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Euroclydon

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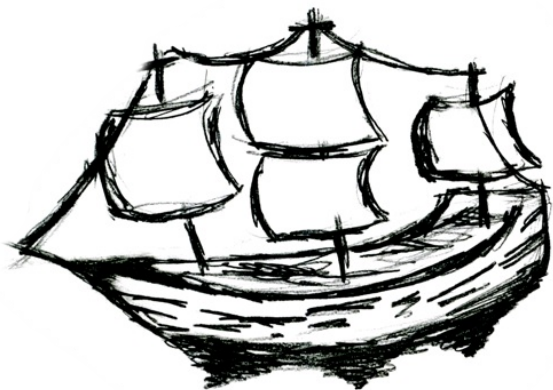
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Transposed Score

for Carter Pann and the Boulder Altitude Directive

EUROCLYDON

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Brian LAMBERT

EUROCLYDON

Inspiration:

Euroclydon [yoo-rok-li-don] is a greek term referring to a Northeastern wind which blows across the Mediterranean, bringing severe weather in the autumn and winter months. Acts Chapter 27 documents the severe weather which befell the apostle Paul on his way to Rome. He was traveling to make an appeal to Caesar after encountering persecution by the Jewish people. When the crew is in distress after jettisoning many of their supplies in the height of the storm, God speaks to Paul, urging him to instill faith in the crew that they would not perish. After several days of being diverted off course by the winds, Paul and the crew were forced to run their ship aground on the island of Malta. Despite the severity of the conditions, the entire crew survived.

Performance Notes:

Each performer has the same first 2 pages, as these two pages require awareness of other parts occurring in partial aleatory.



Box notation indicates aleatory. All material inside the box is to be performed outside of the meter of the piece for the duration of the arrow which follows. In the absence of rhythm, the performer is to vary the duration of each pitch, for example. Thus, it functions as a form of constrained improvisation.



This gesture refers to tremolo speed. The more feathering, the closer to a “flutter” the effect becomes. Conversely, the less feathering, the closer the gesture is to individually articulated bowstrokes.

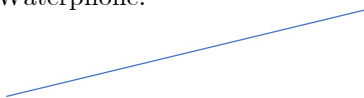


For strings, this effect is generally a portamento. For woodwinds, this effect designates a smearing between a finger gliss and portamento. Pitches in-between should be chromatic in the latter case.

play through overtones

The upside-down V traces the pitch as you move up in the harmonic series of the underlying note or notes.

Waterphone:

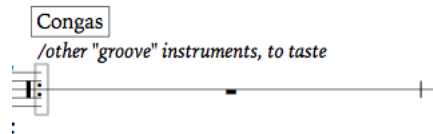


Bow up or down depending on the direction of the line. The range is within your own aural discretion, as performing on the Waterphone is fundamentally indeterminate.

Altar Bells:



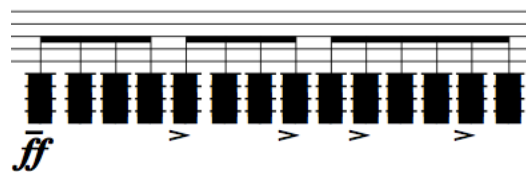
I will provide you with this instrument for the rehearsals. It is rung by maintaining a straight arm pointed down, rapidly jerking your forearm back and forth rapidly while grasping the handle. The sound should be earnest and piercing always.



My main concern with the percussion part beginning at m. 60 is that the rhythms played are dynamic, authentic, and spontaneous, from the intuition of the percussionist. Congas should form the core of the percussion groove, but they might not be the only instrument required for this section. Take the piano rhythm as an initial starting point from whence to begin improvising. Growth and development of the sonic envelope throughout the section is encouraged. *You can never be too wild towards the end of this section*

Piano

Since it is about an ocean storm, this piece relies on a *wash of sound*. Pedal tastefully throughout, allowing for a lot of bleed-through during repeated aleatoric figures.



Tap the palm of your right hand against the lowest strings of the piano as if it were a hand drum, with the damper pedal engaged. Pedal so that the piano sounds echoey but not oversaturated. Subtly clearing the pedal will ensure that it isn't too messy. *Wearing gloves or using other protective equipment might stop this gesture from becoming painful!*

for Carter Pann and the Boulder Altitude Directive

EUROCLYDON

Brian LAMBERT

Prelude

Not conducted. breathe audibly. Each gesture should be made within the span of a breath in or out.

1 repetition should last about "30.

