

Winter 12-15-2016

Selected Musical Works from 2013 - 2016

Christian M. Newman
The University of New Mexico

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Christian M. Newman – Selected Musical Works from 2013 – 2016

By

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**Bachelor of Music in Music Performance
University of New Mexico, 2011**

THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of

Master of Music

The University of New Mexico
Albuquerque, New Mexico

December, 2016

Christian M. Newman – Selected Musical Works from 2013 – 2016

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ABSTRACT

This manuscript is a collection of musical compositions written by Christian Newman while a graduate student at the University of New Mexico. Each musical work fulfills at least one composition portfolio requirement as stated in the 2012 – 2013 Music Theory/Composition Student Handbook: the basic requirements include a piece with large orchestration, a piece featuring the voice, a piece featuring electronics, and a collaborative piece. Newman’s composition portfolio includes numerous works in addition to the requirements that illustrate the depth and consistency of his progress as a composer while a student in the program.

The pieces included in this collection are Newman’s *Prelude for Bass Trombone and Piano - “Kalki”*, *“A Piece on the Pianoforte”*, *“Every Drop” for Soprano and Mixed Ensemble*, *Prelude for Low Frequency Trio - “Eurynomos”*, *“Shadow Piece”* in collaboration with Anna Mall, *“Hot Summer Nights”- Electronic Instrumental Works for Mixed Ensemble*, and *“PRAEGRESSUS”- graphic notation scores and realization for wind symphony*.

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Christian M. Newman

Selected Musical Works from 2013 – 2016

**I. Prelude for Bass Trombone and
Piano**

“Kalki”

(2013)

Synopsis

"Kalki" is named for the Hindu avatar of Vishnu, "Kalki," or "Destroyer of Darkness". According to Vedic tradition, he will appear riding his white horse, "Devadatta," and holding a brilliant sword, will bring a cataclysmic end to our current age, the "Kali Yuga," or "Age of vice." The work uses smaller rhythmic cells typical for brass instruments in swing, rock, and music for concert band to relate a sense of response to this evocative text. Specifically the music is conceptually being forced and wrenched around under the influence of Kalki's destruction. Although the structure includes a formal harmonic and melodic outline, "Kalki" is a piece predominately motivated by diverging and converging rhythmic relationships between the percussive piano and bass trombone figures.

The opening measures reveal several important thematic elements that guide the work through a two-part form. First the rhythmic figuration in the opening bars is composed of gestures of increasing duration, reflecting a larger scale proportion between phrase groups embedded within the structure.

Figure 1.1 - Expanding durations in opening figures and staggered rhythmic alignment

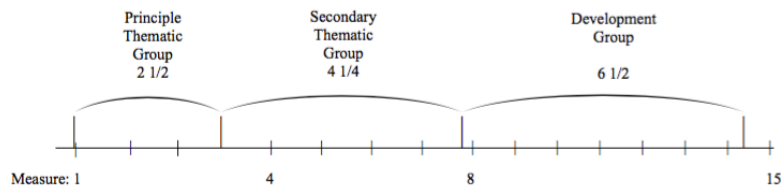
The figure displays a musical score for Bass Trombone and Piano in 4/4 time. Above the staves, three rhythmic patterns are labeled: A (quarter note, quarter note), B (quarter note, quarter note, quarter note), and C (quarter note, quarter note, quarter note, quarter note). The Bass Trombone part begins with a *f* dynamic and features a melodic line with a *sf* dynamic. The Piano part begins with a *sf* dynamic and features a percussive accompaniment with a *f* dynamic. The score illustrates the staggered rhythmic alignment and expanding durations between the two instruments.

This expanding approach is utilized at the structural level in the composition of phrase

group lengths of similar proportion. This can be observed in the formal expository structure between measures 1 and 15 where the principle

thematic content is introduced across $2\frac{1}{2}$ measures, the secondary content for $4\frac{1}{4}$ measures, and a development for $6\frac{1}{2}$ measures.

Figure 1.2 – Parallels between surface rhythms, measures 1-3, and structural duration of phrase lengths



The piano and trombone parts also reveal an immediate tendency towards surface-level rhythmic tension as the gestures, which at first attack in unison, begin to diverge and come apart from one another.

This is first evident in the opening gesture as the right hand of the piano is staggered so it arrives one sixteenth-note behind the trombone and bass register. The second gesture begins with both instruments again in lock-step before the piano interjects (late or early?) a second staggered figure on M.1, beat 4, leaving the trombone alone holding a tied note onto the first beat of M.2. A third statement finds the two instruments in rhythmic unison for a set of triplets before locking into a percussive rhythmic motive (A') in M.3, beat 2.

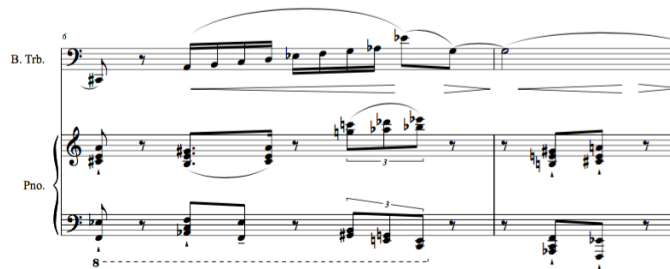
The end of measure 4 into 5 illustrates this rhythmic tendency towards expanding or, less often, contracting proportions as the piano leaves an open rest at the end M.4, stating a set of triplets a beat later in M.5, beat 1.

Figure 1.3 - Staggered rhythms in measures 4 and 5



This figure is arguably late, given the information in the following compressed statement of this secondary A' figure in M.5.

Figure 1.4 – Compressed rhythms in measures 6 and 7



Here the entire statement in both instruments is shifted an entire quarter-note earlier, while the triplet figure in the piano seems to attack now an eighth-note too soon. The following eighth-note chords at the beginning of M.7 are, conversely, staggered an eighth-note too late. This relationship falls into a normalized alignment at the local level in M. 44.

Figure 1.5 – Metrical alignment in measure 44

The musical score for Figure 1.5 shows measure 44. The B. Trb. part is in the bass clef and features a melodic line with a long pedal point (a sustained low note) and triplet markings. The Pno. part is in the grand staff (treble and bass clefs) and features a complex rhythmic pattern with triplet markings. The score includes dynamic markings such as *mf* and *pp*.

Long pedal points are a significant structural element, and offer a point of contrasting stability to the remainder of the volatile and shifting content. These are composed of repeating rhythmic figures of varying length against one another in both the trombone and piano parts. The three rhythms are essentially a compression of the concepts used to vary the material throughout the work, and here they seem to wrest control, creating a strangely stable passage in an otherwise evolving, and volatile piece.

Figure 1.6 – Polyrhythmic rotations in measure 20

The musical score for Figure 1.6 shows measure 20. The B. Trb. part is in the bass clef and features a melodic line with a long pedal point (a sustained low note) and triplet markings. The Pno. part is in the grand staff (treble and bass clefs) and features a complex rhythmic pattern with triplet markings. The score includes dynamic markings such as *pp* and *mp*.

Performance Notes:

This composition does not employ any special notation, and with the exception of some complex rhythmical relationships, it involves standard playing techniques for both instruments. Special attention should be given to those moments where the instruments become rhythmically or metrically misaligned so they can be performed with much confidence.

Particular attention to dynamics is essential as there are numerous passages that rely on this aspect to an equal degree as rhythmic, pitch and registral relationships. The long crescendos given for the pedal points in mm. 19-26 and again at 36-43 are especially important for introducing the independent rhythms as a source of tension that drives the music into the following section.

Passages marked as *piano* can be taken with a mute for the bass trombone, however, this is not as important for the desired timbre as the sense that the trombone line blends with the piano as much as possible. *Forte* passages suggest a strong melodic character from both instruments when given. Elsewhere, dynamic indications are frequently used to indicate the arrival of new sections, such as the *mp* given in M.7, which indicates the arrival of new thematic content. In certain circumstances, it may be necessary to perform more, or less extreme variations of the given dynamics, so that the contrast is evident given the size of the performance space, number of audience, reverberation of the room, etc.

The consideration of voicing and balance between the two instruments, as well as within the piano part alone is significant across the piece. The roles for both instruments are predominantly equally distributed throughout, and elements that belong in the background are marked with contrasting dynamics, or composed with distinct figuration. Particularly in the pedal point sections, the pianist should be mindful of the contrast between the *p*

sixteenth- note figures in the right hand, and the *ff* left-hand bass voice because this lower line forms a complex rhythm against the trombone as they are composed of varying length at the sixteenth- note level. It can be especially easy for the bass trombone to cover the piano part at these moments, so it may be necessary for the pianist to play out with a loud dynamic as much as possible, and use a clear attack where a single line sounds with the trombone for these passages.

Prelude for Bass Trombone and Piano "Kalki"

Resolute, Aggressive ♩=96

Christian M. Newman

The musical score is presented in three systems, each with a Bass Trombone (B. Trb.) part on a bass clef staff and a Piano (Pno.) part on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 1, 4, 6, and 8 are indicated at the start of their respective systems. Dynamics include *f*, *ff*, and *mp*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes complex chordal textures and triplets. A dashed line under measure 8 indicates a continuation of the piece.

