

Scscsc.

for violin, e-flat clarinet, soprano saxophone, and pianoforte
2014-15
justin j. murphy-mancini

performance notes.

written for Ensemble Leachate

General:

- Duration: approximately 15 minutes
- Accidentals last for the entire measure in the octave in which they initially appear.
- Vibrato is indicated by a wavy line above a notehead.
- Glissandi in this piece are a gentle way to connect two pitches. They should begin shortly before the change in pitch and should be clearly audible without being exaggerated.
Glissandi are usually, but not always indicated by the letters “gliss”; in some cases space permits only a line connecting two noteheads.
- Dynamic inflections to and from silence should be produced with particular sensitivity.
- Internal double bars indicate structural divisions, but they are not supposed to be made especially audible to the audience.
- From m.98 – m.102, the ensemble should strive for quasi-metainstrumental timbral fusion.

Violin:

- Finger pressure: regular noteheads indicate full pressure; triangle noteheads indicate half-harmonic pressure; diamond noteheads indicate harmonic pressure.
- All notes connected by ties, slurs, or some combination thereof should be played in precisely one full bowstroke. In no case should less than a full bowstroke be used, nor should multiple strokes be necessary for any tie/slur composite. This direction will generate a relatively small number of fast bowstrokes and many very slow bowstrokes. There is a non-zero possibility that the bow will not be able to be drawn continuously (i.e. the bow will “catch” on the string), and this result is perfectly acceptable.

Winds:

- Inasmuch as possible, all notes above the break should be played as harmonics rather than with the register key.
- A diamond notehead indicates breath tone.
- A triangle notehead indicates the following set of ideas: When one reaches a triangle notehead, one should relax the air pressure and embouchure so that the sound almost collapses into breath tone, but not quite. That being said, it is acceptable for some notes to become breath tone for part of the note's duration, though this should be “corrected” quickly. If a pitch above the break is marked with a triangle notehead, then one should play in such a way that there is at least a 50% chance that the pitch as written will not be sustained. If a triangle notehead appears in an environment such that notes preceding or following are on the other side of the break, then one should effect the transition across the break as smoothly as possible. The intonation of notes written with a triangle notehead is not important; the use of pitch notation is to indicate a starting point for the kinds of alterations indicated above.
- “Sharpen” and “Flatten”: very gradually (and somewhat hesitantly) alter the pitch in the indicated way over the notated duration no more than three-quarters of a tone. The rate of change and the destination pitch are left open.

Pianoforte:

- From m.1-m.97, one should adopt a melodic mindset despite the isolation of individual notes. This orientation will be possibly inaudible to the audience.
- From m.98 – m.102, one should play the ornaments as discreetly as possible. Each individual note in the ornament should be considered to be less important than the “regular” notes in this passage.

program note.

This piece began in part as a consideration of “waiting,” and maybe some of that survived the compositional process. I did not envision a kind of waiting where any particular set of actions would bring the expectation to an end.

Scscsc.

for Ensemble Leachate

Score in C

justin j. murphy-mancini

winter 2014/15

$\text{♩} = 56$

Sul IV *sul tasto*

 (st)

► *sul ponticello*

(sp.

► *sul taste*

Violin

"pp" sempre

Clarinet

Sopra

sempre non staccato

sim

Piano

p *douce*ment et caressen

senza pedale

 $(st$

► *sul ponticello*

Vln

Pf.

25 *(sp)* \longrightarrow *sul tasto*

Vln. *gliss.* *gliss.* *gliss.* *gliss.*

Pf.

The musical score consists of two staves. The Violin staff (Vln.) is in treble clef and 5/8 time. It begins with a key signature of one sharp (F#) and a tempo marking of *(sp)*. The melody is characterized by glissandi (marked *gliss.*) and slurs. The Piano staff (Pf.) is in treble clef and 5/8 time. It provides a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. The tempo changes to *sul tasto* at measure 26, indicated by an arrow. The key signature changes to one flat (Bb) at measure 27. The score ends at measure 32.

37

Vln.

gliss.

sul ponticello

Pf.

49 (sp) \longrightarrow sul tasto

Vln. gliss. gliss. gliss. pp

E♭ Cl. pp pp pp pp

Pf.

61

3

Vln.

Sul I
sul ponticello

no break

sul tasto

Sul IV

gliss.

E♭ Cl.

flatten.

ppp

pp

p

Sop. Sax.

p

Pf.

73

Vln.

(st)

sul ponticello

gliss.

sul tasto

E♭ Cl.

(slightly flat)

pp

ppp

pp

Sop. Sax.

sharpen. . . .

p

p

Pf.

85

Do not break across barline

Vln.

Musical staff for Violin (Vln.) in 5/8 and 4/8 time. It features glissando markings and a piano (pp) dynamic.

E♭ Cl.

Musical staff for E♭ Clarinet (E♭ Cl.) in 5/8 and 4/8 time. It includes a 'flatten.' instruction and a piano (pp) dynamic.

Sop. Sax.

Musical staff for Soprano Saxophone (Sop. Sax.) in 5/8 and 4/8 time. It includes a piano (p) dynamic.

Pf.

Musical staff for Piano (Pf.) in 5/8 and 4/8 time. It includes a 'hold as long as possible without using pedal' instruction.

E

98

ordinario

Vln.

Musical staff for Violin (Vln.) in 5/8 and 4/8 time. It includes 'pppp', 'pp', 'sim.', 'gliss.', and 'sharpen.' markings.

E♭ Cl.

Musical staff for E♭ Clarinet (E♭ Cl.) in 5/8 and 4/8 time. It includes 'pppp', 'pp', 'gliss.', and 'sim.' markings.

Sop. Sax.

Musical staff for Soprano Saxophone (Sop. Sax.) in 5/8 and 4/8 time. It includes 'pppp', 'sim.', and '3' markings.

Pf.

Musical staff for Piano (Pf.) in 5/8 and 4/8 time. It includes 'pppp legato', '15ma', and '3' markings.

Ped.

F

$\text{♩} = 66$

Sul IV sul ponticello

5

102

Vln. *gliss.* *pppp* *pp* *(pp)*

E♭ Cl. *pppp* *sharpen. . . . sharpen. . .*

Sop. Sax. *pppp* *3* *pp* *pp*

Pf. *(15)* *(15)* *pp douce* $\text{♩} = 66$

116

Vln. *sul tasto* *pp* *gliss.* *sul ponticello*

Sop. Sax. *pp* *ff* *pp*

131

Vln. *sul tasto*

Sop. Sax. *pp* *pp*

G

146

Vln.

Sop. Sax.

gliss.

sul ponticello

pp

pp

161

Vln.

Sop. Sax.

gliss.

pp

pp

H

176

Vln.

E♭ Cl.

sul tasto

gliss.

pp

ppp

ppp

p

I

191

Vln.

E♭ Cl.

sul tasto

gliss.

Sul II

ppp

203

sul ponticello

sul tasto al fine

Vln.

E♭ Cl.

Sop. Sax.

pp

mp

ppp *dolcissimo*

gliss.

mp

J

218

Sul III

Vln.

E♭ Cl.

Sop. Sax.

Pf.

ppp

p *poss.*

fff

mp *poss.*

sharpen.

pp *poss.*

pp *poss.*

mp *poss.*

pp dolce