After 3 repetitions ("90), cue to box A

The musical score is arranged in six staves from top to bottom: Flute, Clarinet in Bb, Percussion, Piano, Violin, and Cello. The Flute part begins with a box containing a whole note G4, followed by a dynamic marking *p*, then a crescendo to a whole note Bb4 marked *f*, and finally a decrescendo to a whole note G4 marked *p*. The Clarinet in Bb part has a box containing a half note G3, followed by the instruction "play or sing" and vocalizations "ah - ooh" with a dynamic marking *pp* and a decrescendo to *p*. The Percussion part is marked "Waterphone" and "bowed", starting with a dynamic marking *pp* and a crescendo. The Piano part has a box containing a whole note chord (Bb3, Bb4, Bb5) marked *pp*, followed by four instances of "(depress silently)" with boxes containing the same chord. The Violin part is marked "col legno" and features three phrases of sixteenth-note tremolos with dynamic markings *pp* to *mp*, *p* to *mf*, and *p*. The Cello part is also marked "col legno" and features three phrases of sixteenth-note tremolos with dynamic markings *pp* to *mp*, *p*, and *p* to *mf* to *p*.

A Ancient Echoes

Cued, not conducted. Follow along with your part and wait for the cue for box B
play through overtones

"30

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

- Flute (Fl.):** Part 1 (ord.) with markings *p cresc.*, *flutter*, *p cresc.*, *p cresc.*, and *f*. Includes the instruction "chant-like, play out of sync with violin".
- Clarinet (Cl.):** Part 1 (ord.) with markings *p cresc.* and *f*.
- Percussion (Perc.):** Vibraphone part with markings *p*, *mp*, and *f*.
- Piano (Pno.):** Part 1 (L.V.) and Part 2 (L.V., norm.) with markings *ff*.
- Violin (Vln.):** Part 1 (ord.) with markings *p cresc.* and *f*. Includes the instruction "chant-like, play out of sync with clarinet".
- Viola (Vc.):** Part 1 (ord.) with markings *p cresc.* and *f*.

The score is in 3/4 time and spans 14 measures. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). Performance instructions include "play through overtones", "flutter", "chant-like, play out of sync with violin", and "chant-like, play out of sync with clarinet".

play through overtones

12 13 14 15

Fl. *fp* *f* *pp* *pp*

Cl. *mf* *pp*

Perc.

Pno. *f* *mf* *f*

Vln. *f*

Vc. *p* *f* *col legno* 3 6

mute strings, press keys

8^{va}

17 18 19 20 21

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

Cl. *mf* *p* *sf* *p* *sf*

Perc. *pp*

Pno. *mf* *p* *sf* *p* *sf*

Vln. *mf* *arco* *accel.*

Vc. *f* *ord.* *mf*

C

like a rushing wind

like a rushing wind

accel.

like a rushing wind

accel.

22 23 24 25 26 27

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

Cl. *p f p f p f*

Perc. *[Cymbal]*

Pno. *p f p f p f*

Vln. *[Violin]*

Vc. *[Violoncello]*

28 29 30 ($\text{♩} = 100$) 31 32 33 34

Fl. *molto* *f pp*

Cl. *molto* *f n*

Perc. *molto* *ff L.V. f ff L.V.* **Altar Bells**

Pno. *mf* *ff* *8va*

Vln. *molto* *f pp*

Vc. *molto* *ff pp*

D Haunted Chants ♩=54

36 O.B. 3 37 38 39 40 O.B. 3

Fl. *mf* *pp* *ch k ck k ch k ch k ch k* *f* *ch ch ch ch ch ch* *pp* *mf* *pp* *ch k ck k ch k* *f*

Cl. *pp* *mf* *pp* *f* *mf*

Perc. **Vibraphone** *pp*

Pno. *f* *p* *f* *pp* *f* *pp* *f* *p*

Vln. *f* L.V. *pp* *f* *pp* *f* *pp* *f*

Vc. *f* L.V. *p* *f*

41 42 43 **accel.** 44 45 46

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

Cl. *p* *mp* *f* *mf* *f* *p* *mf*

Perc. *f* *mp* *mf* *f* *mf* *f*

Pno. *mf* *heavy* *mp*

Vln. *p* *mf*

Vc. *heavy*

chromatic gliss

ord.

6 *3* *5* *6* *6* *5* *6*

ch k ck k ch k

ch ch ch ch ch ch

ch k ck k ch k

6 *3* *6* *6* *5* *6*

6 *5* *6* *6* *5* *6*

heavy

heavy

47 *molto* (♩=100) 50

Fl. *mf* *mp* *f* *mf* *ff*

Cl. *p* *mf* *mp* *f* *mp* *ff*

Perc. *mf* *f* *mp* *ff*

Pno. *ff*

Vln. *ff*

Vc. *ff*

E The Storm Approaches ♩=144

52 53 54

Fl.

Cl.

