

Tulane

School of Liberal Arts
Tulane University
New Orleans, Louisiana 70118-5673
(504) 865-5225 Fax: (504) 865-5224

TO THE DEPARTMENT CHAIRS:

If the candidate passes the final examination, the following report should be filed

immediately with the Dean of the School of Liberal Arts.

Colin Kemper

(candidate name)

has stood and passed the final examination, and the thesis/dissertation has been approved

by the committee. Therefore, he/she is recommended for the degree of Master of Arts

to be conferred December, 20 14.
(month)

11/7/14
Date of Examination

OR

No Examination Required

Maxwell Diloney

Committee Director Signature

Maxwell Diloney

Barbara Jarwick

Committee Member Signature

Barbara Jarwick

Aaron Collier

Committee Member Signature

Aaron Collier

Committee Member Signature

[Signature]
Department Chair Signature

Colin Kemper

MA Thesis in Composition

Acknowledgements

I would like to acknowledge Dr. Maxwell Dulaney, Dr. Barbara Jazwinski, Dr. Richard Snow, Dr. Maxim Samarov, Dr. Melissa Pausina, Jesse McBride, and Jim Markway. Their mentorship opened worlds to me and I will always be in their debt.

Table of Contents

| | |
|----------------------|----|
| Acknowledgments..... | ii |
|----------------------|----|

Compositions

| | |
|--------------------------|-----|
| 1. Stream..... | 2 |
| 2. Stream Ensemble | 6 |
| 3. Vale..... | 16 |
| 4. Elegy | 28 |
| 5. Piano Solo..... | 31 |
| 6. Passage..... | 39 |
| 7. Around the Bend..... | 50 |
| a. Mvmt. 2..... | 62 |
| b. Mvmt. 3..... | 74 |
| 8. Pierrot Ensemble..... | 81 |
| a. Evocation..... | 99 |
| b. Suicide..... | 107 |
| 9. Steps..... | 119 |
| Biography..... | 133 |

Introduction

Each of these pieces represents a change in my aesthetic. I moved from music driven by harmonic and melodic changes to more contemporary, sound based structures. As I progressed, I experimented with what the instruments could offer in the form of extended techniques. The oldest pieces are Elegy, Pierrot Ensemble, and Steps. Stream solo, Stream Ensemble, Vale, Passage, Piano Solo, and Elegy were performed at my thesis concert.

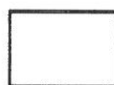
Colin Kemper

Stream

Noteheads:

- x - Key Click
- diamond - Breath Tone
- triangle - Tongue Ram

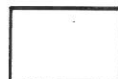
Symbols:



Normal Embouchure



Flute rolled in towards the mouth



Gradually roll the flute from "in" to normal

Breath tone notation above D5 indicates a "breathy" pitch that is neither fully breath or straight pitch

tr - Trill a half step

tr^{#/b} - The accidental is applied to the pitch a half step away from the lower pitch. It is intended to raise the higher pitch by a half step and will create a whole step trill.

(T.R.) - Tongue Ram

Accidentals/Micro Accidentals carry through the measure only in similar octaves

♩ 70-75

Push it. With intensity

Flute

pp mf p mf pp

Vib grad to ord.

Fl. 6

mp f 3 6 ff pp

Fl. 11

mf 6 3 tr 7 ff

Fl. 15

p mf p f 3 3 pp

Fl. 19

ff 6 6 mf p mf

Fl. 23

ppp rall. a tempo pp mf p mf f grad to ord.

(T.R.)

Fl. 28

p mf 7 p mf pp f 6 6

Fl. 31

mf p f f sfz pp

35 (T.R.)

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

accel. ♩ = 80

39

Fl. *p* *mf* *p* *mf* *p*

a tempo

42

Fl. *f* *mf* *f* *p* *f*

45

Fl. *sfz* *p* *f* *p* *f* *ff* *ppp* *p* *ppp*

49

Fl. *mf* *p*

chromatic

52

Fl. *ff* *mf* *f*

rall.

55

Fl. *mf* *pp* *mf* *pp* *f*

59

Fl. *p* *mf* *f* *p* *f* *ff* *mf*

62

Fl. *f* *mf* *f*

Gradually reduce tension until the end

65 Fl. *mf* *f* *p* *f* *p* *ff* *mf*

71 Fl. *f* *p*

77 Fl. *mf* *f* *mp* *f* *p*

83 Fl. *ppp* *mf* *p*

89 Fl. *mf* *mf* *p* *mf* *p* *mf*

94 Fl. *mp* *mf* *p* *mp*

grad to ord →

99 Fl. *mf* *f* *p* *p*

102 Fl. *mf* *f* *mf*

106 Fl. *p* *mf* *pp* *mf* *pp*

Stream

Colin Kemper

Cello/Violin

sp. - sul ponticello
ord. - ordinary

Trills are all halfstep unless otherwise noted

Soprano

Sing with straight tones

"shh" as a lyric is pitchless.

Blend with the flute.

Piano

Notcheads:

- Press down the pitch without making a tone (harmonic notchead)

x - Mute the string

An 8vb or 15vb symbol applies only to the staff it is under. This applies specifically to the harmonics notation. The note in the higher staff is not affected by the symbol and is the actual pitch.

Open the lid completely

Trills are all halfstep unless otherwise noted.

Flute

Symbols:

Flute
Notcheads:

x - key click

triangle - tongue run

diamond - breath tone



Normal Embouchure



Flute rolled in towards the mouth



Gradually roll the flute from "in" to normal

Breath tone notation above D5 indicates a "breathy" pitch that is neither fully breath or straight pitch

tr - Trill a half step

tr#tr - The accidental is applied to the pitch a half step away from the lower pitch. It is intended to raise the higher pitch by a half step and will create a whole step trill.

(T.R.) - Tongue Roll

Accidentals/Micro Accidentals carry through the measure only in similar octaves

21 5

This system contains six staves. From top to bottom: Flute (Fl.) with notes *pp* and *mf*; Soprano (Sop.) with lyrics "u ta" and *mp*; Violins (Vln.) with lyrics "ah" and *mf*; Violoncello (Vc.) with lyrics "ah" and *mf*; Double Bass (Pno.) with notes *p* and *f*; and Percussion (Pced.) with notes *p*. The Flute staff has a fermata and a "5" above it.

Fl.
Sop.
Vln.
Vc.
Pno.
Pced.

22 3

This system contains five staves. From top to bottom: Flute (Fl.) with notes *pp*, *mf*, and *f*, and the instruction "fina and."; Soprano (Sop.) with lyrics "u ta" and *pp*; Violins (Vln.) with lyrics "u ta" and *pp*; Violoncello (Vc.) with lyrics "ah" and *pp*; and Double Bass (Pno.) with notes *pp*. The Flute staff has a fermata and a "3" above it.

Fl.
Sop.
Vln.
Vc.
Pno.

6 (TR)

Fl. (TR)

Sop.

Vn.

Vc.

Pno.

da da da da da

vib

ord

ped. immolarity after lying fingers

Sost.

Fl. (TR)

Sop.

Vn.

Vc.

Pno.

ma la raba

Sost.

[Solo Piano] senza pedale nessuno

67
Fl. *chiarissimo*
Sop. *ah ah*
Vln. *ah ah*
Vc. *ah ah*
Pno. *ah ah*
Piano. *ah ah*
Poco. *ah ah*
Ped. *ah ah*
Sord.

70
Fl. *ah ah*
Sop. *ah ah*
Vln. *ah ah*
Vc. *ah ah*
Pno. *ah ah*
Piano. *ah ah*
Ped. *ah ah*
Sord.

pedal immediately after lifting finger

70
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

71
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

72
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

73
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

74
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

75
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

76
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

77
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

78
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

79
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

ord.
ped. immediately after rising finger

80
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

81
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

82
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

83
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

84
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

85
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

86
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

87
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

88
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

89
Fl. *mf*
Sop. *mf*
Vln. *mf*
Vc. *mf*
Pno. *mf*
Ped.

pp, acc.
a tempo
a tempo
a tempo
a tempo
pp

9

Fl. *f* *mp* *ppp*

Sop. *p* *ah* *mp* *ah*

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

Vc. *p* *mp* *pp* *ppz* *p* *mp* *pp*

Pno. *p* *mp* *pp* *ppz* *p* *mp* *pp*

Ped.

