

SEE
COLOR

FLUTE/PICCOLO
CLARINET/BASS CLARINET
VIOLIN
CELLO
PERCUSSION

Sample Score

PROGRAM NOTES

This work's musical elements represent many social issues or perceived issues. There is one, slow tempo throughout, so that the listener can fully take in what each instrument "has to say". Even though the tempo is slow, there are some feel changes that give variety to the listener. Unique sounds are created by the combining of special effects that all instruments utilize. For example, a measure before the first rhythmic impact, a flute flutter tongue is heard simultaneously with violin tremolos. Harmonically speaking, there are a series of four chords (rather hidden sometimes) that change in quality and are rhythmically manipulated. This is a lot more obvious when the piano plays steady (dotted) quarter notes during solo sections. These chords, more often than not, are seventh chords to add flavor and bite. Listen for each instrument's take on the melody and motifs during each solo section. This endeavor leads to a brilliant conclusion in the loud shout section before the piece ends. Always listen for the third of the chord placed on top of the texture. This represents hope, simply. Sometimes the tutti moments are brief and sometimes a bit longer. You will hear tensions and conflict at times, then you will hear beautiful, hopeful harmony. At the very end of the piece, you will hear a high crotale note as the major third of the chord : a shimmery glimmer of hope and positivity.

REHEARSAL NOTES

The slow tempo of this piece, in conjunction with many of its rhythms make it rather challenging. The common tendency will be to clip rhythms too short, rush through 16th figures and misjudge subdivisions (still too short). For example, the first tutti, rhythmic stab measure 24 should be carefully subdivided even though the part doesn't look challenging, at first. Notice the articulations here as well, there should be no separation from tenuto notes to the following notes.

A musical score for rehearsal notes. The score consists of multiple staves for different instruments. Measure 24 starts with a forte dynamic (mf) and features a rhythmic pattern of eighth and sixteenth notes. Measures 25 and 26 show a continuation of this pattern with dynamic markings 'normal' and 'mf'. Measures 27 and 28 show a similar pattern with dynamic 'mf'. Measure 29 begins with a dynamic 'mf' and features a rhythmic pattern of eighth and sixteenth notes. The score is annotated with large, stylized text 'Sample Score' running diagonally across the page.

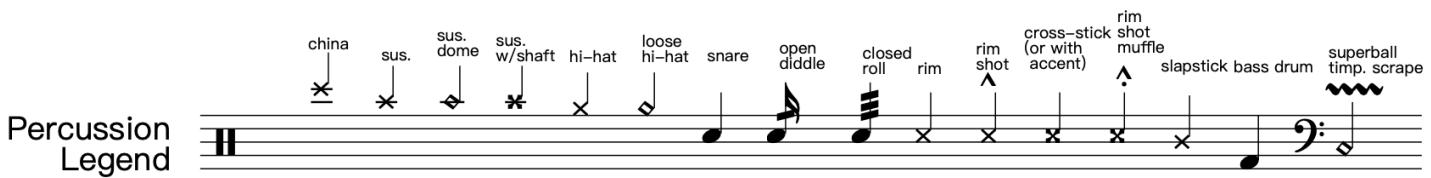
The ensemble should see whomever playing the motor rhythms as the anchor of time keeping. These notes are sometimes a 2 and 4 beat from the percussion, (dotted) quarter/ eighth notes from the piano, or even violin eightths. These rhythms should help the ensemble feel a sense of groove and play together more efficiently.

The image contains three musical score snippets. The top snippet shows a staff with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous pattern of eighth and sixteenth notes with dynamic markings 'mp' and '>' above the notes. The middle snippet shows a staff with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth and sixteenth note chords with dynamic markings 'f' below them. The bottom snippet shows a staff with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth and sixteenth note chords. A large, semi-transparent diagonal watermark reading 'Sample Score' is overlaid across the middle and bottom snippets.

Measure 50 to 83 is considered the solo section. It is imperative that each performer give full effort and exaggerate all musical aspects, especially the dynamics (Please balance the brief tutti moments accordingly). If the dynamics are overdone...it would actually serve the piece and functionality of the solos very well. It is useful to interpret measure 83 to 93 as a constant, slow build (despite the fact that there are many swells within this phrase[s]). Bar 91 is so loud because it functions as a precursor to the last time the unison stabs are played at bar 100. It is strategically placed so the ensemble can come back down to build once more, and quickly, to the melody at bar 93.