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Prelude for Bass Trombone and Piano "Kalki"

8

B. Trb. *mp* *mf* *mp* *f*

Pno. *mf*

10

B. Trb. *mp* *f*

Pno. *mp* *f*

12

B. Trb. *mf* *f*

Pno. *ff* *sempre marcato*

Detailed description: This block contains three systems of musical notation for Bass Trombone (B. Trb.) and Piano (Pno.). The first system (measures 8-9) shows the B. Trb. part with dynamics *mp*, *mf*, *mp*, and *f*, and the Pno. part with *mf*. The second system (measures 10-11) shows the B. Trb. part with *mp* and *f*, and the Pno. part with *mp* and *f*. The third system (measures 12-13) shows the B. Trb. part with *mf* and *f*, and the Pno. part with *ff* *sempre marcato*. The notation includes various note values, rests, and articulation marks.

Prelude for Bass Trombone and Piano "Kalki"

The musical score consists of three systems, each with a Bass Trombone (B. Trb.) part and a Piano (Pno.) part. The key signature is one sharp (F#) and the time signature is 3/4.

System 1 (Measures 14-15):
B. Trb.: Measures 14 and 15 are marked with *ff* and *f* respectively. A slur covers both measures.
Pno.: Measures 14 and 15 are marked with *molto aggitato* and *marcato*. The right hand has chords, and the left hand has triplets.

System 2 (Measures 16-17):
B. Trb.: Measure 16 is marked with *mp*, and measure 17 is marked with *ff*. A slur covers both measures.
Pno.: Measures 16 and 17 continue the piano accompaniment with triplets in the left hand.

System 3 (Measures 18-19):
B. Trb.: Measure 18 is marked with *mf*. A slur covers measures 18 and 19.
Pno.: Measure 18 is marked with *p*, and measure 19 is marked with *f*. A slur covers both measures.

Prelude for Bass Trombone and Piano "Kalki"

20

B. Trb. *p*

Pno. *pp*
mp

22

B. Trb.

Pno.

24

B. Trb. *f*

Pno. *mf*
ff

Prelude for Bass Trombone and Piano "Kalki"

26

B. Trb. *ff* *ff*

Pno. *p* *ff* *sfz* *ff* *sfz*

28 Suddenly gentle

B. Trb. *mp*

Pno. *p* *mf* *mp* *mf* *p* *mf*

30

B. Trb. *p* *f*

Pno. *ff* *mf* *mf*

Prelude for Bass Trombone and Piano "Kalki"

Percussive and aggressive

System 1 (Measures 32-33):
B. Trb. *mp* *f leggiero*
Pno. *p* *mf* *f* *p subito*

System 2 (Measures 34-35):
B. Trb. *ff*
Pno. *f* *ff* *mp*

System 3 (Measures 36-37):
B. Trb. *mf*
Pno. *p* *mf*

Prelude for Bass Trombone and Piano "Kalki"

38

B. Trb.

Pno.

mp

40

B. Trb.

Pno.

42

B. Trb.

Pno.

ff

Prelude for Bass Trombone and Piano "Kalki"

44

B. Trb.

fff

Pno.

fff

fff

46

B. Trb.

sfz

Pno.

sfz

sfz

sfz

II. “A Piece on the Pianoforte”

(2013)

Synopsis

"A Piece on the Pianoforte" is a work in four sections in an improvisatory style utilizing both traditional playing from the keys, and playing on the open strings. Formally the piece is a sort of fantasy closing with a modified recapitulation of the opening material. The tone of the quasi-modal work is one of shifting, uncomfortable moodiness. Numerous crescendos, diminuendos, and shifting phrase lengths evoke a sense of unease. Slow changes in dynamic, or tempo for some phrases suggest an aspect of reservation and paranoia, while rapid accents and chattering cadenzas counter with a more assertive contrast in others. While several of these passages build into climactic flurries of chattering notes, these aggressive elements are most often contained within a subdued context, or by a sort of gravity towards a mindless three-note gesture. Abstractly rapid passages that struggle to break into motor rhythms are forced into a dark, repetitive gloom. Even the forceful sound of the open strings is compelled down into the keys, and towards the repetitive stillness.

The large-scale orchestration of the work alternates between the two playing approaches, with the first section utilizing mainly key-based playing. The second section introduces a quasi-melodic shape played in the middle register of the open strings accompanied by soft arpeggios on the keys. This evolves into a frantic solo performed entirely on the open strings in the third, and the work ends with a near-literal recapitulation of the opening material again from the keys.

In terms of compositional process, the sections alternate between stable, metrically clear statements, and free passages in rapid scalar, and arpeggiated, motions across registers. The introductory section from mm.1-10 illustrates this method as it juxtaposes a series of stacked chords with a small triplet gesture. At first inconsequential, this fragment grows in length, building into a climactic ascending figure at M.10. After dying away to a quiet repeated series of three tones at measure 11, the second section conversely climbs through a series of arpeggios and free melodic statements towards a point of repetition at

M.28. The following nocturne-esque section at M. 35 is metrically strict in slow eight notes, and the solo that evolves from this simple texture is, as then expected, a chattering and rapid burst of activity on open strings spanning the entire register. The recapitulation builds to stark, climatic *ff* chord before final repetition of the nocturne arpeggios at M.79 concludes the work.

Performance Notes:

The combination of key-based, and open-string playing in this piece involves minimal preparation since there are no special adjustments or prepared strings; the drumsticks can be set on the folded music stand on a small towel or other flat dampening device when not in use.

Regarding general interpretation, the most significant technical and musical aspect of this work is that the gestures should sound resonant, yet light and predominantly of a *piano* dynamic. Many of the passages are composed predominantly in the bass register, so without some attention to dynamics, it is easy to make the work sound dynamically flat. Faster passages can be a little bit rushed and even taken with a softer dynamic than indicated so as to augment the sense of flow. With respect to the notation, the rhythms in particular are given in a very square, and rudimentary form. The player will easily identify though, the context that allows the work to be more improvisational, and free in character.

The playing on the open strings should likewise flow smoothly and without undue accents. The notation for this technique is given with x note heads on a one-line staff.

Figure 1. Measure 51; example of contour notation for playing on the open strings

The image shows a musical score for a piano (Pno.) in measure 51. The score is written on two staves: a treble clef staff and a bass clef staff. The treble clef staff contains a series of notes with 'x' note heads, indicating open strings. The notes are grouped into two measures. The first measure has five notes, and the second measure has five notes. The bass clef staff contains a series of notes with 'x' note heads, indicating open strings. The notes are grouped into two measures. The first measure has five notes, and the second measure has five notes. The notes in the bass clef staff are connected by a slur, indicating a continuous line of play. The text 'Play with drum stick on the open strings of bank I' is written in the center of the score. The number '55' is written above the first measure of the treble clef staff.

unique structural elements, and one should be mindful of the location of the main frame, and also the hammers, which can also be damaged if struck. The strings in the upper register bank are very short in the top registers, so one should be mindful not to strike those hammers or other frame parts when using this section. Overall, the main consideration is unity of timbre between the various registers, open strings, and phrase groups.

A Piece on the Pianoforte

Broad, dramatic ♩ = ca. 95

Christian M. Newman

expressive - with an agogic sense of meter and phrasing

Piano

percussive playing with drum stick on the lowest bank of strings

Pno.

4

6

8

accel. - - - - -

p *mf* *p* *p subito* *tr* *mf*

* *Leg.*

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A Piece on the Pianoforte

(accel.) - - - - - a tempo

Pno.

7

8

f

Pno.

8

with a full, deep tone

f *ff* *sfz*

sfz

percussive playing with drum stick on the lowest bank of strings

8

uneven, chattering - like a skipping stone across water

Pno.

11

mp

pp

p

espressivo - like distant bells

A Piece on the Pianoforte

accel. - - - - -

16

Pno.

pp * For.

19

Pno.

Frantic ♩ = ca. 132

mp

21

Pno.

f *sfz* *pp* swiftly and unmetered *mf*

A Piece on the Pianoforte

Pno.

23

25

27

f *sfz*

mp *mf* *sfz* *mf*

mp *mf* *mp* *f*

f *ff*

A Piece on the Pianoforte

Piano score for "A Piece on the Pianoforte", measures 29-33. The score is written for piano (Pno.) and consists of three systems, each with a grand staff (treble and bass clefs).

System 1 (Measures 29-30): The right hand features a melodic line with slurs and accidentals (B-flat, A-flat). The left hand plays a rhythmic pattern of eighth-note triplets. A dynamic marking *G* is present at the start of measure 30.

System 2 (Measures 31-32): The right hand continues the melodic line with slurs and accidentals (B-flat, A-flat, G-sharp). The left hand maintains the triplet pattern.

System 3 (Measures 33): The right hand concludes the melodic phrase with slurs and accidentals (G-sharp, F-sharp, E-sharp, D-sharp). The left hand continues the triplet pattern. A dynamic marking *p* (piano) is indicated in measure 33.

A Piece on the Pianoforte

Nocturno: slow, somber ♩ = ca. 60
legatissimo, espressivo

35

Pno.

hesitant; finding the tempo

p *pp* *mf* *mp*

38

Pno.

Play with drum stick on the open strings of banks II & III- ad libitum

pp *mp* *mf*

41

Pno.

mf *pp*

A Piece on the Pianoforte

44

Pno.

mp

Detailed description: This system covers measures 44 to 46. The right hand (RH) features a series of sixteenth-note chords with accents and slurs. The left hand (LH) plays a steady eighth-note bass line. A dynamic marking of *mp* is placed above the RH staff in measure 45.

