

of our transgressions
for 13-player mixed ensemble

Eliza Brown

2022

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C SCORE

Duration ca. 14'

Instrumentation:

Flute

Oboe

Clarinet (B-flat, bass)

Saxophone (alto, bari)

Horn

Percussion 1 (glockenspiel, vibraphone)

Percussion 2 (crotales, marimba)

Harp

Piano

Violin 1

Violin 2

Viola

Cello

Written for the Grossman Ensemble

Commissioned by the Center for Contemporary Composition at the University of Chicago

Program Note

For me, *of our transgressions* is a reflection on allowing oneself to breach self-imposed internal boundaries – to examine thoughts, memories, and pieces of self previously forbidden – and all that follows, internally and externally, from those mental acts.

Technically, the piece expands upon a compositional approach I developed several years ago, in which the pitches of “underlying” triads and seventh chords are expanded spectrally, with corresponding expansions and contractions in harmonic rhythm. This piece pushes elements of that approach into new territory, while completely abandoning others in both systematic and impulsive ways. My own interpretations of what my pieces are about often mirror (or come to my awareness through) the process of their composition. This piece both honors and transgresses a way of making music that I have known for a long time, making holes in its dams and singing as water flows through them.

Performance Notes

Tremolo

All tremolos are unmeasured; they should be played fast and tight and sparkly and slightly irregularly. They activate and texturize the sound. They are not a rhythmic element.

Tuning and partial labels

This piece contains pitches that should be tuned in an equal-tempered manner as well as non-equal-tempered pitches. The non-equal-tempered pitches are overtones of pitches found in the chord progression from which the piece was generated.

Non-equal-tempered pitches are labeled with their partial number (e.g. “5P”) and fundamental (e.g. “/C3”). So: **“5P/C3” means 5th partial of C3**. If the fundamental pitch of your partial is elsewhere in the ensemble and you play a tunable instrument, the label will also tell you which instrument has the fundamental so you can tune to that pitch (e.g. “C3 in viola”).

If the pitch you are playing does not have a partial label, please use equal-tempered tuning.

Microtonal accidentals



= 1/6 tone below the pitch indicated by a “normal” natural or flat. Used for pitches that are the 7th or 14th partial of a fundamental



= 1/4 tone flat or sharp. Used for pitches that are the 11th or 13th partial of a fundamental.



Placed before a “normal” note (with or without accidental) = you have the 5th or 10th partial of a fundamental. Tune to form a just major third with respect to that fundamental (the equal-tempered version of your note may also be somewhere in the ensemble...)

Vibrato

Strings: *sempre non vib.* unless specified otherwise

of our transgressions

Eliza Brown

$\text{♩} = 63$ **flowing, shimmering, pulsing** 5P/C3: with piano, not marimba

Flute *p*

Oboe

Clarinet in B \flat

Alto Sax

Horn in F

Glockenspiel Mallet choices at performer's discretion unless specifically marked *p poss.* *mp*

Vibraphone

Crotales Mallet choices at performer's discretion unless specifically marked *mp*

Marimba *p*

Harp Scordatura: tune D7 and G7 strings 1/4 tone flat *f* *p* bisbigliando

Piano Preparation: putty on 5th partial node of C3 strings *p* *mf* 5P/C3: w/ flute

Violin 1 *fmp* *p* *mp* *pp* poco sul tasto

Violin 2 *fmp* *p* *mp*

Viola

Violoncello *mp*

4

Fl. *fp* *mp*

Ob. *mp* a distant call 6 6 6

A. Sax. *mp* a distant call 6 6 6

Vib. *pp* *p*

Mar. *mp* *p*

Harp. *mp*

Pno. *mp* *p*

Vln. 1 *mp* 5 7 7 6 6 7 7

Vln. 2 *p* *mp*

Vla. *p* III

Vc. *p*

Detailed description: This page of a musical score for 'C Score' features ten staves. The Flute part begins with a dynamic of *fp* and transitions to *mp*. The Oboe and Alto Saxophone parts are marked *mp* and feature a melodic line described as 'a distant call' with sixteenth-note runs. The Vibraphone part has dynamics *pp* and *p*. The Maracas part has dynamics *mp* and *p*. The Harp part has a dynamic of *mp*. The Piano part has dynamics *mp* and *p*. The Violin 1 part has a dynamic of *mp* and includes fingering numbers 5, 7, 7, 6, 6, 7, 7. The Violin 2 part has dynamics *p* and *mp*. The Viola part has a dynamic of *p* and includes a section marked 'III'. The Violoncello part has a dynamic of *p*.