After the serene phrase of 112 to 115. The piece should fade away all the way to the last, hopeful crotale note. What's different about this version from the beginning is the piano texture added here, as well as the developed clarinet notes, and piccolo flutter tongue. Even though all of these things are fading away, a sense of weight should be considered through these textures for a sense of satisfaction at the end.

THE PERCUSSION



The percussion was originally for one player, although it is possible for two. This is a large set up so make sure your set up is efficient and comfortable (mallets to performer's left/drums to the right is a good starting point.

You may run into volume problems if not approached maturely, particularly the drums and cymbals, as they can easily over power the whole ensemble. Use the dynamics as a guide, but balance will be extremely important in rehearsal. The only time the percussion can play out is its solo section from bar

74 to 79.

The drum part is essentially a standing drum set part. It is written in such a way that the performer only uses his/her right foot for hi-hat and bass drum. Moreover, there should be no switching from pedal to pedal profusely. Make sure that the timpano is specifically tuned to C for the scrape with the superball mallet. This should be a seamless sustain (You may have to use two mallets). There are many online resources about how to make your own mallets, if desired.

A musical score for bassoon. The top of the page features a continuous wavy line. Below it is a bass clef followed by a dynamic marking 'mp'. The main staff consists of five horizontal lines. On each line, there is a short vertical stroke at the beginning, followed by a curved brace that spans the width of the staff. Inside each brace is a small 's.' indicating a sustained note.

See Color

Brandon Johnson (ASCAP)

for mixed chamber ensemble

♩ = 60

Flute/Piccolo

B♭ Clarinet/
Bass Clarinet

Violin
(all double stop pizz. are played simultaneously) pizz.

Cello p

Piano

Percussion : Crotales,
Vibraphone [Med.Softs/Hards, Two Bows],
Sus. Cym., Drum Set Pedal Bass,
Snare, Hi-Hat, Mark Tree, Slapstick,
12" China, 26" Timpano.

Fl. 5

Cl. 6

Vln. 7

Flute flutter tongue 8

Fl. 9

p < mf — pp

Cl. p

Vln. (all double stop pizz. are played simultaneously)

C. p

Pno. mp

5 Crotales

Vibraphone – medium soft mallets 9

Perc. pp p — mf >

13

(normal)

2

Fl.

Cl.

Vln.

C.

Pno.

Perc.

p

pp

f

tr ~~~~~ *tr* ~~~

f

10 11 12 13

13

Perc.

p

mp

mf

p

14

Fl.

Cl.

Vln.

C.

fp

mf

fp

mf

15

16

17

arco sul ponticello

mf

p

pizz.

mp

Pno.

Perc.

pp

mf

p

sus. cym.

Sample Score

18

19

20

21

Bass Clarinet

p

Vln.

mf p

pp mf >p

C.

Pno.

Perc.

19 Vibraphone - Med. Hards

22

23

24

25

Fl.

mf p

B. Cl.

mf p

Vln.

mf p

normal

f

C.

arco

mf

Pno.

mf p

sus. chokes
(w/sticks)
+ bass drum

24

China + Bass + Snare rim/head

Vib.

mf

pp

mf

mp

4

26 Fl. 27 B. Cl. 28 Vln. C. Pno. Perc.

Sample Score

=

29 Fl. 30 B. Cl. 31 Vln. 32 C. Pno. Perc.

Sample Score

ff

f ff mp mf p mp mf p f p

ff

f ff

f ff p

f ff

30

33 Piccolo
B. Cl.
Pno.
Perc.

34 *tr*
p
tr
p

f

Cymbals
pp

=

35 (tr)~
Picc.
B. Cl.
Vln.
C.
Pno.
Perc.

36
37 *mf* — *p*
mf — *p*

gliss.

mf — *p*
mp
mf
mp
mp

mp

35
p

Sample Score

Sample Score

Mark Tree

Crotales Ly.

40

42

8:6

8:6

mp

mf

43

44

45

46

47 Flute

Picc.

B. Cl.

Vln.

C. sul ponticello

Pno.

=

48

49

50

51

Fl.

B. Cl.

Vln. sul ponticello

C.

Pno.

Timpano
scrape timp head
w/superball mallet

Perc.

Sample Score

Fl. (normal) 52 53 tr 54 fall w/flutter

B. Cl. Clarinet

Pno.