10

Fl. *p* *mp* *pp* *ppz* *p* *mp* *pp*

Sop. *p* *ah* *mp* *ah* *mp* *ah*

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

Vc. *p* *mp* *pp* *ppz* *p* *mp* *pp*

Pno. *p* *mp* *pp* *ppz* *p* *mp* *pp*

Ped.

Colin Kemper

Vale

Performance notes

- Blending with the sound of the ensemble is key. Each instrument will, however, rise out of the sound at times.
- All trills are half note trills
- Tied tenuto markings require a slight emphasis on the note
- A tremolo pitch tied to another tremolo pitch removes any accent between the notes

Flute



-Completely cover the mouthpiece with your mouth



-Normal embouchure

- Tied tenuto markings require a slight breath emphasis and slight vibrato
- Triangle notehead- Tongue Ram
- Diamond notehead- Breath tone
- The transition between an ordinary pitch and a breath tone that follows too quickly after to be perfectly clean implies that the attack of the second pitch can be muddy (and vice versa). Staying in tempo is more important than the clarity of the attack

Violin/Cello
sp-sul pont
ord.- ordinary

Musical score for strings, measures 1-5. The score includes various dynamics such as *ppp*, *mp*, *mf*, and *f*. There are markings for *rit.* (ritardando) and *nick out*. The notation features complex rhythmic patterns with triplets and sixteenth notes.

Musical score for strings, measures 6-10. This section includes dynamics like *p*, *mp*, *mf*, and *f*. It features markings for *poco accel.* (poco accelerando) and *A tempo*. Specific performance instructions include *Embouchure glas*, *arco sp.*, *col legno battuto*, and *ord.* (ordine). The notation continues with complex rhythmic figures and dynamic shifts.

Musical score for measures 15-19. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 15 starts with a *mf* dynamic and includes a *stick out* instruction. Measure 16 features a *fp* dynamic and a *stick out* instruction. Measure 17 includes *ord.* and *sp.* markings. Measure 18 has a *stick out* instruction. Measure 19 ends with a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 20-24. The score continues for the string quartet. Measure 20 includes a *blend* instruction and a *stick out* instruction. Measure 21 features a *stick out* instruction. Measure 22 includes a *stick out* instruction. Measure 23 has a *stick out* instruction. Measure 24 ends with a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 25-30. The score consists of five staves. Measure 25 features a *mf* dynamic with a triplet of eighth notes. Measure 26 includes a *sf* dynamic and a *norm. ord.* instruction. Measure 27 has a *f* dynamic and a *multo vib.* instruction. Measure 28 shows a *f* dynamic with a triplet. Measure 29 includes a *pp* dynamic and a *stick out* instruction. Measure 30 features a *f* dynamic and a triplet. The score concludes with a *mf* dynamic.

Musical score for measures 31-36. The score consists of five staves. Measure 31 starts with a *ppp* dynamic and a triplet. Measure 32 includes a *mf* dynamic and a *stick out* instruction. Measure 33 features a *blend* instruction and a *mf* dynamic. Measure 34 has a *mf* dynamic with a *stick out* instruction. Measure 35 includes a *blend* instruction and a *mf* dynamic. Measure 36 features a *pp* dynamic and a triplet. The score concludes with a *pp* dynamic.

Musical score for measures 36-40. The score consists of five staves. Measure 36 starts with a *mf* dynamic and includes a *stick out* instruction. Measure 37 features a *mp* dynamic and a *stick out* instruction. Measure 38 has a *p* dynamic and a *stick out* instruction. Measure 39 includes a *f* dynamic and a *stick out* instruction. Measure 40 concludes with a *pp* dynamic. Performance instructions include *blend*, *stick out*, and *ord.* (order).

Musical score for measures 41-45. The score consists of five staves. Measure 41 starts with a *pp* dynamic and includes a *stick out* instruction. Measure 42 features a *p* dynamic and a *stick out* instruction. Measure 43 has a *f* dynamic and a *stick out* instruction. Measure 44 includes a *mf* dynamic and a *blend* instruction. Measure 45 concludes with a *p* dynamic and a *stick out* instruction. Performance instructions include *blend*, *stick out*, *ord.*, and *salt*.

Musical score for measures 46-50. The score consists of two staves (treble and bass clef). Measure 46 starts with a *stick out* instruction. Measures 47-48 feature *blend* and *stick out* markings. Measure 49 includes *Ord. 3* and *stick out*. Measure 50 has *blend* and *stick out*. Dynamics include *f*, *p*, *mp*, *ppp*, and *sp.*. Performance directions include *Grad to breath*, *rall.*, and *mf*.

Musical score for measures 51-55. The score consists of two staves (treble and bass clef). Measure 51 starts with *Blend* and *ord.*. Measure 52 includes *Blend*, *ord.*, and *grad to breath*. Measure 53 has *Blend*, *ord.*, and *mf*. Measure 54 includes *Blend*, *ord.*, and *mf*. Measure 55 has *Blend* and *ppp*. Dynamics include *f*, *p*, *mp*, *ppp*, and *mf*. Performance directions include *grad to breath* and *mf*.

Musical score for measures 66-70. The score consists of five staves. The top staff is the melody, marked with dynamics *mf*, *ppp*, *p*, *f*, *ppp*, and *f*. It includes articulation marks such as accents, slurs, and breath marks. Fingerings are indicated with numbers 1-5. The lower staves provide accompaniment with various textures and dynamics including *ppp*, *f*, *mp*, and *pp*. A section labeled *ord.* (order) is present in the lower staves.

66
 Subito Meno Mosso Sospeso
 stick out

71

Musical score for measures 71-75. The score consists of five staves. The top staff is the melody, marked with dynamics *p*, *mf*, *f*, *mp*, *f*, *mf*, *f*, and *pp*. It includes articulation marks such as accents, slurs, and breath marks. Fingerings are indicated with numbers 1-6. The lower staves provide accompaniment with various textures and dynamics including *pp*, *mp*, *f*, *ppp*, *mf*, and *pp*. A section labeled *ord.* (order) is present in the lower staves. Performance instructions include *embouchure flts*, *blend*, and *stick out*.

Subito Meno Mosso Sospeso
 (Solo) 3
 ord.
 f

72

Subito Meno Mosso Sospeso
 II

73

Subito Meno Mosso Sospeso
 III

74

Subito Meno Mosso Sospeso
 II

75

Subito Meno Mosso Sospeso
 pp

76

77 *ppp*
a tempo
molto vib.
78 *mf*
a tempo
79 *mf*
a tempo
80 *mf*
a tempo
81 *mf*
a tempo
82 *mf*
a tempo

83 *ppp*
blend with piano
84 *f*
85 *f*
86 *f*
87 *f*
88 *f*
89 *f*
Brid noise with tremolos and trills.
Slide up gradually.
Cresc. poco a poco with intermittent swells.
90 *p*

