

Transposed score

lush

commissioned by the Quintette Mont-Royal

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bass & piccolo are transposed, alto flute and all clarinets are not

The score is divided into three systems. The first system includes parts for Flute, Clarinet, Marimba, Percussion, and Contrabass. The Flute part has a measure starting at 0:03. The Clarinet part has a *pp* dynamic marking and a triplet of eighth notes. The Marimba part has a *pp* dynamic marking and the instruction "very soft mallets, even small bass drum beaters". The second system includes parts for Flute (Fl.), Clarinet (Cl.), Marimba (Mar.), Percussion (Perc.), and Contrabass (CB). The Clarinet part has a *rit.* marking. The third system includes parts for Flute (Fl.), Clarinet (Cl.), Marimba (Mar.), Percussion (Perc.), and Contrabass (CB). The Flute part has a *mp* dynamic marking and a slur over a phrase. The Clarinet part has a triplet of eighth notes. The Marimba part has a *pp* dynamic marking.

Everyone should improvise on given material throughout the piece by repeating individual notes and figures, and playing with rhythms. (Pitch content should not be altered, however.) Phrases occupy single measures and improvisations should take phrasing into account, as new material is introduced in subsequent phrases. Improvisations are not necessary, however each performer should think of their part as a character in a play; the music given is like a script. It's up to the performers to bring their individual character to life, rather than just read the script.

6

Fl.

Cl.

Mar.

Perc.

CB

8

Fl.

Cl.

Mar.

Perc.

CB

♩ = ca. 50

Plcc.

to picc.

slower

to alto

10

Fl.

Cl.

Mar.

Perc.

CB

bend into each note as slowly as possible

ca. 0:02

ca. 0:02 per note/chord

fast up, slower down

♩ = 40-45

Alto Fl.

14

Fl.

Cl.

Mar.

Perc.

CB

p *f* *mp*

everyone should wait for perc. mallet change,
cl. extend figure to provide time for change

slowing down

to B♭ Cl.

B♭ Cl.

17

Fl.

Cl.

Mar.

Perc.

CB

mf *p* *mf*

cymbals, soft mallets

p ad lib. cresc & decresc. to m. 26

21

Fl.

Cl.

Mar.

Perc.

CB

25

All rit, allow marimba freedom

A Tempo $\text{♩} = 55$

Fl.

Cl.

Mar.

Perc.

CB

p

free time, espr.

take soft mallets

perc. set, reg. mallet/stick

3

pizz.

29

Fl.

Cl.

Mar.

Perc.

CB

6

3

short gliss into each note

31

$\text{♩} = 140$ (alto fl.)

Fl.

Cl.

Mar.

Perc.

CB

mp

mp

soft mallets

mf

mf

(pizz.)

mf

33

Fl.

Cl.

Mar.

Perc.

CB

35

Fl. *f* to fl.

Cl. *f* *mp*

Mar. *f* *mp*

Perc. *f* *mp*

CB *f* *mp*

37

Fl.

Cl. *f* *mp*

Mar.

Perc.

CB

39

Fl.

Cl.

Mar.

Perc.

CB

41

Fl.

Cl.

Mar.

Perc.

CB

43

Fl.

Cl.

Mar.

Perc.

CB

45

Fl.

Cl.

Mar.

Perc.

CB

48

Fl.

Cl.

Mar.

Perc.

CB

to alto fl.

to B. Cl.

51

Fl.

Cl.

Mar.

Perc.

CB

pp *sub. ff* *pp* *f sub. p*

ff *sub. p* *f* *pp* *sub. f* *l.v.*

55 senza misura

Musical score for measures 55-58. The score includes staves for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Percussion (Perc.), and Cello/Bass (CB).
- Fl. and Cl. staves are empty.
- Mar. staff: Starts with a dynamic marking *p* that increases to *mf*. A tempo marking $\text{♩} = 40-45$ (but rubato) is present. A second tempo marking $\text{♩} = \text{ca. } 60$ appears later. A *pp* marking is shown with a dashed box.
- Perc. staff: Features a triplet of eighth notes marked *mf*, followed by dynamics *mp*, *f*, and *p*.
- CB staff: Includes a *pizz.* marking and a *mf* dynamic.

Fl. & cl. breathe as necessary but staggered.
Waver all pitches slightly - very slow, wide vibrato

59

Musical score for measures 59-61. The score includes staves for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Percussion (Perc.), and Cello/Bass (CB).
- Fl. staff: Labeled "Alto fl." with a *pp* dynamic. The staff contains a long, sustained note with a wavy line indicating vibrato.
- Cl. staff: Labeled "Bass Cl." with a *pp* dynamic. The staff contains a long, sustained note with a wavy line indicating vibrato.
- Mar. staff: Features a triplet of eighth notes marked *p* that increases to *mp*.
- Perc. staff: Includes a *n* (noisy) marking.
- CB staff: Empty.

62

Musical score for measures 62-64. The score includes staves for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Percussion (Perc.), and Cello/Bass (CB).
- Fl. and Cl. staves: Contain long, sustained notes with wavy lines indicating vibrato.
- Mar. staff: Features a triplet of eighth notes marked *p* that increases to *mp*.
- Perc. staff: Empty.
- CB staff: Includes markings for *arco*, *pizz.*, and *arco*. The instruction "very melodramatically" is written below the staff.

65

Fl.

Cl.

Mar.

Perc.

CB

this bass figure is the main focus - should be prominent

f

68

Fl.

Cl.

Mar.

Perc.

CB

ca. 0:03

free time but improv should be different from beginning of piece

mf

imitate fl. improv

p

n *p* *n*

simile

p

72

Fl.

Cl.

Mar.

Perc.

CB

mysterioso

to B♭ Cl.

74

Fl.

Cl.

Mar.

Perc.

CB

very soft mallets

B♭ Cl.

chord tone

76

Fl.

Cl.

Mar.

Perc.

CB

pp

mf

c.t.

78

Fl.

Cl.

Mar.

Perc.

CB

3

3

6

8^{va}

80

Fl.

Cl.

Mar.

Perc.

CB

82

Fl.

Cl.

Mar.

Perc.

CB

84

Fl.

Cl.

Mar.

Perc.

CB

86

Fl. *8^{va}*

Cl.

Mar.

Perc.

CB

p

pp

p

col legno

ad lib. speed up and slow down, ca. 8th to 32nd notes, 3-4 sec. cycle

fl/cl finish current repetition after mar/CB stop, ca.10 sec.

fl/cl improv on this to end w/ occasional E/G -> F#/F#(concert) in sync, then 32nd note figures not in sync (at least three repetitions)

marimba and CB fade together after ca.20-30 seconds