47

Pno.

mf

mf

Lea

Detailed description: This system covers measures 47 to 49. The RH continues with sixteenth-note chords, while the LH maintains the eighth-note bass line. A dynamic marking of *mf* is placed above the RH staff in measure 48. A *Lea* (legato) marking is present below the LH staff in measure 49.

50

Pno.

mp

mp

mf

becoming more defined in tempo

hesitant- with a chattering quality

* Lea

* Lea

Detailed description: This system covers measures 50 to 52. The RH has a more complex texture with triplets and slurs. The LH features block chords. Dynamic markings of *mp* and *mf* are used. Performance instructions include "becoming more defined in tempo" and "hesitant- with a chattering quality". *Lea* markings with asterisks are placed below the LH staff in measures 51 and 52.

A Piece on the Pianoforte

53

Pno.

Play with drum stick on the open strings of lowest register

56

Pno.

rit. ----- **accel.** -----
begin a little slower

59

Pno.

a tempo
Suddenly dry and brittle

f

accel. ----- **a tempo**

A Piece on the Pianoforte

rit. accel. - - - - -

62 *wild, frantic*

Pno.

at first hesitant, then becoming more controlled and in tempo

a tempo

65 *in strict tempo*

Pno.

rit. - - - - -

67 *On the keys*

Pno.

67 *murky-ringing in pedal*

mp

A Piece on the Pianoforte

70

Pno.

70

mp *f*

This system contains measures 70, 71, and 72. The right hand starts with a triplet of eighth notes in measure 70, followed by a melodic line. Measure 71 features a dynamic shift from *mp* to *f*. Measure 72 concludes with a sustained chord. The left hand provides a steady accompaniment of eighth notes.

73

Pno.

73

mp *mp*

hesitant- begin slower

This system contains measures 73 and 74. Measure 73 begins with a melodic phrase in the right hand. Measure 74 features a dynamic of *mp* and includes a triplet of eighth notes. The instruction *hesitant- begin slower* is written above the right hand. The left hand continues with eighth-note accompaniment.

75

Pno.

75

accel.

This system contains measures 75 and 76. Measure 75 is marked with *accel.* and features a series of triplets in the right hand. Measure 76 continues with more triplets. The left hand maintains its eighth-note accompaniment.

A Piece on the Pianoforte

76 **accel.** ----- **a tempo** *8^{va}*-----

Pno. *ff* *sfz*

8^{va}

ped.

*

Slowly, dying away ♩ = ca. 53

let ring in pedal with
previous chords

78 *8^{va}*

Pno. *sfz* L.V. *tenuto, legatissimo*

8^{va}

8^{vb}

ped.

81

Pno. *ppp*

*

III. Prelude for Low Frequency Trio

“Eurynomos”

(2016)

Synopsis

"Eurynomos" is a character piece named for the demonic creature in a 4th Century painting by Polygnotos at Delphi, Greece. A member of the Erinyes (the Furies), Eurynomos was said by "the Delphian guides to be one of the daimones of Hades, who eats off all the flesh of the corpses, leaving only their bones" (Pausanias ca.160 AD). This along with Plato's depiction of the flaming river, Pyriphlegethon, which flows into Tartarus- the deep abyss of divine punishment in Classical Greece- inspired a certain quality within the music. A multitude of grace notes churn and chatter throughout the work, punctuated by large leaps and long, gaudy trills. Like the "stream of fire" in Hades, my concept was that the lines should metaphorically burn off the page as the music is played. Passages frequently climax in swirling clouds of frantic ornaments, evocative of embers blown from the score in a gust of wind. Chattering ostinatos and trilling gestures evoke the ravenous hunger of Eurynomos as it feeds on the dead.

While many of the surface details are quasi-improvisational, the harmonic and rhythmic structure for the work is organized with more rational intention. An initial harmonic progression built from three four-note chords (a complete array of the twelve-tone aggregate) is utilized as a source for notes in the higher registers.

Figure 4.1 - Fundamental Harmonic Progression

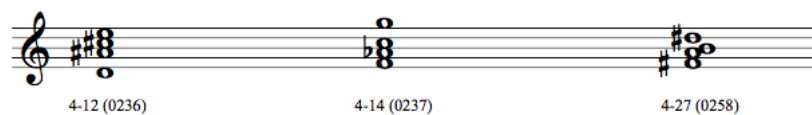


Figure 4.2 – Realization; Principle Harmonic Structure



This same progression both in retrograde and symmetrical inversion is coupled with the original. The illustration below explains an abstract rhythmic alignment of these two components of the complete structural progression.

Figure 4.3 – Complete Harmonic Design

Above: principle harmonic structure 11

Figure 4.4 - Introductory motives provide structural accents across the piece

X motive in piano, m.1

Musical score for Piano, m.1. The score is in 3/8 time and features a key signature of one sharp (F#). The piano part consists of two staves. The right hand plays a half note G4 (F#4) with an accent (>) and a slur over it. The left hand plays a half note G3 (F#3) with an accent (>) and a slur over it. The dynamic marking is *p*.

X motive in piano, bass clarinet and double bass, m. 18

Musical score for Bass Clarinet (B. Cl.), Double Bass (D.B.), and Piano (Pno.), m. 18. The score is in 3/8 time and features a key signature of one sharp (F#). The B. Cl. part is in the bass clef and plays a half note G3 (F#3) with an accent (>) and a slur over it. The D.B. part is in the bass clef and plays a half note G3 (F#3) with an accent (>) and a slur over it. The Pno. part is in the bass clef and plays a half note G3 (F#3) with an accent (>) and a slur over it. The dynamic markings are *f* for B. Cl., *f* for D.B., and *mp* for Pno. The B. Cl. part also includes a *tr* (trill) marking.

These aspects reflected across varying durations along with the quasi-diatonic voice leading lend a degree of what might be termed classical beauty to a grotesque inspiration and concept. Plato's depiction of the underworld as a realm of reward or punishment led

Polygnotos to portray, and possibly even invent this specific creature both as a work of art, and as allegory for real-world observation. As such, this classical painting embodies a duality of character in conveying gruesome imagination, and a clear conceptualization of the nature of physical reality. In parallel with this two-faced character, "Eurynomos" is both organized by a clear structure and rhythmic development, and improvisatory in the use of grace notes in place of literal specification of durations. This creates a possibility for multiple forms of correct interpretation, but also more directly expresses the desired quality of the music through the appearance and character of the notation. Pausanias goes on to describe the creature's character and attitude in the painting. Perhaps most inspiring for this music is his explanation of Eurynomos's color, which was *"between blue and black, like that of meat flies; he is showing his teeth and is seated, and under him is spread a vulture's skin"*.

Performance Notes:

While this piece is certainly grotesque in many ways, it is best to perform it with a clear sense for light and elegant instrumental tone. Overall the work should be performed with more regard for *piano* dynamic tendencies so that the double bass part may be heard as an equal to the piano and bass clarinet. Where there are tangled passages of numerous grace notes, the performers should strive to blend their sounds together into one swirling mass except as indicated by dynamic markings. Careful consideration of the balance is a main concern for this piece. The instruments are frequently composed in fore, middle, and background layers indicated mostly by dynamics, and these should be performed with that awareness, and a sense of dimensionality.

Except for those indicated with rhythmic barring, the grace notes may be performed as rapid straight notes, or as swift glissandos as each player sees fit. The double bass need not worry about the impossibility of the task, and should instead focus on conveying their character and contour while hopefully defining the given harmony.

Rhythmically the piece should convey a straight eighth-note pulse except where indicated by *ritardando*, or other tempo alteration indicators. Depending on the performance space, resonance of the instruments, and sensibilities of the players, it may be necessary to adjust the tempos given in the score, either faster or slower for certain passages. In this piece, there are many opportunities to fill empty space with trills, glissandos, etc. so there may be some degree of freedom to experiment with slower tempi. It is likely, however, that with multiple hearings of the piece, the performers may come to identify a clearer sense of the form through a faster tempo, and certain connections may become clearer between the parts when played at or above the given tempo.

Prelude for Low Frequency Trio "Eurynomos"

Score in C

Christian M. Newman

Intensive, grotesque and flexible ♩ ~80

The musical score is divided into two systems. The first system features Bass Clarinet, Double Bass, and Piano. The Piano part begins with a dynamic of *p* and includes a crescendo to *mf*, with a *fp* dynamic marking at the end of the system. The second system features Bass Clarinet (B. Cl.) and Double Bass (D.B.). The B. Cl. part starts with a *ppp* dynamic and includes a *tr* (trill) marking. The D.B. part includes a *tr* marking. The Piano part in the second system starts with a *mp cresc.* dynamic, followed by *f* and *ff* dynamics, and includes *tr* markings. The score is written in 4/16 time and includes various musical notations such as slurs, trills, and dynamic markings.

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"Eurynomos"

5

B. Cl. *p* *ppp*

D.B.

Pno. *mf* *mf*

This system of music is for measures 5 through 16. It features three staves: B. Cl. (Bass Clarinet), D.B. (Double Bass), and Pno. (Piano). The B. Cl. part begins with a measure marked '5' and contains two trills, with dynamics *p* and *ppp*. The D.B. part is mostly silent, with a few notes in measure 16. The Pno. part starts with a measure marked '5' and includes a *mf* dynamic, a trill, and a change in time signature to 5/16 in measure 16.