89 *stick out*

blend

89 *pp* *stick out*

90 *blend*

91 *ord.* *sp.*

92 *ord.* *sp.*

93 *ord.* *sp.*

94 *ord.* *sp.*

95 *pp* *stick out*

96 *pp* *stick out*

97 *pp* *stick out*

98 *pp* *stick out*

99 *pp* *stick out*

100 *pp* *stick out*

101 *pp* *stick out*

102 *pp* *stick out*

103 *pp* *stick out*

104 *pp* *stick out*

105 *pp* *stick out*

106 *pp* *stick out*

107 *pp* *stick out*

108 *pp* *stick out*

109 *pp* *stick out*

110 *pp* *stick out*

111 *pp* *stick out*

112 *pp* *stick out*

113 *pp* *stick out*

114 *pp* *stick out*

115 *pp* *stick out*

116 *pp* *stick out*

117 *pp* *stick out*

118 *pp* *stick out*

119 *pp* *stick out*

120 *pp* *stick out*

95 *grad to breath*

95 *grad to breath*

96 *ord. III*

97 *ord.*

98 *ord.*

99 *ord.*

100 *ord.*

101 *pp*

102 *pp*

103 *pp*

104 *pp*

105 *pp*

106 *pp*

107 *pp*

108 *pp*

109 *pp*

110 *pp*

111 *pp*

112 *pp*

113 *pp*

114 *pp*

115 *pp*

116 *pp*

117 *pp*

118 *pp*

119 *pp*

120 *pp*

Colin Kemper

Elegy

♩: 40-45
rubato

Viola

pp *mf* *p* *poco rall.*

5 *a tempo*

pp *f*

9

rall. *a tempo*

pp *p* *mf* *p*

13

let ring

mf *p*

17

pp *mf* *p*

21

ord. *let ring* *sul pont.* *ord.*

mp *f* *mp*

25

f *mf*

29 *accel.* *smoothly into tremolo*

f *mp* *f*

33 *a tempo*

ff *f*

37

mf *pp* *mf* *pp*

41 *rit.*

f

44

p *f*

Piano Solo
Colin Kemper

Colin Kemper

♩ = 70

Piano

mp p mp pp

4

poco accel. poco rall.

Pno.

mp mf

7

a tempo

Pno.

p mp p

9

rall.

Pno.

mp mf p mp f mf mp

2

Pno.

13

3 mp

mp

Pno.

15

5 p mf p f p

3 p f mp

Pno.

17

3 mp 6 mp pp mp

mp mf p mp pp pp mp

rall.

Pno.

21 (8)

5 3 mf pp 6 mp mp

5 6 3 mf mp p 5 mp

25 *subito a tempo*

Pno.

pp *ff* *p*

29

Pno.

mf *pp* *p*

8^{va}

33

Pno.

mp *p* *mp* *mf*

tr

8^{va}

35

Pno.

p *p* *mf*

8^{va}

4

Pno.

37 *mf* *p*

38 *mf* *p*

Pno.

39 *mp* *mp* *p* *mp*

40 *mp* *p*

41 *p*

Pno.

42 *mf* *f*

43 *f*

Pno.

44 *ff* *mf*

45 *ff* *ppp* *ff*

47

Pno.

mf mf mp f

mf pp f

(8)

50

Pno.

mf mp p mp

pp mf pp

8^{vb}

53

rall. into quintuplets

a tempo poco rall.

Pno.

pp p mf

mp pp mf

55

Pno.

pp

pp

6

57 (tr) subito a tempo

rall.

Pno.

mp mp p mf

Detailed description: This system contains measures 57 and 58. Measure 57 begins with a trill (tr) and the instruction 'subito a tempo'. The right hand features a melodic line with a five-fingered chord (5) and a fermata. The left hand plays a bass line with a five-fingered chord (5). Measure 58 is marked 'rall.' and features a five-fingered chord (5) in the right hand and a fermata in the left hand. Dynamics include mp, p, and mf.

59

subito a tempo

Pno.

mp mf p mf

Detailed description: This system contains measures 59 and 60. Measure 59 has a five-fingered chord (5) in the right hand and a five-fingered chord (5) in the left hand. Measure 60 features a five-fingered chord (5) in the right hand and a five-fingered chord (5) in the left hand. Dynamics include mp, mf, p, and mf.

61

8va

Pno.

mp p mf

Detailed description: This system contains measures 61, 62, and 63. Measure 61 has a five-fingered chord (5) in the right hand and a five-fingered chord (5) in the left hand. Measure 62 has a five-fingered chord (5) in the right hand and a five-fingered chord (5) in the left hand. Measure 63 has a five-fingered chord (5) in the right hand and a five-fingered chord (5) in the left hand. Dynamics include mp, p, and mf.

64 (S)

Pno.

mp mf ppp

Detailed description: This system contains measures 64, 65, and 66. Measure 64 has a five-fingered chord (5) in the right hand and a five-fingered chord (5) in the left hand. Measure 65 has a five-fingered chord (5) in the right hand and a five-fingered chord (5) in the left hand. Measure 66 has a five-fingered chord (5) in the right hand and a five-fingered chord (5) in the left hand. Dynamics include mp, mf, and ppp.

69 (tr) *rall.* *a tempo*

Pno.

6 5 *mp* *pp p*

(tr) *p* *pp* *p*

73

Pno.

5 *f* *mf*

5 *f* *mf* *p*

75

Pno.

p *mp* *f* *ppp*

p *mp* *mp* *mf* *f* *ppp*

Colin Kemper

Passage

Program Notes:
sp- sul ponticello
asp- alto sul ponticello
ord.- ordinary
vib.- vibrato
m.v.- molto vibrato

Alto sul pont is as close to the bridge as possible.
It should create a fluctuating white noise.

Bow placement is crucial for this piece.
Try to create as varied a sound as possible.

Tremolo notes combined with ritard translates to a decrease in the speed of the tremolo.
A tremolo with ritard combined with a decrescendo means to essentially fall into silence.

A trill with a ritard or rallentando means to slow the trill, often into the following notes.
This is especially relevant to part V of the piece.

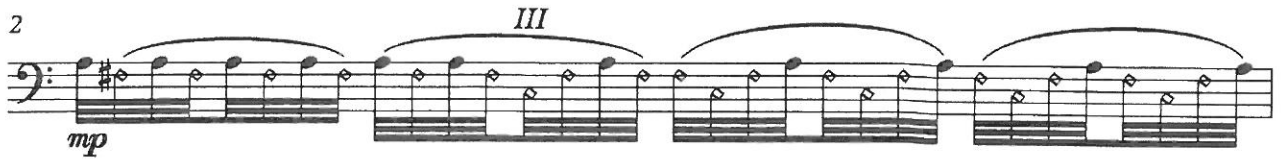
♩-50
As close as possible
 I
 II
 ord. _____ → sp.

Violoncello



pp

2



mp

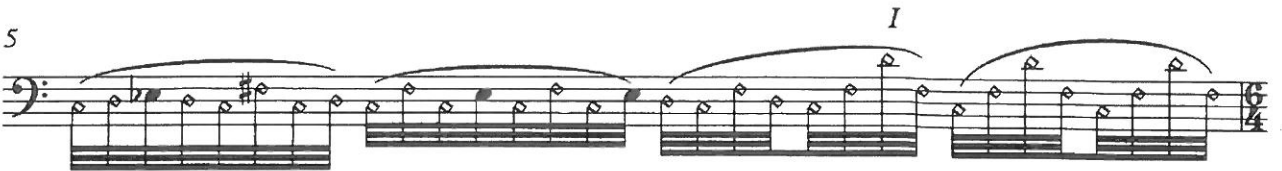
3



4



5



take your time

molto rit.

sp. _____ → asp.

6



pp

*smoothly from
preceding line*

4. **accel.**
asp. -----> sp.

7 I II

A Tempo

8

9

II sp. -----> ord.

10

I II III II

f

11

mf

rit. *demisemi-quavers into semi-quavers*

12

IV III II I I

sfz

ord. -----> sp. *semi-quavers into quavers* *quavers into crotchets*

13

(noise only) asp. → (pitch) sp. → (noise only) asp. → (pitch) sp. →

II
III

I
II

II
III

II
III

Violoncello

pp ————— *p*

asp. → sp. → asp. → sp. → asp. →

II
III

II

I

I
II

5

pp ————— *mp*

————— sp. ————— asp.

I
II

II
III

9

Slide as close to evenly as possible

♩ - 60

sp.

smoothly

Violoncello

grace notes provide a brief break in the slide

5

continue gliss, with breaks

7

sp. → ord.