Perc. Bass + Slapstick

=

Fl. 55

Cl. 56 tr~~~~~ 3

Pno.

Perc.

Sample Score

Fl.

Cl.

Vln. snap pizz. regular pizz.

C. f pizz.

Pno. arco

Perc. f (one-handed buzz) China

Sample Score

Fl.

Cl.

Vln.

C.

Pno. p mf f

Perc. Vibraphone arco p mf

fall

fall

60

61

62

10

63

Fl.

Cl.

Vln. sul tasto

C.

Pno.

Perc. Mark Tree
(up then down) *mp*

China w/sus
mallets *pp*

66

67

Vln. *f*

C. col legno battuto *mf*

68

normal

69 gliss.

Pno. *mf*

Perc. closed h.h. *p* snare cross-stick *mp* **68**

Sample Score

70

Fl.

Cl.

Vln. gliss.

Bass Clarinet

C. harmonic on D string

Pno.

Perc.

71

72

f fp f

n

mf p f >p f

73

74

open hat sus. dome

75

76

rim shot

fl. fp f

B. Cl. >p f

Vln. fp

C. >p f

Pno. mf f

Perc. p f

77

p pp < f mp f =p mp >p > pp

pp f v v 2 2 p f >p

Sample Score

12 77

Fl.

B. Cl.

Vln.

C.

Pno.

Perc.

78

(rim shot)

sus strike

Sample Score

79 Piccolo

Picc.

Clarinet

Cl.

Vln.

sul tasto

col legno battuto

normal

C.

Pno.

79 sus. dome

hit edge w/ shaft

Perc.

82

Picc. Cl. Vln. C. Pno. Perc.

normal

mp

f = *p*

pizz.

mp

f = *p*

f

83

84

13

85 Flute *p*

86

87

flutter tongue

normal

ricochet

arco

pizz.

arco

Perc.

Pno.

Sample Score

Fl. *p* — *mf* — *p* — *mf* — *p* — *cresc.*

Cl. *mp* — *mf*

Vln. *mp* — *mf*

C.

Pno. *mp* — *cresc.*

Perc. *sus. w/sticks* — *pp*

Sample Score

Fl. *p* — *ff*

Cl. *p* — *ff*

Vln. *p* — *ff*

C. — *ff*

Pno. — *ff*

Perc. — *(choke)* — *rim* — *(head)* — *r.s.*

93

Fl.

Cl.

Vln.

C.

Pno.

Perc.

93

unaccented notes at ***p***

95

Fl.

Cl.

Vln.

C.

Pno.

Perc.

96

mf — *f*

mf — *f*

mf — *f*

p — *f*

p — *f*

p — *f*

pp — *mp*

pp

mp

16

Fl. Cl. Vln. C. Pno. Perc.

97 98 99 tr.....

8:6

sus w/bead (dome) (shoulder)

Sample Score

mp f mp mf mp p

=

Fl. Cl. Vln. C. Pno. Perc.

100 101 102 103

pizz. p

p f mp p f mp mp

f pp f rim shot->muffle rim + cross-stick very light bass

rim fp > > > >

Sample Score

Fl. 104
Cl. 105
Vln. 106
C. 107
Pno. 107
Perc. 107 (h.h. + china) Mark Tree Crotales l.v.
Fl. 108
Cl. 109
Vln. 110
C. 111
Pno. 112
Perc. 112

Sample Score

This page contains six staves of musical notation. The top section (measures 104-107) features Flute, Clarinet, Violin, Cello, and Piano. The middle section (measures 107-112) features Percussion, Flute, Clarinet, Violin, Cello, and Piano. Various dynamics and performance instructions are included, such as 'arco' for Violin and 'pizz.' for Cello. Measure 107 is highlighted with a large, semi-transparent watermark reading 'Sample Score'.

18

Fl. 113

Cl. 114

Vln. 115

C.

Pno. (tr) 115

Perc. Vibraphone – medium hards (l.v. as long as possible) 115

Vln. 116 117 (pizz.) 118 119

C. mp

Pno. mp

Perc. Vibraphone – medium softs pp mf p 119 f

120 121 122 123 19

Fl. Cl. Vln. C. Pno. Perc.

(gloss.) smear
8:6 mfp fp mf

Perc. 122 Mark Tree + Crotales
Piccolo
p < mf n pp pp

124 125 126 127 128

Fl. Cl. Vln. C. Pno. Perc.

l.v.
mp p pp