7

B. Cl. *pp* *p* *pp*

D.B.

Pno. *mp* *sfz* *p* *espress.*

This system of music is for measures 7 through 16. It features three staves: B. Cl. (Bass Clarinet), D.B. (Double Bass), and Pno. (Piano). The B. Cl. part begins with a measure marked '7' and includes a 'bubbling' effect, a trill, and dynamics *pp*, *p*, and *pp*. The D.B. part is mostly silent, with a few notes in measure 16. The Pno. part starts with a measure marked '7' and includes dynamics *mp*, *sfz*, *p*, and *espress.*, along with an 8va marking and a trill. A change in time signature to 5/16 occurs in measure 16.

red.

"Eurynomos"

Musical score for "Eurynomos" featuring B. Cl., D.B., and Pno. The score is in 8/8 time and spans measures 9 to 16. The B. Cl. part starts with a *tr* (trill) and *gliss.* (glissando), with dynamics *mp*, *f*, and *fff*. The D.B. part includes *tr*, *gliss.*, and dynamics *pp*, *sfz*, and *ff*. The Pno. part features *mf* and *ff* dynamics, with performance instructions *angry chattering- thorny* and *Red.* (Reduction). Fingerings 6 and 5 are indicated for the right hand. A *tr* is also present in the Pno. part.

== Rit. - - - - A Tempo ==

Musical score for B. Cl. and D.B. starting at measure 11. The B. Cl. part includes *bubbling* and *lyrical* performance instructions, with dynamics *p* and *f*. The D.B. part includes *espress.* (espressivo) and dynamics *p*, *mp*, and *f*.

Musical score for Pno. starting at measure 11. The score is in 7/16 time and includes a *tr* (trill) and the performance instruction *delicate*. Dynamics include *p*.

"Eurynomos"

Musical score for measures 13-16 of "Eurynomos". The score is for three parts: B. Cl., D.B., and Pno. The key signature is one flat (B-flat) and the time signature is 3/8. Measure 13 starts with a 16-measure rest for all parts. In measure 14, the B. Cl. part begins with a *p* dynamic, followed by *f* and *mf* dynamics. The D.B. part begins with a *gliss.* (glissando) and a *mp* dynamic, followed by *mf*, *sf*, and *f* dynamics. The Pno. part has a 16-measure rest in measure 14. Measure 15 has a 7-measure rest for all parts. Measure 16 has an 8-measure rest for all parts.

Musical score for measures 15-16 of "Eurynomos". The score is for three parts: B. Cl., D.B., and Pno. The key signature is one flat (B-flat) and the time signature is 3/8. Measure 15 starts with a 15-measure rest for all parts. In measure 16, the B. Cl. part begins with a *mp* dynamic, followed by *mf* and *mp* dynamics, and ends with an *express.* (expressive) marking. The D.B. part begins with a *mp* dynamic, followed by *mf* and *mp* dynamics. The Pno. part begins with a *mp* dynamic. Measure 17 has a 16-measure rest for all parts.

"Eurynomos"

B. Cl. *mp*

D.B. *mp*

Pno. *p* ————— *ff*

|| *marcato* **||**

B. Cl. *f*

D.B. *f sfz fff sfz*

Pno. *sfz mp pp*

"Eurynomos"

Slower, plodding ♩ = 66 ca.

B. Cl. *mf* *mp*

D.B.

Pno. ^(8va)

Slower, plodding ♩ = 66 ca.

B. Cl. *pp* *mf* *mp*

D.B. *p*

Pno.

"Eurynomos"

23 *tr*

B. Cl.

D. B.

mp lyrical, full in tone *espress.* *tr* *espress.*

Pno.

26

B. Cl.

D. B.

Pno.

pp *mp*

mp lyrical, full in tone

tr *espress.* *f* *p*

"Eurynomos"

Musical score for measures 27-30. The score is for B. Cl., D.B., and Pno. The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. Measure 27 starts with a piano (*p*) dynamic. The B. Cl. part has a fermata over the first measure. The D.B. part has a piano (*p*) dynamic and a trill (*tr*) in measure 29. The Pno. part has a mezzo-forte (*mf*) dynamic, a trill (*tr*) in measure 29, and a fortissimo (*ff*) dynamic in measure 30. The Pno. part ends with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 29-32. The score is for B. Cl., D.B., and Pno. The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. Measure 29 starts with a mezzo-piano (*mp*) dynamic. The B. Cl. part has a mezzo-piano (*mp*) dynamic. The D.B. part has a forte (*f*) dynamic and an expressive (*express.*) marking. The Pno. part has a mezzo-forte (*mf*) dynamic, a trill (*tr*) in measure 29, and a trill (*tr*) in measure 30. The Pno. part includes a *glowing* marking under a long line. The score includes various musical notations such as slurs, accents, and dynamic markings.

"Eurynomos"

B. Cl. *tr* *sfz*

D.B. *marcato* *sfz*

Pno. *f* *tr* *8va* *tr* *8va* *tr* *f* *chattering, bright*

B. Cl. *mf* *f* *ff*

D.B. *legato* *p*

Pno. *ff* *tr* *8va* *tr* *sfz* *tr* *8va* *tr* *ff*

"Eurynomos"

Musical score for measures 34-36 of "Eurynomos". The score is in 4/8 time and features three staves: B. Cl., D.B., and Pno. The B. Cl. staff starts at measure 34 with a *mf* dynamic and includes an *espress.* marking. The D.B. staff also starts at measure 34 with a *mf* dynamic, followed by a *p* dynamic. The Pno. staff is split into two systems. The first system starts at measure 34 with a *p sub.* dynamic and a *light* instruction. The second system starts at measure 35 with a *f* dynamic and includes a *tr* marking. A *Red.* marking is present below the Pno. staff.

Musical score for measures 35-36 of "Eurynomos". The score is in 7/16 time and features three staves: B. Cl., D.B., and Pno. The B. Cl. staff starts at measure 35 with a *mf* dynamic, followed by a *f* dynamic and a *thorny, aggressive* instruction. The D.B. staff starts at measure 35 with a *mf* dynamic. The Pno. staff is split into two systems. The first system starts at measure 35 with a *f* dynamic and includes a *tr* marking. The second system starts at measure 36 with a *f* dynamic and includes a *tr* marking. A *blending with the bass* instruction is above the B. Cl. staff. A *Red.* marking is present below the Pno. staff.

"Eurynomos"

37

B. Cl.

D.B.

Pno.

p

39

B. Cl.

D.B.

Pno.

pp

ppp

p

flutter

"Eurynomos"

B. Cl. ⁴¹

D.B. ⁴¹

Pno. ⁴¹

8

8

B. Cl. ⁴³

D.B. ⁴³

Pno. ⁴³

f *violent, shrill*

tr

f

8

"Eurynomos"

Musical score for measures 45-50, featuring B. Cl., D.B., and Pno. The B. Cl. part starts with a *ff* dynamic, followed by *mf* and *ff*, and ends with a *ff* dynamic and a *p* dynamic. The D.B. part starts with a *f* dynamic, followed by *ff* *violenti, shrill* and *mf*, and ends with a *ff* dynamic and a *p* dynamic. The Pno. part starts with a *ff* dynamic and includes a *tr* (trill) marking.

A Tempo

Musical score for measures 47-50, featuring B. Cl., D.B., and Pno. The B. Cl. part starts with a *marcato* marking and a *f* dynamic, followed by *ff*. The D.B. part starts with a *f* dynamic, followed by *sfz* and *ff*, and ends with *sfz*. The Pno. part starts with a *ff* dynamic, followed by *mp* and *f*, and includes a *tr* (trill) marking.

"Eurynomos"

48 *marcato* *ff* *fff* *express.* *agitato* *f* *sfz* *fff* *tr* *ff* *sfz* *mp*

49 *f* *mf* *ff* *f*

"Eurynomos"

50

B. Cl. *f* *sfz* *f* *tr*

D.B. *f* *ff*

Pno. *fff* *f*

51

B. Cl. *f* *sfz*

D.B. *f*

Pno. *ff* *tr*

"Eurynomos"

B. Cl. *f* *mf* *ff*

D.B.

Pno. *f* *tr*

B. Cl. *f* *mf* *ff*

D.B. *screeching tone*

Pno. *f*

8 -----

"Eurynomos"

B. Cl. *f* *mf* *ff* *mp* *ff*

D.B. *fff* *mp*

Pno. *tr* *tr* *sfz ff* *8va* *8va*

B. Cl. *mf* *ff* *ff*

D.B. *mf* *ff* *sfz*

Pno. *8* *8* *5* *3*

IV. Shadow Piece

(2016)

In Collaboration with Gena Lawson

Synopsis

This performance art piece composed by Albuquerque artist and musician, Gena Lawson, was conceived for a festival honoring the work of Japanese multimedia artist, Yoko Ono.