9

II III II I II I II I II II

III II III II III II III III

11

ord. → sp.

rall. into demisemiquavers

III I II

2

13

I II I

14

I II III II I I

mp

15

sp. → ord.

I I II III III II I I

f

16

ord. → sp.

rall. into semiquavers

(straight forward rall.)

rall.

18

sp. → ord.

3 3 3 3:2 3:2

Violoncello

♩ = 90
calm,

ppp < p < p < p ppp

m.v.

Vc. II

4 sp. ord. sp.

p ppp mf p

agitated, unstable

Vc. 8

ord. sp. m.v. ord. m.v.

pp p > pp mp p p mf mf p < mp

poco accel.

Vc. 13

sp.

mf p

Vc. 16

(let ring) tr. rit. a tempo sp.

f mf f pp mp

Vc. 19

calm, unstable

ord. m.v. tr. tr. ord.

pp mf p mf pp f p

2

23 *rall.*
ord. → sp. ord. 3 ord. → sp. *p* *f* *p* < *mf*

28 *sp.* → *ord.*
ppp

(gently slow trem.)

circa 55
III
IV

poco rall. ord. → sp. **a tempo** ord. *alto sp.*

Violoncello

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

5

molto vib *alto sp.* ord. *norm.* sp. sp. *I II* ord. sp.

Vc.

f *p* *mf*

10

rit. fall away *I II* ord. sp. *trm*

Vc.

p *mf*

14 (tr) *trill into semiquavers* **poco rall.** ord. sp. **accel.** (to faster than 'a tempo')

Vc.

p *mf* *pp*

18 **subito a tempo** ord. smoothly sp. sp.

Vc.

f *p* *sfz* *p*

2

22 *ord.*

Vc.

mf *p* *mf*

a tempo poco rall. (*gently slow trem.*)

26

Vc.

rit. fall away *I* *II* *flautando*

p *p*

Colin Kemper

Around the Bend

Play this piece first. Listen to the recording "Number One" and recreate the sounds that you hear. Manipulate the instruments primarily using your hands and use sticks/mallets sparingly. The crotales can be bowed and the wood block can be covered in sandpaper, but this is up to you. The transcription that follows is not exact, but it is close. You must listen carefully to the recording and to each other. Exact timing with the recording is not necessary. Try to recreate all of the sounds that you hear. Each note symbolizes an opportunity for you to play on a particular instrument, but you must listen to the group in order to determine whether it is appropriate to play at that time. If you have a solo then you must play.

Instrumentation

Player One
Line

- 1 Snare Drum
- 2 Bass Drum
- 3 Wood Block

Player Two
Line

- 1 Snare Drum
- 2 Floor Tom
- 3 Crotales

Player Three
Line

- 1 Snare Drum
- 2 Conga
- 3 Cymbal

Musical score for the first system, consisting of three staves. The lyrics are: Jee I ee I Kee ee ah (Breathy) I I I ee Joo O Joo (Breathy) I I I ee Joo O Joo Jee ee Kee ee ah ee Joo. The notation includes various note values, rests, and dynamic markings.

5

Musical score for the second system, consisting of three staves. The lyrics are: Joh Jee I o I I m I I ki I I I SoJoh Jee m ah I I Joom I I ah I I Joh Jee I o I I m I I ki I I I SoJoh Jee m ah I I Joom I I ah I I Joh Jee I o I I m I I ki I I I Jee m SoJoh ah Joom I I. The notation includes various note values, rests, and dynamic markings.

Joom Joom I
Jooma Jec
Kee Kec E Mi Zi
Joomzee

Ah vvivi I
vivi I Kiviya I
mama I mam am I
kyava vadi I Shhh S I

K ec
ya I va I di I
Kiya yayai I ahva I
yaya cc

ya ce ki ya mi ya ya dim Kiy ulki m m Kialk m Kialkim

ya ee ki ya mi ya va dim Kiy ulki m m Kialk m Kialkim

ya ee ki ya mi ya ya dim Kiy ulki m m Kialk m Kialkim

m mma ssi Siyah ss (Breath) Ky av a di

m mma ssi Siyah sss (Breath) Ky av a di

m mma ssi Siyah sss (Breath) Ky av a di

acc e c e So So So a ah Soa mba cc Soiso ca basois

acc e e e So So So a ah Soa mba cc Soiso ea basois

acc e e e So So So a ah Soa mba ee Soiso ea basois

33

oah secumahso secum Soba secumoo ah ah secumoo oo ba ha fcesk
 oah secumahso secum Soba secumoo ah ah secumoo oo ba ha fcesk
 oah secumahso secum Soba secumoo ah ah secumoo oo ba ha fcesk

37

fasba ursur fees kba fasba ursur fees kba mba surfa sm basur
 fasba ursur fees kba fasba ursur fees kba mba surfa sm basur
 fasba ursur fees kba fasba ursur fees kba mba surfa sm basur

41

ifa simiba miba mi iba misur feesk aba sec ooma joom
 ifa simiba miba mi iba misur feesk aba sec ooma joom
 ifa simiba miba mi iba misur feesk aba sec ooma joom

6 44

aoom ah aoom aoom aoom
 aj oom bu uuf asm bahu rri fa a
 aoom ah aoom aoom aoom
 aj oom bu uuf asm bahu rri fa a
 aoom ah aoom aoom aoom
 aj oom bu uuf asm bahu rri fa a

47

Jur Jur Jur
 Jur ur ah hh juua hhh
 Jur Jur Jur
 Jur ur ah hh juua hhh
 Jur Jur Jur
 Jur ur ah hh juua hhh

50

oh I ri
 hh ah hy iohdidi odiadio diodiadi oadi yoda
 oh I ri
 hh ah hy iohdidi odiadio diodiadi oadi yoda
 oh I ri
 hh ah hy iohdidi odiadio diodiadi oadi yoda

ahd iash ur Shura oh hndiadi oooo hrdi yo
 ahd iash ur Shura oh hndiadi oooo hrdi yo
 ahd iash ur Shura oh hndiadi oooo hrdi yo

ooo ya ohriyaa joo ooh dah Joh dah
 ooo ya ohriyaa joo ooh dah Joh dah
 ooo ya ohriyaa joo ooh dah Joh dah

mah ri oornah (breath) mm ah ria hass ssss uh
 mah ri oornah (breath) mm ah ria hass ssss uh
 mah ri oornah (breath) mm ah ria hass ssss uh

(breath) mmha hya smma ah ham mm
 (breath) mmha hya smma ah ham mm
 (breath) mmha hya smma ah ham mm

(breath) uhbh haa
 (breath) uhbh haa
 (breath) uhbh haa

hahe ho ori h zumm (breath)
 hahe ho ori h zumm (breath)
 hahe ho ori h zumm (breath)

71

Musical notation for measures 71-73. Each measure consists of a vocal line and a piano accompaniment line. Measure 71: vocal line has notes with lyrics 'hu mmoh' and 'oriahs'; piano line has notes with 'sss' and 'ss(breath)'. Measure 72: vocal line has notes with lyrics 'hu mmoh' and 'oriahs'; piano line has notes with 'sss' and 'ss(breath)'. Measure 73: vocal line has notes with lyrics 'hu mmoh' and 'oriahs'; piano line has notes with 'sss' and 'ss(breath)'. A large bracket spans across the piano lines of measures 71, 72, and 73.

74

Musical notation for measures 74-76. Each measure consists of a vocal line and a piano accompaniment line. Measure 74: vocal line has notes with lyrics '(breath)', 'Jee', and 'Kee'; piano line has notes with 'sss', 'Jee', and 'Kee'. Measure 75: vocal line has notes with lyrics '(breath)', 'Jee', and 'Kee'; piano line has notes with 'sss', 'Jee', and 'Kee'. Measure 76: vocal line has notes with lyrics '(breath)', 'Jee', and 'Kee'; piano line has notes with 'sss', 'Jee', and 'Kee'. Arrows point from the vocal line to the piano line in each measure, indicating synchronization.