C 1/4 sharp = 11P/G2: G3 in cello

Ob. *p mp 6 6 3 6 mf mp*

Cl. *mp p*

A. Sax. *p mp 6 6 6 mf mp*

Hn. *cuivré → pale mf p*

Glock. *mp> p mf*

Vib. *mp*

Hp. *quasi-bisbigliando p 7 3 7 mp*

Vln. 1 *p 6 ord. II mf p*

Vln. 2 *poco sul tasto p 7 6 mp ord. I mf p*

Vla. *mp p 6 6 6 mf*

Vc. *mp p mf p*

7P/F3: F4 in Hn

Ob. *p* *mf* *f*

Cl. *mp* *p* *f*

A. Sax. *mf* *p* *p poss.* *mf* *f*

Hn. *mf* *p* *mf* *mp* *f*

Vib. mallets *mf*

Hp. *p* *f*
sounding: D 3/4 flat

Pho. *mp*

Vln. 1 *p* *mf* *f*

Vln. 2 *p* *mf* *f*

Vla. *p* *mf* *p*

Vc. *p* *poco SP*

A

5P/E3: E3 in pno, E's in perc

E4, 5 in pno

Fl. *p sempre*

Ob. *p* 6 6 3 3 *mp* *p*

Cl. *sub. p* *mp arco* *p*

Vib. *p*

Crot. *f*

Mar. *p*

Hp. *p* *mp*

Pno. *f* *p* *mp* *p*

Vln. 1 *p* *poco sul tasto*

Vln. 2 *p* *mp*

Vla. *p*

Vc. *ord.* *sub. p* *p*

20

Fl. *E6 in cl* *(p)* *5P/C3: with piano* *p*

Ob. *mf*

Cl. *p*

Vib. *arco (continuous)*

Crot. *p*

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

Hp. *mp* 7 6

Pno. *5P/C3* *f* *5P/C3: w/ flute* *mp*

Vln. 2 *SP* *mf*

Vla. *7* *7* *mf*

Vc. *SP* *ord.* *p*

24

Fl.

Ob. *an approaching call*
mp *mf*

A. Sax. *an approaching call*
mp *mf*

Hn. *an approaching call*
mp *mf*

Glock. *p poss.* *mp*

Hp. *bisbigliando*
p *mf*

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

Vln. 1 *poco sul tasto*
pp *mp*

Vln. 2 *ord.* *mp*

Vla. *p*

Vc. *p*

7P/B2: B2 in cello

Ob. *mf*

Cl. (bring out) *mp* *mf*

A. Sax. *mp* *mf* *mp* *mf*

Hn. *mp* *mf*

Vib. mallets *f*

Mar. *p* *mf*

Hp. *mp* *mf* *mp* *mf*

Pno. *mf*

Vln. 1 ord. (bring out) *mp* *mf*

Vln. 2 (bring out) *mp* *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf*

Vc. *mf* ord. *mp* *mf* SP

B

P7/G2: G2 in cello; not with harp/mar F

30

Fl. *5P/C3: with piano, not violin I* *rall.* *a tempo, inexorable* *p* *p*

Ob. *mp* *pp* *pp*

Cl. *p*

A. Sax. *pp*

Hn. *p*

Vib. *mp* *p* *bring out*

Mar. *p* *pp* *p* *pp* *very fast, irregular tremolo; a veiled rumble adjust speed very slightly with dynamic changes*

Hp. *p* *p* *bring out* *pp* *p* *pp* *bisbigliando, as fast as possible - adjust speed very slightly with dynamic changes*

Pno. *3* *p* *3* *mp* *5P/C3: w/ flute* *(+2)*

Vln. 1 *quasi harmonic* *0* *p* *pp*

Vln. 2 *0* *3* *p* *pp*

Vla. *mp* *pp*

Vc. *ord. IV* *p* *pp*

(← ♩ = ♩→)
6

156

Fl. *f* 5P/E3; E3 in B.sax *ff* *f* *ff*

Ob. *f* *ff* *f* *ff*

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

Bari. Sax. *mf* *f* *ff* *f* *ff*

Hn. *f* *ff* *f* *ff*

Vib. *f* *ff*

Mar. *mf* *ff*

Hp. *ff* *f* *ff*

Pno. *ff* *f* *ff*

Vln. 1 *f* *ff* *f* *ff*

Vln. 2 *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

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

propelled into a new world

C Score

161 **K**

long tones (3-8 bts) on any of these pitches - accent entrances

C series (C in cello/horn)

poco a poco dim.

long tones (3-8 bts) on any of these pitches - accent entrances

C series (C in cello/horn)

poco a poco dim.

long tones (3-8 bts) on any of these pitches - accent entrances

C series (C in cello/horn)

poco a poco dim.

molto legato

poco a poco dim.