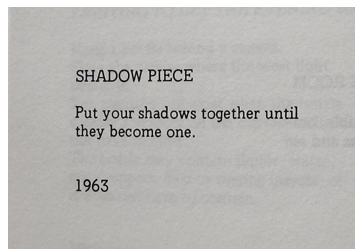
Loren Higgins. *Untitled (Portrait of Gena Lawson)*. 2007. Private archive, Gena Lawson

Lawson composed this work from the inspiration given in Ono's chapter titled *Shadow Piece* in the 1964 seminal collection, "Grapefruit: A Book of Instructions and Drawings". Lawson commissioned the electronic soundtrack for use in live performances, and as a backing score for this video documentation. The timbre and character of the music was created with the intention that both the live performance aspect and the sonic accompaniment would create a complete work encapsulating written composition, dance and shadow/light play. Thus the pitch relations tend to be far apart in extreme high and low registers, while the dynamics shift between *pp* and *ff*. These aspects are designed to complement and sonically represent the conceptual use of etching-style black images on the lit background in Lawson's work.

The directions provided by Ono are to:

Put your shadows together until

They become one.



Ono, Yoko. *Detail of Grapefruit: a book of instructions; introduction by John Lennon* ,

"Shadow Piece" (London: Owen, 1970), 5.

Concept

This visual design aspect of the piece involves fixed black silhouette images on a lit white screen representing shadows of the moon on a cloudy night, and blades of grass on the ground blowing in the wind. Hand shapes are affixed to the screen during the performance, and slowly climb to the rhythm of the musical development. As the musical texture increases towards a dense climax near the middle of the piece, the hand shadows begin to climb more furiously, changing shape and morphing into larger, abstract images. Lawson incorporates her own shadow to create dance movements and manipulate the light and shadows before the final section where the hand shapes that were once distinct, are destroyed and ripped down, leaving only her dancing shadow. The piece closes as the lights fade out, conceptually spreading the "shadow" over the entire space.

The movement of the shadows and the dancer (Lawson) are slightly improvised in nature, and are related to the musical rhythms, sounds and structure in an attempt to marry the

sonic and visual elements together. The piece is contained within a larger formal plan, yet the immediate choices are not predetermined. Lawson's creation of shadows and light play is seen through a homemade silhouette screen constructed of a transparent white screen sewn to a frame, black butcher paper, flashlights, and her own body.



Gena Lawson. *Detail of "Shadow Piece" Filming Process: Hand Silhouettes on the Lit Screen*. October 30, 2016. Private archive, Gena Lawson

Collaborative Process

The score was composed in several collaborative stages, and includes improvised vocal and instrumental gestures, and composed aspects of structure. Formal aspects on a larger scale were determined by the design concept of the piece, but the surface details were composed both before the video recording and afterwards during post editing. Certain features were paired more closely with the visual performance, and other sounds were lengthened or shortened to better complement the visual flow. The source sounds utilized within it were composed or improvised by both artists during numerous brainstorming, and recording sessions all with the intention of creating sources of acoustic 'light and shadow'.

Many of the longer tone-based sounds used in the ambient soundtrack are composed of samples of Lawson and our three-year-old daughter singing individual notes and other expressive musical shapes, i.e. glissandos, syllabic oohs and aahs, etc. Other sound materials were created with various instruments including guitars, a few synthesizers, and numerous bowed objects and musical instruments. These collected sounds were manipulated, and layered together into a soundtrack less music than a sort of sonic response or sound painting, offering a sort of secondary narrative for the piece. The completed sound work is thus joined together with the imagery and actions into a singular concept following the instructions from Ono, and in that sense the sound represents a shadow of the visual performance piece.

**V. “Hot Summer Nights”- Electronic
Instrumental
Works for Mixed Ensemble
(2015-16)**

Synopsis

This collection of electronic soundscapes is inspired by restless summer evenings lived as a teenager in central New Mexico. The incessant heat, loud ravenous insects, thunderous rainstorms, and the crass character of adolescence are represented within the general mood and specific sounds. The music of subculture youth in the late 1990's and early 2000's is also somewhat evident in the naked quality of electronic manipulation, instrumentation, and several of the formal aspects. Surreal soundscapes from groups like Download, Sonic Youth and Throbbing Gristle color the background, or the intention of the work, and elements of noise are found throughout.

The sounds used in these pieces are from a multitude of live acoustic sources. There are almost no electronic instruments, and the list of source samples numbers in the dozens. The intention of these pieces is, in part, to create an impression of instrumental timbres through altered means. In many passages, drums are created from plucked viola strings, or rocks thrown into metal drain pipes, and bell sounds from guitar harmonics among many other examples. This is in part inspired by experience as a studio musician in the early 2000's, where I observed the method by which engineers would substitute carefully chosen samples of instrumental sounds for the original live playing. Such an approach is evident on many commercial pop recordings from the early 2000s where the original live sounds of drums and electric guitar are clearly audible in the background when heard at higher volume.

The first movement as one clear example, presents what seems to be a guitar, but the first source sound is composed of a plucked and bowed viola, and a two-string harp with two freely swinging hammers, originally crafted as a door bell. Later in the piece, an actual guitar is included in the foreground, but through careful manipulation of a percussive gestural sample, the instrument is nearly unrecognizable. Other sounds are presented in a more original form, including plucked and bowed guitar, orchestral string bowing, trap drum kit sounds, and chimes. The combined effect of these realistic and surreal sounds is meant to evoke both the sense of activity and energy in the summer night hours, and the sense of repose and stillness that so often accompanies them. The noise elements included throughout the set are contained within that paradigm, and are often presented in a more placid frame of reference throughout; most often, they are utilized for brief punctuations or concealed by more intuitively pleasant sounds.

Track List

- I. 0-1'45"
- II. 1'45"-3'30"
- III. 3'30"-7'16"
- IV. 7'16"-12'51"
- V. 12'52"-14'18"
- VI. 14'19"-16'45"

**VI. “Every Drop” for Soprano and
Mixed Ensemble**

(2014)

Synopsis

"Every Drop" is a work inspired by the musical figuration in Falko Steinbach's piano etude, "Mirrorvisions", together with the poem, "Future Earths", by Andrew Baxter. With the permission of the author, the text was reordered, and certain stanzas altered to create a more surreal expression from the poem's apocalyptic musings. Phrases and key words from the text were used as a basis for many of the musical qualities, and informed many compositional choices for reframing the source content. It is essentially a series of scenes, or fantasia-esque sections in part reflecting traditional song elements, yet also a sense of improvisatory evolution.

The piano part is the essential genesis of the work, and in similar fashion to Steinbach's etude, begins with two overlapping circles in each hand. This background gesture expands and shifts throughout the ensemble as the piece evolves.

Figure 3.1 - Measure 1; pitch set rotations in piano part

The musical score for Measure 1 is presented in two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The piece begins with a key signature of one flat (B-flat). The upper staff starts with a melodic line of eighth notes, marked *pp*, which transitions to a more active line marked *p*. The lower staff features a steady stream of sixteenth notes, marked *ppp*, with a *sempre* marking below it. The measure concludes with a final chord marked *pp* in the upper staff and *p* in the lower staff.

The steady contrast of sixteenths against sextuplets appear as a sound carpet against the long melodic lines, and for brief moments throughout, these figures move into the foreground, appearing finally as melodic material in the soprano line at m.62.

Figure 3.2 - Rotational figures in the foreground, soprano melody, m. 62



These background textures shift throughout the ensemble, particularly in the introduction where they are given first in the piano, then the piano and winds, and finally emerging from the longer values of the string lines in M. 24 as straight sixteenth-note rotations. In this passage, these sixteenths are given in all three groups, which seems to grind against the climax suggested by the unison playing of the ensemble.

Figure 3.3 - Unison surface texture at m. 25

Fl. *Brighter*

B♭ Cl.

Pno. *ff* *ff* *Simile (pedal)*

Vln. *mf sharp, thorny*

Vc. *normale* *mf*

The composition of these shifting background textures is determined in part through a sense that they should move through every possible instrumental combination, and the orchestration of these rotations frequently shifts mid phrase in response to the text or other musical concerns.

The main body of the piece is arranged with the soprano line accompanied, or shadowed by various instruments in the ensemble. These gestures color her leaping lines with stepwise chromatic motion, and polyrhythmic variations.

Figure 3.4 - Unison soprano and Bb clarinet, m. 54

The musical score shows two staves. The top staff is for Bb Clarinet (B♭ Cl.) and the bottom staff is for Soprano (S). Both parts are in unison. The key signature has one sharp (F#) for the clarinet and one flat (B♭) for the soprano. The time signature is 3/4. The lyrics are: "grain will dance in splendid chaos". The soprano line has a triplet of eighth notes under the word "splendid".

Certain musical characteristics for this piece are from impressions of the text. The circling figures in particular reflect an impression of “a million threads [as they] feed from memory, stack themselves in towers, and push out, spinning”. Other choices throughout are designed to convey the larger concepts within more singular statements, most significantly, the phrase, “late at night”. This nocturnal character is reflected in the length of the work, the general listless and intricate character of the many contrapuntal passages, and the emphasizing of the bass register, among others. Overall the work exists within a context of regular division of time at the eighth- note level, complemented by more diverse activity at the surface, and within the deeper harmonic progression; this compositional approach is evocative of the vision of “nails and barbs and splinters and little jagged parts that hide in the face of smooth surface”.

“Future Earths” (2014)

by

Andrew Baxter

(for Lauren Kostelnick)

Oceans empty, in a billion years as the sun swells and boils every drop into the clouds the seas will drain in

My inner ear sways till I'm upside down, tumbling to the ceiling; late at night, when our thoughts congeal and trap us, twisted.