For this piece, please use drum sticks.
Where you hit the drum should be approximately close to the marker.
Be sure to explore the various timbres
found throughout the drum.

By the end of each measure, you should have completed the movement shown in the symbol.
Play this piece second

J - 70

Three systems of musical notation for Snare Drum in 12/4 time. Each system begins with a double bar line and a 12/4 time signature. The first system features a circled 'x' above the first measure, followed by a series of notes with dynamics *pp*, *p*, and *pp*. The second system has a circled 'x' above the first measure, followed by notes with dynamics *pp*, *p*, and *pp*. The third system has a circled 'x' above the first measure, followed by notes with dynamics *p* and *pp*. A circled 'x' is also present above the final measure of the second system.

Three systems of musical notation for Snare Drum in 8/4 time. Each system begins with a double bar line and an 8/4 time signature. The first system starts with a circled 'x' above the first measure, followed by notes with dynamics *mf* and *pp*. The second system has a circled 'x' above the first measure, followed by notes with dynamics *pp* and *mp*. The third system has a circled 'x' above the first measure, followed by notes with dynamics *pp* and *p*. A circled 'x' is also present above the final measure of the second system.

3

5
S.D. 4/4
mf
pp
mp

4/4
pp
mp

4/4
pp
mp

4/4
pp
mp

9
S.D. 4/4
mp
p
mf
pp

3/4
pp
mp

3/4
pp
mp

3/4
pp
mp

14

S. D. 4/4

S. D. 4/4

S. D. 4/4

17

23

S. D. 4/4

S. D. 4/4

S. D. 4/4

26

5

S.D. 25 10/4 *mf* *p* *mf*

S.D. 10/4 *p* *mf*

S.D. 10/4 *p* *f* *mf*

27

S.D. 12/4 *p* *pp*

S.D. 12/4 *pp* *pp*

S.D. 12/4 *pp* *pp*

30

S. D. 30 15 4 mf mp mf pp p mf

S. D. 30 8 4 10 4 12 4

S. D. 30 4 4 5 4 6 4 7 4 8 4 10 4

6

31

S. D. 31 f p p

S. D. 31 16 4 f p

S. D. 31 12 4 14 4 10 4

7

S.D. 8/4 *mf* *f*

S.D. 6/4 *mf* *f*

S.D. 8/4 *mf* *f*

12/4

poco accel.

S.D. 8/4 poco accel. *f*

S.D. 8/4 poco accel. *f*

S.D. 8/4 poco accel. *f*

9/8

39 S.D. 8

A Tempo

A Tempo

A Tempo

S.D. 3/4 3/4 3/4

Detailed description: This section contains three systems of musical notation. Each system has three staves. The first staff of each system is marked 'S.D.' and '3/4'. The second and third staves contain rhythmic patterns with various symbols: a circle with an 'x', a circle with a '+', and a circle with a vertical line and a '+'.

44 S.D. 44

S.D. 3/4 3/4 3/4

Detailed description: This section contains three systems of musical notation. Each system has three staves. The first staff of each system is marked 'S.D.' and '3/4'. The second and third staves contain rhythmic patterns with various symbols: a circle with an 'x', a circle with a vertical line and an 'x', and a circle with a vertical line and a '+'.

9

S. D. 50

pp

pp

pp

mf

pp

S. D. 55

pp

mf

pp

mf

pp

mf

pp

The image shows a musical score for three staves, each labeled "S.D." at the bottom. The score is written in 4/4 time and includes various dynamic markings and performance instructions.

- Staff 1 (S.D.):** Starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a *pp* dynamic marking. A first ending bracket with a "7" below it spans the first two measures. A *mf* dynamic marking is present in the second measure, followed by a large circle with an "x" inside. A second ending bracket with a "7" below it spans the last two measures. The staff concludes with a *pp* dynamic marking.
- Staff 2 (S.D.):** Starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a *pp* dynamic marking. A first ending bracket with a "7" below it spans the first two measures. A large circle with a "+" inside is in the second measure. A second ending bracket with a "7" below it spans the last two measures. The staff concludes with a *pp* dynamic marking.
- Staff 3 (S.D.):** Starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a *pp* dynamic marking. A first ending bracket with a "7" below it spans the first two measures. A large circle with a "+" inside is in the second measure. A second ending bracket with a "7" below it spans the last two measures. The staff concludes with a *p* dynamic marking.

Additional markings include a *p* dynamic marking above the first staff in the second measure, a *pp* dynamic marking above the second staff in the second measure, and a *ppp* dynamic marking above the third staff in the second measure. There are also various slurs and accents throughout the score.

Play this piece last. Listen to the recording, "Number Two", and recreate the sounds that you hear. Manipulate the instruments primarily using your hands and use sticks/mallets sparingly. The crotales can be bowed and the wood block can be covered in sandpaper, but this is up to you. The transcription that follows is not exact, but it is close. You must listen carefully to the recording and to each other. Exact timing with the recording is not necessary. Try to recreate the all of the sounds that you hear. Each note symbolizes an opportunity for you to play on a particular instrument, but you must listen to the group in order to determine whether it is appropriate to play at that time. If you have a solo then you must play.

Instrumentation

Player One

Line

- 1 Snare Drum
- 2 Bass Drum
- 3 Wood Block

Player Two

Line

- 1 Snare Drum
- 2 Floor Tom
- 3 Crotales

Player Three

Line

- 1 Snare Drum
- 2 Conga
- 3 Cymbal

13

Out → In → Out → In → Out → In

Out → In → Out → In → Out → In

Out → In → Out → In → Out → In

Out → In → Out → In → Out → In

17

In → Out → In → Out → In → Out → In

17

ah I | ah I | sah I | sss I | mmv I | mmum I | mmum I | mmum I |

Breath In → Out → Breath In → Out → Breath In → Out →

In → Out → In → Out → In → Out → In →

21

chch I | chch I | chch I | chch I | chch I | chch I | chch I | chch I |

Breath Out → chch I | chch I | chch I | chch I | chch I | chch I | chch I | chch I |

chch I | chch I | chch I | chch I | chch I | chch I | chch I | chch I |

Breath In → chch I | chch I | chch I | chch I | chch I | chch I | chch I | chch I |

25

shhoo oo | shhoo oo | shhoo oo | shhoo oo |

Breath In → tssts →

Breath In → tssts →

Breath In → tssts →

4 29

33

37

41

45

Musical notation for measures 45-48. Each measure is on a five-line staff. Measure 45: A quarter note on the second line (G4) with a fermata above it. Measure 46: A quarter note on the second line (G4) with a fermata above it. Measure 47: A quarter note on the second line (G4) with a fermata above it. Measure 48: A quarter note on the second line (G4) with a fermata above it. Arrows labeled 'In' point to the beginning of each measure.

49

Musical notation for measures 49-52. Each measure is on a five-line staff. Measure 49: A quarter note on the second line (G4) with a fermata above it. Measure 50: A quarter note on the second line (G4) with a fermata above it. Measure 51: A quarter note on the second line (G4) with a fermata above it. Measure 52: A quarter note on the second line (G4) with a fermata above it. An arrow labeled 'LowBreath' points to the beginning of measure 49.

53

Musical notation for measures 53-56. Each measure is on a five-line staff. Measure 53: A quarter note on the second line (G4) with a fermata above it. Measure 54: A quarter note on the second line (G4) with a fermata above it. Measure 55: A quarter note on the second line (G4) with a fermata above it. Measure 56: A quarter note on the second line (G4) with a fermata above it.

57

Musical notation for measures 57-60. Each measure is on a five-line staff. Measure 57: A quarter note on the second line (G4) with a fermata above it. Measure 58: A quarter note on the second line (G4) with a fermata above it. Measure 59: A quarter note on the second line (G4) with a fermata above it. Measure 60: A quarter note on the second line (G4) with a fermata above it. Arrows point to the beginning of each measure.

