2018

Euroclydon

Brian Lambert

University of Colorado Boulder, Brian.Lambert@colorado.edu

Follow this and additional works at: https://scholar.colorado.edu/pendulum

Part of the Composition Commons, and the Music Performance Commons

Recommended Citation

https://scholar.colorado.edu/pendulum/8
for Carter Pann and the Boulder Altitude Directive

EUROCLYDON

This score is for perusal only. If you are interested in using it for performance, then contact the composer at brian.lambert@colorado@edu for permission and any applicable rental fee. Thank you

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 befall 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 chromatic in the latter case.

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!*
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

Transposed Score

for Carter Pann and the Boulder Altitude Directive

EUROclydon

Brian LAMBERT
A Ancient Echoes
Cued, not conducted. Follow along with your part and wait for the cue for box B

play through overtones

chant-like, play out of sync with violin

chant-like, play out of sync with clarinet
Dark Waters  \( j = 54 \)
Conduct from this point.

air sounds, finger clicks, different articulations, with aggression

Tam-tam
tap lightly, L.V.

bowed, not harsh, L.V.

string gliss, L.V.

Fl.
Cl.
Perc.
Pno.
Vln.
Vc.

play upward through different overtones

bow on the bridge at an angle, "white noise"

sul ponticello, increase speed of tremolo

sul ponticello, increase speed of tremolo

air sounds, finger clicks, different articulations, with aggression

v. Cresc.

\( \text{vard speed of tremolo, out of time} \)
play through overtones

Fl.Cl.Perc.
Pno.
Vln.Vc.

12 13 14 15

mf
mute strings, press keys

17 18 19 20 21

like a rushing wind

accel.

like a rushing wind

accel.

like a rushing wind

accel.

like a rushing wind

accel.

pizz.

mf
molto

\( \frac{\text{Fl.}}{\text{Fl.}} \)
\( \frac{\text{Cl.}}{\text{Cl.}} \)
\( \frac{\text{Perc.}}{\text{Perc.}} \)
\( \frac{\text{Pno.}}{\text{Pno.}} \)
\( \frac{\text{Vln.}}{\text{Vln.}} \)
\( \frac{\text{Vc.}}{\text{Vc.}} \)

\( \text{The Storm Approaches } \) \( \frac{\text{Fl.}}{\text{Fl.}} \) \( \frac{\text{Cl.}}{\text{Cl.}} \) \( \frac{\text{Perc.}}{\text{Perc.}} \) \( \frac{\text{Pno.}}{\text{Pno.}} \) \( \frac{\text{Vln.}}{\text{Vln.}} \) \( \frac{\text{Vc.}}{\text{Vc.}} \)

\( \left( \frac{\text{Fl.}}{\text{Fl.}} \right) \frac{\text{Cl.}}{\text{Cl.}} \frac{\text{Perc.}}{\text{Perc.}} \frac{\text{Pno.}}{\text{Pno.}} \frac{\text{Vln.}}{\text{Vln.}} \frac{\text{Vc.}}{\text{Vc.}} \)

\( \text{Congas} \)
\( \text{/other “groove” instruments, to taste} \)

\( \text{hit palm of hand against the low strings with } \)
\( \text{ba, lift } \text{ba on accents} \)
\( \text{col legno} \)
Fl.Cl.Perc.
Pno.
Vln.Vc.
81 82 83 84 85
f
blur string changes
Fl.Cl.Perc.
Pno.
Vln.Vc.

12
go crazy with glisses, portamentos,
and textures (flutter tongue, growl, overblown, etc.)
Do not always adhere to written rhythms or pitches

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

go crazy with portamentos,
and textures (molleno, sul pont., etc)
Do not always adhere to written rhythms or pitches
continue as before, accenting quarter notes more heavily
Fl.

Cl.

Perc.

Pno.

Vln.

Vc.

play through overtones

126

127

128

129

130

131

132

pp

mf

f

pp

mf

f

f

f
Calm \( \frac{1}{4} = 72 \)

Air sounds, finger clicks, different articulations, with sensitivity

Sing "Ah" in a comfortable octave (Bb pitch)

Air sounds, finger clicks, different articulations, with sensitivity

Sing "Ah" in a comfortable octave (Bb pitch)
Fl.Cl.Perc.

142 143 144

bowed ppp
col legnopp mppp

19

Vln.Vc.
sf

col legno

poco accel.

Pno.

gliss up and down,
only on black keys

Vln.

mp

Vc.

n ord. arco

ff