

sussurra

for clarinet (B-flat/bass), percussion, violin, and cello

Eliza Brown

2023

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Duration ca. 5'

SCORE IN C

Commissioned by Classical Music Indy in 2023 for the Micro Composition Project

for Antonia

Performance notes

All

- Hairpins with no destination dynamic are little swells within the current dynamic
- ♭ = 1/6 tone flat (like 7th partial of overtone series)

Clarinet

- Three note-head types show approximate ratio of pitch to air in sound. Transitions between these should be as smooth as possible

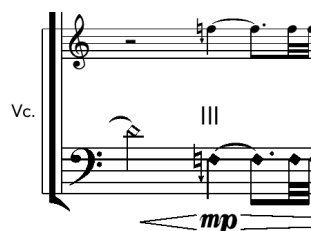


Percussion



Strings

- ST = sul tasto (mST/pST = molto/poco sul tasto)
- SP = sul ponticello (mSP/pSP = molto/poco sul ponticello)
- Harmonics: diamond noteheads and a string designation show where to place the finger for each harmonic. The sounding pitch is shown on a small extra staff above if different from fingered pitch, for example:



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sempre lento e molto tranquillo (♩ = 56)

The musical score is written for four instruments: Clarinet (Cl.), Percussion (Perc.), Violin (Vln.), and Viola (Vc.). The tempo is **sempre lento e molto tranquillo** with a metronome marking of ♩ = 56. The score is divided into two systems, with the second system starting at measure 5.

System 1 (Measures 1-4):

- Cl.:** Starts with a *pp* dynamic, followed by a long note, then a *mp* dynamic.
- Perc.:** Vibraphone motor off. Starts with a *p* dynamic, followed by a *pp* dynamic.
- Vln.:** Starts with a *pp* dynamic, followed by a *mp* dynamic. Includes a section labeled "ST, poco flaut. IV" and "ord.".
- Vc.:** Starts with a *pp* dynamic, followed by a *mp* dynamic. Includes a section labeled "SP IV" and "the narrowest, gentlest tremolo".

System 2 (Measures 5-8):

- Cl.:** Starts with a *p* dynamic, followed by a *mp* dynamic, then a *p* dynamic.
- Perc.:** Starts with a *p* dynamic, followed by a *mp* dynamic, then a *p* dynamic, then a *ppp* possible dynamic, then a *p* dynamic, then a *mp* dynamic, then a *pp* dynamic, then a *fp* dynamic.
- Vln.:** Starts with a *p* dynamic, followed by a *mp* dynamic, then a *pp* dynamic. Includes a section labeled "ST, non vib. - a static, distant sound" and "ord., vib.".
- Vc.:** Starts with a *mp* dynamic, followed by a *mp* dynamic, then a *p* dynamic, then a *mp* dynamic.

The score includes various musical notations such as slurs, ties, and dynamic markings (*pp*, *mp*, *p*, *ppp*, *fp*).

11

Cl.

mp *p* *mp* *p*

Perc.

mp *p* *sub.* *6* *mp* *p* *sub.* *6* *mp*

Vln.

p *mp* *p*

Vc.

vib., warm

mp

[illegible]

21

Cl. *p* *mp* *p* *mp* *mp*

Perc. *p* *pp* *mp* *p* *mp* *p*

Vln. *p* *mp* *p* *pp* *mp* *pp*

Vc. *p* *mp* *p* *mp*

vib. ord, warm

pST poco vib.

non vib., quasi harmonic
tune to cello E

ord.

ST poco vib.

vib. ord, warm

pST poco vib.

vib. ord, warm

27

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

Perc. *mf* *mp* *p* *pp* *ppp* *mp* *p*

Vln. *p* *pp* *pp* *pp*

Vc. *mf* *mp* *p* *pp*

IV 3

non vib.

IV

medium mallets, vib. motor on, L.V. sempre

C

34 rich, dark sound

Cl.

mp *mf* *mp* sub. *pp* *p* *mp*

Perc.

mf *p* *mp* *p* *mf* *mp*

(L.V.) vib. motor off

Vln.

rich, dark sound

mp *mf* *mp* sub. *pp* *mp*

Vc.

rich, reedy sound

mp *mf* *mp* sub. *pp* *fp* *mp* *mf* *mp*

40

Cl.

mf sub. *mp* *mf* *f* *mf* *f* *mf*

Perc.

mf *mp*

Vln.

mf *mp* *mf* ³

Vc.

mf *mp* *mf*

43 **D**

Cl. *mp* *f*

Perc. *mf* *f*

Vln. *mp* *f*

Vc. *mp* *f*

quasi harmonic non vib. → vib. ord., brillante

vib. ord.

45

Cl. *mf* *p* *mf*

Perc. *mf*

Vln. *mf*

Vc. *mf*

47

Cl.

Perc. *soft mallets*

Vln.

Vc.

f *mf* *f* *mp* *f*

50

Cl.

Perc.

Vln.

Vc.

mp *p* *mp* *p* *pp*

vib. → non vib.

To B. Cl.

→ warm, dark, vib. espr. → non vib.

IV III → mST

→ warm, dark, vib. espr. → non vib.

IV

57

Cl. (G.P.) Bass Clarinet

Perc. (L.V.) (G.P.) supersoft mallets

Vln. (G.P.) mST → pST, poco vib. - a distant, gentle, continuous thread of sound. Tune to cello A

Vc. (G.P.) vib. ord. → non vib., poco flaut.

pp *p* *mp* *pp* *p* *pp* *mp* *p* *mp*

62

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

Perc. *pp* *pp* *p* *pp* *pp* *p*

Vln. tune to vibraphone B

Vc. *pp* *mp* *pp*

66

B. Cl.

Perc.

Vln.

Vc.

p *pp*

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

p *pp* *mp* *pp*

3 *pST* flaut.

69

B. Cl.

Perc.

Vln.

Vc.

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

pp *ppp* *ppp* *ppp*

pp *p > pp* *ppp*

continue bariloge - vary speed - a whisper, a texture rather than a pulse. change bow as needed

slow bariloge to a stop *mST*