

Passages

(2013)

for small orchestra

*Commissioned by Eleanor Eisenmenger
and the Charleston Symphony Orchestra
for its Magnetic South Series*

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Passages

(2013)

Flute/alto flute

Oboe

Clarinet in Bb/Bass Clarinet in Bb

Bassoon

Horn

Trumpet

Trombone

Timpani

Percussion (Vibraphone, Large Sandpaper Blocks, Guiro, Brake Drum)

Piano

Strings

*Composed for the Magnetic South series of the Charleston Symphony Orchestra
Commissioned with the support of Eleanor Eisenmenger*

With special thanks to Yiorgos Vassilandonakis

ALL PLAYERS:

Glissandi begin immediately and are spaced evenly between departure and arrival notes

Quarter tones at letter "I" are not precise but can be varying degrees of primary tone flattening

In passages which are to be repeated independent of tempo:

- Vary durations of fermati in repeats, to create aperiodic entrances
- Observe general tempo of passage which the conductor maintains, but avoid starting iterations on the beat
- Less busy is always desired
- Continuation of a repeated figure is indicated by a solid line in your parts over a series of grouped measures; counting passing measures is not necessary as repeated figures end through cue

STRINGS:

NB = Normal Bow

RB = Rough Bow, granular enough to distort pitch

Move gradually between these indications as indicated by arrows.

II.

20

F

69 Andante ruotare ♩ = 80

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Vibraphone

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

pizz.

Detailed description: This page of a musical score covers measures 84 through 87. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth notes in triplets. The Horns, Trumpets, and Trombones have a short melodic phrase in measure 84, marked *mp*, before remaining silent. The Timpani is silent. The Vibraphone plays a steady eighth-note accompaniment. The Piano provides a harmonic accompaniment with eighth notes in both hands. The Violins I and II play a rhythmic eighth-note accompaniment. The Viola, Violoncello, and Contrabass enter in measure 85 with a melodic line marked *f* and *pizz.* (pizzicato).

G

Moving ♩ = ca. 90

Musical score for the first system of instruments. The Flute, Oboe, and Clarinet parts feature a continuous eighth-note triplet pattern starting at measure 92, marked with a forte (*f*) dynamic. The Bassoon part has a sustained low note in the second measure, marked *mf*. The Horn, Trumpet, and Trombone parts have rests until the third measure, where they play a triplet of notes marked *mp*. The Timpani part has a rhythmic pattern starting in the third measure, marked *mf*. The Vibraphone part has a steady eighth-note pattern starting in the second measure, marked *f*. The Piano part has a steady eighth-note accompaniment starting in the second measure, marked *f*.

G

Moving ♩ = ca. 90

Musical score for the second system of instruments. The Violin I part has a sixteenth-note tremolo starting in the second measure, marked *f*. The Violin II part has a sixteenth-note tremolo starting in the second measure, marked *f*. The Viola part has a steady eighth-note accompaniment starting in the second measure, marked *f*. The Violoncello and Contrabass parts have a steady eighth-note accompaniment starting in the second measure, marked *f*.

99

This musical score page contains measures 99 through 104. The instruments and their parts are as follows:

- Flute (Fl.):** Six measures of eighth-note triplets in the right hand.
- Oboe (Ob.):** Six measures of eighth-note triplets in the right hand.
- Clarinet (Cl.):** Six measures of eighth-note triplets in the right hand.
- Bassoon (Bsn.):** Six measures of whole notes in the left hand.
- Horn (Hn.):** Six measures of whole notes in the right hand, with a triplet of eighth notes in the fifth measure marked *mp*.
- Trumpet (C Tpt.):** Six measures of whole notes in the right hand, with a triplet of eighth notes in the fifth measure marked *mp*.
- Tuba (Tbn.):** Six measures of whole notes in the left hand, with a triplet of eighth notes in the fifth measure marked *mp*.
- Timpani (Timp.):** Six measures of eighth-note triplets in the right hand.
- Vibraphone (Vib.):** Six measures of eighth-note triplets in the right hand.
- Piano (Pno.):** Six measures of eighth-note patterns in both hands.
- Violin I (Vln. I):** Six measures of sixteenth-note patterns in the right hand.
- Violin II (Vln. II):** Six measures of sixteenth-note patterns in the right hand.
- Viola (Vla.):** Six measures of eighth-note patterns in the right hand.
- Violoncello (Vc.):** Six measures of eighth-note patterns in the right hand.
- Contrabass (Cb.):** Six measures of eighth-note patterns in the right hand.

105 *poco a poco diminuendo*

This page of a musical score contains measures 105 through 110. The score is arranged in a system with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.) and Vibraphone (Vib.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Oboe, and Clarinet parts play a rhythmic pattern of eighth notes in groups of three. The Bassoon part has a whole note in measure 105. The Horn, C Trumpet, and Trombone parts have a single eighth note in measure 105. The Timpani part has a rhythmic pattern of eighth notes. The Vibraphone part has a rhythmic pattern of eighth notes. The Piano part has a rhythmic pattern of eighth notes. The Violin I part has a rhythmic pattern of eighth notes. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Contrabass part has a rhythmic pattern of eighth notes. The dynamic marking *mp* is present in measures 105 and 106. The instruction *poco a poco diminuendo* is present at the top right of the page.

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

III.

H Always extremely soft, on the threshold of audibility
Inconsistent tone and timbre is expected in the sounding of only the hint of pitch

♩ = ca. 60 In flux (always)

120 poco rit. ♩ = 52 poco accel. ♩ = 60 poco rit. ♩ = 52 poco accel.

Fl. *extremely soft, only a hint of sound*
pppp

Ob. *extremely soft, only a hint of sound*
pppp

Cl.

Bsn.

Hn.

C Tpt. *con sord.*
extremely soft, only a hint of sound
pppp

Tbn. *con sord. (straight mute)*
extremely soft, only a hint of sound
pppp

Timp. *extremely soft, only a hint of sound*
pppp

Vib. *LARGE SANDPAPER BLOCKS*
pppp

Pno.

H ♩ = ca. 60 In flux (always)

poco accel.

poco rit.

poco accel.

poco rit. ♩ = 52 poco accel. ♩ = 60 poco rit. ♩ = 52 poco accel.

Vln. I *arco N.V.*
pp

Vln. II *arco N.V.*
pp

Vla. *extremely soft, only a hint of sound*
pizz.
pppp

Vc.

Cb. *extremely soft, only a hint of sound*
pizz.
pppp