6 61

61
Scheu Ch Breath Out In Schkff Ffishup Fup

62
Scheu Ch Breath Out In Schkff Ffishup Fup

63
Scheu Ch Breath Out In Schkff Ffishup Fup

65

64
Breath Out In Schoo tktk gup scwhh ha

65
Breath Out In Schoo tktk gup scwhh ha

66
Breath Out In Schoo tktk gup scwhh ha

69

67
uhauh haa aaa 5 quick breaths Out Breath Out

68
uhauh haa aaa 5 quick breaths Out (rubbing sound)

69
uhauh haa aaa 5 quick breaths Out Breath Out

73

70
Slurp sh Breath In Slurp tktk chhh ch

71
Slurp sh Breath In Slurp tktk chhh ch

72
Slurp sh Breath In Slurp tktk chhh ch

Pierrot ensemble

Colin Kemper

$\text{♩} = 80$

The musical score is arranged in five staves from top to bottom: Flute, Clarinet in B \flat , Piano, Soprano, and Violin/Violoncello. The key signature is two flats (B \flat and E \flat) and the time signature is 4/4.

- Flute:** Contains five whole rests.
- Clarinet in B \flat :** Contains five whole rests in the first three measures, followed by a half note G \flat in the fourth measure and a half note G \flat in the fifth measure. A dynamic marking of *p* is placed below the first G \flat note.
- Piano:** Features a bass clef with a treble clef bracket above it. It starts with a quarter rest in the first measure, followed by a series of eighth notes in the second and third measures, and eighth notes with a slur in the fourth and fifth measures. A dynamic marking of *p* is placed below the second measure. An instruction *use a lot of pedal* is written below the piano part. An asterisk (*) is placed below the piano part in the fourth measure.
- Soprano:** Contains five whole rests.
- Violin/Violoncello:** Features a bass clef with a treble clef bracket above it. It starts with a quarter rest in the first measure, followed by a half note G \flat in the second measure, a half note G \flat in the third measure, and a half note G \flat in the fourth measure. A dynamic marking of *p* is placed below the first G \flat note.

2

6

Fl.

Cl.

Pno.

S.

Vln.

Vc.

p

p

mp

p

o

o

o

Detailed description: This is a page of a musical score, page 82, marked with a '2' in the top left. The score is for six instruments: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Saxophone (S.), Violin (Vln.), and Viola (Vc.). The Flute and Clarinet parts are in the upper register, with the Flute starting on a sixteenth note and the Clarinet on a dotted quarter note. Both have a *p* dynamic. The Piano part features a complex texture with chords in the right hand and a rhythmic eighth-note pattern in the left hand, marked with three asterisks (*). The Saxophone part is mostly silent, with a *mp* dynamic and a crescendo hairpin at the end. The Violin and Viola parts are in the lower register, with the Violin playing a dotted quarter note and the Viola playing a half note. Both have a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

ff

Fl.
Cl.
Pno.
S.
Vln.
Vc.

The musical score consists of six staves. The Flute (Fl.) and Clarinet (Cl.) staves are at the top, followed by the Piano (Pno.) with a grand staff, the Soprano (S.) staff, and the Violin (Vln.) and Viola (Vc.) staves at the bottom. The Flute part begins with a dynamic marking of *ff* and features a melodic line with some rests. The Clarinet part has a similar melodic line. The Piano part has a rhythmic accompaniment in the bass clef, with two asterisks (*) marking specific measures. The Soprano part has a few notes, including a long note with a fermata. The Violin and Viola parts have melodic lines with some rests and ties.

poco accel. . .

4

16

Fl.

Cl.

Pno. *softly*

S.

Vln. *poco accel. . .*

Vc.

* * *

#

This musical score page contains six staves. The Flute (Fl.) staff begins with a treble clef and a key signature of one flat, with a measure rest and a fermata over the first measure. The Clarinet (Cl.) staff also begins with a treble clef and a key signature of one flat, with a measure rest and a fermata over the first measure. The Piano (Pno.) part is written in grand staff notation (treble and bass clefs) and includes the instruction 'softly'. It features a rhythmic pattern of eighth notes in the bass line and chords in the treble line, with three asterisks (*) marking specific measures. The Saxophone (S.) staff begins with a treble clef and a key signature of one flat, with a measure rest and a fermata over the first measure. The Violin (Vln.) and Viola (Vc.) staves are written in grand staff notation. The Violin part includes the instruction 'poco accel. . .'. The Viola part includes a measure rest and a fermata over the first measure. The page number '4' is located at the top left, and the page number '84' is at the top right. The rehearsal mark '16' is placed above the Flute staff.

21 5

Fl.
Cl.
Pno.
S.
Vln.
Vc.

* * *

Detailed description: This page of a musical score, numbered 85, contains measures 21 through 25. The score is arranged in a system with six staves. The instruments are Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Soprano (S.), Violin (Vln.), and Viola (Vc.). The Flute part begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Clarinet part plays a continuous eighth-note pattern. The Piano part features chords in the right hand and a bass line in the left hand, with three asterisks marking specific moments. The Soprano part has a single note G4 in the first measure, followed by a half note G4, and then a quarter-note melody. The Violin and Viola parts play a similar eighth-note pattern. The page ends with a double bar line and repeat signs.

6

26 *f* *cresc.*

Fl.

Cl. *f* *largely*

Pno.

S.

cresc.

Vln.

Vc. *mf*

*

Detailed description: This page of a musical score covers measures 26 to 29. The score is arranged in a system with six staves. The top staff is for Flute (Fl.), the second for Clarinet (Cl.), the third and fourth for Piano (Pno.), the fifth for Saxophone (S.), the sixth for Violin (Vln.), and the seventh for Viola (Vc.). Measure 26 begins with a dynamic marking of *f* and a *cresc.* instruction. The Flute part has a melodic line with some trills. The Clarinet part has a melodic line with a dynamic marking of *f* and the instruction *largely*. The Piano part has a rhythmic accompaniment in the bass clef, with a star symbol (*) in the right hand of measure 29. The Saxophone part has a melodic line. The Violin part has a dense, fast-moving texture with a *cresc.* instruction. The Viola part has a melodic line with a dynamic marking of *mf*. The score is divided into two systems by a dashed line between the Saxophone and Violin staves.

30 *p.* *f* *-100*

Fl.
Cl.
Pno.
S.
Vln.
Vc.

The musical score consists of six staves. The Flute (Fl.) staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *p.* (piano). It features a melodic line with some slurs and a final measure with a dynamic marking of *f* (forte). The Clarinet (Cl.) staff also has a treble clef and one flat key signature, with a dynamic marking of *f* in the final measure. The Piano (Pno.) part is written in grand staff notation (treble and bass clefs). The bass line has a dynamic marking of *f* and a small asterisk (*) above it. The Saxophone (S.) staff has a treble clef and one flat key signature, with a dynamic marking of *p.*. The Violin (Vln.) and Viola (Vc.) parts are in grand staff notation. The Violin part has a dynamic marking of *f* and a slur. The Viola part has a dynamic marking of *f* and a slur. A tempo marking of *-100* is placed above the Flute staff. The number 30 is written above the first measure of the Flute staff. The number 7 is written in the top right corner of the page.

8

33 *rit.*

Fl.

Cl.

Pno.

f * *mf*

S.

f great birds of pur - ple and gold *< mf*

rit.

Vln.

mf

Vc.

mf

♩=80

37 - - - -

Fl. *mf* *tr* 3 3

Cl. *mf* 3 3

Pno. *mf* 3 *no pedal* 3 3
p *p**

S. fly - ing gems
p *mf*

Vln. *p*

Vc. *p* *f* *pizz*

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Soprano (S.), Violin (Vln.), and Viola (Vc.). The tempo is marked as quarter note = 80. The score begins at measure 37. The Flute and Clarinet parts play a melodic line with triplets and a trill. The Piano part provides harmonic support with chords and triplets, and includes a 'no pedal' instruction. The Soprano part has lyrics 'fly - ing gems' with dynamics *p* and *mf*. The Violin and Viola parts play a rhythmic accompaniment, with the Viola part including a *pizz* (pizzicato) instruction. Dynamics range from *p* (piano) to *f* (forte).