Summits wilt, sheared by air like warm breath flows over ice each grain will dance in splendid chaos, building islands from aborted earth

A million threads kink to their root and swirl from my scalp. They feed from memory, stack themselves in towers, and push out, spinning.

Life stops, long from here but still too soon, the dying gasp of bloated stars expels our skin and rains in hell from everywhere above

They have edges, these people, they have nails and barbs and splinters and little jagged parts that hide in the face of smooth surface. I've been cut so much, so bruised, beaten, humiliated.

Slow crush, glaciers roll out troughs and creatures swim through desert rocks, recede and leave a tangled swamp.

There is a time when these jagged edges dull. and we've all died to see it.

Performance Notes:

The orchestration in this piece is very dense, and for that reason, consideration of the dynamic contrast is essential. Throughout the work, the instruments are arranged in two or three layers, and these are indicated mostly through dynamics along with choice of register, phrasing, etc. There are numerous passages wherein the parts are given varying dynamics at least two degrees apart; the example from m. 25 given above illustrates this method through the given *ff* dynamics in the piano coupled with *mf* dynamics for the strings.

Certain aspects of the notated rhythm and note durations are composed of varying rhythmical relationships that will convey a sense of rubato or shifting signature throughout the piece, so strict interpretation of the rhythm is recommended. The tempo for the work, however, can be taken a bit faster than indicated as the performers may see fit. Individual sections may also be approached with different tempi based on the interpretive instincts of the ensemble or considerations related to the size and resonance of the performance space. With that in mind, it is preferable that the main thematic blocks, mm. 1-30, and later at mm. 67-87, be performed with a sense of rhythmic drive towards the climax, and a steady clear sense of pulse.

Every Drop

Transposing Score

For Soprano and Mixed Ensemble

Andrew Baxter

Christian M. Newman

Largo; somber, and slumbering ♩ - 65

Breathily and in the background

Flute

Clarinet in B_♭

Piano

Violin

Cello

Deep, thick resonance

pp *p* *pp* *p* *pp*

ppp *pp* *p* *pp* *p*

sempre

a bit raspy *ppp* *p* *p*

piu ponticello *estrem. pont.* *ord.*

pp *p* *pp*

Rit. *A Tempo*

Fl.

B. Cl.

Pno.

Vln.

Vc.

p *pp* *pppp* *pp*

p *gliss.*

mp *pp* *pp* *pp*

pp *leggero* *pp* *pp*

pp *pp*

sul pont. *(raspy and piercing)* *ordinario*

< fp *mf* *p* *pp* *< p* *mp*

mp *mf* *mp* *ppp* *< p* *gliss.* *mp*

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Every Drop

Performed with an annoying sort of character, as if struggling to move or awaken

Musical score for measures 1-12. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts with *pppp*, then *pp*. Dynamic markings include *pppp*, *pp*, *mf*, *fp*, *p*, *mf*, *p*.
- B. Cl.:** *pp*, *marcato sempre*, *play each note like a little pearl*, *fade until almost invisible*.
- Pno.:** *mp*, *ppp*, *legato*, *p*, *ppp*, *mf*, *ppp*, *mf*, *p*.
- Vln.:** *ppp*, *mp* *Mourful, plaintive*, *mf*, *fp*, *p*, *mf*, *p*.
- Vc.:** *p*, *f* *Full in tone, dramatic*, *p*, *mf*, *p*.

Musical score for measures 13-16. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** *f*, *gliss.*, *gliss.*, *p* *light, delicate*, *mp* *dolce* *play each tone as if each were a small bell*, *light, delicate*, *pp* *thin in tone*.
- B. Cl.:** *pp* *thin in tone*.
- Pno.:** *f*, *mf* *legato*, *legatissimo*, *Bass voice with slightly less accent than the previous measure*, *f*, *sfz*, *mf*, *ppp sempre*.
- Vln.:** *mf*, *p subito*, *mf*, *p*, *mf*, *p subito*.
- Vc.:** *mf*, *p subito*, *mf*, *p* *express.*

Every Drop

Building momentum

Musical score for measures 17-18, featuring Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

Flute (Fl.): Measure 17: *mp*. Measure 18: *p* (measures 18-19), *mp* (measures 20-21).

Bass Clarinet (B. Cl.): Measure 17: *with richer tone*, *mp*. Measure 18: *f* (measures 18-19), *fp* (measures 20-21).

Piano (Pno.): Measure 17: *mf*. Measure 18: *f marcato sempre* (measures 18-19), *mf* (measures 20-21), *f marcato sempre* (measures 22-23), *ff* (measures 24-25). Performance markings: *loco*, *Blistering, thorny*.

Violin (Vln.): Measure 17: *with much vibrato*, *sf* (measures 17-18), *mp* (measures 19-20), *mp* (measures 21-22), *f* (measures 23-24), *f* (measures 25-26). Performance marking: *with a sharp, thorny quality and without accentuation of the note*.

Viola (Vc.): Measure 17: *mp*. Measure 18: *f* (measures 18-19), *mp* (measures 20-21), *f* (measures 22-23), *mp* (measures 24-25), *mf* (measures 26-27). Performance marking: *espress.*

Musical score for measures 20-22, featuring Flute (Fl.), Bass Clarinet (B. Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

Flute (Fl.): Measure 20: *pp* *legatissimo*. Measure 21: *accent these notes like little glass shards*. Measure 22: *sf* *p subito*.

Bass Clarinet (B. Cl.): Measure 20: *mf*. Measure 21: *ff* (measures 21-22), *mf* (measures 23-24), *f* (measures 25-26), *mp < f* (measures 27-28), *f* (measures 29-30), *mf* *raspy, piercing* (measures 31-32).

Piano (Pno.): Measure 20: *mf*. Measure 21: *f* *ff* (measures 21-22), *f* (measures 23-24), *f* (measures 25-26). Performance marking: *Thorny, aggressive*. Measure 22: *Deep* (measures 22-23), *sfz* (measures 24-25), *ff* (measures 26-27), *ff* (measures 28-29), *ff* (measures 30-31), *ff* (measures 32-33).

Violin (Vln.): Measure 20: *f*. Measure 21: *Struggling*, *mp* (measures 21-22), *f frenetic* (measures 23-24), *mp* (measures 25-26), *f* (measures 27-28). Performance marking: *Grotesque*. Measure 22: *f* (measures 22-23), *f* (measures 24-25), *mp* (measures 26-27), *f* (measures 28-29), *f* (measures 30-31), *f* (measures 32-33). Performance marking: *Grotesque*.

Viola (Vc.): Measure 20: *mf*. Measure 21: *ff* (measures 21-22), *mp < mf* (measures 23-24), *mf < f* (measures 25-26), *f* (measures 27-28), *f* (measures 29-30), *f* (measures 31-32), *f* (measures 33-34). Performance marking: *sul pont. chunky, awkward*.

Every Drop

25

Fl. *Brighter* *mp* *pp*

B. Cl. *mp* *pp*

Pno. *With increasing gravity*
ff *f* *ff* *fff* *mp*
As if from hammer blows
ff *Simile (pedal)* *fff* *fff*

Vln. *mf* *sharp, thorny* *mp* *fff*
normale

Vc. *mf* *mp* *fff* *ppp*

31

Breathily and in the background

Fl. *ppp* *ppp* *leggero*

B. Cl. *ppp delicate* *ppp* *p* *leggero*

S. *mp* *mf* *mp* *mf* *pp*
 L.V. Oceans empty in a billion years.

Pno. *ppp*

Vln. *ppp* *ppp* *mp* *p*

Vc. *ppp*

Every Drop

34 portamento

37

Fl. *pp* *marcato sempre* *mf*

B. Cl. *pp*

S. *< mf* *mf* *pp* *mf*

as the sun swells and boils ev'ry drop in-to the clouds

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

Vln. *< mp* *mp* *mp*

Vc. *mp* *mf*

sempre

express.

38

41

Fl. *f* *mf* *p subito* *mf* *f* Romantic, expressive

B. Cl. *p delicate* *mp* *ppp* *mf*

S. *< ff* *mf* *mf* *ff* Dramatic

ev'ry drop in-to the clouds the seas will drain in

Pno. *< pp* *p* *pp* *mf*

sempre *pp*

Vln. *mp* *mf* *p* *f* *ppp*

Dramatic *Full in tone, dramatic* *sul tasto*

Vc. *mp* *mf* *f* *ppp*

Mourful, plaintive *light, and wistful* *sul tasto*

light, delicate

Every Drop

42

Fl. *mp* *Dramatic* *f* *mf* *p* *mp* *thin in tone, sorrowful*

B. Cl. *f* *pp* *ff* *pp* *mf* *marcato sempre* *espress.*

S

Pno. *sf* *mf* *p subito* *p subito* *ff* *Romantic, expressive*

Vln. *p* *mp* *ppp* *mp* *Mourful, plaintive* *Romantic, expressive*

Vc. *p*

47

Fl. *mf*

B. Cl. *p* *mp* *mf*

S

Pno. *mp* *Light, mysterious* *mf* *pp* *Murky and dark*

Vln. *ppp* *pp* *eerily flat and unexpressive.*

Vc. *pp* *flat and unexpressive.*

Every Drop

50

Fl. *delicate* *mp* *mf* *legatissimo* *mf* *marcato sempre*

B. Cl.

S. *mf* *>* Summ - its

Pno. *Simile* *Keep pedal for entire passage* *8^{va}*

Vln. *p* *p* *fp* *sul pont.*

Vc. *mp* *mf* *delicate*

52

Fl. *legatissimo, espress.* *mp* *p* *mf*

B. Cl. *mp* *mf* *mp* *f* *mf*

S. *mp* *f* *mp* *f* will sheared by air like warm breath o - ver ice each

Pno. *8^{va}* *pp* *leggiero* *pp* *legatissimo* *8^{va}*

Vln. *mf* *mf* *ppp*

Vc. *marcato sempre* *mf*

Every Drop

54

Fl. *Dramatic, sorrowful* *ff* *mysterious and thin in tone* *ppp*

B. Cl. *mysterious and thin in tone* *ppp*

S. *ff* *pp*
 grain will dance in splen did cha - os

Pno. *leggiero* *pppp*
legatissimo *pppp*

Vln. *Like a cold and threatening machine* *p* *Short and tilting* *pp* eerily flat and unexpressive.