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

ff (not painfully loud) *f* *ff*

ff (not painfully loud) *f* *ff*

simile - improv active texture on any Cs and/or Fs

poco a poco dim. (non-linear) thin the texture

improvise active texture on any As except A0

poco a poco dim. (non-linear) thin the texture

long tones (3-8 bts) on any of these pitches - accent entrances

A series (As in harp)

gradually reduce vibrato

poco a poco dim.

long tones (3-8 bts) on any of these pitches - accent entrances

A series (As in harp)

gradually reduce vibrato

poco a poco dim.

long tones (3-8 bts) on any of these pitches - accent entrances

A series (As in harp)

gradually reduce vibrato

poco a poco dim.

(senza vib.)

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

L

169

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bari. Sax. *mp* *p*

Hn. *f* *p* *mp* *p*

Glock. *p*

Vib. bell-like *mp* *p*

Crot. *p*

Mar. soft mallets *p* *mp* *pp*

Hp. bell-like *mp* *p*

Pno. bell-like *mp* *p*

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. senza vib. 5P/C (C in cello) *mp* *pp*

Vc. *mp f* *mp* *pp*

Detailed description: This page of a musical score covers measures 169 to 174. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bass Saxophone), brass (Horn, Glockenspiel, Vibraphone, Crotales, Maracas, Harp, Piano), and strings (Violins 1 & 2, Viola, Cello, and Double Bass). The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), *f* (forte), and *pp* (pianissimo). Performance instructions like 'soft mallets', 'bell-like', and 'senza vib.' are present. A rehearsal mark 'L' is located at the beginning of measure 169. The woodwinds and strings play sustained notes with various articulations, while the percussion instruments provide rhythmic accompaniment.

M floating so gently
tone increasingly pale and airy

177

Fl. *pp* *pp* *p* *pp* *p* *p* *pp* *p*

Ob. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

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

Bari. Sax. *mp* *p* *pp* *p* *pp*

Hn. *p*

Vib. arco (continuous) *p* *mp* *p sempre (under cello)*

Mar. arco (continuous) *p* *mp* *p sempre (under cello)*

Hp. gentle, intermittent bell-like gestures on any of these pitches
(D series) *p sempre (under cello)*

Pno. gentle, intermittent bell-like gestures on any of these pitches
(D series) *p sempre (under cello)*

Vln. 1 *pp* *p* *pp* *p* *p* *p* *pp*

Vln. 2 *pp* *p* *pp* *p* *p* *p* *pp*

Vla. *pp* *p* *pp* *p* *p* *pp* *pp*

Vc. *mp* solo - espressivo within the hush of harmonics
IV

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

(less lower note)

186

Fl. *p* *pp* *p* *pp* barely pitched

Ob. *pp* *p* *pp* *p*

Cl. *p* *pp* *p* *pp* bring out, pale tone

Vib.

Mar.

Hp. *mp*

Pno. *mp* *ppp*

Vln. 1 *p* *pp* *p* molto ST *ppp*

Vln. 2 *pp* *p* *pp* molto ST

Vla. poco a poco sul tasto *p* *pp* molto ST

Vc. *mf* *mp* *p*

Detailed description: This page of a musical score covers measures 186 to 191. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Vibraphone (Vib.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The Flute part starts with a *p* dynamic, followed by *pp*, *p*, and *pp*, with the instruction 'barely pitched' at the end. The Oboe part has dynamics *pp*, *p*, *pp*, and *p*. The Clarinet part has dynamics *p*, *pp*, *p*, *pp*, and *mp*, with the instruction 'bring out, pale tone'. The Harp and Piano parts have a *mp* dynamic. The Violin 1 part starts with *p*, then *pp*, *p*, and *ppp*, with 'molto ST' markings. The Violin 2 part has dynamics *pp*, *p*, and *pp*, with 'molto ST' markings. The Viola part has dynamics *p*, *pp*, *p*, and *pp*, with the instruction 'poco a poco sul tasto' and 'molto ST'. The Cello part has dynamics *mf*, *mp*, and *p*, including a triplet of eighth notes.



tender, content

P5/G (no G in ensemble)
norm.