10

42

Fl. *mf*

Cl. *mf*

Pno. *f*

S. *f* *sp*

Vln.

Vc. *f* *sp*

brue-ghel sets them in his ma -

f *p*

45

Fl. *f* *p*

Cl. *f* *p*

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

S. *f* *p* *f*

Vln. *f* *p* *f* *pizz*

Vc. *p* *f*

gi - cal cre - a - tions on the blue bran-ches of the de - cor

6

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Saxophone (S.), Violin (Vln.), and Viola (Vc.). The music is in a key with one sharp (F#) and a common time signature. The score includes various dynamics such as *f* (forte), *p* (piano), and *pizz* (pizzicato). The Saxophone part includes lyrics: "gi - cal cre - a - tions on the blue bran-ches of the de - cor". A rehearsal mark "6" is placed above the Piano staff. The page number "45" is at the top left, and "11" is at the top right.

12

49

Fl.

Cl.

Pno.

S.

Vln.

Vc.

tr

f

f

f

arco

f

arco

they vi - brate and their

Detailed description of the musical score: The score is for measures 49, 50, and 51. The Flute part has a trill in measure 49. The Clarinet part has a melodic line with a forte dynamic in measure 51. The Piano part features triplets in measures 49 and 50, and a melodic line in measure 51. The Saxophone part has lyrics: 'they vibrate and their'. The Violin and Viola parts are marked 'arco' and 'f'.

52

Fl.

Cl.

Pno.

S.

Vln.

Vc.

p

p

p

p

p

soar - ing flight casts a sha - dow on the

Detailed description: This is a page of a musical score, page 13 of 93. The score is for measures 52-54. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Soprano (S.), Violin (Vln.), and Viola (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. The Flute part starts with a piano (*p*) dynamic and features a melodic line with a trill at the end of measure 54. The Clarinet part provides harmonic support with a similar melodic line. The Piano part has a rhythmic accompaniment in the right hand and a more active line in the left hand. The Soprano part has the lyrics 'soar - ing flight casts a sha - dow on the' with a piano (*p*) dynamic. The Violin and Viola parts provide additional harmonic texture.

14

55 (tr)

Fl.

Cl.

Pno.

S.

Vln.

Vc.

f *mf* *rit* *gently* *a tempo*

f *mf* *rit* *mf* *pizz*

field Great birds of pur - ple and gold

60

Fl.

Cl.

Pno.

S.

Vln.

Vc.

mf

mf

mf

f

f

fly-ing gems The sun pier-ces with an

Detailed description: This is a page of a musical score, page 15 of 95. The score is for a chamber ensemble consisting of Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Soprano (S.), Violin (Vln.), and Viola (Vc.). The music is in 4/4 time and begins at measure 60. The Flute part has a melodic line with some rests. The Clarinet part has a similar melodic line. The Piano part features a rhythmic accompaniment with eighth notes and chords. The Soprano part has lyrics: "fly-ing gems", "The sun", and "pier-ces with an". The Violin and Viola parts provide harmonic support with eighth-note patterns. Dynamics include mezzo-forte (mf) and forte (f). There are various musical notations such as slurs, accents, and fermatas.

16

65

Fl.

Cl.

Pno.

S.

Vln.

Vc.

f *mf* *p* *p*

arco *arco*

slur

eff-ort of its pla - ted gold the green a - zure

Detailed description: This page of a musical score covers measures 16 through 19. The score is arranged in six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Soprano (S.), Violin (Vln.), and Viola (Vc.). The Flute and Clarinet parts feature melodic lines with slurs and dynamic markings of *p*. The Piano part provides harmonic support with a *p* dynamic. The Soprano part has lyrics: "eff-ort of its pla - ted gold the green a - zure", with dynamics *f* and *mf*. The Violin and Viola parts are marked *arco*. Measure numbers 16, 17, 18, and 19 are indicated by vertical bar lines. A rehearsal mark "65" is placed above the first measure.

69

Fl.

Cl.

Pno.

S.

Vln.

Vc.

f

f

f

f

f

f

f

of the flow-er-ing boughs and a - gain its light en-live-ns

Detailed description: This is a page of a musical score, page 17 of 97. It features six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Soprano (S.), Violin (Vln.), and Viola (Vc.). The music is in 4/4 time and G major. The Flute and Clarinet parts have rests in the first two measures, then play a melodic line in the third measure, and a fortissimo (*f*) melodic line in the fourth measure. The Piano part has a steady eighth-note accompaniment throughout. The Soprano part has a melodic line with lyrics: "of the flow-er-ing boughs and a - gain its light en-live-ns". The Violin and Viola parts have melodic lines that mirror the Soprano's melody. Dynamics include piano (*p*) and fortissimo (*f*). A triplet of eighth notes is marked with a '3' above it in the Soprano part.

18

73

Fl.

Cl.

Pno.

S.

great birds of pur-ple and gold

Vln.

pizz

Vc.

pizz

The musical score consists of six staves. The Flute and Clarinet staves are mostly empty with some rests. The Piano part has a few notes in the bass clef, including a dynamic marking 'f'. The Soprano part has a melodic line with lyrics 'great birds of purple and gold'. The Violin and Viola parts have a rhythmic accompaniment with 'pizz' markings.

Evocation

Colin Kemper

andante

Musical score for the first system, featuring six staves: Flute, Clarinet in Bb, Piano, Soprano, Violin, and Violoncello. The Flute and Clarinet in Bb parts are mostly rests, with a dynamic marking of *f* at the end of the system. The Piano part is also mostly rests. The Soprano part is a single line with rests. The Violin part has a dynamic marking of *f* at the beginning and *p* at the end. The Violoncello part is mostly rests.

Musical score for the second system, featuring five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The Flute part starts with a dynamic marking of *f* and includes a measure with a '5' above it. The Clarinet part has dynamic markings of *f* and includes triplets and measures with '3' and '5' above them. The Piano part has dynamic markings of *f* and includes measures with '5' above them. The Violin part has a dynamic marking of *f* and includes a measure with a '5' above it. The Violoncello part has a dynamic marking of *f* and includes a measure with a '5' above it.

2

8

Fl.

Cl.

Pno.

sprechstimme

f Ma - donna of the hy - ster - i - a

Vln.

Vc.

f

11

Fl.

Cl.

Pno.

f 6

f 6

f

mf

Rise up - on the al - ter of my verses

mf the fu - ry of the sword has

Vln.

Vc.

f

15 3

Fl. *mf* *p*

Cl. *p*

Pno. *mf* *p*

Vln. *mf* *p*

Vc. *p*

Lyrics: pierced your e-ma-ci-a-ted breasts

18

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *mf*

Vc. *mf*

Lyrics: Your sore and ga-ping wounds seems like eyes red and

4

22

Fl.

Cl.

Pno

Vln.

Vc.

p *mf* *mf*

p *o - pen* *pizz* *arco* *pizz* *arco*

25

Fl.

Cl.

Pno

Vln.

Vc.

mf *p* *mf*

sprechstimme

Ma - don - na of hy - ster - i - a

28 5

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *p*

Vc. *p*

rise u - pon the al - tar of my ver - ses! In your

32

Fl. *mf* *f*

Cl. *f*

Pno. *f*

Vln. *f*

Vc. *f*

long, im - pov - erished hands ex - tend to the un - be - liev - ing

6

36

Fl.

Cl.

Pno.

Vln.

Vc.

mf

mf

mf

mf

the un - i - verse Your son with limbs al - read - y green

39

Fl.

Cl.

Pno.

Vln.

Vc.

grotesquely

with hang - ing pu - trid flesh

42

Fl.
Cl.
Pno.
Vln.
Vc.

ma - do - nna of hy - ster - i -
mf

44

Fl.
Cl.
Pno.
Vln.
Vc.

a

Suicide

Colin Kemper

Musical score for the first system, measures 1-6. The Flute and Clarinet in Bb parts feature melodic lines with dynamics *p* and triplets. The Piano, Soprano, Violin, and Violoncello parts are currently blank.

