ord. s.vib. vib. s.vib. vib. s.vib.

♩ = 92

viola solo snd

vla solo tab

Vla. tab

Vcl. tab

349

s.t. s.p. ord.

III II I II III etc.

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

viola solo snd

vla solo tab

Vla. tab

Vcl. tab

354

p *mp* *p* *mp* *p* *mp* *p* *mp*

viola solo snd

vla solo tab

Vla. tab

Vcl. tab

358

IV

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

viola solo snd
vla solo tab
Vla. tab
Vcl. tab

362

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

viola solo snd
vla solo tab
Vla. tab
Vcl. tab

365

p *mp* *p* *mf*

viola solo snd
vla solo tab
Vla. tab
Vcl. tab

368

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

Provenances

all musicians breathe in audibly on each downbeat quarter-rest until end,
all fermata take the duration of a long breathe out, final fermata should be same duration not longer

373

Fl. *p*
dull tone, non vib.

Ob. *p*
dull tone, non vib.

B \flat Cl. *p*
dull tone, non vib.

Bsn. *p*
dull tone, non vib.

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. COPPER PIPES
hum unison with ensemble
p

Hp. *p*
hum unison with ensemble

viola solo snd
vla solo tab *p*
hum in unison

Vln. I snd

Vln. I tab s.t. hum in unison

Vln. II tab s.t. hum in unison

Vla. snd

Vla. tab s.t. hum in unison
p

Vcl. snd

Vcl. tab s.t. hum in unison
p

DB tab s.t. hum in unison
p