C Score

194

Fl. *p* *mp* *mp*

Ob. *p* *mp*

Cl. *mp* rich, warm

Bari. Sax. *mp* rich, warm

Hn. *mp* pale → rich, warm *mf*

Pno.

Vln. 1 *p* *mp*

Vln. 2 *p* *mp* *p*

Vla. *p* rich, warm (con vib.)

Vc. *mp* *mp*

P5/G (no G in ensemble) ord., quasi harmonic

P7/G; G3 in Hn

P11/G; no G in ensemble norm.

P5/E; E in Hn

ord.

III ord.

P7/G; no G in ensemble



207 a tempo

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, starting at measure 207 with a dynamic of *mp*, transitioning to *p* and then *pp*.
- Ob. (Oboe):** Part 1, starting at measure 207 with a dynamic of *mp*, transitioning to *p* and then *pp*.
- Cl. (Clarinet):** Part 1, starting at measure 207 with a dynamic of *f*, transitioning to *p*. A section labeled "To B. Cl." begins in measure 212, and "B. Cl." (Bassoon) enters in measure 215 with a dynamic of *p*.
- Bari. Sax. (Bassoon):** Part 1, starting at measure 207 with a dynamic of *f*, transitioning to *p*, then *mp*, and finally *p*.
- Hn. (Horn):** Part 1, starting at measure 207 with a dynamic of *f*, transitioning to *p*, and then *p*.
- Vib. (Vibraphone):** Part 1, starting at measure 207 with a dynamic of *f*, transitioning to *mp*.
- Mar. (Maracas):** Part 1, starting at measure 207 with a dynamic of *f*, transitioning to *mp*.
- Pno. (Piano):** Part 1, starting at measure 207 with a dynamic of *mp*.
- Vln. 1 (Violin 1):** Part 1, starting at measure 207 with a dynamic of *f*, transitioning to *p*.
- Vln. 2 (Violin 2):** Part 1, starting at measure 207 with a dynamic of *f*, transitioning to *p*.
- Vc. (Viola):** Part 1, starting at measure 207 with a dynamic of *f*, transitioning to *p*.

continuous melody on any of these pitches
in any octave - legato, pale, notes 2-4 beats long

212

Fl.

B. Cl.

Bari. Sax.

Hn.

Pno.

Vla.

Vc.

mp

ppp

mp

mp

p

pp

mp

p

mp

Partials of A; A in B.sax
poco sul tasto, poco vib. - distant but warm

poco sul tasto, poco vib. - distant but warm

P gathering force

218

Fl. continuous melody on any of these pitches in any octave - legato, pale, notes 2-4 beats long

Ob. *ppp* *cresc. poco a poco* (*pp*)

B. Cl.

Bari. Sax.

Hn.

Glock. *p*

Crot. *p*

Hp. *p* improvise texture on any As - favor lower octaves

Pno. *cresc. poco a poco* *mp* *sub. p* *cresc. poco a poco* *8th*

Vln. 1 *ppp* *cresc. poco a poco* (*pp*) continuous melody on D string harmonics - legato, pale, notes 2-4 beats long

Vln. 2 *ppp* *cresc. poco a poco* (*pp*) continuous melody on C string harmonics - legato, pale, notes 2-4 beats long

Vla. (ord.) *pp* continuous melody on C string harmonics - legato, pale, notes 2-4 beats long

Vc. (ord.) *p* *pp*



notes 1-3 beats long

226

Fl.

Ob.

B. Cl.

Bari. Sax.

Hn.

Glock.

Crot.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

(p)

(mp)

bring out - solo dynamics to end partials of A0 (A0 in pno to end)

mp

p

mf

mp

p

mf

mp

bring out - solo dynamics to end partials of A0 (A0 in pno to end)

p

mf

mp

bring out - solo dynamics to end partials of A0 (A0 in pno to end)

p

mf

mp

mp

cresc. poco a poco

mp

cresc. poco a poco

cresc. poco a poco

(mf)

(mf)

notes 1-3 beats long

notes 1-3 beats long

cresc. poco a poco

(p)

(mp)

cresc. poco a poco

(p)

(mp)

234

Fl. notes 1-2 beats long

Ob. notes 1-2 beats long

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

Bari. Sax. *f* *mf* *f*

Hn. *f* *mf* *f*

Glock. *(mf)*

Crot. *(mf)*

Hp. *(f)*

Pno. *(f)*

Vln. 1 *(mf)*

Vln. 2 *(mf)*

Vla. notes 1-3 beats long *(mf)*

Vc. notes 1-3 beats long *(mf)*