Vc. *Short and tilting* *p* *Like a cold and threatening machine* *pp* Threatening, cold

57

Fl. *delicate* *mp* *f* *mp* *f* *Brighter, and shrill* *mf* *thorny* *ff* *f*

B. Cl. *delicate* *mp* *mf* *mf* *f* *mp* *f* *mf agitato*

S. *pp* *ppp* *p* *ppp*
Drastically change character to become more legato and mysterious

Pno. *pp* *leggiero* *ppp* *subito pp* *p* *ppp*
eerily flat and unexpressive.

Vln. *p* *ppp* *leggiero* *p subito*

Vc. *p* *ppp* *legatissimo* *p subito*

Every Drop

59 *sharp, thorny*

Fl. *marcato sempre* *agitato* *f* *pp* *raspy, piercing* *mp* *mf*

B. Cl. *f Dramatic* *ff* *mf* *ff* *f* *Frantic, thorny*

S. 59

Pno. *pp* *p* *pp* *p* *pp* *eerily flat and unexpressive.*

Vln. 59

Vc. *blurry and mysterious* *legatissimo* *pppp*

61 *Frantic, thorny* [62]

Fl. *ff* *p*

B. Cl. *mf* *f* *p* *ppp* *pp*

S. 61 *pp* *mp* *pp* *p*
 ev' ry drop in - to ev' ry drop in - to the sun ev' ry drop in - to ev' ry drop in - to the

Pno. *mp* *pp* *Grotesque* *Grotesque*

Vln. 61

Vc. *senza vibrato* *mf* *ppp*

Every Drop

64 67

Fl. *pp* *mp* *ppp*

B. Cl. *pp* flat and unexpressive. *pp* *pp* *legatissimo, but cold and calculating, as if emotionless*

S. *mp* Soulful, lyrical *pp* *leggiero* *p* delicate
 sun Slow bloated li-ttle ja-gged fu-ture warm breath

Pno. *ppp*

Vln. *pp*

Vc.

68 71

Fl. *p* light, delicate

B. Cl. *mf* *p subito* *mf* *p subito*
 Still flat *mf* *p subito*

S. *mp* With exaggerated syllabic pronunciation *mf*
 flows o-ver nails and barbs and splin- ters nails and barbs and splin- ters... sways till

Pno. *f*

Vln. *mf* *p subito*

Vc. *mf* *p subito*

Every Drop

play each note like a little pearl

72

Fl. *p* 75

B. Cl. *ff* *mf* *mp* *f*

S. *ff* *f* *mp*
up - side down tum - bing to the cei - ling

Pno. *f* *mf* *f* *mf* *Blistering, thorny* *loco*
sfz *co. sempre* *ff* *sfz*

Vln. *pp* *mf* *mp* *f*

Vc. *mf* *mf* *express.* *mp* *f*

76

Fl. *mp* *pp* *legatissimo* *accent these notes like little glass shards* 79

B. Cl. *Blistering, thorny* *f* *mf*

S. *f* *ff* *Romantic, expressive* *mf* *f*
when thoughts trap us ... mem' ry

Pno. *f* *mf* *sfz* *f* *ff*

Vln. *fp* *f* *mf* *mf*

Vc. *mp* *mf* *mf* *ff* *mp* *mf* *mf* *f*

gliss.

Every Drop

Musical score for measures 80-84. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Soprano (S.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Fl.:** *Grotesque*, *sf*, *p subito*, *Brighter*, *mp*
- B. Cl.:** *< mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*
- S.:** *mf* *Desperate, with a full tone and volume*, *f*, *mp*, *mf*
men' ry late late late late at night
- Pno.:** *f*, *mf*, *mf*, *cresc.*, *Grotesque*, *mf*
- Vln.:** *mf*, *f*, *mf*, *mf*, *mf*
- Vc.:** *mf*, *mf*

Musical score for measures 85-89. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Soprano (S.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Fl.:** *ppp*
- B. Cl.:** *ppp*
- S.:** *mp*, *pppp*
_night... _night...
- Pno.:** *mf*, *mp*, *ppp*, *ppp*, *ppp*, *ppp*
- Vln.:** *pppp*
- Vc.:** *pppp*

VII. PRAEGRESSUS

(2016)

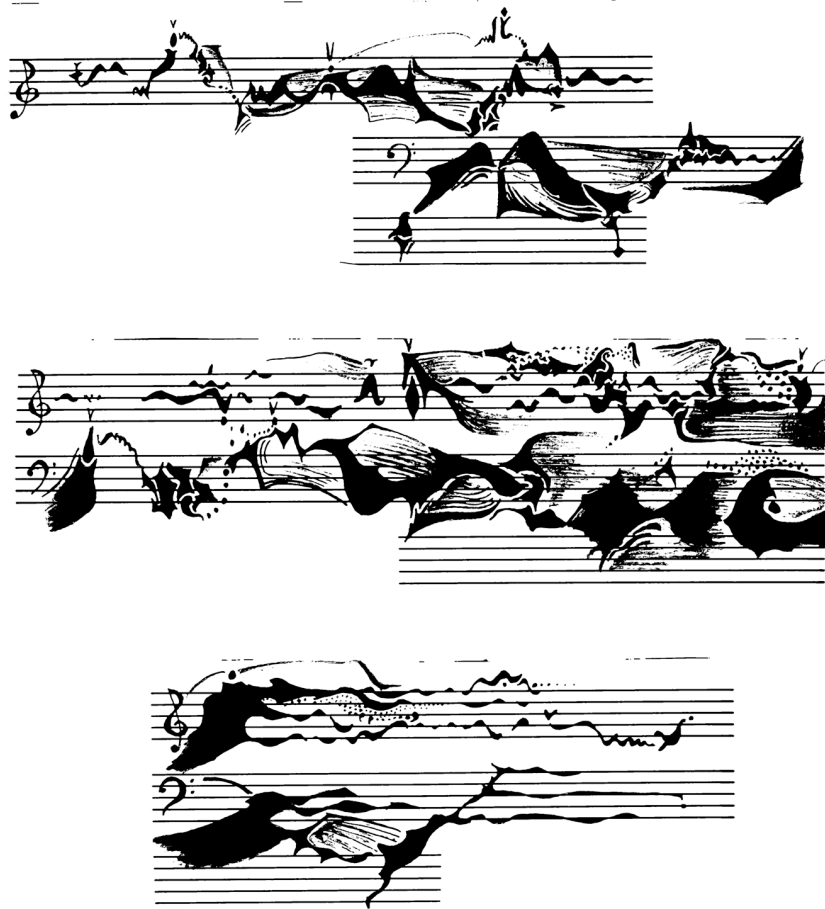
Synopsis

The title of this set, “Praegressus” is a Latin term for “evolution” or “progression”. This title reflects the manner in which they were composed, which involved creating a single shape at the top left, and then freely creating variations on the original form at different levels of time in an attempt to evoke a self-reflective continuity at each moment in the piece. The images are an amalgamation of several influences, including waveform images inside audio engineering programs, a style of pointillistic drawing I had developed during my teenage years as an art student, and a multitude of graphic notation scores studied during my years as a university student. Essentially these works are as much decorative images as graphic scores. As I created them, my initial intent was that a performer would envision a scroll bar as one finds in audio editing programs like Audacity moving over the score at a steady rate, while the graphic shapes indicate the notes, dynamics, phrasing and texture. It is clear that the indication of tones often implies chromatic clusters, and the performer can also take these indications to imply approximate pitches as well as a suggestion of dynamics through the thickness and shade of the lines. The score can be performed quite literally according to a defined rate of time, and pitch, or can be used as an abstract guide to a realization.

The realization for wind symphony of the first score, “Tractus”, illustrates one approach for interpretation of these scores.