Musical score for the second system, measures 7-10. The Flute and Clarinet parts include dynamics *p*, *f*, *ff*, and *accel*. The Piano part has dynamics *f* and *ff*. The Violin part has dynamics *p*, *mf*, *f*, and *ff*. The Violoncello part has dynamics *f* and *ff*. The Flute and Clarinet parts also feature triplets and an *tr* (trill) marking.

2

13

Fl. *rit*

Cl.

Pno. *ff*

Vln. *f* *pizz*

Vc. *ff* *f* *pizz*

17

a tempo

Fl. *mf* *fltr. tongue - - - normal*

Cl. *mf*

Pno. *f* *p*

Vln. *f* *arco* *arco* *pizz*

Vc. *p* *arco*

21 *accel* *a tempo* 3

Fl. *p*

Cl. *p*

Pno.

mf *sprechtime*
 in his robe of white moon-light pier - rot pier-rot pier - rot laughs

Vln. *arco*

Vc.

28

Fl. *f*

Cl. *f*

Pno. *f*

p
cresc.
 his drunk - en ges - tures blur - ring

Vln. *sul ponticello*
p
cresc.

Vc. *pizz*

4

32

Fl.

Cl.

Pno.

he is hung o - ver with sun-day wine his

f *normal* *f* *accel.*

Vln. *f* *detache* *accel.*

Vc.

36

Fl.

Cl.

Pno.

pen - dant sleeve he poun - ds a nail in - to the white

f *f* *spoken, whispered*

Vln. *a tempo* *f*

Vc. *f* *p*

41

Fl.

Cl.

Pno.

Vln.

Vc.

wall *p* in his robe of white *mf* moon - light *p*

pp

p

arco
p

47

Fl.

Cl.

Pno.

Vln.

Vc.

f

f

f

bah bah bah bah

very dark

pier - rot laughs his bloo - dy laugh *p*

6

52

Fl. *p*

Cl. *p*

Pno. *f* *p*

Vln. *f* *pizz* *p*

Vc. *f* *arco* *pizz* *p*

57

Fl. *sf*

Cl. *f* *p*

Pno. *sf* *f* *p*

Vln. *f* *p* *arco* *mf*

Vc. *f* *p*

62 7

Fl. *f*

Cl. *p*

Pno.

Vln.

Vc. *arco*

66

Fl. *f*

Cl. *f*

Pno. *f* *sprechstimme*

Vln. *pizz* *f* *arco*

Vc. *f*

f wri-ggling like a fish he *f*

8

70

Fl.

Cl.

Pno.

Vln.

Vc.

p

p

p

mf

mf

p

p

slips the knot a-round his neck he

73

Fl.

Cl.

Pno.

Vln.

Vc.

f

p

mf

f

kicks a - way the sha - ky stool

75 9

Fl. *mf*

Cl. *mf*

Pno. *mf*

Vln.

Vc.

Detailed description: This system contains measures 75, 76, and 77. The Flute part (Fl.) features a melodic line with a slur over measures 75-76 and a fermata in measure 77. The Clarinet part (Cl.) has a similar melodic line with slurs and a fermata. The Piano part (Pno.) is more complex, with a right-hand part featuring sixteenth-note runs and triplets, and a left-hand part with a steady eighth-note accompaniment. The Violin (Vln.) and Violoncello (Vc.) parts provide harmonic support with sustained notes and some rhythmic patterns.

78

Fl. *f*

Cl. *f*

Pno.

Vln.

Vc.

Detailed description: This system contains measures 78, 79, and 80. The Flute (Fl.) and Clarinet (Cl.) parts are marked *f* and feature a melodic line with a slur over measures 78-79 and a fermata in measure 80. The Piano part (Pno.) continues with its accompaniment, including a triplet in the right hand. The Violin (Vln.) and Violoncello (Vc.) parts have sustained notes with some rhythmic movement.

10

Fl.

Cl.

Pno.

Vln.

Vc.

Fl.

Cl.

Pno.

Vln.

Vc.

ff

sprechstimme

he sticks out his tongue and

ff

sul ponticello

ff *sul ponticello*

83 11

Fl. *mf*

Cl. *mf*

Pno. *mf*

hangs him-self *f* in his robe of white moon - light *mf*

Vln. *mf* *normal*

Vc. *mf* *normal*

Colin Kemper

Steps

Allegro

Clarinet in B \flat

f **Allegro** *sub mf* *f*

Piano

f *sub mf* *f*

4

Cl.

3

Pno.

p *f*

7

Cl.

p

Pno.

p

11

Cl.

mf *p*

Pno.

14

Cl.

f

Pno.

3

17

Cl.

sub p *f* *p*

sub p *f* *p*

b *Ped.* * *Ped.* *

4

21

Cl.

Pno.

f

f

Leg.

*

25

Cl.

Pno.

p

p

29

Cl.

Pno.

mf > *p*

mf

32

Cl. *f*

Pno.

35

Cl. *p* *f*

Pno. *p* *f*

39

Cl. *ff*

Pno.

6

43

Cl.

Pno.

f < *ff*

p *sub f*

46

Cl.

Pno.

f — *ff*

mf

49

Cl.

Pno.

mf *f*

52

Cl.

3

mf

7

Pno.

mf

55

Cl.

3

p

Pno.

f

59

Cl.

f

mf

Pno.

mf

8

$\text{♩} = 100$

63

Cl.

Pno.

8va

p

68

Cl.

Pno.

mf

3

71

Cl.

Pno.

mf

p

3

3

3

75

Cl.

Pno.

3 3

p

79

Cl.

Pno.

p

85

Cl.

Pno.

10

This musical score consists of three systems, each featuring a Clarinet (Cl.) and Piano (Pno.) part. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

System 1 (Measures 91-94):
The Clarinet part begins at measure 91 with a whole rest, followed by a quarter rest in measure 92, and then a melodic line starting in measure 93 with a *mf* dynamic. The Piano part starts in measure 91 with a *8va* marking and a melodic line. In measure 93, it has a *mf cresc.* dynamic. The bass line features triplets in measures 93 and 94, with a *cresc* dynamic.

System 2 (Measures 95-97):
The Clarinet part starts at measure 95 with a melodic line marked *f*. The Piano part continues with a melodic line marked *f* and a sextuplet (6) in measure 96. The bass line has triplets (3) in measures 95 and 96, and a triplet (3) in measure 97, with a *mf* dynamic.

System 3 (Measures 98-100):
The Clarinet part starts at measure 98 with a melodic line marked *ff*, ending in measure 100 with a *pp* dynamic. The Piano part continues with a sextuplet (6) in measure 98, marked *mf*. In measure 99, it has a *ff* dynamic. The bass line has a triplet (3) in measure 98, marked *ff*, and a sextuplet (6) in measure 99.

102

Cl.

Pno.

mf

p

104

Cl.

Pno.

loose embouchure

mf > pp > pp

mf > pp

107

Cl.

Pno.

pp

pp

p

p < f >

tr

111(tr)

Cl.

Pno.

p

p

pp

f

12

115

Cl.

mf *f* *p*

Pno.

3 *mf*

119

Cl.

Pno.

p

122

Cl.

rit.

Pno.

rit.

125 *accel.* $\text{♩} = 40$ *pp*

Cl.

Pno.

128 *f*

Cl.

Pno.

131 *vd*

Cl.

Pno.

14

134

Cl.

mf

Pno.

mf

136

Cl.

ff

Pno.

ff

138

Cl.

v

Pno.

v

Biography

From Baltimore MD, Colin Kemper started studying at Tulane in 2009. He completed his undergraduate degrees in history and music in 2012 and immediately began studying Composition under Dr. Barbara Jazwinski in the fall of that year. He studied under Dr. Maxwell Dulaney in the fall of 2013. His music is based on timbral, textural, and non-traditional harmonic changes.