Perc. Congas /other "groove" instruments, to taste

Pno. *pp* *mp*
hit palm of hand against the low strings w/ *legno*, lift *legno* on accents

Vln. *col legno* *p cresc.*

Vc. *col legno* *p cresc.*

55 56 57 58

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

f

ord. spiccato

f

ord. spiccato

f

59 60 61

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

F

f improvise to general accent construction.
Add heavy fills and complex syncopation, triplets, etc.

mf

ff

sim.

f

arco
ord.

f

L.V.

63 64 65 **G**

Fl. *mf*

Cl. *mf*

Perc.

Pno.

Vln.

Vc.

67 68 69 70 71

Fl. *f* *p*

Cl. *f*

Perc.

Pno.

Vln. *arco*

Vc.

72 73 74 75 76

Fl. *p*

Cl. *mf*

Perc.

Pno.

Vln. *f*

Vc.

77 78 79 80

Fl. *p cresc.*

Cl. *f* *p*

Perc.

Pno.

Vln. *mp*

Vc.

81 82 83 84 85

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

f

blur string changes

go crazy with glisses, portamentos,
and textures (flutter tongue, growl, overblown, etc.)
Do not always adhere to written rhythms or pitches

86 87 88 89 90

Fl.

Cl.

Perc.

f *fp* *mf cresc.*

O.B.

go crazy with glisses, portamentos,
and textures (flutter tongue, growl, overblown, etc.)
Do not always adhere to written rhythms or pitches

Pno.

Vln.

Vc.

mf cresc.

play random cluster chords in the
upper 3 octaves of the piano
using these rhythms

go crazy with portamentos,
and textures (tremolo, sul pont., etc)
Do not always adhere to written rhythms or pitches

91 92 93 94 95

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

H

8va

97

8va

8va (optional 8va)

8va (optional 8va)

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

f *ff* *f* *f* *ff* *f*

I

Fl. *ff* 99 *ff* 100 *ff*

Cl. *ff* *ff* *ff* *8va*

Perc. continue as before, accenting quarter notes more heavily

Pno. *ff*

Vln. *ff*

Vc. *ff*

J Crepuscular Rays ♩=54

101 *8va* 103 104 105 106

Fl. *ff* *fp* *ff* *n*

Cl. *ff* *fp* *ff* *n*

Perc. Altar Bells *f* *ff* *L.V.* *f* *ff*

Pno. *f* *p* *f* *L.V.* *f* *8va*

Vln. *fp* *ff* *pizz.* *mp* 6 3 *arco*

Vc. *fp* *ff* *n non-vib.*

107 *non vib.* 108 109 *non vib.* 110 111 112 113

Fl. *mp* *p* *n* *p* *f* *p* *espr.*

Cl. *mp* *pp* *n* *pp* *f* *pp* *espr.*

Perc. L.V. *f* *ff* Tam-tam *pp*

Pno. *f* *p* *f*

Vln. *pp* *n* *pp* *f* *n* *espr.*

Vc. *non vib.* *p* *n* *pp* *f* *n* *espr.*

K Redemption ♩.=92

115 116 117

Fl. *mf*

Cl. *mf*

Perc. *mf* L.V. Vibraphone

Pno. *f*

Vln. *f*

Vc. *f*

118 119 120 121

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

espr.

espr.

8va

122 123 124 125

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

espr.

126 *espr.* 127 128 129

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

play through overtones

130 131 132

Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

L Calm ♩=72

air sounds, finger clicks, different articulations, with sensitivity

134 135 136 137

Fl. air sounds, finger clicks, different articulations, with sensitivity
sing "Ah" in a comfortable octave

Cl. air sounds, finger clicks, different articulations, with sensitivity
sing "Ah" in a comfortable octave (Bb pitch)

Vibraphone

Perc. *p* *mp* *mf* *p L.V.*

Pno. *pp* *p* *p*

Vln. *pp* *p* *p*

Vc. *pp* *p* *p*

138 139 140 141

Fl. play *mf* *mp* *mf*

Cl. play *p* *mf* *p* *mf* *pp* *p*

Perc. Altar Bells Waterphone bowed *pp*

Pno. *p* *p*

Vln. *pp* *mp* col legno

Vc. *p* *pp* *mf*

142 143 144

Fl. *tr^b* *sf* air sounds, finger clicks, different articulations, with ominous intent

Cl. air sounds, finger clicks, different articulations, with ominous intent

Perc. Waterphone bowed *pp*

Pno. *p*

Vln. *col legno* *pp* *mp*

Vc. *pp* *mf*

145 146 147 148 149 150 151 152 153 154

Fl. *f* *tr^b* *n* *ff* poco accel.

Cl. sing/play ad lib. oh ah oh ah *f* *n* *ff*

Perc. Tam-tam *mp* L.V. Altar Bells *n* L.R. *ff*

Pno. *f* gliss up and down, only on black keys *sim.* *pp* *ff*

Vln. *mp* *f* *f* *n* ord. arco *ff*

Vc. *n* *ff*