I. Tractus

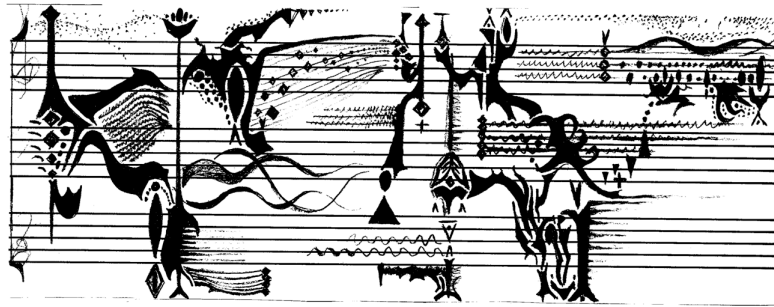
Christian M. Newman



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II. Procursus

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II. Procurus



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PRAEGRESSUS

I. Tractus

for Wind Symphony

Score in C

Christian M. Newman

con energia, ma non troppo veloce ♩ - 66

Flute: *f* sudden, bright; *sfz* sudden, bright; *p*

Oboe: *mp* bright, full; *sfz*

Clarinet in E: *f* blustery, bright; *mp* bright, full; *f*

Clarinet in B: *sfz* *f*

Bass Clarinet: *mp* bright, full; *mp*

Alto Sax: *f* bright, full; *mp*

Tenor Sax: *mp*

Baritone Sax: *mp*

Bassoon: *mp*

Horn in F: *mp*

Trumpet in C: *sfz*

Trombone: *mp*

Bass Trombone: *mp*

Euphonium: *mp*

Tuba: *mp*

Timpani: *mp*

Percussion 1: *mp*

Percussion 2: *mp*

Percussion 3: *mp*

Double Bass: *mp*

PRAEGRESSUS

FL. *f* *espress.* *mf*

Ob.

E♭ Cl.

B. Cl. *pp* *light, soft* *mf*

B. Cl. *p* *light, delicate* *pp* *soft, breathy*

A. Sx. *p* *light, delicate* *pp* *light, soft* *mf*

T. Sx.

B. Sx.

Bsn.

Hn. *f* *bright, full* *mf*

C Tpt. *fp* *shrill burst* *p* *sfz* *p*

Tbn. *p* *blustery, bright* *f* *p*

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

D.B.

PRAEGRESSUS

6

Fl. *fp* bright

Ob. *fp* bright

E♭ Cl. *p* round, soft

B♭ Cl. *mp* blustery

B. Cl. *p* round, soft

A. Sx. *mf* blustery

T. Sx. *p*

B. Sx. *mf*

Bsn. *mf*

Hn. *p* round, soft

C Tpt. *sfz* *p*

Tbn. *f* bright, full

B. Tbn. *sfz* *p* deep, aggressive tone

Euph. *sfz* *mf* *p* *f*

Tuba *sfz* *p* *f*

Timp. *fp* *sfz* *p* *f*

Perc. 1 *f* *sfz* *p* *f*

Perc. 2 *ff* *p* *f*

Perc. 3 *f*

D.B. *sfz* deep, clear *f* *ff*

8

PRAEGRESSUS

8

FL. *ff* blustery, bright

Ob. *ff* blustery, bright

E♭ Cl. *ff* bright

B♭ Cl. *ff* shrill

B. Cl. *ff* blustery, bright

A. Sx. *ff* blustery, bright

T. Sx. *ff* deep, clear

B. Sx. *ff* deep, clear

Bsn. *sfz* round, full

Hn. *ff* round, full

C Tpt. *ff* bright, full

Tbn. *ff* bright, full

B. Tbn. *ff* bright, full

Euph. *ff* bright, full

Tuba *ff* bright, full

Timp. *ff* *sfz* deep, clear

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

D.B. *sfz*

p soft

gliss.

L.V.

PRAEGRESSUS

flutter tongue

FL. *mp*

Ob. *mp*

E♭ Cl. *mp*

B♭ Cl. *mp* *p* *mf* *legato*

B. Cl. *mp* *p* *sfz* *legato, soft* *mp*

A. Sx. *mf* *express.*

T. Sx. *express.* *mf*

B. Sx. *p* *round, soft* *mf*

Bsn. *p* *round, soft* *mf*

Hn. *p* *express.* *mf*

C Tpt. *p* *round, soft*

Tbn. *sfz* *p* *p* *round, soft* *gliss.*

B. Tbn. *p* *p* *round, soft*

Euph. *p* *mf*

Tuba *mf* *p* *deep, soft*

Timp. *sfz* *p*

Perc. 1 *ff* *sudden, bright*

Perc. 2 *ff* *sudden, bright* *p*

Perc. 3 *sfz*

D.B. *p* *mf* *round, full*

PRAEGRESSUS

II

FL.

Ob.

E♭ Cl.

B♭ Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

D.B.

mf *round, full*

p *blustery* *espress.*

gliss. *mp*

gliss. *mp*

p *espress.* *mf*

gliss. *p*

mf *legatissimo* *p* *round, soft*

p *deep, soft* *p* *round, soft*

mf *dying away* *p*

p

p

p

gliss. *p*

PRAEGRESSUS

16

FL. *p*

Ob. *p* *mf* *mf* blustery

E♭ Cl. *p* round, soft *mf* bright, clear *f* blustery, bright

B♭ Cl. *p* *mf* bright, clear *p* *f* *sfz*

B. Cl. *p* *mf* bright, clear *p* *f* *sfz*

A. Sx. *sfz* *f* blustery

T. Sx. *mf*

B. Sx. *f* bright, full *mp* *sfz* *p* subito *mp* *f*

Bsn. *sfz* *f* blustery *p*

Hn. *p* round, full

C Tpt. *p* light *sfz* *sfz* *mp*

Tbn. *sfz* *mp*

B. Tbn. *sfz* *mp*

Euph. *mp* round, full *f*

Tuba *mp* round, full *f*

Timp. *p* L.V. *p* Gong *f*

Perc. 1 *sfz* *p*

Perc. 2 *p*

Perc. 3 *p* *mf* *p* *f*

D.B. *p* round, full *p* round, full *f*

PRAEGRESSUS

FL. *mf* *blustery* *f* *percussive*

Ob. *mf* *blustery* *f* *ff*

E♭ Cl. *mf* *blustery, bright* *ff*

B. Cl. *mf* *express.* *mp* *light, delicate* *ff*

B. Cl. *mp* *f*

A. Sx. *f* *express.* *p* *f*

T. Sx. *mp* *f* *p* *f*

B. Sx. *f* *round, full* *ff*

Bsn. *sfz* *f*

Hn. *mp* *f* *round, full*

C Tpt. *sfz* *gliss.* *f*

Tbn. *sfz* *mp* *gliss.*

B. Tbn. *p* *round, soft* *f* *bright, clear*

Euph. *f* *p* *f*

Tuba *mp* *f* *p* *f* *deep, clear*

Timp. *f* *round, full* *pp* *ff*

Perc. 1 *f* *round, full* *ff* *mp* *light, delicate* *ff*

Perc. 2 *ff* *mp* *ff*

Perc. 3 *ff* *ff*

D.B. *f* *gliss.* *sfz* *ff* *8p* *ff*

PRAEGRESSUS

21

FL. *fp* bright, lyrical *mp* *espress.*

Ob. *mf* light *sfz*

E♭ Cl. *mp* *mf* light, delicate

B♭ Cl. *mp* *mp* light, delicate

B. Cl. *p* round, soft *mp* *pp*

A. Sx. *pp* *espress.* *mp* *pp*

T. Sx. *pp* *mp* *espress.*

B. Sx. *pp* round, soft *legatissimo*

Bsn. *mp* *p* *legatissimo*

Hn. *mp* *p* *legatissimo*

C Tpt. *mp* *p* round, soft

Tbn. *mp* *p* round, soft

B. Tbn. *mp* *p* round, soft

Euph. *mp* *p* round, soft

Tuba *mp* *p* round, soft

Timp. *mp* *p*

Perc. 1 *mp* *pp*

Perc. 2 *mp* light, soft *pp*

Perc. 3 *mp* *p* light

D.B. *p* *pp* round, soft *mf*

PRAEGRESSUS

22 *mp* *p* *espress.*

22 *p*

22 *p*

22 *p*

22 *p* round, soft

22 *p* round, soft

22 *p* round, soft

22 *pp*

22 *pp* light, delicate

22 *p* gliss.

22 *p* gliss.

22 *p* round, soft

22 *p*

22 *p* dying away

22 *pp*

22 *pp* light, delicate

22 *pp*

22 *pp* gliss.

22 *pp* round, soft

PRAEGRESSUS

23

Fl. *ppp*

Ob. *pp* *ppp*

E♭ Cl. *pp*

B♭ Cl. *pp* *espress.*

B. Cl. *pp* *breathy, thin*

A. Sx. *pp*

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt. *ppp* *light, delicate*

Tbn. *pp* *gliss.*

B. Tbn. *pp*

Euph. *ppp*

Tuba *ppp*

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p* *f*

D.B. *p* *f*

PRAEGRESSUS

Fl. *ppp flat, dry*

Ob. *ppp flat, dry*

E♭ Cl. *ppp flat, dry*

B♭ Cl. *pp mf p espress.*

B. Cl. *pp blustery, expressive mf*

A. Sx. *pp espress.*

T. Sx.

B. Sx.

Bsn. *ppp breathy, thin*

Hn.

C Tpt. *pp round, soft*

Tbn. *ppp soft, lyrical*

B. Tbn. *p ppp lyrical*

Euph. *p ppp*

Tuba *p dying away*

Timp. *ppp tenuto*

Perc. 1 *mf*

Perc. 2 *pp*

Perc. 3

D.B. *pp*

PRAEGRESSUS

25

Fl.

Ob.

E♭ Cl.

B♭ Cl.

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

D.B.

ppp

pppp

ppp *dying away*

ppp *dying away*

p *sudden, bright*

p *bright, full*

pp *dying away*

dying away